

Géza Pernecky

# **NETWORK ATLAS**

Works and Publications  
by the People of the First Network

**Volume 2:**

**O - Z**

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)

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Update: April 2003. © Geza Pernecky  
Soft Geometry, Cologne



<b>Oberholzer, Christoph</b>	Turbinenhaus	Rikon, CH-8486	Switzerland	1994
^Network Guesthouse Project. <i>What would you project onto the facade of a network guesthouse...</i> ☒Cat.: A/4, horz., offset, 102 p. {99}, 1994				☒
Artistamps:	^Network Guesthouse (Sheet of 4 diff. stamps of 6.5x9.5 cm., and 16 id. stamps of 3.5x5 cm. Blue offset on white paper) Nov. 1993			☒
<b>!Obvious Front!</b>	Box 1644	Milan, IL 61264	USA	1994
^Fish Show. ☒Cat.: Letter, phc., 8 p. / Third St. Gallery, Davenport IA. Jan. 1994				☒
<b>Ochocki, Margaret</b>	7 Avery Lane, Gosport	Hants, PO12 4SR	United Kingd.	1992
<b>Bambu</b> N° 12 (Assembling {100} with changed editors. A/5 portfolio matter) 1992				☒
<b>Ockerse, Thomas</b>	Tom Ockerse Editions. 37 Woodbury St.	Providence, Rhode Island 02906.	USA	1977
°The A-Z Book. (28x28 cm. offset, spirale bound, 46 p.) Colorcraft-Brussel Publishing. New York, 1969				📖
°T. O. P. (Letter size, offset colour, 8 p. {500}) T. O. Eds. Bloomington IN, 1970				🌸
°Time. 16.5x13.5 cm., offset, 122 p. {100}. T. O. Editions. Providence RI, 1973				👤
°Stamps USA. 19.3x17.7 cm., silkscreen, 46 p. T. O. Editions, Providence RI, 1975				🌸
°Word and Image Equations. (with David Det Hompson) {300} 48 p. Rhode Island School of Design / TO Editions, Providence (RI), 1975.				⌘
^Space Window: Mail Art. ☒Cat.: 20x14 cm., offset, 16 p. (84 prts.) School of Design, Providence RI, + Brown Univewrsity. 1977				☒
°Postart. 19.7x13.8 cm offset, 16 p. T. O. Editions. Providence RI, 1978				☒
<b>Oevelen, Paul</b>	van Geerstraat 28	Antwerpen, B-2200	Belgium	1992
<b>Off Centre Centre</b>	3rd Floor. 118, 8th Ave. S. E.	Calgary, Alberta. T2G OK6	Canada	1982
A parallel gallery, artist run, that provided spaces for a variety of artistic activities. More about Mail Art events at the Off Centre Centre → Stake, Chuck				
<b>Ogaz, Damaso</b>	Apartado de Cor. 50531.	Caracas – VEN-1037.	Venezuela	1975
°Poem Action. (15.5x9.5 cm., phc., 4 p. {20}) S. P. 1958				⌘ 🌸
°La Pata de Palo. (Mag. for marginale literature and culture. 23,3x16 cm., offset. 1971-72, #1-6?) Caracas				⌘ 📄 👤
°Cisoria Arte (The «great» magazine of Ogaz, an example of the beautiful post-fluxus technic for collaged images, partly assembling, 28.5x22.5 cm., phc., collages, rubbers, etc. 1975-, qu. #1-4?)				🌸 ☐ ☒
°^Cortado por la misma tijera. (Graphic anth. by Ogaz, high quality image collages. 28.5x 22 cm., booklet, offset?, 23 leaves, {100}) Ed. La Pata de Palo & Cisoria Arte, Caracas, 1977				🌸 ☐
°Majama Mismo. (Collection of texts) Cut letter, offset, 42 p. La Plata de Palo. Caracas, 1977				⌘
°Iconolatria. Letter, xeroxed pages by offset mag. images, 24 p. {35} Cisoria Arte Eds. Caracas, n.d.				🌸
°?Que fue de la sogá del pobre Gerard? 28.5x22 cm., phc., 18 p. {300}. Ed. La Plata de Palo. Caracas, 1977				🌸
^c(art)a. / Mail Art Archive, Exhibition Privé Illegal. Info sheet, letter, offset. 1978				☒
c(art)a (Post-fluxus / Mail Art graphic leaflet with great int. influence, virtuose word and image collages. 32x21.5 and ~A/4, offset. 1978- sm., #1-38?)				🌸 ☒
<b>El Arte es una Prueba de Telegen a...</b> (Mail Art postcard-assembling in bag of 25x12 cm. 1978-79, #1-2?)				☒
^Arte(f)actos (First larger brochure of 16x21.5 cm. 32 p., later one-sheet magazine 32x21.5 cm, offset. 1980-, ir.) Caracas				☒
°(N° 2: P. Bruscky, E-A. Vigo, G. J. de Rook, & other)				
^#5				
^Escrito (Leaflet like magazine with concrete art, graphic and Mail Art. 33x21.5 cm, offset. 1984?-, ir.)				☒ 🌸

^#1, 2

‡ March 14, 1990 ‡ 1990




^Mail Art in Tribut to Damaso → Ogaz. ☒ Inv., (Organized by 1988 → Bracho) 1998 ☒

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Literature: ^Ninoska Ogaz: *D. Ogaz, Curriculum Vitae*. (Xeroxed text, letter size, 24 sheets) Caracas, 1990Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 111-112 p.^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 401 p.

<b>Oh, Helen / Schwartz, Eric.</b>	533 Sutter, Box 1424	San Francisco, CA-94102	USA	1982
	<i>Start</i> (A generously edited Mail Art compilation in offset. Digest. 1982-, qu.)			☒
<b>Oistenau, A. / Florian, M. / Mihaltianu, D.</b>		Bukarest	Romania	1986
	<i>Arta Postala – Mail Art.</i>	☒Exh.: Galeria Caminul Artei, Bukarest, R, 1986		☒
	----	☒Exh.: Galeria Tribuna, Cluj-Napoca, R, 1986		☒
	<i>Mail Art</i> (with → Kiraly, I.)	☒Galeria Galatea, Bukarest, R, 1990		☒
<b>Ojda, Fredo</b>	Ul. Batuty 7 a m. 16.	Warszawa, PL 02-743	Poland	1987
	^ <i>The Universe, I-II.</i> ☒ Inv.-flyer, 1986 / ☒Doc. A/4, offset, 4 p. Exh. at the Gallery of Action. Ul. Marco Polo 1. Warszawa. 1990			☒
	^ <i>The Whole World is a Theatre.</i> ☒Doc. One sheet of 63.5x45.5 cm., offset Exh.: Museum of Art & Society of Theatre Friends, Walbrzych PL / The Gallery Action, Warszawa / Wroclaw / Torun, etc. 19887-88			☒
<b>!OK Post!</b>	→ Cleveland, Buster			
<b>«OK Post East»</b>	RR #1. Box 200.	Gardiner, ME-04345	USA	1990
	(Random, Pittore, Evans, Bleus, Porter, Welch, Held, Cohen, Cole, Kántor, Altemus)			
	^ <i>R. Saunder's Surprise 50th Birthday Mail Art Exh.</i> / ☒, Dec. 13. 1990. Cat.:			☒
<b>Okwabi, Ayah</b>	Box 6055	Accra	North Ghana	1995
	Editor at the foreign desk of the Ghana News Agency. He combined local and Pan-African themes in his Mail Art shows and published numerous articles about African art and international artists movements.			
	^ <i>Ghana Mail Art Show.</i> (with Volker → Hamann) ☒Doc. / text, list + 16 postcards. An Anthroart Action: Feurigstr 61, Berlin-62 and in Accra. 1985			☒
	^ <i>Africa Arise.</i> (with Volker → Hamann) ☒Cat.: A/5, phc., 12 p. Project in Ghana, 1987 / Edited and published in Berlin, 1988.			☒
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	<u>Litearture:</u> Ayah Okwabi: <i>Networking Strategies: an African View</i> . In: Chuck → Welch (ed.): <i>Eternal Network. A Mail Art Anthology</i> . University of Calgary Press, 1995. 181-183 p.			
<b>Olbrich, Bernd</b>	Kunoldstr. 34	Kassel, D-3500	Germany	1984
	<i>Postland N°2.</i> (Rubber stamp show at the Gesamthochschule Kassel) ☒ Cat.:			® ☒ ☘
	9.5x20 cm. horz., phc., 16 leaves. September 1982			
	^ <i>Rubberstamp Show</i> (I.) (with Jürgen → Olbrich) Not entitled anth. of about 200 rubber stamps in b/w offset. Published on the occasion of the exh. at the Gesamthochschule, Menzelstr. 13. Kassel, Oct.-Nov. 1982. Introduction text German. 14.5x20.8 cm. horz. size, 34 p. {250}. Kassel, 1982			® ☒ ☘
	^ <i>Rubberstamp Show.</i> (II.) ☒ Cat.: with 80 orig. rub. stamps {250}, ~A/5 horz. size,			® ☒ ☘

68 p., Exh.: Gesamthochschule, Menzelstr. 13. Kassel. October 18 - November 11, 1982

*Rubber Stamp Set*. All kind of utilities for rubber stamping in an A/4 size cardboard box. Made for the *Year Edition Box 1985* at Kunoldstr. 34. Kassel, 1985  
→ Olbrich, Jürgen O. / *Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel*   

<b>Olbrich, Jürgen O.</b>	<i>NO-Institute</i> , Niederfeldstr. 35	Kassel, D-34128	Germany	1996
	↑ <i>NO-Institute</i> , Bodelschwinghstr. 17	Kassel, D-3500	---	1987
	↑ <i>Artspace</i> , Kunoldstr. 34.	Kassel, D-3500	---	1976

- Foto-Copy-Strip** (One page mag. A/4 or larger. «found xerox-art» {20}1976-) 
- ^**Collective Copy**. (Found art by photocopy matter, stritched together and distributed among network friends like an annual magazine. Each person could receive one copy in his life only! A/4, 60-80 leaves. 1977-, 4x11# yearly) #Perneckzy (1984), #Haufen (1986)  
- Postcard-correction*. An ongoing project since 1977: commercial postcards working over by mixed techniques (mostly collage). The distribution occurred spontaneously via day-to-day correspondence.  
- ^*Christmas Postcards / Aktion Weihnachtspostkarten*.  Poster as catalogue: 83x58 cm., offset, b/w recto, with participant list, 118 parts. Exhibited at Kunoldstr. 34, Kassel. December 1978. (Repeated 1979 and 1980 in Mannheim and Düsseldorf)
- ^*Confirmation. A Written Connection / Bestätigung eine Verbindungs-Aktion* – Postcard Project («Please confirm the receipt of this postcard with a personal statement...»).  Poster as catalogue: 44x64 cm., offset, with participant list, 108 parts. Exhibited at Kunoldstr. 34, Kassel, Aug. 25 - Sept. 30, 1979 (Also at Studio 16<sup>e</sup> Turin in Nov. and at Müller-Schwefe, Frankfurt in Jan.-Febr. 1980. 
- Test Copy**. (Copy action by found matter, like magazine, 1977- )  
- ^*Restkunst* (Paraphrase to „Westkunst“ exh. in Cologne, portfolio with diverse «culture-refuse» from the show. Portfolio of 30x21.5x2 cm.) 1981  
- °*The Mouth Closer to the Eyes...* 20.3x14.7 cm., phc., 62 p./photocopied plastic leaves. S. P. 1981 
- ^*In a Small Frame / W Malej Ramce* (Over 600 works by artists from 25 countries. Contribution's format: 7x11 cm. The plastic frames used in this project were originally for printing addresses by alcohol stencil machines.)    
 Cat.: 17x25.5 cm., offset, 16 p. Gallery GN. Gdansk PL. April 1981. Traveling show in 1980: Kunoldstr. 34, June / Künstlerhaus Hamburg, June / Atelier Lüdenscheid, July / Panoptikum Mühlheim-R., Sept. / Kunstzentrum „De Gele Rijder“. Arnhem NL, Sept. / Höhenblick 20. Frankfurt, Oct. / Gal. Junge Künstler, Mannheim, Oct. / Gal. Donder-Langer, Köln, Nov., etc.
- ^*Rubberstamp Show* (I.) (with Bernd → Olbrich) Not entitled anth. of about 200 rubber stamps in b/w offset. Published on the occasion of the exh. at the Gesamthochschule, Menzelstr. 13. Kassel, Oct.-Nov. 1982. (See also the publ. *Rubberstamp Show*, II., with orig. stamps → Olbrich, Bernd.) 14.5x20.8 cm. horz. size, 34 p. {250}. Introduction text German. 1982   
- ^*Dokumente '82*. Paralell to „documenta 7“: 100 artists for 100 days with an opening every day – art works were exhibited in boxes. (A/4 size offset matter about the art activity, ~100 p.) S. P. Kassel, 1982  
- ^*The Envelope Show*.  Cat.: Portfolio with div. envelope materials as documentation,   
+ brochure: A/4, phc., 22 p. {170}. 1984

- ^1984 – *Grüsse zum Untergang* (with Klaus Eggemann). Postcard action {500} by 18 artists: H. Antpöhler, F. Balthaus, K. Eggemann, K. Groh, W. Hainke, S. Horváth, B. Löbach, P. J. Mönning, B. Nieslony, J. O. Olbrich, J. Raap, D. Reick, S. J. Schmidt, K. Staeck, J. Wagner, F. J. Weber, W. Wiesemes, Wulle Konsumkunst. Edition: Kunoldstr. 34. 1984 ☒
- Mail Art Performance Party*. (A project by students of the Academy of Arts in Kassel in connection with J. O. Olbrich: Invitation to send in performance-proposals enclosed necessary material, which should be realized by the MAPP-Group) ☒Cat.: 80 proposals printed on 80 diff. paper/cardboard put in a clear plastic handbag of 38x34 cm. 80 parts. {150}. May 15 (?) Academy of Arts, Menzel Str. 13-15. Kassel, 1985 ☒
- ^*On the Edges of Reality / An den Rändern der Wirklichkeit*. (With Stanislav Horváth) Exhibitions: Institut Kunst & Zeit Forschung, München, Nov 1985; Galerico, Rosenheim, Jan 1986; Artspace Kunoldstr. 34, Kassel. 28x21 cm., offset, 12 p. 1985 ☘ 🧑
- ^*Aktionen, Installationen, Copy-Art, Mail Art*. Exhibition and edition at the Universität-Gesamthochschule, Siegen. Exh. at the Uni-Library. Anthology by Texts and photos. Essays by R. Dittmar, F. Eipok, H. Georgedorf. A/5, phc., 48 p. januar, 1986 ☒ ☐ ☘ ☒ 🧑
- ^*Tiegel und Tumult / No News* (Mag. like «*assembling by recycling matter*» {60-150}, each issue in the collaboration with an other artist as «visual guest». Div. size and technic, mostly booklets by «found» paper and printed matter, later also object collages and curious found objects.) *Tiegel und Tumult*: 1986-92, #1-25 / *No News*: 1993-, #26-40 ^# ?, 5, 8, 9, 10, 11, 12, 13, 14, 15, 17 ☒ ☒ 🧑
- The Nomads* (Launching the project Nomads = an invitational and location-specific format for artists to meet and to work for a limited time.) Members 1986-1996: A. Arts, B. Bader, Dougal, W. Hainke, G. Hendricks, N. Henricks, C. Gürtler, N. Klassen, W. Koch, A. Köhler, W. Krechting, J. N. Laszlo, N. Monro, G. Mühleck, K. Müller-Berkhart, B. Nieslony, A. Noël, J. O. Olbrich, G. Poier, C. Perren, J. van Poppel, G. Pouls, A. M. Richard, M. Rindlisbacher, G. Ruch, U. Rungenhagen, A. Schnyder, C. Stake, M. Stirnemann, R. Thuis, W. Tietz, S. Tivy, I. Trauer, J. Vogel, J. Wessels, E. Williams, V. Zapata. Kassel, 1986 🧑
- ^*Orte – Wege – Nomaden*. Catalogue with sequences of the one-week action in Kassel. 46x65 cm. cardboard folded to two, offset print, with 8 accordion folders in A/6, each 4 p. (Hainke, Monro, Olbrich, Ruch, Rungenhagen, Stake, Stirnemann. Exh.: 1A Kasseler Mombachstr 3 / Kunoldstr. 34. June 6 – Sept. 9. Kassel, 1986 🧑
- Collaboration Collapse*. Artist-stamp-installation at the Kunoldstr. 34. with object-book edition. Artists: H. Antpöhler, A. Arts, M. Bloch, W. Hainke, C. Hill, A. Kretschmer, R. Meade, N. Monro, G. Mühleck, J.O. Olbrich, M. Pawson, G. Pouls, G. Ruch, A. Schnyder, K. Schwitters, R. Summers, C. Stake, M. Stirnemann, S. Tivy, F-J. Weber. Aug-Sep, 1987 ☒
- ^*City Souvenir / Expanded Performance* (21.5x13 cm., offset publ., partly accordion, ~ 200 p. by Olbrich & his friends as official part of the «documenta 8») S. P. Kassel, 1987 🧑
- ^*The Nomads: Winter Souvenir, I-II*. (At the Winter Olympic Games, Calgary, 1988) 🧑  
The first volume is a news paper accumulation like the early issues of *Tiegel und Tumult*, ~60 leaves. The second volume is an image-catalogue (mixed with the pages of olympic-folders) of the performance events by the Nomads. February 15 - 26, 1988, in Calgary and Banff.
- ^*Copy Europe / Art Nürnberg 5*. (International Show) Colour offset catalogue with 34 images on 28 p. {500} (Konzept: J. O. Olbrich). Nürnberg, 1990 ☐
- ^*Das Künstler-Kartenspiel / The Artists' Deck of Cards*. (32 cards + text-accordion ☘

- (5x) in plastic box {999}. Tiegel und Tumult ed., Kassel, 1991
- ^1... 2... 3 *Dimensions*. (With → Harlekin Art / Berger) ☒Cat.: 24.5x17 cm., offset, 36 p. {500} / Art Nürnberg 6., Messezentrum. June 1991 ☒
- ^*International Artists' Magazines Special Exh.* / Art Nürnberg 6. / Messezentrum 1991. Cat.: 24.5x17 cm., offset, 36 p. {500} (*Entwerter/Oder, Art/Life, DOOS, Tiegel & Tumult, Arte Postale!, Collective Copy, Eins von - dert, Data File, UNI/vers, Commonpress*) Nürnberg, June 20-23, 1991 ☒
- Art Issue 1991*. (The special art edition with the artists from the Int. *Artists' Magazines Exhibition* on the Art Nürnberg 6). A/4 size xerographical and collage works, altogether 45 sheets, + the catalogue *Intern. Artists' Magazines...*, + the catalogue *1... 2... 3... Dimensions*, + div. supplements in a box of 31.5x22.5x5.5 cm. {150}. The artists: ☒ ☐ ☒
- V. Baroni, Creative Thing (Caldera), G. Deisler, G. Ebel, T. Günther, W. Hainke, J. Kowalski, P. Krabbe, W. Luh, R. Meade, N. Monro, A. Noël, H. Norros, J. O. Olbrich, R. Resch, U. Warnke, E. Williams.
- ^*Let's Go Shopping / Shoping Bag Show*. ☒Cat.: 10x21 cm., phc., 30 leaves, + 23 photographs in a plastic bag, + a large paper shopping bag by the department store „Kaufhof“ {200}. Initiated by the „Mittwochsclub“. Exh.: at the Gallery of „Kaufhof“. Kassel, August 11 - Sept. 19, 1997 ☒
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- Artistamps: *Before / After* – Collaboration with Jesse Dreibelbis. (Half-sheet size block of 25 id. stamps. Image: double-portraits, technic: b/w photography {50}) n.d. (1982) ☒
- Me and You* (Half sheet size block of 25 id. stamps, photo-booth self-portrait with a mascot animal. Colour photos, {50}) n.d. (1982)
- ^*Wynand Fockink* (By C. Hill, R. Meade, J. O. Olbrich, A. Schnyder. Sheet of 20 diff. stamps, black phc. on red paper {60}) 1985
- Commemorative Meeting* – With buZ blurr. (Sheet of a text and image collage divided into 24 stamps by perforation, phc. on white paper {50}) Modern Realism Gallery. Dallas, March 1985
- Ideas are linked* – Collaboration with Anna Banana & buZ blurr. (Sheet of 16 diff. stamps, b/w phc. {25}) Tour of North America, Spring 1985
- Feierlich* (Sheet of a text and image collage divided into 12 stamps by perforation. Black and brown print {25}) For the 150 anniversary of the Kunstverein Kassel. n.d. (1985)
- ^*Notausgang WC* (Sheet with an text/image/score collage divided into 6 stamps by perforation, black phc. on green paper {40}) n.d. (1986)
- ^*Post-Bull* (Sheet of 8 diff. stamps, blue and red phc. on white paper) Kassel, 1988
- ^*Hier sparen* (Sheet of 6 diff. stamps, blue and red phc. on white paper) Kassel, n.d. (1988)
- ^ (*Without title*) (Sheet of 16 diff. stamps, blue and red phc. on white paper, images from a supermarket-catalogue) n.d. (1988)
- ^*Do you want cuffs or pants?* (Sheet of 8 diff. stamps, red phc. on white paper) n.d. (1988)
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*Selected actions and exhibitions in the Artspace Kunold Strasse 34, Kassel, in the years 1979-87:*

- Olbrich, J. O.: *Christmas Postcards / Weihnachtspostkatre*. ☒ Poster-Cat.: (118 artists) 1979 (Repeated 1979 and 1980 in Mannheim and in Düsseldorf)
- Olbrich, J. O.: *Confirmation a Written Connection / Bestätigung eine Verbindungs-Aktion* – Postcard Project. ☒ Poster-catalogue (108 artists) 1979
- Olbrich, J. O.: *Filter – there is always a cup of caffee for you...* (An exh. of all filters were used in this year at the Kunoldstr. 34) Cat.: 17x21 cm., horz. phc., 44 p. {50}. 1980

- Juin, J. (Râ): *Internat... Fool / Mail Art Show*. ☒ Cat.: (in the #3 issue of *Le Point the Ironie*): A/5, offset, 64 p. Introduction by Michael → Scott. Kunoldstr. 34, Kassel / Riede D, 1980
- Jahresausgabe / Year-Edition-Box 1980** (works by Behme, Becker, Berheide, Cejar, Fuhrmann, Jakob, Juin, Leitzbach, Mew, Nieslony, Olbrich, Wagner, Wielgosz, Winter)  
Box size: 32x24x6.5 cm. {20}. Publication supplements to this box:  
J. → Juin / Llys Dana: *Sphinx*, N°9; *Dragon Rouge*, N°1. *Le Point d' Ironie* N°3 with the Cat.: *Internat... Fool*.  
J. O. Olbrich: *Kunstraum – Lebensraum* Kunoldstr. 34. 11x21 cm. horz., phc. with orig. collages by letter fragments, ~50 leaves.  
Joachim → Wagner: *Montagen* (Cat.: A/4)  
Wielgosz: *O Rysunki* (A/5), Nr. 8, Nr. 12; *Drawing Activity* (A/7); *Encyclopedia Parallellity – Signs free of Sense* (A/4)
- Urbons, Klaus: *Realkopien*. (Copy Art works) No catalogue. 1981  
*Kunstgartenschau / Art Garden Show* (to the «Bundesgartenschau» in Kassel, 100 contributors, 50x50 cm. piece of lawn for each artist. Org.: Olbrich). Cat.: A/4, offset, 105 leaves, + 6 postcards in a box of 30.5x21.5x1.5 cm. {200}. Mai 31 - July 30, 1981
- Lloyd, Ginny: *Reagieren / To React*. (25 originals of self-portrait images for the intervention of the visitors.) Doc. booklet as catalogue: *Project React*. A/5, phc., 16 p. October 2–28, Kunoldstr. 34. Kassel, 1981
- Paridaen, S.: *De Krant – Die Zeitung / The News*. No catalogue. 1981  
**Jahresausgabe / Year-Edition-Box 1981** (works by Brogowski, Donder-Langer, Helmes, Lloyd, Paridaen, Schwarz, Stier, Summers, Urbons, Wiesemes, Yeros) {20}. Box size: 32x24x6.5 cm. Publication supplements to this box:  
Leszek Brogowski: *Fotografia Kolorowa*. 23x16 cm., col. offset. Gal. GN, Gdansk  
Magnetic tape. Kassel, Mai, 1981  
Ginny → Lloyd: *Printed Matter*. Legal size, phc., 30 leaves {22}.  
Jürgen Olbrich: *In a Small Frame*. Exh. Cat.: at the Gallery GN, Gdansk. April 1981  
Jürgen Olbrich: *Kunstraum Wohnraum '81*. A/4 publs. phc.  
Erich Schiffer: *Wir lösen Ihre Bild-Probleme*. A/4, phc., 10 p.  
Fritz Stier: *Das ausgesparte Quadrat...* (Conceptual work) A/4, textile, paper, {20}.  
Rod → Summers: *Black Coat / White Coat* (Audio-doc. of a performance, {20}).  
Dimitris Yeros: *Photopoem* (16.5x11.5 cm accordion book of 18 p.) Edition Fyllo, Athens, 1978
- A La Carte* (Post cards by 120 artists). No catalogue. 1982  
*Dokumente / Documents* (to the «documenta 7» Kassel, 100 artists in 100 days running, for each day one page). Cat.: A/4, phc. {500}. June 19 - Sept. 28, 1982
- Jupiter-Larsen, G.: *Action*. No catalogue. 1982
- Weber, F. J.: *Mutmassungen über das Dichtertum / Suppositions about poetry*. Photocopied A/4 size brochure as catalogue. November 1982
- Horobin, P.: *Acrobat live*. Offset poster publ. and phc. booklets as catalogue. December 1982  
**Jahresausgabe / Year-Edition-Box 1982** (works by Balthaus, Horobin, Jupiter-Larsen, Scheerder, Schepers, Steinmann, Weber) Box size: 32x25.5x11.5 cm. {20} Supplements:  
Hajo Düchting: *Prinzip: Transparenz*. A/5 phc., 54 p.  
Uwe Göbel: *Don't eat the yellow snow*. Cut A/6, offset print + collages, ~40 p.  
Pete → Horobin: *Seven Scripts*. A/6 booklet, phc., 7 leaves + cover. April 1982  
*Acrobat*. A/6 booklet, phc., 5 leaves + cover. December 1982  
Ginny → Lloyd: *Project React*. Photocopied A/5 booklet, 16 p., from Kunoldstr 34, with the reactions of the visitors to the exhibited selfportraits {30}. Oct. 1981  
Mogens O. → Nielsen: *Happy New Year*. A/5, phc. on red, grey and white paper. December 1982.  
Bernd → Olbrich: *Postland N°2*. (Rubber stamp show at the Gesamthochschule Kassel in September 1982) 9.5x20 cm. horz., phc., 16 leaves.  
Martin Peulen: *Tekeningen zijn gemaakt in de Kunoldstr*. 34... A/5, phc., ~100 p.  
Franz-Josef → Weber: *Bellumtristik* (Playing cards, 48 + 3 pieces) October 1982



Über das Dichtertum für J. O. Olbrich. A/4. brochure. November 1982  
 Dichter zum Dichtertum (I-XVII). A/4 brochure. November 1982

- Stopped Chain Letters* (A collection). No catalogue. 1983  
 → Kattenstroth, Ulrich.: *Flächenmäßig / Surface measure*. No catalogue. 1983  
 → Perneckzy, G.: *Post Infinite* (Rubber stamp works and other Mail Art pieces). No catalogue. Mai 7 - 31, 1983  
 → Jacob, John P.: *The first Portfolio of Artistic Photography*. (Reprinted on 75 postcards) December 3 - 31, 1983  
 1984 – *Grüße zum Untergang / 1984 – Greetings to fall* (18 artists). Postcards. Also as postcard publ. by the Artspace Kunoldstr. 34. Kassel, 1983  
 ^**Jahresausgabe / Year-Edition-Box 1983** (works by Banville, Bleus, Eggemann, Hainke, Hiess, Hype (J. P. Jacob), Kattenstroth, Nieslony, Bernd Olbrich, Paridaen, Perneckzy, Urbons, Walsh, Weber, and the Project-Group 1984 – *Grüße zum Untergang*) {20} Box size: 32x25.5x11.5 cm. Publication supplements:  
 Klaus Eggemann & Jürgen O. Olbrich (+ invited artists): *1984 – Grüsse zum Untergang*. 18 postcards with texts.  
 Wolfgang → Hainke: *Modelle/Notierungen*. 6 xerographical booklets of A/5, 36 p.  
 Gerald X. → Jupitter-Larsen: *Haters* (7" disk in cover)  
 Géza → Perneckzy: *Post Infinite* (Rubber stamps, postage stamps, letters, cards, altogether 16 Mail Art pieces in envelope, {200}) Köln, 1982  
*The Great May-Day Parade*. (Rubber stamp accordion book by red stamping, A/4 size, 10 p., {20}) Köln, 1983  
 Klaus → Urbons: *Helio Kopie Set* (Film sheet with graphic work + light sensitive paper) Mühlheim/R., October 10, 1983  
 Emmett Walsh: *Postindustrial Video Still* (Diverse documents) July 3 -31, 1983.  
 Farnz-Josef → Weber: *Liebesgleich* (Playing card set, 31 + 3 pieces, A/7, red paper) Postcard set in cover (Pieces of the 75 postcards of the *Artistic Photography* series by John P. → Jacob; cards of the *Angebot des Monats* series by Wolfgang → Hainke; postcards from the *The Year of the Worldcommunication / GDR* series by Guy → Bleus, & other postcards)  
 → Banville, Bernard.: *Zonawork*. No catalogue. 1984  
 → Zack, D.: *A Show of Correspondence*. ☒ (Material from Zack's Mail Art archive) No catalogue. 1984  
*ReFlux Editions* (A show with edition works, in co-operation with Barbara Moore) 1984  
 Winkler, M.: *Word Art / Art Word*. Booklet as Cat.: See: *Jahresausgabe 1984*.  
 → Tót, E.: *Special Drawings – Pricat Space*. Booklet as Cat.: A/5 horz., phc. + orig. drawings, 54 p. {50} October 1 - 31, 1984  
 → Hainke, W.: *Afrika – Asien*. (Installation at the Kunoldstr. 34.) Cat.: 24x21 cm., phc., 52 p. {30}. Text by Jürgen O. Olbrich. November 1-30, 1984  
 ^*The Envelope Show*. (Curator: Jürgen O. Olbrich) ☒ Portfolio with div. envelope materials as documentation, + Cat.: brochure: A/4, phc., 22 p. {170}. 1984  
**Jahresausgabe / Year-Edition-Box 1984** (works by Arts, Banville, Barry, Blurr, Fürstenau, Hainke, Hlupic, Moore, B. & J.Olbrich, Peters, Pilcher, Saunders, Steinman, E. Tót, Weber, Winkler, Zack) {20} Box size: 33x23x11 cm. Publication Supplements:  
 → Boever / → Paridaen: *De Media* (magazine), N°2, Eeklo B, Mai 1984  
 → Cavellini: *Artists' Postage Stamps* (2 sheets): „President of USE“, 1984  
 Wolfgang → Hainke: *Afrika – Asien*. Cat.: Kunoldstr. 34. November 1984  
*Inter Dada '84*. Letter size programm brochure + poster of 58x43 cm. Publ. by The Fault Press / → Lloyd prods. San Francisco, 1984  
 Barbara Moore: *Reflux Editions. Catalogue N° 1. Fall 1983*. (351 West, 30 St. NY-10001) 28x10.5 cm., offset., 12 p.  
 Ursula → Peters: *Mail Art Project Gold*. ☒ Poster of 62x90 cm. as catalogue. KALA Institute. Berkeley, 1984  
 Michael J. → Winkler: *Regular Words*. 14x11 cm. booklet, 32 p. {1000}. 1982

- Bödecker, H. / → Kretschmer, A.: *Porto Porto Intim*. ☒ Postcard documentation in cover. 1985
- Wort Schutz Depot / Word Shelter Deposit*. With 23 artists (J. Gerz, E. Gomringer, H. D. Hüscher, R. Rheinsberg, W. → Hainke, D. Spoerri, T. Ulrichs, K. H. Stockhausen, P. P. Zahl, K. → Riha, R. Hanny, H. Gappmayer, J. O. Olbrich and others) Multiple object as „catalogue“: ~20x20x15 cm. wood box with steel plates for each protected word + info sheet. {50} 1985
- Mail Art Performance Party* (with 70 artists). Catalogue: Clear plastic bag with cards and other performance documentation {120}. 1985
- Meade, Richard: *1000 Boxes*. Super-mini box-publications (*Visual Data*) as doc. 1985
- Schnyder, A.: / Olbrich, J. O.: *22,743 Löcher / 22,743 Punchings*. (This installation imitated the postage stamp perforation on the walls of the exh. room at Kunoldstr. 34.) Documentation: 19.5x28 cm. horz., 34 leaves of div. paper perforated like postage stamp sheets. {50} Artspace Kunoldstr. 34, Kassel / Centrum für Künste rische Perforation, Kassel. July-August, 1985
- Schnyder, A.: / Olbrich, J. O.: *Postage Stamp Installation*. 22.5x22.5 cm, postage stamp album + A/5 brochure, perforated by the artists („Postgebührenheft '84“) + 2 text sheets. {10} (A very limited additive publ. of *22,743 Punchings*) Kassel, 1985
- Weber, F. J.: *Zeit wie Zeitung*. Doc. 1985
- Stake, C. / Tivy, S.: *Xerox Works*. Document in cardboard box. 1985
- Jahresausgabe / Year-Edition-Box 1985** (Works by Antpöhler, A. Banana, Blurr, Bödecker, Kerler, Axel Kretschmer, Liptow, Mathews, Meade, Paridaen, Pouls, Stake, Tivy, Weber) {20} Box size: 33x23.5x11 cm. Publication supplements to this box:
- Hermann Bödecker: *Duplikat* (Small photo-album with rubber stamps and collages) 8x15 cm. horz., spiral bound, 12 plastic bags with graphic, + cover
- Butosaho (Mark → Pawson): *ZNPQ 1984 Calender*. (Each page by other artist) A/4 size sheets by photocopy and collage, 12 leaves.
- Axel Kretschmer: (*Without title*) A/5 brochure, rubber stamps and collages on millimetre-paper, 16 p. + cover {23}.
- Bernd → Olbrich: *Rubber Stamp Set*. (All kind of utilities for rubber stamping in an A/4 size cardboard box)
- Mark → Pawson: *Front Cannibal*. Cut A/6, mixed techn.: collage, frottage, photocopy, drawing, etc., 38 leaves.
- Pavel → Petasz: *Recycled Post* (postage stamp sheet on self-made recycling paper)
- Ursula → Peters: *The Love Book* (8x6 cm. size accordion book by 14 p., offset) KALA Inst., Berkeley
- Carlo → Pittore: *30 postcards* (On the basic of the graphics in the magazine *ME*)
- Fritz → Widhalm: *Der Tag der Augen / Mail Art*. A/7 booklet, phc., 16 p. + cover.
- Graf, Hartmut: *Open End Art*. No catalogue. 1986
- Orte, Wege, Nomaden*. ( Performances & installations by → Hainke, Monro, Olbrich, → Ruch, Rungenhagen, → Stake, → Stirnemann,) Cat.: in form of a large cardboard portfolio of 46x32.5 cm. with 8 A/6 accordion, each with 4 pages. Exhibitions: 1A Kasseler, Mombachstr. 3 / Kunoldstr. 34. Kassel, June 6 - Sept. 9, 1986
- Mühleck, G.: *Copy-Situationsbeweisblätter*. No catalogue. 1986
- Fish, Pat: *The Ninety-Nine Days of Narcissism*. Photocopied booklet {30} as cat. The original action hepanned Sept. 25, 1978 - Jan. 1, 1979 at the Kunoldstr. 34, but the photo and draving material was exhibited in 1986.
- Jahresausgabe / Year-Edition-Box 1986** (works by Fish, A. Graf, Hainke, Jakob, Lowes, Meade, Mühleck, Bernd Olbrich, Schnyder, Stirnemann, Trauer) {20} Box size: 32x23x12 cm. Publication supplements to this box:
- Alessandro → Aiello: *Imbezill Small / Constrictor Magazines*, N° ?. A/6, horz. 32 p.
- Philipp → Billét: *Ljmit*, #24. „Carton Postal“ {100}.
- Robin → Crozier / J. M. → Bennett: *Meat Click*. A/6 booklet, photocopy + hand

drawings, 32 p.

Pat → Fish: *Ninety-Nine Days of Narcissism*. (Sept. 25, '78 - Jan. 1, '79) Booklet.

Richard → Meade: *Visual Data*. Booklets in super-mini plastic boxes.

Achim → Schnyder: *Heftige gegenseitige Vorwürfe*. (Text collages) Kunoldstr. 34. Kassel. Sept. 9 - Oct. 10, 1985.

Jürgen → Schweinebraden (EP Edition): *Solidarität for Solidarnosc* (Postcard series, 41 pieces, n.d.). 4-5 postcards from this series in each box.

Michael J. → Winkler: *An Artist's Statement*. Text & graphic publ. of 43x28 cm., cardboard.

*Collaboration Collapse*. (with Achim → Schnyder. Artists' postage stamps by H. Antpöhler, A. Arts, M. Bloch, W. Hainke, C. Hill, A. Kretschmer, R. Meade, N. Monro, G. Mühleck, J.O. Olbrich, M. Pawson, G. Pouls, G. Ruch, A. Schnyder, K. Schwitters, R. Summers, C. Stake, M. Stirnemann, S. Tivy, F. J. Weber.) ☒ Cat.: A/4 size postage stamps, 20 sheets + 2 text sheets, in cover of 37x26 cm. {100} Kassel, 1987

**The Last Box, 1987** (works by Antpöhler, Arts, Bleus, Blurr, Donder-Langer, Berheide, Hainke, Kerler, A. Kretschmer, Meade, Monro, Mühleck, Nieslony, B. Olbrich, J. O. Olbrich, Pawson, Pouls, Rungenhagen, Schnyder, Stake, Stirnemann, Summers, Weber, Winkler, + Mail Art pieces in large numbers from 1980-1987) {50}. Box size: 34x24x16.5 cm. Publication supplements to this last box:

Henryk → Gajewski & Andrzej Jörczak: *Anti post-cards*. (7 irregular cards in portfolio) {100} Edition Gallery S:t Petri (→ Sellem). Lund S, 1976

Mark → Pawson: *E. T. / The Edition Triangle*. ☒ A triangular publ. of 21x21x29.7 cm. with original triangular contributions like assembling. 14 parts. {75}. Dated from May 15, 1983.

Wolfgang Petrowsky (GDR): *1984 FREEZE Signale*. («Mailart Postkunst made in GDR») 9 offset postcards in cover.

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Source: *Denken: Ja. Zeitschrift für Tiegel und Tumult 1986-1990*. Cat.: A/4, offset, 24 p. {500} / Galerie Schüppenhauer, Köln. Text: Dirk Schwarze. 1990

^*Tiegel und Tumult. Eine Zeitschrift und ihre Gäste*. (with Wolfgang Luh) Cat.: A/4, horz., offset, 28 p. {500} / Kunstverein Lübbecke, D-32312, 1991

^*Nomads 1986-1993* (Offset publ.: the «*Nomad*» project by Olbrich & others, 24x15 cm., offset, 32 p. {500}) Art Nürnberg & No-Institute, Kassel, 1993. Contents:

*Orte - Wege - Nomaden*, Kassel, 1986

*City Souvenir / documenta 8*, Kassel, 1987

*To remember - to identify - to forget*, Zürich, 1987

*Winter Souvenir, Calgary - Olympic Games*, 1988

*Another Art / Life Dinner*, Arnhem (Netherlands), 1988

*Life is Art Enough*, Kassel, 1992

*Caravan Conference*, Nürnberg, 1993

^*The Art of Copy Art*. Cat.: 32x22 cm, colour offset, 16 p. {1000}. With an essay by Dirk Schwarze and a statement by J. O. Olbrich. (English) WA-Galerie, Wolnzach D. 1994

^*Jürgen O. Olbrich. Zeitschrift für Tiegel & Tumult / No News*. Cat.: 21x21 cm., offset, 44 p. / Kreisbibliothek Eutin – Eutiner Landesbibliothek. {100} Text: Jörg Matthies. June-July 1996

Literature: «During the official *Documenta 7* (1982) in Kassel there will be an alternative show taking place at the art/living space Kunoldstrasse 34, Kassel. Each of the 100 days of the exhibition is being given to one artist to present his/her work. Archive boxes containing works and documents by all the artists will also be available for viewing,

and there will be a constant slide-show, rubber-stamp workshop, and an audiocorner with artists' cassettes. A large number of works made by the artists for/on their day will be on show in the house and garden for the whole duration of the exhibition.» (*Dokumente*. In: *Artzien* [→ Gibbs], Amsterdam. N° 25, Summer 1982. 21 p.)

«Art is pan lingual. However, a question of interpretation might come in when the form is copy art and the medium is another language. Such as German, which is often the case with Jürgen O. Olbrich. While this could stymie or even stultify communication, Olbrich's work tends to transcend the communicative difficulty... The textual often becomes textural with Olbrich, as is the case with „Test Copy / Copy Test“, „Collective Copy“, and particularly the copies of *Zeitschrift für Tiegel und Tumult*. In the last named, there are pages from books and magazines, xeroxes, pieces of lottery tickets, string, felt, and a variety of other materials (in both the metaphoric and literal senses). Olbrich transform the flotsam and jetsam that are constantly churned out by the commercial presses into a random whole that is cohesive through its juxtapositions. Normalcy is heightened: it takes on a new form. Olbrich takes the materials of the modern age, and instead of working against them, he takes their clean, sharp edges and puts them to work.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 18, Winter 1986-87, 49 p.)

(*Zeitschrift für Tiegel und Tumult*): «Roughly translated this books' title is „Magazine for Melting Pot and Riot“, and consists of overprinted pages taken from different contexts and compiled together...» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 3, 1987)

Remarks and notes on the *found art* and *Jürgen Olbrich* by Robert Colombo, Wesley Hillgirt, Goethe, Crag Hill, Carlo Pittore, DiMichele, + an anthology of Olbrich's collage and found works. In: *Score*, #8. (→ Hill) Letter size, ~1988

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 44, 88 p.

«Imagine a regular magazine which is without an editorial board, advertisements and not even for sale? *Collective Copy* is such a unique project, dealing with the gigantic mass of information and linguistic material around and using it. Jürgen O. Olbrich, long time active as a situation-oriented and often collaborative working visual artist, started this publication in 1976. He simply put wastpaper-baskets next to fotocopy machines in public places collecting all misprints. In routine daily walks he empties all these containers, also having been able to find his way into factories, banks, municipal buildings or copy shops etc.... The information collected always represents a cross-cut of the information multiplied in this special section of time. All collected material will then be started and archived for one year.

All these copies represent language material of gigantic size, used and thrown away. Olbrich divides all these fotocopies into 2 projects: One being the „Archive of Lost Information“, which holds all those copies without any decodable message for the human eye. Olbrich thinks, that one day these copies, produced on a machine to multiply information will be readable again – a machine will be invented to extract the hidden information out of them for us. The „Archive of Lost Information“ consists of about 140,000 fotocopies up to date.

By far the biggest part of the collected copies still holds at least fragments of visual information. These can be used, though the copy is no way identical with the original it originates from. For various reasons these copies have been sorted out and not used in the communication process. Olbrich now uses exactly these fotocopies as the basic material for his *Collective Copy*, uses information he normally would not get his hands on. He recycles information in its pure sense, producing a copy art product in its clearest conceptual way. Published 4 times a year, his concept has stayed the same over the years. The concept is printed in the

front of each copy, so each receiver can easily follow Olbrich's idea and even get in touch with the other receivers, as their names and addresses are included in the text:

*Collective Copy* is free. It is done by various, unknown people, who have thrown away photocopies... 10 *Collective Copies* are sent to the people listed below. Every copy is different from the other. One copy stays in Kassel. You will only receive one *Collective Copy* in your life. In this way, the thrown away copies, collected and put together again, will be distributed again. There will be no other copy of this issue of *Collective Copy* in your town.»





























(Fritz Eipok: *Collective Copy – A Magazine / project / book?* In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 17 p.)

Vittore → Baroni: *Jürgen O. Olbrich*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 102-103 p.


^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 405 p.

<b>Oliveira, Jose &amp; Moreira, Maria.</b>	<i>The Nomad Museum</i> . Apartado 21256, Lisboa, P-1131. Portugal	1990
	^ <i>Beuys &amp; Girls</i> . ☒Cat.: A/5, offset (colour cover), 32 p. Exh.: 3 d' Evandanns, 3 Monumental, Lisboa. March-April, 1990	☒
	^ <i>The Artist's Book</i> – with the National Bibliotheque, Lisboa. ☒ Inv.-letter + thanks, 1991	☒
<b>Olson, Richard</b>	Route 1. Box 305. Beloit, WI-53511 USA	1980
	° <i>Do not open</i> (Booklet {100} with 10 closed envs., stamped over «Do not open»)	☒
	° <i>Whip it out, Dr. Freud 1, 2, 3</i> , 14x10.5 cm., rubber stamps, 4 p. {50}. Beloit, 1978	☒ ☒
	<i>Tongue</i> (Mag. A collage of texts, xeroxed images, rubbers and conceptual pieces. Digest, phc. with orig. rubber stamps and collages, 4 p. 1980-, weekly? #1-13?) Beloit WI	☒ ☒ ☒
<b>Oosten, Margot van</b>	Almondestraat 94 Delft GA, NL-2614 Netherlands	1992
	^ <i>Afzet / Afzet's Palmbank</i> (partly with → Oosten, Margot van) (Assembling in envelope, edition: 60 signed and numbered copies. Special themes for each publ., A/5 matter, ca. 30 sheets in an issue. Numbering by volumes and alphabetical order. 1981-85, ~bimonthly, altogether ca. 30 issues.) ^# 1984: 4/f, 1985: 5/a, d, e, f	☒
<b>Oosterbaan, Kees</b>	? Egmond Netherlands	1984
	° <i>Art on Bunkers</i> . ☒Cat.: A/5, phc. + rubber stamps, 14 p. Egmond, 1984	☒ ☒
<b>!Open Head Arts!</b> → Vlasis, Rassias		
<b>«Open Ring Galleries»</b> (for visuelle poetry)		
	c/o → Kempton, K. & Wagner, D. R. 426 Pearl, Shell Beach, CA-93449, USA,	1975
<b>Ori, Luciano</b>	Via San Niccolo 33. Firenze, I-50125 Italy	1977
	° <i>Poesia Visiva</i> (Book, 47 p.) Ed. Techne (→ Miccini), Firenze, 1972	☒
	° <i>Pittura Tecnologica / Poesia Visiva. 1963-1974</i> . Cat.: / Gal. Giorgi, Firenze, 1975	☒
<b>Ovcinnioff, Andrea</b>	Via delle Primule 99/11. Genova, I-16148 Italy	1989
	^ <i>Arte Atre</i> (Hand written Mail Art info mag. xeroxed and distributed, an example of small underground prods. A/3 leaves, phc. 1989- m. ~ 30#?) ^# 27	☒
	^ <i>Your Face 9x9</i> – send a photo! ☒ Inv.-flyer, 1991	☒

<b>Ozory, Georg</b>	c/o Künstlerhaus, Reuchlinstr 4 b.	Stuttgart-1. D-7000	Germany	1981
	° <i>Mail Art for Peace</i> . ☒ Cat.: Künstlerhaus. Stuttgart, 1981			☒
	^ <i>Mail Art for Peace</i> . ☒ Tabloid Cat.: of 42x60 cm., offset, 8p. / Staatstheater Stuttgart, Kleines Haus. March 1982			☒
<b>Pack, Tom</b>	<i>Diverse Works</i> (Gallery). 214 Travis	Houston, TX-77002	USA	1985
	^ <i>Echo</i> . ☒ Cat.: Digest, phc., 20 p. March 1985			☒
<b>Padín, Clemente</b>	Casilla C. Central 12211	Montevideo	Uruguay	1996
	↑ Lindoro Forteza 2713, Apte 3.	Montevideo	---	1969
.....				
	Prominent visual poet, performance, video and mail artist, has edited the magazines of historical importance <i>Los Huevos del Plata</i> 1966 and the <i>Ovum 10</i> 1969, one of the most known theoreticians of the alternative arts.			☒ ☒ ☒ ☒
	<b>Ovum 10</b> (The first era of this very important periodical for the Latinamerican alternative art focused on vis. poetry and collages of images. 25.5x15.5 cm., offset. 1969-72, #1-10)			☒ ☘
	° <i>Esquema: Grado 13</i> . 21.7x16.7 cm., offset, 14 p. {100} Ovum. Montevideo, 1971			☒
	^ <i>Exposición</i> . (A small and seldom original publ.) Textos, signografías, arte inobjetal & the mailing project <i>Tema y Variaciones</i> Accordion size (3x) leaflet-catalogue: 11x13.5 cm., offset print. Exh.: Galería de arte, Sarandi 690, Montevideo. September-October, 1973			☒ ☘ ☒
	^ <i>Tema y Variaciones</i> . (A late publ., printed 1986 only!) Collective art project, via mail art, performed in September '72, exposed Sept. '73 in Montevideo. ☒ Cat.: {100} Half-legal, offset, 20 p., self-publication in 1986			☒ ☒
	^ <b>Ovum 2a</b> (The second era of Ovum. A periodical with avantgarde visual culture and in the form of assembling with Mail Art and polit art contributions {500}. A great influence on the international underground magazine scene. (see: <i>O Feto, O Dos</i> , etc.) Letter size, stitched, mix. techn. 1973-74, #1-7) ^#6			☒ ☒ ☘
	° <i>Instrumentos '74</i> . (Bookwork by xerox + traces of the action by «instruments») A/6, phc., 20 p. Ovum. Montevideo, 1974			☐ ☒
	<i>Festival de la Postal Creativa</i> (Org. by C. Padín, Galleria U. Montevideo, 1974			☒
	° <i>Me-Ti: El Libro de las Mutaciones</i> . (Xeroxed bookwork) 28x22.4 cm., 20 p. n.d.			☐
	^ <i>Signo</i> (1974), <i>Ideogramma</i> (1975). (Two projects with vis. poetry. 22..5x17.5 cm., offset, 48 p.) S. P., Montevideo. 1975			☒
	° <i>Registered Marks</i> . (Xeroxed bookwork) 12x11 cm., phc., 12 p. Ovum. 1975			☒ ☐
	° <i>Acuse de recibo</i> . ☒ Cat.: («Hacia un lenguaje de la accion») A/6, offset, 15 p. 66 parts. Montevideo, 1975			☒
	° <i>Happy Bicentennial Amsterdam</i> . (14.5x105 cm., mimeogr. 10 p.) Daylight Press, Amsterdam, 1976			☒
	^ <i>Exposicion Internacional de Arte Correo</i> . ☒ Cat.: 21.5x17 cm., mimeogr., 26 p. with an offset cover. Curator: C. Padín, essay by N. N. Argañaraz. Exh.: Ass. de Empleados Bancarios de Uruguay, Camacúa 575, Montevideo, Oct 14 - Nov 11, 1983			☒
	^ <b>Participation</b> (Art theory mag., for some years perhaps the most important publs. on the problems of Mail Art and society in Latinamerica {500}. Very ernest presentation. 28x22 cm., offset, 4 p. 1984-86, #1-10) ^#1-10 (complete)			☒ ☒ ☒ ☒
	^ <i>Desparecidos Politicos de Nueva America / Ia Bienal de la Habana</i> . Curator: Clemente Padín with the Asociación Uruguaya de Artistas Correo, with Eduardo Kuben, Cuba, and the Solidarte Arte Correo, Mexico. ☒ Cat.: 22.5x18 cm., phjc., 12 p. June, 1985			☒
	^ <i>Nicaragua patria o muerte</i> . ☒ Doc. Legal, phc., 4 p. / Lindoro Forezza, Montevideo, 1985			☒
	^ <i>El libro de las Mutaciones. Fotogrammas</i> (to Bertolt Brecht). 21x16.5 cm., phc., 12 p. n.d. (~1985)			

- ^*Tema y variaciones*. (Collective art project via Mail Art, performed in Sept. /72, exposed Sept. /73 in Gallery U. of Montevideo. 21.5x17.5 cm., offset, 20 p.) S. P. {100}, Montevideo. 1986  
- ^*Sudafrica '86 – No al Apartheid, salva a Mandela. Exp. internacional de arte correo*.  Cat.: 21x 17 cm., offset, 4 p. Exh.: Subte municipal Montevideo, organized by AUAC / C. Padín, July 14-21, 1986
- ^*Por la vida y por la paz*. (A performance in texts & photos: 16x11 cm., offset, 16 p.) Montevideo. 1987  
- ^*Action, Works, Performances, 1970-1987*. (Work catalogue + exh. list, 22x17.5 cm., offset, 24 p.) S. P., Montevideo. 1987  
- ^*Mail Art Exhibitions 1983-1988*.  Cat.: 22.5x18 cm., phc., 4 p. / Ass. Uruguay de Artistas Correo / Galeria Asoc. de Jóremes. December 1988 
- Artistamps: *No More Armies* (Sheet of 30 id. stamps, b/w phc.) n.d. 
- ^*III. Bienal de Poesía Visual, Experimental y Alternativa*. Sección Cono Sur Latinoamericano: Argentina, Chile, Uruguay (with Jorge Echenique, Nucleo Post Arte de Mexico) Cat.: A/5, offset, 24 p. / Goethe Institut, Montevideo, IMM - Dept. de Cultura. June 1990 
- ^*Solidaridad Uruguay*.  Cat.: 21x16.5 cm., offset, 40 p. Org.: J. Caraballo - C. Padín. Montevideo. 1991 
- The Ideological Character of NETWORK*. In: *ND* # 15. 1991, 35-36 p.  
- Action, Works, Performances, 1970-1991* (3rd Ed., offset, 32 p.) S. P. 1992  
- El Networker Latinoamericano***. (Newsletter with information about the Decentralized World Wide Networker Congress. 22.5x17.7 cm. phc. 1992. 1-2#?)  
- ^*The Latinoamerican Poetic Vanguard / The Ideological Character of Network / Conceptualism: The Ideological meaning of the Artistic Avant-Garde* (and essays by → Arganaraz, N. → Held, J., 21.5x18 cm, offset, 20 p.) S. P. Montevideo. 1992  
- ^*El Inismo: Nueva Tendencia Poetica*. (Leaflet, 2 p. from March 1994) Uruguay  
- ^*Arte Correo Centenario de Martí, 1895-1995*.  Cat.: 21.5x16 cm., offset, 20 p. Text: Padín (Spanish, English) Exh.: Caja Uruguay-Cuba. 1995
- ^*Networking* (3 actions: *FAX ART / Artstamps / Express yourself and send back*)  FAX Cat.: 22x18 cm., offset, 20 p. / Gal. Cinemateca Uruguaya. July 1995
- ^*Network and the artist's role before and after Lyotard*. Essay. In: *Help me to Paint!*   Una Propuesta de Hans → Braumüller (Cat., text: Spain & English) / Galeria Posada del Corregidor. Santiago de Chile, Aprj., 1995
- Artistamps: ^*Chirac mon amour* (Sheet of 25 id. stamps, phc., not perforated) 1995 
- ^*Damaso Ogaz Latinamerican Pioneer Mailartist* (Sheet of 20 stamps, id. portraits with diff. text, phc., not perforated) 1995

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Source: ^*PAN - PAZ. Arte Correo* (Mail Art aus Lateinamerika. Org.: René Block & Wieland Schmid.)  Cat.: 26x21 cm., offset, 32 p. / Galerie DAAD, Kurfürstenstr. 58, Berlin, 1984

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Literature: *We Get Letters* / from Geoffrey Cook (About the affair of Clemente Padín and Jorge Caraballo with the Uruguayan Army Government) In: *Umbrella* (→ Hoffberg). Vol. 2, #1. 15 p. Glendale, 1979. / Updating: Vol. 2, #4, 79 p.

Geoffrey Cook: *The Padín/Caraballo Project* (A report on the imprisonment of the both artists and the channeling the mail art network's protest). In: M. Crane / M. Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (→ Loeffler). S. F., 1984. 369-373 p.

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 56-57, 110 p.

Clemente Padín: *The Options of Mail Art. (I. Biographical Background / II. My Attraction to Mail Art / The Ideological Character of Mail Art Communication)*

In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 205-207 p.

«One of the outstanding characteristic of networking is, undoubtedly, not only the individual artistic work but the interactive one... Cooperation would soon become the interactivity, stirring up mail art expositions and directories, responsible for the fast global diffusion of this new artistic form and, above all, of the expansion of assembling magazines. (...)

Assembling is the basis of this development and that is certified by Géza Pernecky in his book *The Magazine Network*: „The network, which has since then grown into an international institution, had its origins primarily in the provinces, where the great distances, the lack of social contacts and the political oppression (in Eastern Europe and in some countries of Latin America) forced three artists to bypass the official channels of public life and establish alternative contacts. Accordingly, the network started to expand around the year 1972 through the almost simultaneous emergence of the → Image Bank in Canada, *File* magazine (→ General Idea), and the other pioneering experiments with international lists of addresses that involved the Polish → Foksal Gallery, a couple of Czech artists and Clemente Padín in Uruguay. The periodicals and private publications that had midwived the birth of the network... displayed, to differing degrees, motives that emphasized the need for social contacts or were based on more commercial interests.“

The *Ovum* magazine... is the continuation of *Ovum 10* both under my direction and both emerging in response to the needs of communication provoked by censorship and outrage that the dictatorship imposed in our country since June 1973. On one side the urgent need of making public the crude violations of human rights which our people suffered and, on the other, which prevented me from publishing anything on my own (with the exception of *Ovum's* cover). That situation made me imagine the cooperative editing system. Almost the whole printing (500 copies) was sent to other countries because of the strict control wielded by the army forces.

The first issue appeared in October 1973 expressing in its short editorial: „*Ovum* begins a second era. It is obvious the necessity of a magazine to spread the results of our experiences and to forbid the communicative barrier. All those experiences, agreeing with the inherent postulates of every vanguard activity, it doesn't matter the artistic field chosen – poems, painting, music, theatre, audio-visual technics, propositions, theoretic texts, etc..., in all their concurrents and derivations, will have place in *Ovum*. These postulates belong to every creation propositions that modify or upset the ancient and stereotype ways of expression in any sense...“»

(Clemente Padín: *Ovum's Saga* / 1995. In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 29-30 p.)

«...My first experiences in Mail Art date from 1967 when with my Latinamerican friends Edgardo Antonio → Vigo, Guillermo → Deisler and Damaso → Ogaz we started to exchange our reviews : *Diagonal Cero*, *Ediciones Mimbre*, *La Pata de Palo* and *Los Huevos del Plata* (Diagonal Zero, Osier Editions, Leg of Wood and The Eggs of the Silver) and our mail-art works. The Uruguayan review *OVUM 10* published 6 postcards with my visual poems in 1969. Later, in 1974, during the Uruguayan military dictatorship, I organized the First Latin-American Mail Art Exposition documented at the Gallery U, in Montevideo and I was editing the second epoch of *OVUM*, (...)

*The mail-art I have seen from you mostly has a political meaning as well. Did mail art have an effect on the political situation?*

I am not sure but in my personal case the answer is: YES! You know, I was imprisoned for the Uruguayan dictatorship the 25th August, 1977 for my opposition to the military government. An edition of rubber-stamps and false mail-stamps



denouncing the suppression of human rights and the death, torture and disappearance of many people opposite to the regimen led my incarceration and the sentence by four years for „transgression that hurt the moral and reputation of the army“. Also, for organizing the Counter-Biennial in front of the latinoamerican section of the X Biennial of Paris, France, curated by the Director of the Fine Arts Museum of Uruguay, in the fall on 1977. But an intense and supported mobilization of hundred and hundred of artists in the whole world freed me after only two years and three months!

Mail art (and the network) could have effect in the social-political situation because it is a product of the human work and reflects and reproduces the social relations. Like artistic product is specifically art, with a value in the market interchangeable by money (in our concept the value is high but the price or its expression in money is contemptible for the merchants). Like product of communication, mail art is inseparable part of the social production and it can not leave to express the reality but symbolically. Thus, mail art is a subliminal form of social conscience and an instrument of knowledge (like science). So, also, it can be a tool of change (or status's legitimation) and transformation (or retrocession). (...)

*In 1986 you and others proposed the constitution of a Universal Federation of Mail Artists (see MA-Congress 86, edited by G. → Ruch, page 50). Some years later I invented the International Union of Mail-Artists, as a fake union in which everybody could take his own role (see IUOMA-Magazine, June 1991). Do you think that there should be some real organization for mail-artists or would it undermine the whole game of mail-art in which there are no written rules?*

The Institutions are born when they are necessary. Mail Art doesn't need Federations or Syndicates for to act but the mail-artists need institutions in particular situations of their lives. Near 1986, almost all Latino America went out of dictatorships and we need to defend our rights. The unity of people was essential for to consolidate the reconquered liberty. Our Universal Federation of Mail Artists was defined itself „by the principle of freedom, justice and social solidarity“ and was pronounced for „the respect of the human rights and for economy political according to the social interest“. Also it proposed lines programmatic action for to defend the interests of the mail-artists in front of private and public institutions. Like you have said, Mail Art doesn't need rules and, if you read the text in MA-Congress 86, our proposal didn't impose ones. Only it just joined efforts to struggle for our dignity, first like humans and second like artists. (...)

*In all the years you have been active in mail art you must have received a lot. Do you keep it all? How does your archive look like?*

In fact my first archive was formed by visual poetry since 1967. Remember that the visual poetry exhibitions in Latino American (that we called „New Poetry“) first were shown in Argentina by Edgardo Antonio Vigo in 1967, and after, in Uruguay, in 1968 by me. All these works from more than 400 poets (fonics, visuals, process-poets, etc.) were exhibited in the *Exhaustive International New Poetry Exposition*, at the Gallery U in Montevideo, Uruguay, 1972. After I packed it for an exhibition at the Fine Arts Museum of Santiago, Chile, directed by Nemesio Antúnez.

The ten wood-boxes with all the works were sent to the Chilean Embassy in Montevideo, in September 1973. But one month later, there was the Pinochet's statestroke and I couldn't return to the Chilean Embassy because we had our own dictatorship in Uruguay and I was afraid for my freedom. So I lost my visual poetry archive. After my first mail art show in the exterior (the *Image Bank Post Card Show*, Vancouver, Canada, 1971, and the well known *Omaha Flow Systems*, Omaha, USA, 1973, by Ken Friedman) I began to organize the Festival de la *Postal Creativa* („Creative Post-Card Festival“) in 1974 and I re-organized my archive. But, when I was imprisoned by Uruguayan dictatorship in 1977 I lost 20 suitcases with all the works and correspondence; letters and cards from Beuys, Ulrichs, Higgins, Friedman, Albrecht/d, Blaine, Carrión, Sarenco, Groh, Gappmayrs, Tilson, Dowd, Deisler, Zabala, Vigo, Ben, Garnier, Moineau, Filliou, Urban, Xerra, Jandl,

Plant, Atchley, Davi, Det Hompson, Crozier, Nannuci, Miccini, Spatola, Gerz, Nichol, Arias-Misson, Kooman, Meltzer, Ockerse, Cook, Toth, Beltrametti, Ehrenberg, Varney, etc., etc.

After that, from 1983, when I was re-born to art and life, I organized the *May Ist., Workers-Day* at AEBU, Montevideo and many other shows about freedom to Chile, Panama, Paraguay, Nicaragua, against apartheid and United States Interventions, etc. All these exhibitions were donated to the social institutes that had sponsored them, like the *Uruguayan Association for Mandela's Freedom*, etc. par example, the *José Martí: 100th Anniversary* that I curated in this year was donated to the „Americans' House“ of Cuba, because José Martí was the Cuban National Hero. And so...»

(Ruud → Janssen: *The Mail-Interview with Clemente Padín*. A/5, phc., 12 p. TAM-Publ.: TAM-960114, Tilburg, 1996)

Vittore → Baroni: *Clemente Padín*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 34-35 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 59 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 417 p.

^James W. → Felner: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 174-175 p.

<b>Pajalich, Armando / Pozzi, Gianantonio.</b>	Castello Venezia, I-3586	Italy	1977
...? (Magazine for visual poetry. 1977-, qu?)			⌘
<b>Palmer, J. S.</b>	→ !Rubberoid, Rudi!		
<b>!P.A.N.!</b>	(Postal Art Network) → Bloch, Mark		
<b>!Pan, Peter!</b>	Grupo Gagististico, Böckhstr. 8	Berlin-61, D-1000	Germany
^ <i>Im Abseits</i> . Zeitung für Kultivierung des Wahnsinns (Radical graphism with polit-punk colouring. A/4, phc., ~20 p. 1982-, ir.) ^#1, 2			⊠ ☼
^ <i>NEPP</i> („A Mail Art magazine collected and spread by Peter Pan c/o Ulli → Kattenstroth...“ A/4 assembling, bound, 48 parts., {100}, ~1983. Two issues published, the first one without any title.) ^# 1, 2			⊠
<b>«Pankow, Galerie»</b>	Breite Str. 8.	Berlin, D-13187	Germany
^ <i>Transfutur. Vis. Poesie aus der Sowjetunion, Brasilien und deutschsprachigen Ländern</i> . Cat.: A/4, offset, 98 p. May-June 1992. Texts: Friedrich W. Block: <i>Transfutur, Transfutur® – zwei Vorworte</i> Carlfriedrich Claus: <i>Notiz: Saum in Handschrift</i> Karla → Sachse: <i>Von der Seh(n)sucht nach Worten</i> André Valias: <i>Hylaea Brasiliensis</i> Peter Huckauf: <i>Visuelle GESchicTEN...</i> Russian artists: V. Afanasjev, I. Bachterev, B. Konstrictor, R. Nikonova, P. Perevesenzev, L. Sherstyanoi, S. Segay, A. Sigow, L. Tishkov Brazilian artists: A. Antunes, L. de Barros, A. de Campos, L. Figueiredo T. Jungle, O. Khouri, B. Leirner, P. Miranda, D. Pignatari, W. Silveira, L. Tragtenberg, A. Vallias German artists: F. Block, C-F. Claus, A. Hapkemeyer, P. Huckauf, J. Kowalski, F. Mon, J. O. Olbrich, G. Rühm, K. Sachse, S.J. Schmidt, C. Steinbacher, F-J. Weber, H-J. Zauner			⌘
^ <i>WO. Visuelle Poesie in Berlin</i> . Cat.: A/4, offset, 104 p. Texts by F.W. → Block, B. → Milde, V. → Scherstjanoi. Pankow Gal., Berlin. June-Aug. 1992			⌘

**!Panpost!** → Bloch, Mark S.

<b>Pap, Béla / O. B. Studio</b>	Pf. 76.	Szolnok, H-5002.	Hungary	1988
	^5   YNR 2MLc • cgyfi «Privat Neurologist» (Hungarian) (Fanzine with political colour and a few Mail Art. A/4, offset, 4 p. 1987-, sm., #1-4?)			☒
	Napoleon. Doc. 1987			☒
	^Fixed Ideas & Icy Feelings. Mail Art Catalog. Cat.: A/5, offset, 12 p. 1988			☒
<b>Papp, Tamás</b>	(Spion Inc.)	Budapest	Hungary	1981
	^Internacional Sznob (Avantgarde literature and art with a few visual matter. A/4 and A/5, phc., ~80 p. 1981-86, #1-5)			☒ ☒
	^#?			
<b>Papp, Tibor</b>	290 Hindley St.	Dadalaide 5000, South Australia		1988
	↑ Cape Gallery Shop 1. Feros Arcade, Lowson St. Byron Bay, 2481, Australia			1984
	Mail Art activity in the 1980s in/from Australia («Tibor Papp is still alive»)			☒
	Light-Shadow project. ☒ Inv. / Doc.: A/3, photocopied circular («...I sent 30 invitations to Australian artists and received one answer. I sent 20 letters to the USA and now I have one hundred and thirty-five entries. Sent 15 to Europe and have 80 artworks... This is my shadow for this project.») Byron Bay Arts Factory. October 1984			☒
<b>Paridaen, Sjoerd</b>	Antoon Sanderus Straat 40	Gent, B-9000	Belgium	1992
	↑ Braemkasteel str. 8	Gent-Brügge, B-9219	----	1984
	Organisation and artistical activity at the club/exhibition house <i>De Media</i> in Eeklo (→ Boever) in the early 1980s.			☒ ☒ ☒
	^Identical cards. ☒ Inv.-card, ~1985			☒
	Artistamps: ^Envelope (Sheet of 12 stamp images of 5x5 cm., 4 diff. motives, b/w phc., not perforated) additive orig. red rubber stamps: <i>Paridada / Paridaen Souvenir</i> . n.d. (~1984)			☒ Ⓜ
	^Envelope (22.5x11 cm block with the reduced images of the former artistamp sheet) additive red rubber stamps like above. n.d.			
<b>Parker Owens, Ashley</b>	Grove City Factory Stores, P. O. Box 1309. Grove City, PA-16127, USA			1996
	↑ P. O. Box 4310837	San Francisco, CA-94141	----	1995
	↑ Box 597 996	Chicago, IL-60659	----	1992
	<b>ARG</b> / Action Resource Guide (with Guy Hensel) (Magazine, 1989?-)			☒
	^Action Art International. ☒ Cat.: Letter, phc., 22 p.			☒ ☒
	Series of actions:			
	<i>Sexism, Racism, Classism</i> / Avalon Nightclub, '90			
	<i>Fe-mail Art</i> / Univ. of Illionis at Chicago, '91			
	<i>Control + Rodney King wall</i> / Artemisla Gall., '93			
	<i>War Mongers</i> (planned only?..)			
	<i>Death by Corporation</i> ----			
	<i>Environmental Agony</i> ----			
	<i>Individual Politic</i> ----			
	^Global Mail (Mag. «a cross-cultural, cross-media listing of all kinds of art projects, collaborations, and mail art events... listings are free», Letter, offset, 4-8 p. 1992-, 3xy.)			☒
	^#4, 5, 6, 7, 8, 11, 12, 13, 14, 15			
	^Acts of Rebellion. ☒ Inv.-letter, 1993			☒
	~			
	<u>Literature:</u> M. B. Corbett: <i>Ashley Parker Owens</i> (Interview). In: <i>ND</i> , N° 19, Austin, 1995			

(→ Plunkett), 41-44 p.

«...In 1981, I somehow received a mail art chain letter. I believe the source was through an art professor or one of their assistants. At the time, I was married, living in Cincinnati, Ohio, and attending art school with my husband. The chain letter was really fascinating because it had exotic names and addresses from all over the world. The promise of receiving hundreds of artworks from all over the world was really exciting, and I immediately started fantasizing about winning this art lottery. I made a postcard and sent it to the person at the top of the list who was located in Germany. (...) Later, after getting my masters degree in New Jersey and then moving to Chicago, I decided I really liked the concept of a mail art show ('85). Specifically, I liked the non-judgmental all-inclusiveness of it. I was very successful exhibiting my „art“ work in Chicago and elsewhere, but I also began entering every mail art show I could find. The lack of organized info on this underground I found frustrating. I still did not have a very good idea about mail art until I had my own mail art show ('89). That is when I became really educated on the depth of what mail art can be, and have essentially become hooked ever since.

*Obviously the „lack of organized info“ made you decide to publish the first Global Mail, the magazine that is now well-known as a source-magazine for all kind of contacts. Some mail-artists feel that the whole network shouldn't be too organized and centralized. What are your thoughts?*

The data *Global Mail* contains is not mail art, and it is not networking. The action on my part in publishing *Global Mail* is MY personal attempt at networking. I am passing on information passed to me. But *Global Mail's* content is nothing more than a collection of data. It's just a resource. It records network activity but it has no meaning in and of itself, other than as entertainment. However, it is a tool that can be used to crack out the secrets of mail art and networking. There is no ONE location of mail art and networking. The real activity is what is going on behind the scenes, beyond the scope of the projects and shows. The real meaning, the real secret, is the exchange between two individuals. That positive energy is the secret. If anything, I think *Global Mail* is good for those just starting out, who are trying to build their contact base. But alas, that group of people really don't understand the publication. One of the goals of *Global Mail* is to educate and suck people into the net...»

(Ruud → Janssen: *The Mail-Interview with Ashley Parker Owens*. TAM Pubs.: TAM-960110. A/5, 10 p. Tilburg, 1996)

<b>Paruzel, Andrzej</b>	c/o Biuro Przewodników... P. O: Box 179, Łódź	Poland	1988
	<i>Biuro</i> (Actionist art mag., with projects and docs. {100}. A/4, phc., 1988-)		✉
<b>Paseado, Daniel / Ribeiro, Branco, C. P. 547</b>	Campinas (SP), BR-13100, Brasil		1984
	^ <i>Mira</i> (One-sheet infozine, contacts, addresses, images. 33x21.5 cm., folded, phc. 1984-, #1-2?)		✉
	^#1, 2		
<b>Patrick, Tom</b>	(Berkeley Office), 1649 Dwight Way	Berkeley, CA-94703	USA
	^ <i>Eat It Up</i> (« <i>Post Urban Mods</i> » magazine. One xeroxed sheet in letter size folded in quarters, phc., 1981-86, #1-46?)		✉
	^#1-46		
	^ <i>Idea X-Change</i> (Collective Mail Art magazine by →Mela, E. / →Peters, Ursula / → Cellini, James, 1985-, irr.)		✉
	^#1		
	^ <i>Make a Cow</i> . (with Helen Heaven – filling the very known cow-graphic with artists' names.) ✉Cat. in: <i>Eat it Up</i> , #44, July 1985. Digest, phc., 8 p.		✉

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Literature: «Coop mail art project, where they send out blank art forms (line drawings of cow silhouettes) & ask the receiving artist to augment & return. Result is this compilation which probly's more meaningful to the participants than to anyone else, approximately 50 of which appear.» (Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 20, Oct. 1986, 637 p.)

**!Paumonock Traveller!** → Cole, David A.

<b>Pawson, Mark</b>	14 Ropery Street, London E3 4QF / P. O. Box 664, London E3 4QR	United Kingd.	1992
	↑ 1004 Glyn Road	London E S	1990
	↑ 34 Cotesbach Road.	London E 5.	198?
	↑ 1. Holly Bank, Cherry Lane	Lymm, Cheshire, WA13 ONT	1984
.....			
	<i>E. T. / The Edition Triangle.</i> ☒ A triangular publ. of 21x21x29.7 cm. with original triangular contributions like assembling. 14 parts. {75}. Dated from May 15, 1983. (Also as contribution in <i>The Last Box</i> {50} by → Olbrich, Jürgen, in Kassel, 1987)		☒
	^Puzzle-action. ☒ Cat.: A/4, phc., 8 p. (a few copies only). 1984		☒
	Artistamps: ^8/705/640 (Rubber stamped artistamps by the image of an digitalized euro-ware-code, printed on selfadhesive labels of 3.5x4.5 cm., red, green & violet colours) n.d. (~1984)		☒ ®
	^Smile (Paperworks mag. with very xerographical outfit, sometimes as project catalogue, but usually without texts. A/3, A/4, A/5. 1984-89, #1-9)		☛ ☛
	<u>Listed issues:</u>		
	SMILE (with Erica → Smith) A/4, 6 p. 1984		
	SMILE 'how to write a Stewart Home style letter... (A/5, 4 p. 1984)		
	^SMILE (A/5, 16 p. Strong man arcade game cover. 1985)		
	SMILE-EMIL (Single copy, includes a rubberstamp of Emil, the sacred cow of Neoism... A/5, 20 p. 1985)		
	SMILE AKAUCN I. D. 's. (A/7, 24 p. a selection from 48 identity cards, 1985)		
	^SMILE CONGRESS (A/4, 8 p. Docs. of London Mail Art Congress. 1986)		
	SMILE portraits (with Ben → Allen, Pete → Horobin, Stewart → Home) (A/3, 6 p. 1986)		
	^SMILE <i>Small Plastic Babies</i> (A/4, 10 p. Cat.: of a Mail Art project. 1987)		
	^SMILE HISTORY LESSON. (A/5, 12 p. Contents a reply card. 1988)		
	^SMILE HISTORY LESSON. (A/5, phc., 8 p. Listing of all SMILE publ. 1989)		
	<i>Agressive School of Cultural Workers</i> (Project by stamps, stickers, buttons, graphics & bookworks, often as «plagiarism», beginning in the 80-s.		☒ ☐ ☛
	^Unique Books (without title) (Textless artists books by div. raster techn. / colour paper & xerox prints, uniques or multiples, ~10-24 p. Often dated and signed with a dedication + also entitled!) Ed. Buto Soho, 1980-s		☒ ☛
	^Without title (Broown booklet) A/6, phc., 24 p. n.d.		
	^16. Booklet for Géza Perneckzy. A/6, phc., 32 p. n.d.		
	^Without title (Green book). A/5, phc., 14 p. signed, dated: 1: 4: 84		
	^The Address is the Art. 10.5x14.8 cm., orig. collages by found art. 1985		
	^Book with Holes. 1/1. A/4 horz., mix. techn., 12 leaves. 1988		
	^Without title (Violet book). A/5, offset, colour, 10 p. 1989		
	^Without title (Green collage book by magazine pages, partly printed over by silkscreen.) 219,5x14,5 cm., 28 p. Agressive		

School of Cultural Workers, London. 1993

- ^*Small Plastic Babies*. ☒Cat.: A/4, phc. (black / red), 10 p. (Publ. as a #*Smile*) 1987 ☒
- ^*Smile history* (The «last» Smile issue with the chronology of the div. Smile publs. made on the basic of → Home's archive. A/5, phc., 4 p.) 1989 ☛☞☞
- ^*Mark's Little Book about Kinder Eggs* (Xerox publs. mini size, 24 p.) 1989 ☒☒
- ^51 XR 81 KWU («*Mark, the Russian*», A/5, col. xerox. 24 p. {300}. + text 1 p.) 1990 ☒☒
- ^*Life has meaning* (Colour mimeogr. bookwork {500} by → Knust, A/4, horz., 26 p.) Nijmegen NL. 1992 ☒☒
- ^*Eco-frenzy* (Mini size graph. pages by recycling & ecology symbols, xerox, 32 p.) London, 1992 ☒☛☒
- ^*Community Copyart Book* (Assembled sheets after the close of an exhibition in the Community Copyart Resource Centre, 41 Battlebridge Rd. London, NW1. A/3, phc. + collage, 20 leaves. {~30?}) 1992 ☒

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Literature: Vittore → Baroni: *Mark Pawson*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 104-105 p.

«P. C. D.» → Postal Collective Depot

**Peacock, Steven / Dubs, Christopher**, 270 Park Ave. South Suite #4A, New York, NY-10010 USA 1984

- ^*Art Works* (Unbound, letter size assembling published in spring folders in an edition of 75 copies. Ca. 15-40 sheets per issue, 1984-87, bimonthly. Parallel and successor issues with the same title and character were published by „The → Artworks Committee“ in Tokyo, Japan, from 1985) ☒☛
- ^# Vol. 4 / 5

**Peixoto, Tanya / Bently, John / Brown, Stephanie**

c/o *Magpie Press*, 1 Hermitage Cottage, Clamp Hill Stanmore, Middx, HA7 3JW, UK. 1994

- ^*Artist's Book Yearbook* (Voluminous offset almanach with featurings, theories, address and title lists on artists' books. Letter, ~130 p. 1994-, in every 2 year) ☒☛☞
- ^#1, 2, 3

**Peli, Romano / Versari, Michaela.** Ed. & Archive C. D. O. (*Center Documentation Organisation*)

Via Republica 19.	Parma, I-43100.	Italy	1988
↑ Via dei Farnese 9	Parma, I-43100	---	1974
↑ ?	Trento	---	1972

°*Mantua Mail 78. / 13 Postal Communication for an International Exhibition.* ☒

☒Cat.: A/5, phc., 200 p. 154 parts. / Casa dei Mantegna, Mantova, '78

°*C. D. O. Parma «Mail Art».* ☒Cat.: A/5, phc., 40 p. / Gal. del Teatro, Parma, 1978 ☒

°*Int. Mail Art Exh.* ☒Doc. 70x70 cm. poster, offset. ~200 parts. / Italian Spring Festival, Perth, Australia, 1980 ☒

^*Mailartspace International* (A/5 assembling in portfolio of 25.5x18.5 cm., also text part. {150-200}. ~50 leaves per issue. 1981-82, #0-1 only) C. D. O. ☒

^# 0, 1

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Literature: «...Peli came from the visual arts, and Versari from theater and philosophy. Together they wanted to do research, document and distribute the results of their research into art in Italy... At the outset, they issued a journal called *Il Copranature* in 250 copies (1974). (...) *Mail Art Space* was born in 1977, a space to be available to artists, (...) As Romano Peli says, „I cannot change the world so I try to create a new world with the work of others.“...»  
(Profile: *C. D. O., Parma*. In: *Umbrella* [→ Hoffberg], Vol. 4, #2, 25-26 p.)

*First International Mail Art Manifesto*. Signed in June 1982 in Parma by: Graciela Marx (*Argentina*), G. Deisler (*Bulgaria*), Anna Banana (*Canada*), Daniel Daligand

(France), Klaus Groh (Germany), Robin Crozier, Michael Scott (England), Vittore Baroni, Alfredo Casali, G. Achille Cavellini, Giovanni Fontana, Mino Lusignoli, Eugenio Miccini, Enzo Minarelli, Romano Peli, Lambergio Pignotti, Michaela Versari (Italy), Ulises Carrión (Holland) Vanna Salati (Sweden), Carlo Pittore, Buster Cleveland, Bill Gaglione, Judith Hoffberg, Tommy Mew (USA).

(In: *Umbrella* [→ Hoffberg], Vol. 5, #5, 120 p. 1982)

«...The *C. D. O.* – Center Documentation Organisation – Aesthetic Reserch – was born (Dec. 1st, 1972) so for a particular requirement of its founders: to organize the communication and documentation of aesthetic reserch in Italy and then to diffuse it again. The news, the notices, the reviews, the catalogues of the artists who attended to artistic research in that moment were collected, examined, analysed and then filed by name. (...) The first edition of *C. D. O.* was the art copy-book «*The Supernatural*» in 250 numbered copies. It was the number one of a series of art copy-books.

The date: February 15th, 1974.

On December 1974 *C. D. O.* moved from Trento to Parma. (...) The first postal contact with some artists who made Mail Art (→Vigo, → Zabala) occurred during the following year, 1975. (...) During 1976 *C. D. O.* worked to extend its contacts and communications with a larger number of artists in the world, taking part in exhibitions in Italy and abroad like... January 1st 1977 the *First International Postal Encounter Art Workers of the Visual Communications* began. The requirement arose from the curiosity to know the personal ideas of every artist about art and life in general. Since then the work of *C. D. O.* changed substantially. With the arrived reports for which we has asked every artist we could find out largely the social and artistic vision which is basis of the work of every artist, his history, his hopes... In the same year also the *Mail Art Space* was born, a permanent mini-space for bringing the Mail Art, which every day arrives to *C. D. O.*, every month to the knowledge of the *C. D. O.* friends and Italians (and the international) press... Besides into *Mail Art Space* we organized «*Identikit*», an international exhibition by personal invitation in search of the face of the most thieving and corrupt politician in one's Country. (...)

The realization was «*Mantua Mail 78*» and «*13 Postal Communications for an International Exhibition*» (from 21. 9 to 21 10, 1978) in Mantua... Still into 1978 *C. D. O.* took part in *10° International Video Encounter* (CAYC – Tokyo); *2° Festival Internazionale della Performance - Musica e Poesia* (Pari & Dispari – Cavriaggio – Reggio Emilia) (...) Then November 13th, 1978 into *Mail Art Space* another great appointment: *Futurist Sounds*, the performance-tour of Anna → Banana and Bill → Gaglione... Since December 1st, 1978 it begins to register and catalogue all the mail art works which belong to the Center. There is another very important presence of *C. D. O.* into a public space: by request some works of 131 mail artists are showed in Florence (at Palazzo Strozzi): «*Mail Art – Document 1*» (December 9–15, 1978).»

(R. Peli & M. Versari: *A Brief History of C. D. O. and its Involvement with Mail Art*. In: Anna → Banana: *About VILE*. Letter size, offset, 108 p. S.P. Vancouver, 1983. 34-35 p.)

**Pellini, Pietro / Berbesz, Yola, *Academy Ultimate*. Mozartstr. 60, Köln, D-50674 Germany 1991**

Arts space for copy art, FAX-events, visual actionism and all kind of literary avantgarde with a number of invitation- and program-flyers or publications within the time of ~1990-1998 in Köln. Supraregional events:

^*Copy Art Aktion / FAX Art* (with the firm Toshiba, Germany) Spiral bound Cat.:  FAX  
Cut A/4, phc., 64 p. (Parallel to the Fair/Exhibition CEBIT '91) 1991
























^*Trug und Traum – Fax Deine Arbeiten nach Berlin!* Inv. to an instant exh. project  FAX  
in the TV-tower in Berlin by the Academy Ultimate, Köln. July 1993

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Literature: R. J. Kirsch / Dietmar Pokoyski (eds.): *10 Years of Academy Ultimate 1987-97*.  
Krash Verlag. Köln, 1998

<b>Pena, Sergio / Cardoso, Gilmar. ?</b>	Arapongas	Brasil	1980
°Mail Art. ☒ Inv. 21.7x15.5 cm. leave, offset. Oxirampus 1066. Arapongas, 1980			☒
<b>«People's Republic of Poetry»</b>	c/o P. O. Box 233.	Couburg / Ont. K9A 4K5	Canada 1986
^ <i>1st Interim Report... Concerning the 1st 10 Years of the History of the Peoples Rpublic of Poetry.</i> (sic!) Editor: Wally Keeler. Cut letter size offset book with an anthology of reprints by texts, newsletter pages, graphics and photo documentation. n. p. (~1650 p.) {300} Samizdata Publications Organ. Couburg, n.d. (~1984)			☒☒☒
<b>Pereira, Teresinka</b>	<i>Intern. Writers and Artists Ass., Span. Club, Box 938, Bluffton OH 45817, USA</i>		1995
↑ Univ. of Colorado, Dept. Sp + Port. Box 278, Boulder. CO-802309, ---			1986
^Invitations for <i>International Poetry Annual Anthologies</i> – also Mail Art welcome, University fo Colorado, Boulder, 1992-94			☒☒
<i>International Writers and Artists Ass. (IWA.) Activities 1995.</i> (Info annual, 8 p.)			☒☒☐☒
^ <i>For a Global Society. Free of Racism!</i> ☒Cat.: Digest, phc., 24 p. Texts by T. Pereira and Matt Hammond (Int. Art on Display at Bluffton Coll.) Oct. 1995			☒
^ <i>Let's unite the people of this planet!</i> ☒ Inv.-flyer, 1996			☒
<b>Peretti, Jean-Paul de</b>	75 rue du Rocher	Paris, F-75008	France 1984
^ <i>Atomik</i> (Mag., very visual outfit {200}. A/4 and A/5, phc. 20-30 p. 1984-, qu., #1-10?) Statement: « <i>Fanzine, sexplosive, nihiliste</i> »			☒
^# 2, 3, 4, 5, 6, 8, 9, 10			
<b>Perez, Victor</b>	→ !Nada Post!		
<b>Perkins, Sephen</b>	908 Talbot Avenue	De Pere, WI-54115	USA 2002
↑ <i>Subspace edition, gallery, archive.</i> 1816 E. College St. Iowa City, IA-52245			1994
↑ 221 W. Benton			Iowa City, IA-52246 --- 1992
↑ 1030 York St.			San Francisco, CA-94110 --- 1988
↑ 135 Cole Street			San Francisco, CA-94117 --- 1985
^ <i>Box of Water</i> (Mag. with graphism, copy art and very informative and good written magazine review – a leading publ. for the whole alternative scene. Digest and 28x10.7 cm. sizes, phc., ~30 p. 1985-88, #1-4)			☒☒☒☒
^#1, 2, 3, 4			
^ <i>The Last Acts of Saint Fack You</i> (Graphics by Perkins / tetxts by → Porter, B.) Xeroxed bookwork, 22x14.5 cm., 42 p. → Xexoxial Ed. Madison. 1985			☒☒
^ <i>SCHISM</i> (Mag. with radicale texts and graphics, 1985-1990, #11-24. More about the single issues: → Smile mania / <i>Schism</i> )			☒☒☒
^# 11-24			
^ <i>Truisms</i> (with → Janet Janet). Portfolio of onew-sided xerox prints loose-leaf. Letter, phc., 20 + 2 p. Ed. Yrizarry, 22 Belvedere, S. F. CA-94117, 1986			☒☒
^ <i>Images from South Africa</i> (with W. Washburn, N. G. Yrizarry) Cat.: 11x28 cm., phc., 14 p. San Francisco, Media, April-May 1986			☒
^ <i>Festival of Plagiarism.</i> (Xeroxed anth. with the texts by S. Perkins, S. Ronan, A. Zyyxx, S. → MacLeod, Prof X., L. Was, H. Polkinhorn, J. l E'Lull, J. Janet) 28x10.5 cm., phc., 40 p. Plagiarist Press / Anti-copyright, San Francisco, 1989			☒☒☐☒
^ <i>Plagiarism: the millenia of plunder</i> (The References / a historical survy). Letter, phc., 13 p. / Anti Copyright, S. F. 1990			☒☒☐☒
^ <i>Lies in the sand: an int. Anti-war art show.</i> ☒Cat.: 17x17 cm., phc., 36 p. / Subspace Gallery, Benton. 1991			☒



- ^*Forty Six. Instruments of Desire*. 9x11 cm., phc., 8 p. Plagiarist Press, Iowa City, 1991 
- ^*The History of Plagiarism: Volume I*. Xerox, 16 p. Plagiarist Press, Iowa City, 1992   
- ^*Approaching the 80s Zine Scene: A Background Survey and Selected Annotated Bibliography*. Digest, phc., 28 p. Works-In-Progress Pamphlet: #1. 1992 
- ^*International Zine Show*.  Cat.: Half-legal, phc. 52 p. (~300 editors submitted zines) / Subspace, Benton. Saturdays in Sept. 1992. Edition: 1993   
- ^*Subspace International Zine Show*. Cat.: Half-legal, phc., 52 p. With an introduction essay by Stephen Perkins / Subspace, College St. Iowa City. 1993   
- ^*Copy Culture* (with → Dunn, L. as guest editors). Cut letter, offset, 32 p. In: *New Observation* #101, May-June, 1994 (New York, 611 Broadway, #701)  
- ^*Assembling Magazines. International Networking Collaborations* (After a provisional letter size publication in Sept. 1996 the final/enlarged edition, print: 1997) Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1997 Among the statements & texts: M. And & L. Was (*The Act the Shelf-life*), V. Baroni (*Arte Postale!*), T. L. Larson (*Art/Life*) Kostelanetz / Perkins (*Assembling*), J. Olbrich (*Collective Copy*), J. Held Jr. (*Commonpress*), R. Nikonova (*Double*), J. Black (*8x10 Art Portfolio*), S. Holz (*Estudio*), R. Zito / L. Miti (*LLRRR*), C. Padín (*Ovum*), Corpá (*Piedva Lunár*), C. Pütz (*Pips*), B. Gaglione (*Stampzine*), K. Debris (*Wall*), T. Breuer (*YE*), J. Brewton (*X-Ray*) H. Braumüller (*500 años de genocidio*), J. Witzman (*Mail Art Book Project*), B. Jesch (*Assemblings in GDR*), B. Szombathy (*Assemblings in Yugoslavia in the 70s*), E-A. Vigo (*Short Story of my Editions*), G. Pernecky (*List of assemblings, A Háló, 1991*)   
- ^*The Imagined Gallery* (idea with Scott McLeod, San Francisco),  Inv.-letter, 1997 
- ^*Latin American Exchanges: 1970-1999*. Alternative art and printed matter from Argentina, Brasil, Chile & Uruguay. 14x11 cm, phc., 12 p. (completed by an unique photoalbum with 10 insert leaves and 20 colour document photos). Subspace Archive, Iowa City, Sep 25 - Dec 18, 1999  
- Collaborator of the ATCA (Alternative Traditions in the Cont. Arts) University Libraries Iowa City (1991-2000). Collaborator of the Lawton Gallery, University of Wisconsin, 2420 Nicolet Drive, Green Bay WI-54311 (2001-) 
- Artistamps: ^*Networking / Before & After* (Sheet of 12 perforated labels, b/w phc.)  Design: Stephen Perkins. Perforations: John → Held Jr. n.d.
- ^*Fingerprint* (Block of 9 id. stamp images with diff. texts, phc. on rosa paper, not perforated) Iowa City, n.d. (1990s)

→ Janet, Janet

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Literature: (*Box of Water*, #1): «This xeroxed anthology sounds the depths of the mail art aquarium. Printed in thick, rich blacks it pays particular attention to Mexican and South American contributors and various others in San Francisco. It's a tastefully gathered edition filled with the wonderful, fractured meaderings mail artists make.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 18, Winter 1986-87, 48 p.)

(*Box of Water*, #2): «... a nice expansion on #1 which came out about a year ago. There are mail-artists from many nations reprpesented here, and all the work is carefully chosen. Steve has a knack for sequencing things, which is no small feat considering the variety of different kinds of works he is dealing with. End has reviews of magazines and tapes which are brief, like this one.» (*PhotoStatic*. N° 18, May 1986. Lloyd → Dunn: *Mail Review*)

Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 24-25, 84 p.

(*Int. Zine Show*, '92): «What is a zine and just what distinguishes it from a „maga-

zine“? Larry Bob, in *Holytitclamps* (#10, 1992), offers some pertinent characteristics: „There is no apostrophe in zine. Zine is not short for magazine. A magazine is a product, a commercial commodity. A zine is a labor of love, producing no profit, and frequently a loss, of time at least. In a magazine, information is just another ingredient, thinly sliced layers to keep the cream filling of advertising from sticking together. Information is the reason a zine exists; everything else, down to the paper it's printed on, is there to convey information.“ (...)

Someone who insists upon the importance of the punk scene in the development of zines is Aaron, the editor of *Cometbus*, who in his latest issue (#29, 1993), takes me to task about the wording of my 'call for submissions' for the show: „The other thing about all this zine talk that's pissing me off is evident in an announcement I got in the mail for an upcoming zine show. It said 'Fanzines=artzines, homozines, litzines, femzines, musiczines, personalzines, punkzines, comczines' or something to that effect. To read it you'd get the impression 'punkzines' are some little bastard faction of fanzines, when in reality fanzines have been nurtured and hyped almost exclusively by the punk scene for the last 15 years!“ (...)

It is these diverse and personal accounts of zine publishing that really constitute the substance of this catalogue. From the range of statements its possible to begin to discern a pattern to this activity and to chart the emergence of number of common concerns expressed by different editors from different communities. The three themes that emerge repeatedly from the editors' statements are: Contact, Communication and Exchange.» (Steve Perkins: *Introduction*. In: *International Zine Show*. Cat.: 1992-93.)

^Stephen Perkins: *Artifacts of the Eternal Network*. Essay in the exh. catalogue with the same title. 30.5x22 cm., offset, (accordion, 3x) 6 p. ATCA (→ Milman) The University of Iowa Museum of Art. 1997

«Permanent Press»	Box 6858, Station A.	Toronto, M5W 1X6	Canada	1977
	<i>End Paper</i> (Very visual art magazine. Colour offset print, 25,5x25 cm. horizontal, ~10 p., issues with double turnable down pages. 1977?- )			↑⊞☒☘
<b>Perneczky, Géza</b>	<i>Archive &amp; Ed.</i> Grosse Witschgasse 3-5.	Köln, D-50676	Germany	1975
	↑ Pius str. / Vorgebirgsplatz 10 / 2.	Köln, D-5000	---	1970
	↑ Hidegkúti út 37	Budapest, XII.	Hungary	1960
.....				
	^ <i>Five Books</i> (also as Numbered Books) (Hand made mag. with orig. paperworks, photo and plastic collages, printed by hand and with rubber stamps. Conceptual works in underground style and with a polit art colour {50 or 2x50}. A/4, mix. techn. ~4-6 leaves in cover. May-Sept. 1970, monthly, #1-5) Budapest			↑📖
	^# 1, 2, 3, 4, 5			
	^ <i>Important Business</i> . Information from East to West. (Mag. with conceptual works and video performances by Hungarian and Czech artists. A/4 size, ~8 unbound offset sheets in portfolio. 1972-73. #1-2) Köln, 1973			↑
	^#1, 2			
	^ <i>Stamping by little objects...</i> and other stamp activities {~100-250} (Portfolios with A/4 matter: ~8 p. rubber stamps + text, photo, or image pages. 1973-84 ~yearly: <i>Stamping Silence</i> , 1974; <i>Spirit Stamping</i> , 1975; <i>Memory</i> , 1977; <i>Stamping in Italy</i> , 1978; <i>Night Stamps</i> /photo technic, 1979; <i>Stamping Bird Twittering</i> , 1980; <i>Very Alternative Art / Merde</i> , 1981; <i>Albino</i> , 1981; <i>Breakage</i> , 1982; <i>Isolated</i> , 1982; <i>Pseudo Computer</i> , 1984; <i>The Secret Life of the Cologne Cathedral</i> , 1984, etc.)			Ⓜ ☒ ☘
	^ <i>International Stamps I-II</i> . {365} (The rubber stamps: «secret» & «merde» in 8 languages published in the form of A/4 brochures, each publ. by 8 hand-made stamps on 16 p.) 1980-81			Ⓜ ☒ ⊞
	^ <i>Post Infinite</i> . (Mail Art publ. {200} with artistamps, rubber stamps and collages			☒ Ⓜ ☘

- formed as postcards or «letters», altogether 16 pieces in an envelope of 32.5x22.5 cm.) Köln, 1982
- ^*Post Infinite*. Doc. Exh.: Kunoldstr. 34, Kassel, → Olbrich J. O. 1983 ☒®
- ^*500 Marxist Celles*. (Identity cards as A/6 booklets {500} + rubber stamps) 1983 ☒☒®
- ^*Mail Art Aktion: Marx-Test*. (for the anniversary of Karl Marx) ☒Cat.: A/4, phc. 16 p. Exh.: Poller Atelierhaus, Köln-Poll, 1983 ☒☒®
- ^*Atlantis/Antarktis project* – “Mail Art Land Atlantis”. ☒ Inv. + form-sheet, 1984 ☒
- ^*Soft Geometry* (Manifesto). April 1, 1985. A/3, folded, phc. 1 sheet. ☒☒
- ^*Soft Geometry* (Art project and Mail Art activity) A/3 xeroxed book, horz. size, with the *Soft Geometry* manifesto & div. images, altogether 18 leaves. Paintings and the outfit partly handmade / orig. {200}. Köln, 1985 ☒
- ^*Soft Geometry*. Exh. in Liget-Galéria, → Várnagy, Budapest, 1986 ☒☒
- ^*Soft Geometry*. (With all Mail Art Pubs.) Cat.: Cut A/4, offset, 16 p. Essay: Marta Kovalovszky + the *Soft Geometry* manifesto, all texts Hungarian & English / Budapest Galéria – Lajos utca, 1987 ☒☒
- ^*Transcendental Mail Art* (A/4 size prints & handmade pieces, very div. technics, 13 leaves altogether in box {300}), 1987-88 ☒☘
- ^*The Artists' Books in European View...* (On the artists' books exh. of the King Stephan Museum, Székesfehérvár, Hungary, entitled *A surprise for our readers!*) Brochure in size of A/4, phc. 32 p. S. P. Köln, 1987 ☒☒☒
- ^*The Story of the Colourful Ribbons* (Artists' Books series with textile ribbons, div. form and size, mostly A/4 overzise, also horz. ~ 90 vols.) 1987-91 ☒
- ^*The Story of the Colourful Ribbons. Theory & Praxis*. (The «scores» of the first 24 volumes in 42x15 cm, horz. size, photocopy with textile ribbon application {100}) 1987 ☒☒☒
- Artistamps: ^*Secret Society of Diligent Mail Artists* (Sheet of 32 diff. stamps, black offset) Transcendental Mail Art. 1988 ☒
- ^*Art Strike* Comments, criticism and graphics collected in A/4 envelope {200}. 1990 ☒☒☒
- ^*The Boy Evacue* The Art Strike set N° 2 published in A/4 envelope {200}. 1990 ☒☒☒
- ^*A Háló*. (Book about the alternative magazine network, Hungarian) 34x24 cm, offset, 302 p. Héttorony Ed., Budapest. n.d. (1991) ☒☘☒☒☒
- ^*The Magazine Network. The trends of alternative art... 1968-1988*. (Monographical work, A/4, offset, 286 p.) Köln, 1993 ☒☘☒☒☒

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Literature: J. A. Hoffberg: *Reviews* (About 8 stamp art actions published in the form of artists' books by G. Perneckzy) In: *Umbrella* (→ Hoffberg). Vol. 5, #4. 93 p. 1982

^*The Samping Activity of Géza Perneckzy* (Making An Impression). In: *Lightworks* (→ Burch), N° 16, Winter 1983-84. 24-27 p.)

(*The Artists' Books in European View...*): «A tentative and personal exploration of the development of artists' books, concentrating from the 60s through to the present. The very nature of the development, the wide diversity of book objects, and the international scope of this activity preclude any definite categories. However, by breaking down artists' books into roughly three generations Perneckzy gives a nominal coherence to this development, these are, *1st generation*: constructivist up to WWII, *2nd generation*: Fluxus, Neo-Dada, European Nouveau Realisme, Minimal/Concept Art, *3rd generation*: Mail Art activity from early 70s. Perneckzy touches upon who has been collecting artists' books, who's been writing about them, who's been left out of these books (Poles, Hungarians, Spaniards, S. Americans, Russians), the kind of book exhibitions organised, the different type of artists' books, and a discussion of some of the work received for an artists' book exhibition at the Kind Stephan Museum in Hungary... I found this is a stimulating and thoughtful booklet that is not afraid to confront the difficulties in surveying such a broad terrain...» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 4, 1988)

^Vittore → Baroni: *Géza Perneckzy*. In: *Arte Postale. Guida al network della*

*corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertolo, 1997. 36-37 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 425 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertolo I, 1999. 80-81 p.

<b>Person, Tom</b>	<i>Laughing Bear Press</i> , Box 14.	Woodinville, WA-98072	USA	1977
	<i>Laughing Bear / Newsletter</i> (Magazine and mimeographed info-leaves on experimental and vis. poetry. Letter size and offset. 1977-79)			⌘
<b>Pervic, Muharem &amp; others</b>	c/o Delo. Terazije 31.	Beograd	Yugoslavia	1975
	^ <i>DELO</i> . Mesečni Casopis za Teoriju, kritiku i Poeziju. (Literature magazine in Serbian, A/5, offset, 120-200 p. 1954-, monthly) Beograd			⌘ ⌘ ⌘ ⌘
	^ <i>Concrete, Visual and Signalist Poetry (an anthology)</i> . In: <i>DELO</i> , Vol. 21, N° 3, Introduction essay by M. → Todorovic: <i>Pesnicka Avangarda</i> (Serbian) (132 contributors in the anth. part). Beograd, March 1975			⌘ ⌘
	^ <i>Mail Art / Mail Art Poetry</i> (An int. anthology among others with signalist works) In: <i>DELO</i> , Vol. 26, N°2, (72 contributors. With essays by M. Todorovic, J-M. Poinot, A. Spatola, G. Niccolai, K. Friedman, G. Deisler, R. Peli, M. Perfetti, M. Crane, B. Poznanovic, D. Daligand, B. Szombathy, U. Carrion and others, all translated into Serbian). Beograd, Febr. 1980			⌘ ⌘ ⌘
<b>Petasz, Pavel</b>	Chopina 6	Elblag, PL 82-300	Poland	1998
	↑ P.O. Box 68	Elblag, PL 82-300	---	1996
	↑ Kamienna 17, M2.	Elblag, PL 82-300	---	1977
	<i>Pieces from the Biography of Joe Contestator</i> . (A/5, 36 p. {50}, hand stamped) 1976			⌘ ⌘
	<i>12 Pages of Contemplation</i> . (16,5x12 cm, 13 p. {20 + 30}, hand stamped) 1977			⌘ ⌘
	Launching of the int. Mail Art mag. <i>Commonpress</i> , 1977-90 (P. Petasz remained the coordinator of the Commonpress issues till 1983, then he passed the organisation on to G. X. → Jupitter-Larsen)			⌘ ⌘
	^ <i>Commonpress #1</i> (The start issue of the maybe most important Mail Art magazine at all. This is a cut A/5 booklet, by photo [!] techn., 20 p. – the <i>Commonpress</i> became later a periodical with changed editors and very diff. forms and sizes, also with assembling publs.) Ed. Arrière Garde, 1977			⌘
	<i>Christmas Show</i> . ⌘Cat. 1977			⌘
	^ <i>Antivalues / Uni Art / Also as</i> ⌘Cat.: for the project <i>Circle '77</i> (with → Przyjemski) (Mail Art magazine in poster size of 57x82 cm. folded to 4, offset + rub. stamps. Crozier, Dreva, Klivar, Caraballo, Padín, etc. 1977, #1-2, the first issue has been printed on red paper, the second one on blue.) ^#1			⌘
	° <i>12 Pages of Contemplation</i> . 17x12.2 cm., rubber stamps, 28 p. {30}, 2nd edition JQR Press, Stycz PL, 1978			® ⌘
	° <i>Genuines hand-stamped amulets against unfortunate accidents</i> . A/5, rubber stamps, 24 p. {}. Arrière-Garde Ed. Elblag, n.d.			® ⌘
	<i>Seal Sale</i> . (Hand printed catalogue for saling of hand carved rubber stamps. Each stamp-image has an order-number. Limited edition.) About 90 diff. rubber stamps in an 14 pages A/5 brochure. Arrière-Garde Edition. Elblag, n.d. (~1978)			® ⌘ ⌘
	° <i>Transparent Art Show / with slides</i> . (Uni Art). Cat.: / Galeria EL, Elblag, 1978			⌘
	<i>International Magazine of Rubberstamped Art</i> . (Recycled mail + cancelling stamps collected and bound in A/5 brochures, very individual publs. 1978-80)			® ⌘
	^ <i>Obsolute Rubber Stamps</i> (A series of hand stamped magazines by broken [!] stamps of the author, a manifesto having a strange effect {13-33 ?}. A/5, pages and cover by rubber stamps only, ~8-10 p. 1978-81, ir., ~ 10#)			® ⌘ ⌘

- ^# N°5-6 (1978), N°7 (1978), N°13 (1981)
- Homages to some people. Vol. 1.* (A/6 size booklet, offset print on paper with marbling pattern, 16 p. To V. Baroni, Monty Cantsin, A. M. Pine, J. M. Bennett, Pat Fish, S. Basso, D. Drummond-Milne, A. v. Barneveld, Jim Hol, U. Carrión, R. Summers, P. Below, K. Saville, C. Burch, a Bunch of Unknown Clarks, and to you. One page to each person.) {16?} Elblag, n.d. (~1978) ☒☒
- °*Page of Contemplation* (Booklet {30} with rub. stamps, 28 p.) Joe Rubber Press, 1978 ☒☒
- °*Ten Theses / Art Theory Series* (like mag. Cut A/4, rubber stamps, 24 p. {30}. 1979, #1-2?) Arrière-Garde Ed. Elblag ☒®☒
- °*Nedza*. 15.5x12.5 cm., 34 p., rubber stamps. Arrière-Garde Ed., Elblag. 1979 ®☒
- °*Genuines hand-stamped mulets against unfortunate accidents*. A/6, 24 p. Rubber stamps. 2nd edition: 34 copies. Arrière-Garde Ed., Elblag. 1979 ®☒
- °*Transparent Selfportrait*. Rubber stamps / paper work. A/5, 44 p. 31 copies. 1979 ®☒
- ^*The Intellectual Benefits of Art* – artpieces, realized on cloth. ☒ Inv.-flyer, 1980 ☒
- °*To*. 20x14 cm., 18 p., rubber stamps. Limited edition {?}. Elblag, 1980 ®☒
- ^*Artforum International* (Assembling which was consisting the contributed materials physically – as handmade paper (!). Each issue is one leave only, mainly unicats, sometimes in an edition of 3-5 copies. 1980?-, ~10#) ☒☒
- ^# 2 diff. issues
- The Intellectual Benefits of Art* (Doc. in: *Rubber*, Vol. III. / Six Mail Art Projects) ☒
- Stempelplaats. Amsterdam, 1980
- °*Rubber Condom*. Brochure of 16.5x10.5 cm., no pagination, rubber stamps. n.d. ®☒
- °*Condom, Vol. II*. 16.5x10.5 cm., no pagination, rubber stamps. n.d. ®☒
- °*Imitations*. A/5, collages, rubber stamps, type writing, 16 p. Limited ed. Elblag, n.d. ☘®☒
- ^*Small coins and ideas*. (Rubber + finger stamps in A/5 booklet {22}, 4 p.) 1981 ®☒
- °*How to Fly Like a Bird*. Flipbook of 55 mm., rubber stamps. Edition unknown. Uni Art s. d. Elblag, ca. 1980 (n. d.) ®☒
- °*How to Fly, Vol II.: Directions of Motion*. Cut A/5, 20 p. Rubber stamps. 50 copies. Arrière-Garde, Elblag. 1980 ®☒
- ^*RUB international* (Mag. on rubberstamp art, ~A/5, ~20 p., rubber collages. In an edition of one copy only, but with a number of issues: #1-80?) Elblag, 1980-1981 ®☒
- ^# 64 (~1980)
- ^*Transparent Selfportraits* (Handmade techn. + offset print in A/5 booklet 11 p.) {Edition of 15}, (#13) 1981 ☒☒
- ^*Monologues and Dialogues*. A/5, rubber stamps, 16 p. Uni Art. {15}, (06). Galeria Dziel Sztuki Współczesnej. Elblag. 1982 ®☒
- Square 88 – Art on Computer*. Doc.: A/4 leaflet. 1988 ☒
- ^*Plenum, Rysunki Komputerem*. Doc.: A/5, offset, 8 p. / Centrum Sztuki - Galeria EL. Elblag. n.d. (1990?) ☘
- ^*This is Mail Project 1980-1990*. (Collages since 1982) Cat.: A/5, phc., 18 p. / Exhibition in De → Media, Eeklo, B. March 1991 ☒
- ^*Sehr Romantic...* Comp. Drawings and Collages / Buyers guide, vers 1. (102 computer animated graphic images on A/4 size leaves, loose matter) 1991 ☘

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Literature: «...Petasz of Poland has created two marvelous handstamped rubber printed books, as he puts it. The first, called *Pieces from Biography of Joe Contestator*, „pressed with coquetry“ with poems by Petasz & Miroslaw Wrobel is a magnificent work of art made with rubber stamps made from erasers. The imagery ranges from shoes and fish to clocks, tempels and multi-colored images. Using different kinds of paper and different colored inks, this limited edition of 30, handstamped by the artist with humor and satire, is available in the United States from Artwork. Box 3903, Glendale, CA-91201.» (In: *Umbrella* [→ Hoffberg]. Vol. 2, #2. 45 p. 1979)

(*Artforum*): «A (rather nihilistic) „magazine“ consisting phisically of contributed

materials, I mean a particular issue was a page of hand made paper, made of these art pieces with a list of them typed on. The size of the edition was depending on number of ingredients, a copy being mailed to each „participant“ later...» (Editor's statement in *Artforum* #7, 1981)

«N° 1 of *Commonpress* is dated December 1977 and perhaps this is the true time of its appearance. I don't remember when I did start the idea, remembering about the fact that the very first invitations (as well as the first issue itself) were printed *illegally*, the whole matter must have been slow. So I suppose a full year was necessary to do...» (From a letter to Géza → Perneckzy, Feb. 2, 1988)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 14-16, 74, 87, (*Commonpress*:) 125-126 p.

«...Mail Art was never respected by the official artists and art critics of Poland. The number of mail artists were always small, fewer than twenty, and primarily included H. Bzdok, T. Schulz, A. Dudek-Dürer, R. Rupocinski, A. Kriko, W. Ropiecki, and P. Rogalski. (Note: Wisniewski, Przyjemski, Kulik, Kwiec and Partum were Polish artists whose activities involved some mailing strategies, but which were never designated by each artist as „mail art“... I have a catalogue for a Polish mail art show organized in 1974 by ... Klaus → Groh. The small, gallery mail art show was entitled, The Exhibition of the INFO Group.) (Look at → Kozłowski / Kostolowski for more data of the early Mail Art like activities in Poland – note by the editor of this Network Atlas.) The mail art network was useful, however, as one of many information holes punched through the Iron Curtain. Mail art itself probably had little effect in breaking down Communist oppression. In a larger sense, however, mail art helped to free Polish artists from a feeling of rejection by others on the world...»

(Pavel Petasz: *Mailed Art in Poland*. In: Chuck → Welch [ed.]: *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 89-93 p.)

«Perhaps the most well known communal mail art publishing effort is the *Commonpress* project initiated by Polish artist Pawel Petasz in December 1977. The concept started small with *Commonpress* #1 attracting seventeen contributors. There was no theme for the first issue other than the title *Commonpress*.

The originality of the concept is that instead of editing the second number, Petasz assigned different editions to different people who created, produced, and distributed the issues on different themes.

In his introduction Petasz states that, „*Commonpress* is a magazine edited irregularly by the persons interested in publishing materials themselves... A will to edit an issue ought to be submitted to the coordinator and hence harmonized with the sequence and timing... A particular editor of an issue ought to produce invitations or other details of theme, size, technical qualifications, deadline and his address... Each issue is edited, printed and distributed at the particular editor's expense. He cannot charge the participants...“

Some sixty issues of *Commonpress* were issued between 1977-85. These were documented by Guy Bleus in *Commonpress* #56... Petasz passed the organization of *Commonpress* on to Canadian Gerald X. → Jupiter-Larsen when conditions of political oppression worsened in Poland. Larsen wrote that, „*Commonpress* isn't just an alternative magazine of art, but a kind of ongoing international performance. A performance in which each participant is encouraged to edit and publish an edition of the magazine with his own theme in his own format. It is a collective performance; created, produced, and shared by its many contributors.“

However, despite his best intentions, Jupiter-Larsen, best known, for his „non-performances,“ turned *Commonpress* into a vehicle of „non-publication“ and the publication came shortly to an end.»

(John Held Jr.: *Assembling Periodicals* (1996). In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 18-19 p.)

Vittore → Baroni: *Pavel Petasz*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 158-161 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 433 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 82-83 p.

<b>Peters, Ursula</b>	I.A.L.A. at Kala Inst. / 1060 Heinz	Berkeley, CA-94710	---	1985
	I.A.L.A. (at home) 8 Balboa Avenue	San Rafael, CA-94901	USA	1992
.....				
	<i>Light – Facts, Aesthetics, Science, Emotions, Sensations</i> . Correspondence art show, San Rafael, 1979			☒
	^ <i>On freedom, on Peace</i> . ☒inv. for the Mail Art project, 1982			☒
	^ <i>Mail Art Project Gold / On Gold</i> . ☒ Poster on golden silky paper of 62x94 cm. as catalogue – with images and participant list. KALA Inst. Berkeley, 1984			☒
	^ <i>On Black</i> . ☒ inv. 1984, poster and catalogue planned for 1985			☒
	^ <i>Your Poster Wanted</i> . ☒ Inv.-letter, n.d. (~1985)			☒
	^ <i>Idea X-Change</i> (Collective Mail Art magazine by →Mela, E. / →Patrick, Tom / → Cellini, James, 1985-, irr.)			☒
	^#1			
	^ <i>The Shadow of Human Beings Hiroshima '45</i> – send life size shadows! ☒inv.card Kala Inst. Berkeley, 1985			☒
	<i>The Love Book</i> (8x6 cm. size accordion by 14 p., offset) KALA Inst., Berkeley, 1985?			📖
<b>«Petin &amp; Petee»</b>	Gustoteca.	S. Anastasio di Cessalto (TV)	Italy	1988
	^ <i>Xerografie Originali</i> . ☒Doc. Folded to accordion (3x) 32.5x15 cm., offset. Nov. '88			☐
<b>Petőcz, András / Kurdi, Imre,</b>	Fóti út 52.	Budapest, H-1047	Hungary	1985
	^ <i>Medium Art</i> / Kísérleti Irodalmi Fórum (Experimental literature from Hungary, texts and visual matter. A/5 and A/4, phc., 16-44 p. 1985-86, #1-4)			⌘
	^#2, 4			
<b>«Phi, Editions»</b>	→ Maele, Francis van			
<b>Phillpot, Clive</b>	<i>Library of the M. O. M. A.</i> , 11 W. 53rd St. New York, NY-10019	USA		1985
	& 529 Atlantic Ave. Apt. A.	Brooklyn, NY-11217-1946, USA		1985
.....				
	Long time director of the Library of the Museum of Modern Art, New York, prominent author of numerous articles about artists' books and the problems of the diverse post-fluxus art movements.			📖 ✍
	→ Artists' Books / USA			
<b>Picazo, Gloria</b>	c/o Metrònom.	Barcelona.	Spain	1980
	° <i>Tramesa Postal</i> . ☒Cat.: A/4, offset, 142 p. 469 parts. Bibliography. → Metrònom. Barcelona, 1980			☒
<b>«Picture Production»</b>	P. O. Box 1564, Madison Square Stat.	New York, NY-10159	USA	1979
	<i>Real Life Magazine</i> (Reporting on events outside the commercial galleries. Letter, offset. 1979-86? qu.)			⤴
<b>Pielogo, Antonio</b>	→ Inismo			

<b>Piepol (Nexus)</b>	5825 Horold Way	Los Angeles, CA-90028	USA	1985
<b>Pigassou</b>	49 rue des Vinaigriers	Paris, F-75010	France	198?
	^ ... of <i>High Cloud IV</i> . Computer animations on 16.5x21 cm., horz., phc., 22 p. n.d.			✿
<b>Pigot, Cedric / Nombres, Cyrille</b>	6 rue A. France	Pre Saint Gervais, F-33310	France	1987
	78 Blvd. Servrier	Paris, F-75019	---	1987
	^ <b>Remember</b> (Graphzine in 3 colours {50-100}. A/6 linogravure, 20 p. 1987-, ~ 10#)			✿
	^#1, 7			
<b>Pilon, Raymond (!Lion Lazer!)</b>	→ !Kiki Bonbon! / Urban Projects			
	→ Kántor / Literature: NEO, N° 2			
<b>Pinchehelyi, Sándor</b>	Kossuth Lajos u. 29-31.	Pécs, H-7621	Hungary	1996
	Gallery / Mail Art / graphism activity in the 1970s and 80s.			✉ ✿
<b>Pissier, Philippe</b>	<i>Le Jeu des Tombes Edition</i> . 23 av. de la Première Armée Français, Montmorency, F-9516. 1985			
	^ <i>L'art de la - l'in - citation devient science des dérapages</i> . (with Horus, P. → Mounier, Lucien → Suel & Houchard, J-L.) (Xerox {100}, A/4, 24 p.) Le Jeu de Tombes ed., Montmorency, 1985			✿ ✿ ✉
	^ <i>Manifeste Reseau 666</i> (manifesto about the French graphism, with → Tillier)			✿ ✉
	In: <i>Derisoire</i> #1, 14 p. (→ Ajax. 17 rue de Montreuil, Paris) n.d.			
	Artists: Bogdan Borkowski, Olivier, Charles W., Ajax, Yves Thélen, J. D. M., Noel Gaudin, Ph. Pissier, Nathalie Gauthard, Th. Tillier, Ossang, Galdo, Marker, Kervizic. 1986			
	English translation (abridgement) in: <i>El Djarida</i> (→ Nordø) N° 7, '88			
	^ Thierry → Tillier: <i>La Bonheur de la Mort des Anges (Extraits)</i> . (Spiral bound xeroxed graphic publ. {100}, A/4, 16 p.) Ed. Le Jeu de Tombes, 1986			✿
	^ Robnet, Alain: <i>Cadavrastres</i> (Deux récits). With graphic completing (in original: collages) by J. P. Bertrand. Introduction: Didier Moulinier. A/5. phc. (100 copies) Le Jeu des Tombes Ed. June 1986			✿ ✿ ☐
	^ Christian Pujol: <i>Ecrire une lettre gigantesque</i> . Graphism in an A/4, phc. brochure, 6 p., 100 copies. Ed. Le Jeu des Tombes. July, 1986			✿ ☐
	^ <i>To Rush Into Print with Love</i> . (Graphic anth. {100} with works by D. Lapaire, Ph. Pissier, Th. Tillier, Zorin & Myrka, P. Aakoun, A/5, phc., 20 p.) Le Jeu des Tombes Ed. 1987			✿ ☐
	^ <i>Les Rendez-vous de la Mort Aveugle</i> (Introduction: Th. → Tillier) A/4, offset, 24 p. Photocollages: « <i>activisme métaphysique</i> », Le Jeu de Tombes, 1987			✿
<b>!Pittore, Carlo! (Charles J. Stanley)</b>	<i>Academy of Carlo Pittore</i> , Box 182.			Bowdoinham, Maine 04008, USA
	c/o Gruppo Bottega d'Arte	Roma	Italy	1982
	<i>Galleria dell'Occhio</i> . 267 E. 10th street	New York, NY-10009	USA	1981
	↑ P. O. Box 1132, Peter Stuyvesant Stat.	New York, NY-10009	---	1980
	Painter and draftsman, active in the Mail Art movement since 1978. His New York City studio was a center for many international Mail Art exhibitions and happenings and the La Galleria dell' Occhio (1980-87), his window gallery in the East Village exhibited more than a thousand mail artists in group and solo shows.			
	<i>Yurt yet / Maine Moments in New York / Colleagues</i> (3 assembling books, letter size, 1000 p. like «found art» by «Pittore Euforico»: <i>I was proud contribute to several of Richard → Kostelanetz's Assemblings and in 1979 I organized three assembled books which I self-published...</i> ) 1979			📖
	° <i>The adventures of Carlo Pittore</i> . (by Pittore Euforico) 13.5x10.7 cm., offset, 32 p. {225}. S. P. New York, 1979			✿ ✉



- ^**ME** (Edited by !Pittore Euforico!. Dynamic Mail Art mag. in the anarchistic-dadaist style of the post-fluxus age, very consistent tone and very visual outfit. Very significant graphics by collage technic, in any issues artists' postage stamps as supplements. One of the most important document of the American alternative scene. N°4 was an audio cassette. N° 5 and 6 were published also as Mail Art Catalogues. N° 7 appeared with the help of Italian cultural forums in Catanzaro with a text in English / Italian. Letter, offset, 6-16 p. 1980-86, #1-7) New York
- The issues: ^#1 = Vol. I, N° 1. *Dirigo ME*. 6 p. 1980
- ^#2 = Vol. II, N° 1. *ME ME ME too*. 8 p. + artistamps. 1981
- ^#3 = Vol. II, N° 2. *ME* (on the road). Accordion, 8 p. + Supplement: *ME Musica Sacra*, 4 sheets with texts and pasted on artists' postage stamps.
- #4 = Vol. III. N° 1. *BERN & ME, ME AUDIO CHILD*. (Audio cassette)
- ^#5 = Vol. III. N° 2. *ME ME Metc*. 16 p. Boxing Cat.:
- ^#6 = Vol. III. N° 3. ISSN: 0272-5657. with the Cat.: of the *Maine Festival* (Mail Art Exhibition) Aug. 1983. 4 p. colour offset, + 4 pages perforated to postcards, + 1 sheet artists' postage stamp: *POST ME*.
- ^#7 = *ME (come e quale arte)*. (1986) 6 leaves, rose, green and white papers. Texts: English / Italian.
- ^*Salva La Campagna Romana* (with G. d'Adamo, R. Fedeli, F. Pirro), ☒Poster of 100x69 cm., offset. Exh.: Montecelio (Roma) Sept.-October 1982 ☒
- ^*Boxing Int. Mail Art Exhibition*. ☒Cat.: in: Magazine *ME*, N°5. Letter, offset, 10-11 p. / Galleria dell' Occhio, Febr. 26 - March 16. N. Y. 1983 ☒
- ^*Int. Mail Art Exh. Maine Festival*. ☒Cat.: in: Magazine *ME*, N°6. Letter size text and listing part (175 parts.), + 8 postcards, + 2 artists' stamp leaves bound into an issue. Colour offset print. Brunswick ME, 1983 ☒
- ^*Original Hand Made Only*. ☒ Doc. Digest, phc., 4 p. La Galleria dell'Occhio. 267 E. tenth St. New York City. Dec. 1982- January 1983 ☒
- Set of 30 ME Postcards*. 1983. New York, 1983 ☘ ☒
- The N-tity proclaimed. What the network hears,.. How the network responds, is the N-TITY*. New York, 1983 ☒ ☒
- The N-tity*. In: *Flue / Franklin Furnace*, Vol. 4 #3, 1984, 32-34 p. («The N-tity is the vanguard expression of the explosion in the means... art is a standard of communication») 1984 ☒ ☒
- ^*R. Sounders' Surprise 50<sup>th</sup> Birthday Mail Art Exhibition*. (OK Post East, RR#1 Box 200. Gardiner, ME-04345) Works by Random, Pittore, baroni, Ewans, Bleus, Porter, Cracker, held, Cohen, Cole, Cantsin/ Kántor, Altemus. ☒Cat.: Digest, phc., 12 p. December 13, 1990 ☒
- ^*The Broccoli Bunch / Abraham Lincoln Brigade*. («...to resolve all problems in the Middle East now», xeroxed doc. phc., 30 leaves) S. P. Bowdoinham, '91 ☒ ☘
- ^*Flesh Out* – new figurative paintings at the J. Fitzpatrick Gallery, Portland ME. ☘ ☒
- ☒ Inv.-card, 1994
- ~
- Artistamps: °*Bern Porter* (Sheet of 16 stamps / 2 diff. images, black offset) 1981 ☒
- °*Bern Porter* (Sheet of 12 diff. stamps, black offset) New York, 1981
- ^*Maine Festival* (Designed with Steve → Random. Sheet of 16 diff. stamps, red & green offset on white p.) Suppl. to *ME* #6, 1983
- ^*Maine Mail Art* (Designed with Mark Melnikov. Large map of Maine divided into 16 stamps by text and perforation. red & green offset on white paper) Supplement to *ME* #6, 1983
- ^*Post Me Pome / Against US Intervention* (Sheet of 16 stamps, 5 diff. images, colour phc.) n.d.
- ^*Post Me Pome /Paris Obsession* (Sheet of 16 diff. stamps, colour phc.)

n.d. (1985?)

^*Post Me / Boxers I.* (Sheet of 25 diff. stamps, images after oil paintings, colour phc.) n.d.

^*Post Me / Boxers II.* (Sheet of 16 id. stamps. colour phc.) n.d.

^*Union of Maine Visual Artists* (Sheet of 30 diff. stamps, red print on white paper) «Artistamp sheet published 1986»

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Literature: (*ME*, #1, 1980. Statement): «Having been denied (either for political, social, economic, religious or aesthetic reasons) media & publication access & review & exhibition facilities for my work & views in established public forums, I declare my independence & create my own state of ME Carlo Pittore.»

«ME is ONE.» / «ME WE – ME WE – MAY WE – MAI OUI» (*ME*, #1, 1980.1 p.)

«The State of *ME* is free. Free from the Fine Arts prison mentality, free from looking back and living in the past, free from pre-conceived notions of art and property, free from the quest for approbation by arbiters of good taste, free from art bureaucrats, and from timidity.

Art is no commodity, and cannot be found in *any* museum; it is not pretty, and it is not material.

Art is untidy idea whose time has come. The Art Bureaucracy is run by non-artists to control artists and to control culture. It is elitist.

Do NOT bow down to PhD's in ancient art, and be not susceptible to the power and control of wilders of mighty economic patronage. Art bureaucrats don't give us free meals. Or free rent. Or gas. Or even buy our art. Who wants them to be judges of life and vitality?

Art bureaucrats are professionally unprepared to deal with the new which comes as a *fait accompli*, and to their chagrin, they are never consulted. Art bureaucrats have denied every contemporary artist and art movement of the last 100 years – and their acceptance comes too long after the fact. They are a sceptical, and slow breed, by nature.

(Carlo Pittore: *Independence Movement*. In: *ME*, #1. 1980. 1 p.)

«1. I am *ME*, and *ME* is ONE, and all and together I trust. If everybody plays favorites in our business, if all is based on mutual affection for *ME*, then is art mutual affection? NO+ ART IS *ME*!

2. After *MED*ium community and geographic community, the most important community, and certainly the tiniest, is the aesthetic community, beginning with *ME*.

3. Let *ME* survive and move along classic lines of simplicity.

4. This is *ME* participation in all publications and exhibitions that want *ME*. Please translate and circulate pertinent information throughout the Network.

5. Let God help us all, and when you pray, remember *ME*. Thank you. With love, from *ME*.»

(Carlo Pittore: *Independence Movement*. In: *ME*, #5. 19883. 1 p.)

«We are contenders. We are entering the eternal ring, to become champions. We will win because we are strong and healthy, determined and confident. What we do on the canvas today is more important than merely defending or advancing ourselves as individuals. Our fight is against everything that is *not* art. Our struggle is to advance the human community and to prove, once again, that the artistic vision lives forever.» (C. Pittore: *Statement*. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 247. item)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 122-123 p.

«...I began my Network mail art activity in 1978, encouraged by Bern → Porter. Although I had been decorating my letters with pen & ink drawings and water colors for years, inspired no doubt by Vincents' letters to Theo, I also learned that drawing on my letters was good practice. When Bern Porter encouraged me to send an original postcard off to a mail art exhibition, I was ripe for mail art. Not only had I been a philatelist as a kid, but I was eager for community, and was an appreciator of intimate mailed communication. By 1980, when I published the first issue of *ME Magazine*, I was a real part of this expanding Network.

*What was your ME Magazine about? Is it still alive?*

I began *ME Magazine* in the summer of 1980 after the insult of paying an entrance fee to participate in an exhibition in Rockport, Maine. Similar work had already been accepted to hang in an elegant Madison Avenue Gallery in New York City, so when I went to the exhibition with a friend, I was shocked and humiliated that they had failed to inform me of rejection & that I was paying for the cheese and wine at the opening! That their rejection was merely subjective, and not aesthetic. I wanted everyone to know that I would never pay to exhibit again, that their decisions were strictly subjective anyway, and that I no longer would pursue the carrot at the end of the stick, that in art, I would not allow museum curators to control my life.

Also, I had spent the summer painting self-portraits, and making self-portrait collages – so it seemed that as I was immersed in myself, and yet wanted mail art community, I would call my little publication *ME*, since it was about *ME*, yet a put down of *ME*-ism, and of course, *ME* is the postal abbreviation of Maine. I enjoyed the pun, and when I asked recipients to send me a dollar bill to share in my publication costs, Ray → Johnson was right there, circling the *ME* in America on the one dollar bill. Some understood. (...) When I mailed copies of the publication to Maine artists, and to mail artists, it was the mail artists who responded, not my local friends, and it was at that time that I realized who my real comrades were... and when I returned to Manhattan in September, I was a wholly confirmed mail artist.

I opened my mail art gallery, *La Galleria dell'Occhio* at 267 East Tenth St. NYC in December 1980 - (the first gallery in what became the hot East Village art scene) - „a homage to Bern Porter“ exhibition, and after the 2nd issue of *ME* was published in the spring of 1981, essentially on the theme of movement (i.e. motion pictures, or moving pictures, & repetition as in artistamps, I introduced myself, my gallery, my art, and my correspondents addresses to my readers.

The third issue was a play on the theme of *ME*, on the idea of the universal *ME*. I also enclosed the documentation of the Bern Porter Mail Art Exhibition which I curated, and, too, the additional introduction of my *POST ME* and Bern Porter Commemorative Stamp Series. *ME = WE...*»

(Ruud → Janssen: *The Mail-Interview with Carlo Pittore*. A/5, phc., 16 p. TAM-Publ.: TAM-950097. Tilburg, 1995)

«...The 1990s will test wheter the International Artists Network can continue to sustain itself, with its vision of a large, open community of relating, activistic artists. I believe it is an important development that contributes mightily, not only to the well being of each of us as individuals, but to the vitality and health of the globe, at least as far as art and artists are concerned. Having created such a Network, already a miracle in itself, we would be remiss to let it die, to fall back entirely on history, memories, or self-promotion; to do so now would kill a rare cosmos. As each of us continues our personal commitment to art, let us also continue and strengthen our commitment to the world-wide community we have nurtured...»

(Carlo Pittore: *International Artists Network*. In: Chuck → Welch [ed.]: *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 59-61)

Carlo Pittore: *Network Communion: The Solid Ingredient*. In: Chuck Welch (ed.):

*Eternal Network. A Mail Art Anthology.* University of Calgary Press, 1995. 243 p.

Charles Stanley (aka Carlo Pittore): *Yurt Yet* (1996). In: S. → Perkins: *Assembling Magazines. International Networking Collaborations.* Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 42-43 p.

Vittore → Baroni: *Carlo Pittore.* In: *Arte Postale. Guida al network della corrispondenza creativa.* (Text: Italian) AAA Edizioni. Bertoliolo, 1997. 38-40 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology.* With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 437 p.

<b>!Placid et Muzo!</b>	<b>(Jean-François Duval)</b> 10 rue Boulard, Paris, F-75014	France	1987
	↑ 65 rue de Branville, Caen, F-14300	---	1980
.....			
	^ <i>Journal de Placid et Muzo</i> (Very known graphzine publ. in French mostly of drawings from both editors. Humorous and scurrilous style, thematic issues in the form of booklets: A/5 & A/6, phc. or offset, 40-96 p. 1980-, ~2xy. 10#?)		✿
	^#9		
	^ <i>Chez les gens.</i> 16x11 cm., offset, 24 p. {150} APAAR Ed. n.d.		✿
	^ <i>Livre qui sent le Caca.</i> Offset graphic anth. A=5, horz., offset, 48 p. SEN, Artefact Edition, Enghien. 1983		✿
<b>Plaza, Julio / Suzana, Gabriela.</b>	Rua Purpurina 154	São Paulo - Capital, BR-05435. Brasil	1976
	° <i>Ateria</i> (Assembling in envelope of 23.8x34 cm. Vis, poetry and images in very div. technic: E. Barga, O. Khouri, P. J. Ramos, C. A. de Figureido, W. Franco, P. Taveres de Lima, E. E. Cummings, C. Cortes, P. Osmar, J. A. Nepomuceno, etc. Ed. Arte Verba. 1975		✿ ✿
	<b>Qorpo Estranho.</b> <i>Revista de criação intersemiotica</i> (Exp. literature: A. de Campos, D. Pignatari, R. Silveira & others. 27x22 / 23.6x17 cm., offset. 1976-, qu.)		✿ ✿
	° <i>Exp. de Arte Postal.</i> ☒Cat.: A/4, offset, 138 p. Texts by M. Bentivoglio, U.→ Carrión, J. Plaza & W. Zanini (Portuguese). Mail Art project by W. Zanini. / XVI. Bienal, São Paulo, 1981		☒
<b>Plunkett, Daniel</b>	P. O. Box 4144	Austin, TX-78765	USA
	^ <i>N D</i> (All round Mail Art & alternative arts/music magazine: texts, interviews, theories, featuring of people and events, also articles on film, performance and music, + large cassette review. #7=Audio cassette issue, #11=Video issue. A basic publication for the whole network. Half-legal, offset, ~24-40 p. 1982-, 2xy. ~ 20#)		☒☞☞☞
	Featuring: Al Ackerman (#15), Byron Black (#11, 14), Guy Bleus (#2), Buz Blurr (#11), Nenad Bogdanovic (#9), Ryosuke Cohen (#9), Andrzej Dudek Dürer (#16), Lloyd Dunn (#14), Françoise Duvivier – Métro Riquet (#13), Bill Gaglione (#18), John Held Jr. (#10, 11), Hungarian Mail Art (#2), Dobrica Kamperelic (#13), Ilmar Kruusamae – Estonia (#14), Ruggero Maggi (#10, 11), Paul McCharty (#3), Media Space – Australia (#4), Ashley Parker Owens (#19), Carolee Schneemann (#14), Serge Segay (#17), Shoso Shimamoto (#9), Ivan Sladek (#9), South American Mail Art (#16), Lon Spiegelman (#9), Rod Summers – VEC audio (#17), Andrej Tisma (#9), Chuck Welch (#16), Yugoslavian postal network (#17)		
	^# 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 19		
Artistamps:	^ <i>Contact - Exchange - Document</i> (Sheet of 12 id. stamps, black and brown print on white paper) n.d.		☒
	^ <i>Cohen &amp; Shimamoto to Texas</i> (Sheet of 9 id. stamps, red and black		

print on white paper) July 28, 1987

^ *Hapunkt Fix kommt nach Texas* (Sheet of 9 id. stamp images, black and red print on yellow paper, not perforated) September 1987

^ *Texas Post N D* (Sheet of 18 id. stamps, black and red print on white paper) N D, 1990

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Source: *N. D.* (Flyer with subscription data & publ. list. «*N D* serves as a document for exchange and contact between a growing int. network of active artists, musicians, and an involved audience... We feature articles and interviews with musicians, composers, artists, and cover performance, audio art, mailart, cassettes...») In the offer: → Jupiter-Larsen's published essays, large list of *ND*'s CDs, 7" records, cassettes, etc. n.d. (1994)

Literature: «This publication (#4) espouses a tri-pronged approach of „Contact-Exchange-Document“. What shows is sweet concern; caring without being too precious... Reviews, loads of mailart contacts with a heavy leaning toward the cassette music exchange culture. Slick, useful item.» (*Lightworks* [→ Burch], *These Things Too* [Print review], N° 17, 1985, 27 p.)

«The main reason for publishing was to put out information and news that I was getting in the mail and to do interesting interviews with people who I felt were interesting, but were not being covered in other magazines. The goals of *N. D.* are „Contact-Exchange-Document“... Document is the magazine itself which publishes the contact and exchange. I mainly hope that *N. D.* can be used as a tool for others in which to meet others and exchange ideas and work with. There needs to be a lot more collaboration and sharing of ideas. *N. D.* stands for „New Deal“, or „New dawn“ take your pick. (...) most [of the artists] are involved in some sort of networking. Some are involved with cassettes, music, performance or other mediums. (...) *N. D.* is something that I plan on being a lifetime process. I feel I will be involved with it all for a long time to come.»

(Françoise → Duvivier: *N D magazine, Paris Texas*. (Interview with Daniel Plunkett) In: *Metro Riquet*, #7, Sept. 1989, n. p.)

**Poinsot, Jean-Marc**

?

?

France

1971

^ *Mail Art. Communication a Distance Concept*. ☒Cat.: 21x26 cm. horz., offset, 212 p. Édition CEDIC, Paris, 1971 / On the occasion of the Biennale de Paris, Sect. «Envois» (The first larger Mail Art show and publication with a theoretical analysis, the establishing the term «Mail Art» at all. Poinsot's exhibition concept in Paris reflects the early stage of the Mail Art giving preference the Fluxus movement and the representatives of the conceptual works.)  
Artists: M. Alocco, B. Amiard, É. Andersen, Arman, W. Aue, I. Baxter, B. Vautier, J. Beuys, C. Boltanski, D. Buren, J. Charlier, J. Dibbets, M. Duchamp, A. M. Fine, R. Filliou, G. Maciunas, K. Friedman, J. Furnival, J. Gerz, L. Gosewitz, K. Groh, R. Hastings, G. Hendricks, D. Higgins, D. Huebler, R. Johnson, O. Kawara, A. Kirili, Y. Klein, H. Koetsier, G. Konkoly, J. Le Gac, J. C. Moineau, New Eter, The New York Correspondence School of Art, R. Page, N. J. Paik, G. Pane, E. Prini, C. Richard, D. Rot, T. Schmit, C. Shiomi, K. Staeck, P. Stembera, E. Tót, W. Vostell, R. Watts.

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Literature: (CONCERNING THE TITLE:) MAIL ART. This expression underscores the use of postal material, while not neglecting the specific characteristics of the institution. It designate mailing, by which we mean sending a simple object or document through the postal system, as well as the system of exchange and the particular form through which the message is expressed. We have preferred the term «mail art» to «postal art», since it seems richer in connotations.

LONG-DISTANCE COMMUNICATION. This is the common demoninator of all the activities we have mentioned, the use of an intermediary which, by creating distance and additional difficulties, enables one at the same time to establish real relationships between strangers. The work sent through the mails is necessarily read, while it might be refused in other circumstances. This form of communication fits into our reflection on the nature of relationships established between individuals, and between the individual and artistic production.

CONCEPT. By the word concept, which we have only rendered hazier than before, we want to point out certain works which use the post office as a means to pursue a demonstration begun elsewhere. Kawara, Dibbets, Buren, Huebler and some others pursue theoretical or conceptual work, and, through the use of the postal institution, encounter the means to clarify their analysis.

(J. M. Poinso: *Mail Art. Communication a Distance Concept*, 1971, p. 18)

J-M. Poinso: *Utilizations of Postal Institutions and Long-Distance Communications*. (Reprint from Poinso's book in: M. → Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. 53-62 p.

<b>Polkinhorn, Harry</b>	Box 927428	San Diego, CA-92192	USA	1991
	↑ 720. Heber Av.	Calexico, CA-92231	---	1989
.....				
	^ <i>Volvox</i> . (Poems) Digest size,, offset, 52 p. {50} Atticus Press, 1981			⌘
	^ <i>Atticus Review</i> (with David Quattrociocchi) (A journal of poetry, fiction, graphism and criticism. A very elder statesmen of the experimental underground. Letter, offset, ~50 p. 1981-91, ~ 2xy., #1-21) ^# 9, 10, 12, 14, 15, 18			⌘ ☼ ↻
	^ <i>Atticus Broadsides</i> . A lose series of high quality printed sheets with an offset colour outfit. Different sizes, often folded to two. Each publication contains a visual poetry work by Polkinhorn self or from the circle of the <i>Atticus Review</i> .			⌘ ☼
	^ <i>Travelling with Women</i> . (Poetry experimental) Digest size, phc., 56 p. Atticus Press, 1983			⌘
	^ <i>Anesthesia</i> . (Poems) Legal siez, offset, 44 p. Textile Bridge Press, Clarence Center, NY-14032. 1985			⌘
	^ <i>Bridges of Skin Money. Computer-generated visual / verbal</i> . Letter, phc., 30 p. → Xexoxial Ed. 1986			⌘
	^ <i>Post-Art Int. Exh. of Visual / Experimental Poetry</i> . (with C. → Espinoza, a selection of works from the 2nd Int. Biennal in Mexico) ☒Cat.: 27x21, phc., 33 p. San Diego State Univ. Calexico CA. February 1988			⌘
	^ <i>The International Shadow Project</i> (with D. Quattrociocchi) ☒ Cat.: Letter, offset, 20 p. / Art Gallery, State Univ. San Diego. August-September 1989			☒
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	<u>Literature:</u> ( <i>Atticus Review</i> ): «One of the elder statesmen of the experimental underground. Harry has generated a stack of these mags from the auspice of his MacIntosh. The editing is very conscientious though he takes many risks and is excited to print the visual works. This is a telephon directory of the little mag switchboard. Also print a number of books and broadsides.» ( <i>Mega Zines</i> . In: <i>Anti-Isolation</i> [→ Xexoxial], #3-4, 1987. 10 p.)			
	Harry Polkinhorn: <i>The Visual Poem</i> (Essay). In: <i>Score</i> , #7. (→ Hill) Letter size, offset, n.d., ~1988. n.p.			

<b>Polony, Csaba</b>	410. Webster St.	Oakland, CA-94604	USA	1988
	& P. O. Box 472	Oakland, CA-94604	---	1988
	↑ 1230 Grant Ave. Box 302	San Francisco, CA-94133	---	1974
.....				
	^ <i>Left Curve</i> (timely with Richard Olsen) (Voluminous political & cultural magazine			⌘ ↻ *

with an interest for the underground movements and their art events.  
*...addresses the problems of cultural forms emerging from the crisis of  
 modernity.* Letter, offset, ~100 p. 1974-, y., over 20#)  
 ^#10, 14, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26

<b>Polsky, Sheldon</b>	739 Kimball St.	Philadelphia, PA-19147	USA	1980
	<i>Xero-Post</i> (Compilation magazine for all kind of Mail Art which can be photocopied, also interviews and news, beautiful layout. Letter, phc. 26 p. 1980?- qu.)			☒ ☐
<b>Pomme, Bruno</b>	36 Résidence Jean Macé	Mainvilliers, F-28300	France	1988
	^ <i>Banana Mail</i> (Info and contact rag in A/5 size, phc. 4-8 p. 1988-, #1-4?) ^#1, 2, 4			☒
<b>Pontes, Hugo</b>	Caixa Postal, 922.	Poços de Caldas MG. 37701-970.	Brasil	1991
	^ <i>ComunicARTE</i> (Visual poetry and concrete art magazine with Mail Art, edited as monthly supplement to the local news <i>Jornale da Cidade</i> . One sheet of 47.5x32.5 cm., folded, newsprint. 1991-, m. ~ 50#?) ^#1, 2, 12, 13, 14, 16, 17, 20, 21, 22, 24, 25, 26, 27, 28, 31, 32, 34, 35, 48 ^Artistamps ^Canção de armar (Sheet of 20 id. stamps, phc.) n.d. (~1992)			☒ ☒
	~ <u>Literature:</u> ^Dmitry → Bulatov: <i>A Point of View. Visual Poetry: The 90s. An Anthology</i> . With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 445 p.			
<b>«Pontevedra Bienal»</b>	(Anton Sobral / Xoan Anleo) EXMA. Diputation Provincial. Pontevedra. Spain			1983
	<i>Mostra Mail Art.</i> ☒Cat. 1983			☒
<b>P-Orridge, Genesis</b>	<i>Coum Transmissions</i>	London	United Kingdom	1973
	Launching the group <i>COUM Transmissions</i> . Performance and multimedia activity 1969-1975.			♠
	Launching the <i>L'Ecole de l'Art Infantile</i> (with → Cosey Fanni Tutti and others) and the <i>Ministry of Antisocial Insecurity</i> about 1973. Parallel activity as mail artist: small paper works, letters, etc. with text inserts and rubber stamp interventions ( <i>Gary Gilmore Memorial Society</i> ). Co-operative workss with → Ackerman, Opal L. → Nations, Jerry → Dreva and → Albrecht D.			♠ ® ☼
	<i>G. P. P. v[ersus] G. P-O. / Mail Action</i> . Cut A/4, offset, 104 p. {500}. Ecart Pubs. Genève, September-October, 1976			☒
	~ <u>Literature:</u> Hervé → Fischer: <i>Art et Communication Marginale. Tampons d' Artistes</i> . Offset, 246 p. Edition Balland. France, 1974. 106-107 p.			
	« <i>Subvers #7</i> (June 1972) (→ Clavin) – special Genesis P-Orridge issue: three big folded sheets featuring the anarchic creations of GPO and the COUM group, who somehow managed to represent Britain at last years' Paris Biennale...» ( <i>News and Reviews</i> . In: <i>Kontexts</i> , #8 [→ Gibbs]. Amsterdam, 1976. 15 p.)			
	«...The forerunner of much of the pornographic and punk sensibilities of recent years was Coum Transmissions. Produced principally by Genesis P-Orridge and → Cosey Fanni Tutti, the works of Coum became well known for their explicit sexual and sado-masochistic content. In 1976 several Coum postcards were seized by postal authorities in England, and P-Orridge was put on trial for his „indecent“ uses of the mail. The proceedings were documented in <i>G. P. O. v. G.P-O</i> , a book produced by Ecart Publications, Geneva (→ Armleder), in the same year. Coum has also been involved in music and punk performances since about the same time. Despite hints of scandal in the English press, Coum's intent in using the mails is about openness in communication...»			

(Michael Crane: *The Spread of Correspondence Art / 1968-73* In: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 170- p.)

Vittore → Baroni: *Genesis P-Orridge / Psychic TV – A Comprehensive Collection Ov Lyrics*. Offset, 100 p. with CD. Stampa Alternativa, Roma, 1992

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 60 p.

Vittore → Baroni: *Genesis P-Orridge*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 202-203 p.

<b>Porter, Bern</b>	↓ P. O. Box 143	S. Harpswell, ME-04079, USA	1995
	↑ 22 Salmond Road	Belfast, ME-04915	1995

Scientist (Manhattan Project, 1945), visual poet, performance artists and publisher (the first American publisher to print Henry Miller's prose), a leading persone of the American intellectual life.

^*Found Poems*. (The maybe most important anthology of American concrete poetry. 27.5x21 cm., offset, ~ 350 p.) Something Else Press, N.Y. 1972 ☿

°*The Manhattan telephon book 1972*. {250}(Book, 228 p.) Someville MA, 1975 ☿

*The Eternal Poetry Festival*. (C-60 cassette, offered by the → Xexoxial Ed.) ☿ U

A sound poetry improvisation with Mark Melnicove. ca. 1979.

*Light (Commonpress #30*, not edited yet) ☒

*Found Sounds*. (C-60 cassette, produced by New Wilderness Audigraphics, offered ☿

by the → Xexoxial Ed.) Session with D. Higgins & Ch. Morrow,

Dec 2, 1978; Porter in concert with P. Burgess, May 9, 1981

*Aspects of Modern Poetry*. (C-35 cassette, offered by the → Xexoxial Ed.) Recorded ☿

live on WBI, NYC, 1982, talking with Robert Holman

^*The Last Acts of Saint Fack You* (Graphics by Perkins / tetxts by → Porter, B.) ☐ ☿

Xeroxed bookwork, 22x14.5 cm., phc., 42 p. → Xexoxial Ed. 1985

^*My my dear me*. (Xeroxed bookwork, Half-legal, 20 p.) → Xexoxial Endarchy, 1985 ☿ ☿

*CRCNCL / a sur surrealistic*. (vhs-60, a video movie with Bern Porter & 2 year ☿

old Liaizon Wakest, visual and peprformance poetry) The text also

in booklet form offered by the Xexoxial Ed., 1989

^*Sweet End*. (A second large volume of found poetries. 27.5x21 cm., offset, ~320 p.) ☿

The Dog Ear Press, Brunswick. / First Edition of 125 copies. 1989

^*Why my left leg is hot*. (Letter size, 63 colour xerox + 36 b/w xerox pages. cover ☐ ☿

with orig. unique collage) Xexoxial Ed., Madison, 1990

~

Literature: «In 1920 I started making books. Up in Maine my problem was the simple act of reproduction... to draw them by hand. This meant writing, printin the texts and making the illustrations, and it meant an edition of five copies, an incredible work in terms of hours and of effort... And since I had difficulty with the titles in those days, I simply called them numbers, like 179B, and the next book, of course, was CD21. Thus, every title had at least one number and one initial. My audience was a woman who lived down the street about four blocks, and when I completed a book, I would take it down to her, and she would give me a dozen eggs which I would take back to my mother. (...) I personally have no more of those, but the master ollection at the UCLA campus un Westwood does have the magazine which I hand-tered, which runs to about three pages, so I began at the age of 9. (...)

Here I am 70 years old, and I could easily ask the question: „Why does it take so long?“ ... I earned my living as a physicist all these years, and the income form that has gone into all of these artistic efforts. And the art forms have evolved from physics' domination and physics have enmeshed themselves into many of my productions. I'm, very concerned about the human eye; I'm also concerned about



our five senses. Along with taste, people don't feel anything. Some people can still smell but their hearing is limited: but I'm highly concerned about our seeing... The human eye does not need all the letters in the alphabet. The lines are not typed and set and adjusted to the eye reading... Take these days when we are moving while looking at something, either in a car, a bus – or we are looking at something such as television – or in the third case, where the object seen is stationary, then we have a clear visual difficulty, then I am very concerned about our five senses being mutilated, and even slowly disappearing... The disappearance of the act of seeing will create the acceptance of artificial eyes, artificial seeing devices, to take the place of nature characteristic of technology at the moment.»

(*Bern Porter: an Interview*. In: *Umbrella* [→ Hoffer], Vol. 3, # 5, 1980. 93-95 p. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 63-67 p.)

«*The Bern Porter Retrospective* opened in December, 1979, at the Franklin Furnace, in New York City. From there it traveled to San Jose State University Gallery and to Artworks, a store in Venice, California, before coming to *ME* in June. When the show closes in August it will die because Exhibition Services of *ME* decided it was too limited to be of interest to the people of *ME*. The New York City and California media likewise ignored the exhibition. As a curator of the exhibition (with J. Tully)

I should have realized this, from an experience I had some while ago.

Wanting to involve all of my art friends in *ME* in the new challenges of publication, I assembled a book called *ME Moments in New York*. Every participant printed 1000 copies for assembling in 1000 books, except for Bern Porter, who gave me 1000 different pages, culled from other sources. They would have been the best page in the book, except that the commercial bookbinder couldn't get them into his machines fast enough and he threw all of them away and destroyed them, even removing Bern's page from my dummy book. The Murder was complete, and the work's existence was totally denied. (...)

Essentially the exhibition is made up firstly, of books that Bern Porter has created himself, of which there are some 55, many of them unpublished one-of-a-kinds in the Museum of Modern Art (which are not part of this exhibition). His autobiography *I've Left* is most accessible, but hard to find. (...)

I've known Bern Porter for five years, and I would say that I know him fairly well of the people who know him. He is the tightest, coldest, severest, most selfish Yankee I have ever met, and too, I have found him very humble, very generous, very loving, very supportive. I love Bern Porter, he is a great man.

Bern's greatest asset to the world is that he is FREE...»

(Charles J. Stanley [→ Pittore]: *Bern Porter Retrospective*. In: *ME*, #1. 1980. 6-7 p.)

*Founds by Bern Porter*. In: *Lightworks* (→ Burch), N° 14-15, Winter 1981-82, 50-52 p.

Margaret Dunbar: *Bern!Porter!Interview!* (A booklength interview, the book is a work of art in itself, with artists postage stamps, die cuts, rubber stamp images and illustrations.) Dog Ear Press / Maine Writers & Publishers. Harpswell ME, 1981

Essays and notes on *Bern Porter* and his *found poetry* by Bob Grumman, Tom Beckett, Marcel Duchamp, Mark Melnikov, DiMichele, Klaus Groh, + an large anthology of Porter's visual work. In: *Score*, #8. (→ Hill) Letter size, offset, ~1988

Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 100-102 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 449 p.

- ❖ **Porto, Mail Artists.** c/o Associação dos Jornalistas – Camera Municipal. Rodrigues Sampaio 140, Porto, P-4000  
 ^*Long live cleaning!* ☒ Inv.-letter, 1985
- c/o Associação de Estudantes da Faculdade de Ciências da Porto Portugal 1987  
 ^*A Univerçade e o Mundo / The University and the World*. ☒Doc.: Accordion (3x): ☒  
 22x10 cm., offset, + poster. Porto, April 27 - May 2, 1987  
 ^*The Falling of the Berlin Wall – 2<sup>nd</sup> Int. Mail Art exh.* ☒ Inv.-letter, 1999 ☒
- «**Postal Collective Depot**» / **P. C. D.**, 21 Queen St. Glebe, AU-2037 Australia 1984  
**P. C. D** (Microfish mag. for Mail Art only, 1984?-) International Microzine, Glebe ☒  
*Fell of Vision (Commonpress #60)* A/6 size booklet + microfiche. Newtown, 1986 ☒
- ❖ **Postcard Presentation Society.** Box 314 Went Worth Bldg. Universe City of Sydney, N SW. Australia 1979  
*Postcard Presentation Society / SHAZAM!* ☒Cat.: 33.5x21 cm., instant print, 42 p. ☒  
 Exh. at the Dubbo South High School Hall from 21-25 Nov. 1979  
 (From the introduction: «...it began with six students and one tutor and, as incoming mail was displayed on a board, other students joined in the project... Items received included cards, xerox, offset and photo-litho, roneo, magazines, books, stamps (postage, rubber and lino), invitations to other shows and archives; in all over 360 pieces by 110 artists and non-artists from 21 different countris...»  
 °*Everywhere in Chains*. ☒Cat.: Tabloid, offset, 8 p. 295 parts. Postcard project ☒  
 completed by videos, audiocassettes and films. Postcard Preservation Society. Dubbo, 1980
- !**Post Co-Action Development!** 81 Miller St O'Connor 2601 / Newtown? Australia 1985  
*Comment about the Impact of New Technology on Your Art (Commonpress #57)* A/6 ☒  
 size booklet + microfiche. Newtown, 1985
- !**Post Infinite!** → Perneckzy
- ❖ **Post Machina Group** Piazz. d. Costituzione 3, Bologna Italy 1986  
 In co-operation with the ISCA from New York / C. Rank-Xerox, Bologna:  
 ^*Almanaco Novissimo* (A xerographical assembling from the → TRAX circle ☐ ☒  
 {70?}. A/4 leaves in plastic folio. 1986-, #1-3)  
 Artists: → Baroni, Belletti, Moretti, → Ciani, Di Sacco, Giono,  
 Melandri, Moretti, Sasson, Trebbi, Vannozi.
- !**Post Me!** → Pittore, Carlo (Charley Stanley)
- Postmuseum Stockholm.** Mäster Samuelsgatan 10, 3tr. /Box 2001. Stockholm, S-10311 Sweden 1985  
 ^*Mail Art*. ☒Cat.: A/5, offset, 32 p. Exh.: Apr 26 - Oct 20, 1985. ☒
- Potler, K. / Hagström, Eric.** P. O. Box 1156 Brattleboro, VT-05301 USA 1987  
 ^*Character Disorder* (Mag. Mail Art with photos, graphics, texts: ... *art has heart...* ☒ ☘  
 Letter, offset & phc., ~50 p. 1987- y., #1-2?) Ed. Social Artists' Reality  
 Empire  
 «*An overpriced and not particular exciting compendium of a lot of  
 different poeple's work from the mail art netwok.*» (*Box of Water*, #4  
 → Perkins)  
 ^#1
- Potocka, Maria Anna** (Galeria), Pl. Sikorskiego 10. Kraków, PL 31-115. Poland 88  
 ^*Miecka Geometria* (Géza Perneckzy: *Soft Geometry*) Doc. A/4, xerox + offset, 4 p. ☒ ☒

	Muzeum Sztuki Aktualnej, Kraków. March 1988			
	^Artists' Collection – Artists' Museum. Cat.: 26.5x21 cm., offset, 12 p. May 1991			†
<b>Poznanovic, Bogdanka</b>	D. Tucovica 20-V	Novi Sad, YU-21000	Yugoslavia	1977
	<i>Heart / Visual Communication</i> (1970). In: → Groh, 1972			†
	<i>Feedback Letter-box</i> . ☒Cat. & Poster. / Student Culture Center, Beograd, 1978			☒
	<i>Feedback Letter-box</i> . ☒ / Studio of the Modern Art Gallery, Zagreb, 1979			☒
	~			
	<u>Literature:</u> B. Poznanovic: <i>Mail Art: What is it?</i> (In the catalogue for <i>Feedback Letterbox</i> .)			
	A second publication in: <i>Umbrella</i> (→Hoffberg), Vol. 2, #5. 119 p. Glendale, 1979			
<b>Prado, Gilberto</b>	C. P. 6159.	Campinas – São Paulo. CEP. 13081. Brasil		1987
	^ <i>Wellcomet Boletim</i> (from #6 with Lucia Fonseca) (Mail Art mag. with invitations and announcement, photos and editorial. One-sheet publ. of 44x31 cm. folded, offset & phc. 1985-88? #1-8?)			☒☘
	^#1, 2, 3, 4, 5, 6, 7-8, (#6 special)			
	^ <i>Stop de Star War's / Wellcomet Mr. Halley</i> . ☒ Doc. poster: 32.5x46 cm., offset, RV. Exh.: Unicamp, Centro Convivência Cultural. February 1986			☒
	^ <i>A Terra e seus Terraqueos</i> . ☒Doc. One sheet of 44.5x64 cm., offset. / Clube de Criação de São Paulo. December 1987			☒
	^ <i>Babel – Torre de Bambu</i> . (with Lucia → Fonseca) ☒Doc.: A/3 sheet. Campu de Unicamp, Brasil, Campinas S. P. August 1987			☒
<b>!Premier Ligne!</b>	53 rue Halle	Paris, F-75014	France	1992
<b>Prescott, Dr. Don</b>	(Yggdrasil Press) P. O. Box 111423	Arlington, TX-76007	USA	1987
	^ <i>Ideology of Madness</i> (Mail Art and a few anarchism / Neoism: ...comments, criticism, letter bombs, plutonium... Half-legal, phc., 20 p. 1987?-, ~10#?)			☘☘
	^#7, 8			
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	<u>Literature:</u> (Statement #7): «We here at <i>The Ideology of Madness</i> would like you to believe that we publish monthly and all that garb. We are in part sponsored by The First United PatriPsychotic Anarcho-Materialistic Justapositioned Church of Latter Day SubGeni and preparatory groups known as the Society of Weirdmen located at UTA, TWC and NTSU. We welcome contributions, comments, criticism, small/large unmarked bills, free magazine subscriptions ( <i>TV GUIDE</i> , <i>ROLLING STONE</i> , and <i>CEREBUS THE AARDVARK</i> would be nice), etc...»			
<b>!Private World!</b>	<b>(I. G. Hamilton)</b> 549 Westfield Pl.	Patterson, CA-95363-9230. USA		1992
	↑ Box 26034. San Francisco, CA-94126.			1988
	.....			
	Very significant Mail Art activity (hand made postcards by collages & rubber stamps) in the 1980s with the globe as trade mark.			☒
	^ <i>Time Capsule '88</i> . ☒Cat.: Letter, phc., 20 p. {100} 1988			☒
<b>Profico, Silvestro</b>	?	Pescara	Italy	1980
	° <i>Postal Medium</i> . ☒Cat.: 24.5x17 cm., offset, 20 p. 94 parts. + poster / Centro di Documentazione Arti Visiva, Pescara, 1980			☒
<b>«Prokov»</b>	Geheimkabinett KMJG	Berlin-K36	Germany	1984
	^ <i>Gelbe Terror</i> . (Parodistic punk & network publication in 0 edition = 30 copies) A/5, phc., 102 p + yellow cover. Prokov Verlag. Berlin, 1984			☘☘
<b>Prost, R.</b>	?	Morton Grove	USA	1983
	«U» ( <i>Commonpress #49</i> ) 19x12.8 cm., 55 p., 41 participants. 1983			☒

<b>Przyjemski, Leszek / → Petasz, Pavel</b>	Chopina 4 M 6.	Polczyn Zdrój, PL 78-320	Poland	1977
	^ <i>Antivalues</i> (Also as Cat.: to the action «Circle '77», mag. 1977, #1, more → Petasz)			☒
	^#1			
<b>«PTT Museum, Bern»</b>	Helvetiastr. 16.	Bern-6, CH-3000	Switzerland	1994
	^ <i>Mail Art. Netzwerk der Künstler / Réseau d'Artistes</i> . ☒Cat.: 21x21 cm., offset, 40 p. Texts: H. R. Fricker, K. Krönig, G. Ruch, M. V. Stirnemann. PTT Museum, Bern. February 1994			☒
	^ <i>Mail Art. Netzwerk der Künstler</i> . (Also as supplement to the exh. Cat.:) Artists' Postage Stamps, 4 sheets, mounted on an accordion folder, Bern, 1994			☒
	^ <i>The Face of the Network</i> . (A networking FAX-project on the opening of the Mail Art Network exh. at PTT Museum, Bern. Curator: → Langenbacher, Dominik, author of further FAX-projects). ☒ Cat.: A/5, phc., 40 p. Bern. February 22-23, 1994			☒
	^ <i>The Face of the Network</i> . (Art for Archives) ☒Cat.: A/4, phc., 38 p. {73}. (Org.: → D. Langenbacher) Bern. July 1995			☒
<b>«Public Arts in Print»</b>	<i>Circle Art / West</i> , 1350 Florida St.	San Francisco, CA-94110	USA	1984
	↑ 1439 Ocean Ave. #2F.	Brooklyn, NY-11230	---	198?
	^ <i>Public Property</i> (with Ramey Owen & Jim Hoadley) (Mag. 1984- m.)			☒
	^#5			
<b>Puchalski, Greg</b>	120 Gary St.	Buffalo, NY-14210	USA	198?
	↑ 4711 Waldrop A3.	Forest PK. GA	---	1973
	491 (Magazine. 1973-78?)			☒
<b>«Punknow Edition» → Inconnu</b>				
<b>Purves, Ted</b>	(0,0) Editions. 3625. 23rd St.	San Francisco, CA 94110	USA.	1996
	^ <i>Plans, Maps, Scores</i> (Bag with various small pieces, mostly visual poetry) S. P.			⌘
	^ <i>Score for Light Music</i> (Empty score with a magnifier {500} in small envelope of 6.5x11 cm. + title cover of 11x14 cm., mixed techn.) S. P. 1995			⌘ ☼
	^ <i>Tampon-De-Collage</i> (Mini-zine by hand stamped rubber stamps {30}. Statement: <i>conceptual and expanded stamp activity, the use of found, destroyed and remade stamps, stamp-as-action, event collage and ontology</i> . ~14x11 cm., rubber stamps + phc. texts, 4-8 p., also object issues as wood or puzzle. 1995→ sbim., over 20 #) (0,0) Edition, S.F. ^#1, 2, 3, 4, 5, 6, 7, 8-9, 10, 12, 13, 14, 15, 16, 17, 18, 21			Ⓜ ☒ ☼
	^ <i>Daybook #13</i> . One Week of Spring. Five Sunny Days and Clear Nights. Rained Lightly on the Sixth. (Edition of 8 booklets made from a book of paper eft outside) 8 postcard size sheets in a self made envelope. 1996			📖
	^ <i>Daybooks</i> – announcement for alternative publications. ☒ Inv.-card, 1998			📖 ☒
	^ <i>Contributions to Knowledge</i> . (Assembling publ. by anthologies of small editions and print works {100}. Each issue contains more publs. of various form and technic and one sheet «title page» of letter size. Strong conceptual style by graphics and texts. 1996-, ~3xy.) ^#1, 2			⌘ ☼
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	<u>Literature:</u> (0,0) Editions. <i>Anniversary Show @ refusalon</i> . 1995 (Editorial checklist like flyer. «Originally, this was all just supposed to be a magazine... However, as time went on, and more projects and ideas for projects trickled in, I began to realize that maybe an ongoing output of smaller collections, or individual ditions, might be a more realistic approach...») Anthologies ( <i>Anniversary Box</i> ), Teamworks ( <i>Sites and Events / Projects for Water</i> ) & Individual Eds. by Lucy Gongdon, Jordan Crandall, George Gessert, Eve A. Larames, Brennan McGaffey, Diana Mars, Ted Purves.			

<b>Pütz, Claudia</b>	<i>PIPS, Dada-Corporation</i> , Prinz-Albert-Str. 30. Bonn, D-53113	Germany	1996
	↑ Beethovenstr. 40.	Bonn-1, D-5300	--- 1987
	↑ Marxstr. 35	Bonn, D-5225	--- 1986
.....			
	<b>PIPS</b> (with C. Kinzel, P. M. Pennartz) Neo-dada / Mail Art fashion A/4 magazine, later assembling with changed packing and format (in spring folder, unbound in bag, or – since 1991 / N° 2 – in cardboard box). From 1989 thematic issues. 35-40 artists per publ. 1986-, 3x yearly, altogether over 40 issues.		☒ ☘
	^UN-ART – non-festival in Bonn with the Mail Art action "Wiedervereinigung".		☒
	☒ Inv.-letter, 1990		
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	<u>Literature:</u> «(...) Apart from that <i>PIPS</i> is a disease afflicting children, showing an inflamed coating of the tongue. Every now & then, humans, too, have a <i>PIPS</i> , for example when they have a cold or 'flu. Then there are small pipe filters carrying the lovely brand name <i>PIPS</i> , and at 123 Cromwell Road, London, we find a Mexican restaurant-cum-wine bar named <i>PIPS</i> . In short: <i>PIPS</i> can be anything and everything, even a mail-art box, which is simply a place where we find people from all over the world, weird & wonderful things, dogs, phone cards, and – just as in real life – even cars in traffic jams.		
	When <i>PIPS</i> was born in 1986, nobody knew that one day <i>PIPS</i> would be a box. In its early days <i>PIPS</i> was just a normal dada magazine, appearing in an airtight storage bag, with various additivities, faithfully following in the footsteps of <i>YPS</i> (a German children's magazine). The one day the Pips-Dada-Corporation discovered mail art, and ever since that day artists & authors from all over the world engaged in long-haul travel into the <i>PIPS</i> box. Their destinations were <i>Mystery Secret</i> , <i>Seahorses and Flying Fish</i> , <i>Heart &amp; Mart</i> , <i>Duet &amp; Duel</i> , <i>Magic &amp; Circus</i> , or <i>Paradox Box</i> . Most recently, 36 mail artists were lying in the <i>Prayer-and-Repetance Day Box</i> , thus reviving a religious holiday which had been made redundant in Germany...»		
	(Claudia Pütz: <i>PIPS – The Magazine for UnZeitgeist, UnCommerce and Literary Objects</i> / 1996. In: Stephen → Perkins: <i>Assembling Magazines. International Networking Collaborations</i> . Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 31-32 p.)		
<b>«Pyramid Atlantic»</b>	Center for hand papermaking, printmaking & the art of the book.		1989
	6925 Willow St. NW.	Washington D.C. 20012	USA 1989
	1601 Guilford Av. 4. Floor	Baltimore, MD-21202, ----	1989
.....			
	^ <i>Artists' Books</i> . (Doc.: coloured offset accordion book in 25.5x11 cm., 4 parts)		1989 ☒
<b>Pyros, J.</b>	<i>c/o Epistolary Study Farm</i>	New York	USA 1979
	<i>Modern Greek – Modern Turk (Commonpress #17)</i> Cut letter, 27 p., 27 participants.		☒
	Dramatika Press. December 1979		
<b>«Quel Fromage - Cafe»</b>	523 University Avenue	San Diego, CA- 92103	USA 1991
	Coffe-themed exhibitions within the time of the years ca. 1988-1996. The shows have been taken over by other cafes of San Diego, too. Press-Echo in "Art Paper" (#January, 1992)		
	^ <i>Coffee</i> . Doc.: One sheet of 43x28 cm., phc. ("forth annual coffe-themed show")		1991 ☒
	^ <i>Sixth annual coffee-themed Mal Art exhibit</i> .		☒ Inv.-card, 1994 ☒
<b>!Ra!</b>	→ Juin, Jacques		
<b>Rabascall, Joan</b>	(Atelier) 67 rue Vernigaud	Paris, F.75013	France 1986
	° <i>Textes</i> . 15x10 cm. offset, 48 p., in plastique cover + spiral bound. Centre d' Art et Communication, Vaduz / Lichtenstein, 1975		↑ ☒
	^ <i>Première Fête de la Lettre</i> . Cat.: 22x22 cm., offset, 52 p. (with 88 parts.)		☒

/ Galerie Paul Facchetti, Paris. November 2-27, 1976

^*Fête de la Lettre: Postcards / La fête de la poésie*, 23 avril 1983, C. N. A. P. France. ☿☿☿  
(J. F. Bory, Ben, M. Waxman, Willem, F. Maza, T. A. Lewandowski,  
M. Metrail, J. Kolar, P. Klasen, C. Gasarian, I. Schwarz, Rosy,  
J. Rabascall, T. Erlij, J. Furnival, F. Marey, Muntadas, C. Parra,  
G. Poussin, B. Rossel, J. Voss)

^*Send your postcards!* – Classification of postcards. ☒ Inv.-letter, 1984 ☒

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Literature: ^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With  
over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 457 p.

<b>Rabowski</b>	Aachenerstr. 115	Düsseldorf, D-4000	Germany	1978
	<i>Brauchbar / Unbrauchbar</i> (A/4 size assembling for unbound xerox texts and images in transparent plastic sights, ca. 60 sheets per issue, planned also audio cassette and coffee-tin [!] editions {50}. 1978?-, ir.)			☐ ☒
<b>Rácz, Mihály</b>	XIII. utca 35.	Budapest, H-1172	Hungary	1989
	^ <i>Második látás / Second Vision</i> / a mis'zine (Fanzine with graphics collected via Mail Art. A/5, phc., ~70-90 p. 1989?-, squ. #1-14?) (^#5)			☪ ☿ ☒
<b>Radovanovic, Vladan</b>	c/o Muzej Savremene Umetnosti	Beograd	Yugoslavia	1982
	° <i>Veroi-voko-vizuelna istrazivanja 1954-1978</i> . Cat.: with biography. Texts serbo- croatian & English. A/4, offset, 28 p. Gallery of Contemporary Art. Zagreb, 1978			☿
	° <i>Vervo Voko Vizuel u Jugoslaviji 1950-1980</i> . Cat.: A/4, offset, 114 p. with 52 authors. Muzej Savremene Umetnosti. Beograd, 1982			☿
<b>!Radio Free Dada!</b> → Le Clair				
<b>❖ R. A. F. T. Group</b>	(Z. + Z. Smirnoff, O. + O. Yudin, E. Shashkin, A. Medvejev, T. Markova)			1991
	^ <i>Detective. Mail Art against International Terrorism</i> . (with the Group → RAFT: Z. + N. Smirnoff, O. + O. Yudin, E. Shashkin, A. Medvejev, T. Mar- kova, all in St. Petersburg) ☒ Cat.: Cut A/5, offset, 24 p. Exh.: St Petersburg. September 8-18, 1991			☒
<b>Rahmmings, Keith</b>	( <i>Permanent Press</i> ) Box 371, Midwood St.	Brooklyn, NY-11230	USA	197?
	<i>Blank Tape</i> (Vis. poetry by Benning, Bennett, Cannon, Goebel, Kempton, Kostela- netz, Young and others. Letter, offset. 1970s-, ir.)			☿
	<i>N. R. G.</i> (A classic of the visual poetry reviews. Tabloid of 44x29 cm., newsprint, 12-24 p. 1975-, qu., over 30#) <i>N. R. G.</i> has been edited also after Rammings' death: → Skydog Press, Dan Raphael & D. Whited. <i>N. R. G.</i> , 6735 SE. 78th Street, Portland, OR-97206			☿
	^ <i>Qwertyuiop</i> (After an origin from 1979. Letter, phc., 12 p.) → Xexoxial Ed. 1987			☿
<b>Random, Steve</b>	<i>OK Post East</i> . 418 Main Street, #2	Wilmington, MA-01887	USA	1990
	↑ SR. Inc. 2-54, 23 Riverside Dr.	Greenfield, MA-01301	---	1982
	^ <i>Vague</i> . A nebazine (Small visual magazine with post-fluxus image collages by Mail Art friends and the editor himself {50}. Mini size of 13x10.5 cm., phc. + rubber stamps, 16 p. 1982-83, #1-5?) ^#3, 4, 5			☿ ® ☒
	<i>Vague</i> N°5 = Artists' postage stamps issue, 1983			☒
	Artistamps: ^ <i>R&amp;om Post Age</i> (Sheet of 30 id. stamp images, b/w phc., the last stamp has been print by orig. rubber stamp. Not perforated) 1983			☒
	^ <i>Group Rockola</i> (Sheet of 4 diff. stamp images, b/w phc., printed on the back side of the <i>R&amp;om Post Age</i> stamps) #328828, 3: 30: 1983			
	^ <i>for VIGO</i> (Block of 6 diff. stamp images, printed by black on a book			

page with green paper. Additional red rubber stamp prints:  
*Greenfield - La PLata (AR) / 16. 2. 54* n.d. (1980s)

<b>Rassias, Vlas</b>	<b>(!Open Head Arts!)</b> Axniadon 12	Athens, GR-11854	Greece	1988
	& <i>Open Head / Alternative Gallery</i> , P. O. Box 20037, Athens, GR-11810		--	1982
.....				
	^ <i>Underground Press</i> / Ανοιχτη Πολη. Cat.: A/5, offset, 64 p. (Exhibition organized after the model « <i>De International Alternative Press</i> », which was arranged in «Embriio», Amsterdam, 1980)			☰ ☿ ☼
	^ <i>Einaí Aypio / C'est Demain</i> (The basis of this publ. was the Aerosto Pub, Athens. An international Mail Art compilation, later unbound A/5 assembling in plastic cover {100}. Also thematic issues, e.g. N°5 = „ <i>Witch</i> “, N°6 = „ <i>Ecology</i> “, etc. 1982-86, #1-11) ^#6, 10, 11			☒
	<b>Open Head Art</b> (Assembling, it was considered as the 2-3 issues of the <i>Einaí Aypio</i> . 1982-83)			☒
	^1984. <i>The Big Brother's Year</i> . ☒ Doc. A/4, phc., 3 sheets. ~100 parts. Exh. in the Aerosto Pub, Athens, 1984			☒
	^ <i>What is Freedom / Up aganist the wall motherfucker...</i> ☒ Inv.-letter, ~1984			☒
	^ <b>Anichti Poli / Open City</b> (Underground multimedia mag. 24x17 cm., offset, 60 p. 1986-, ~30#) 25. Οηδειο, Athens, GR-11810 ^#5			☼ ☿
	^ <i>Hellas. A Guide to the Greek Alternative Scene</i> . Cat.: A/5, phc., 16 p. Exh.: in Club « <i>Anoichti Poli</i> ». September 1989			☒ ☰ ☿
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	<u>Literature:</u> ( <i>Anoichti Poli</i> ): «It's written in Greek, it's beautiful and full of hard and strong graphics in black and white with coloured cover and judging by their design, we can see these guys are into Anarchy/Rock and roll and more with antiauthoritarian items. Every issue contains pages that cover reviews on the international, alternative, underground scene. ( <i>Publication Reviews</i> . In: <i>Métro Riquet</i> [→ Duvivier], #8. Paris, 1990. n. p.)			
<b>Rasmussen, Steen Møller</b>	( <i>Plagiat</i> ) Kisumparken 1131th,	Brønby Strand, DK-2660	Denmark	1982
	^ <i>One Shot</i> . (Mini offset book, 10x7 cm., 44 p.) <i>Plagiat</i> Ed. 1982			☼ ☰
	^ <i>Without title</i> . (Xerographical works by offset, 7.5x8.5 cm., 48 p.) <i>Plagiat</i> Ed. n.d.			☼ ☰
	^ <i>Mail Artist with Camera</i> . ☒ Cat.: A/6, offset, 120 p. + A/4 sheet address list / HUSET, Copenhagen. September-October 1984			☒
<b>Rastorfer, Jean-Marc.</b>	c/o <i>Boucherie des Arts Tristes</i> . CP 27	Lausanne, CH-1000	Schweitzerland	1986
	^ <i>Karenni artists' stamp project</i> (→ Badao, Dao, → Léopold, Pierre). ☒ Inv.-letter, ~1985			☼ ☒
	^ <i>Graphitisme 1</i> . (Project or collected graffities per Mail Art) A/5, phc., 56 p., 1986 <i>Timbres d'Artistes / Mail Art</i> . (a very individual formed catalogue [French] of the exh. in the Société Lausanneire de Timbrologie. Chemin du Mattier 4, 1052 Le Monts'Lausanne). 20x15 cm, phc. ~100 different size pages with collage works and original inserts (no stamps!) Autor's ed.: DAO BADAO C. P. 27. CH 1000-Lausanne-22. 1980			☼ ☐ ☼
	^ <i>Artists' Postage Stamp</i> – own stamps + project for a real or oneric nation. ☒ Inv.-card, 1997			☒
	^ <i>Mail Art Book</i> . ☒ Inv.-flyer, 1998			☒ ☰
« <b>R. A. T.</b> »	(Research in Art and Telecommunication) → François, Charles			
<b>Rau, D.</b>	Hogpoost 50.	Gent, B-9000	Belgium	1977
	<i>Amarant</i> (Mag. for exp. literature, book art, etc. The Jan. 1988 issue was an Artists' Books review. 1977-, qu.)			☿ ☰ ☒

<b>Reglero Campos, Cesar.</b> Passatge del Sol 2,	Tarragona, E-43003	Spain	1992
^ <i>Boek 861</i> (Mail Art magazine, no further data, ~1992-.)			☒
^ <i>Recycled material</i> – international Mail Art show. ☒ Inv.-card, 1992			☒
^ <i>Bosnia-Herzegovina: Open Wound.</i> ☒ Inv.-letter, 1994			☒
^ <i>Freedom in the Fine Art Teaching.</i> ☒ Inv.-flyer, 1999			☒
<b>Rehfeldt, Robert + Ruth Wolf-Rehfeldt.</b> Mendelstr. 19	Berlin-Pankow,	GDR-110	1985
↑ Zitherstr. 15.	Berlin-Buchholz,	GDR-1113	1983
.....			
<i>Warszawa 75 / Creative Workshop</i> (Mail Art Exhibition by R. Rehfeldt) Exh.: Galeria Teatru Studio. Warsaw Poland, 1975			☒ No cat. ☒
<i>Objekte Multiples Mail Art</i> ☒. Exh.: Atelierbund. Erfurt GDR, 1976			☒
° <i>Contart</i> , list of contacts (~150 persons), 63x49 cm., offset + rubber stamps, {200}. Ed. «Bureau Contart». Berlin-Pankow, 1976			☒ ®
^ <i>Kunstbrief für Sie / Art Letter for You</i> (Poster like mag. in 30x21.5 cm. size: Texts, images and rubber stamp collages by litho print. 1976-, ir.)			☒ ® ☒ ☘
<i>Contart News</i> (The permanent form of the <i>Kunstbrief</i> in the same size and technic. Also with the title <i>Artworker Contart News</i> or <i>Contart Mail Box</i> . Dadaistic typography. Sent out one time in year as New Year's greetings. 1978-?, #1-?)			☒ ® ☒ ☘
Artistamps:	° <i>Stamps</i> (Sheet of 20 stamps / 11 diff. images, not perforated, realized by aquarelle) 1979		☒
	<i>Kontart / Mail / Box.</i> (with Stanislav → Urbanski) Doc. / Graphic Biennale, Krakow, Poland, 1980		☒ ☘
	^ <i>Kunstpostbriefe.</i> ☒ Doc.: Offset accordion book (8x) of 22x13 cm. / Fliesenwerk Galerie, Boizenburg-Elbe. 1985		☒
	^ <i>Ruth Wolf-Rehfeldt &amp; Robert Rehfeldt.</i> Exhibited also Mail Art works and visual poetry. Cat.: Horz. 14x20 cm., offset, accordion (3x) RV. + BW offset poster of 61x42 cm. Exhibition at the Kunstpavillon Heringsdorf. June 29 - July 23, 1986.		☒ ☒
Artistamps:	^ <i>Arte Postale– Contart Bureau RDA – Allemagne</i> (Artistamps by rubber stamped writings and drawings on a block of 10 pre-perforated labels with blue frames) n.d.		☒ ®
	^ <i>Stamp Drawing</i> (Block of 12 „abstract“ stamp images, printed by multi-colored rubbers? Not perforated) 1986		
	<i>Erster Decentraler Mail Art Congress.</i> (Planned for the studio «Palette Nord» but banned. Realized in the home-workshop of R. Rehfeldt.) 1986		☒
	^ <i>Robert Rehfeldt</i> – exhibition at the Leonhardi Museum, Galerie Ostt, Grundstrasse 26 in Dresden, GDR-8054. Cat.: 19x20 cm., offset, 12 p. 1987		☘ ® ☒
	† Robert Rehfeldt died September 28, 1993 → Wolf-Rehfeldt, Ruth		† 1993
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<u>Literature:</u>	Robert Rehfeldt: <i>Art Free on Delivery</i> (Essay, translation from German). In: <i>Umbrella</i> (→ Hoffberg). Vol. 2, #4. 78 p. Glendale, July 1979		
	<i>Activity of Robert Rehfeldt / Autobiography</i> (with illustrations). In: A. →Banana: <i>About VILE</i> . Letter size, offset, 108 p. S. P. Vancouver, 1983. 75-78 p.		
	Robert Rehfeldt: <i>Make a Creative World Now</i> . In: M. Crane / M. Stofflet (eds.): <i>Correspondence Art</i> . Contemporary Art Press (→Loeffler). San Francisco, 1984. 273 p.		
	Géza Perneckzy: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 103 p.		
	Frank Eckart (ed.): <i>Eigenart und Eigensinn: alternative Kulturszenen in der DDR (1980-1990)</i> . (About non-official publications and the underground art scene in the		



GDR with essays, catalogues and register. German) Forschungstelle Osteuropa. Ed. Temmen. Bremen, 1993

Eugen Blume: *Robert Rehfeldt: Art Worker and Mail Artist*. In: *Mail Art. Eastern Europe in International Network*. (Catalogue and Anthology) Staatliches Museum Schwerin / Kunsthalle Budapest. Schwerin, 1996. 113-118 p.

Vittore → Baroni: *Robert e Ruth Rehfeldt*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 218-219 p.

<b>Reid, Terry</b>	11 Sherbrooke St.	Sydney, 2010	Australia	1986
	↑ <i>Mildura Art Center</i> , 1999 Cureton Av.	Mildura (Victoria) AU-3500,	Australia	1976
	↑ <i>Global Post Art</i> , 23 Coolidge St.	Wellington-2	New Zealand	1974
.....				
	<b><i>Inch Art</i></b> (with Robert Edward) (Letters, photos, articles, by / about mail artists, works also in the size of <i>inch x inch</i> . One of the earliest larger Mail Art magazine. Tabloid size by newsprint, edited during 1974-75, #1 only?)			☒
	<b><i>Open Drawers project</i></b> . (with Phil Dadson, Valerie Richards and Bruce Barber) A project for open access information, idea and image file in the library at Elam, Auckland, New Zealand in 1974-75. It became a publication under the headings of <i>Canberra Telegraph</i> and <i>Auckland Star</i> .			☒
	^ <b><i>Canberra Telegraph</i></b> (with Bob Kerr) (Voluminous and encyclopedic «news» publication with many fluxus, post-fluxus and mail artists. Tabloid of 58x43 cm., newsprint, 16 p. 1975, #1 only?) Mildura, 1975			☒
	<b><i>Mask Production. Represented, reproduced and redirected by Terry Reid de Plume, Gween De L'ne and Geoffrey Thomask Tennant</i></b> . (An anthology from the field of folklore, anthropology, further Fluxus, Neo Dada and Mail Art) ☒Cat.: 25.5x20 cm., offset, 72 p. ~200 parts. / March 5 - 29, 1977, Aurora Australis & Mildura Art Center.			☒
	° <b><i>The Auckland Star</i></b> . (with Bob → Kerr) (Tabloid size mag. for post-fluxus c Mail Art. 1977, #1 only?) Mildura Art Center			☒
	° <b><i>ICA Magazine</i></b> (with Paul McGuillic) (Tabloide mag. for cont. art. Photos in offset. 197?- . #1-6?) Sydney AU			☒
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	<b><u>Literature:</u></b> (Invitation to <i>Inch Art Issue</i> ): «Craccum, with approval in principle from Studass, is sponsoring a fluxus event, in which the people of the world are invited to submit material for publication. It is requested that the material refers to or uses the lineal, square, cubic or more dimensional space of an inch. All material in every media is requested.			
	...Date-line for submissions is set at April Fool's Day 1974. This should allow time for extensive circulation of this invitation, and it is hoped participants will assist by means of recycling, reporting, and reprinting so that persons likely to be interested will have the opportunity to participate...»			
	(Reprinted in: Michael Crane: <i>The Spread of Correspondence Art / 1968-73: ... Australia, New Zealand...</i> In: M. Crane / M. Stofflet [eds.] <i>Correspondence Art</i> . Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 155-157 p.)			
<b>Renaudie, Serge</b>	4 rue Raspail	Ivry, F-94200	France	1979
	<b><i>Ragile</i></b> . Reserche artistiques et théoriques (Conceptual and experimental art, a generous edited publ. 27x18.5 cm., offset, ~90 p. 1979- qu.)			☒
<b>Renault, Tristan (!Zbigniew Brotgehirn!)</b>	→!Kiki Bonbon! / Dull Century			
<b>Renault, Frédéric (!Mr. Munos!) or (!Y5/P5!)</b>	116 rue de Chateau	Paris, F-75014	France	1983
	<b><i>Basic / Basic Graphic (Y5/P5)</i></b> (Graphic publs. by artists from the circle of Bruno → Richard and some mail artist of the French scene. Var. size: 19x12 cm.,			☒

A/4, A/5, A/6., phc. Issues signed by using of the alphabet: B<sup>1</sup>, C<sup>2</sup>, D<sup>1</sup>...  
 [Is it the numbering?: A<sup>1</sup>, A<sup>2</sup>, A<sup>3</sup>, B<sup>1</sup>,... etc.] 1983-, 3-4xy.)  
 ^#B<sup>1</sup>, C<sup>2</sup>, D<sup>1</sup>

- ^**Pressbook** (A small sister of the graphzine Basic, A/7, xerox and colour-xerox, 16 p. 1985-87, #1-10) ☸ ☒  
 ^#1-10
- ^**Basic: Bunker Graphik**. A/5, phc., 32 p. / I never leave you. → Thiellement. n.d. ☸
- ^**Basic: La Vie des Skull** / Hors Series, A/5, phc., 12 p. {100}. (Graphics by Y5/P5, Captain Cavern, Lombardi, Dioxine) n.d. ~1988 ☸
- ^**Basic / Lombardi / Sylvie Reymond-Lepine** (Illustrated poetry booklet, A/5, phc., 32 p. {250}) Hors Series., Paris, 1988 ☸ ☸
- ^**Le Train Fantome** / Hors Series, A/5, phc., 8 p. {200}. 1988 ☸

**Resch, Rainer** → Eins von Hundert.

**Restany, Pierre** 13 rue Payenne Paris, F-7503 France 1985

**Restany, Pierre / Strano, Carmelo**. Via P. Verro 45. Milano, I-20141 Italy 1979

- Natura Integrale** (a laboratory magazine with articles on sensitivcity... the promotion of a hygiene of perception [→ Hoffberg, *Umbrella*, 2/#4, 1979]. Interesting theoretical bulletin on art from Italy. 1979-, bim.) ☸ ☒
- International Audio and Visual Mail Art Fair**. (Organized by J. → Blaine, P. Restany and Liliane Vincy) December 6, 1979 - January 31, 1980. Gallery Lara Vincy, 47 rue de Seine, Paris F-75006 (Inv. in: *Umbrella*, 2/#4, 83 p.) ☸ ☒

**!Reverend Hunter!** → Wamaling, Mark

❖ **Reykjavik / artists**

- ^**Súm, a' listaháty i Reykjavik**. (concept art & alternative art, some mail artists) ☸ ☒  
 ☒Cat.: 27x20.5 cm, offset, 77 p. Exhibition matter + biographies.  
 Galerie Sum. Reykyavik, 1972
- °**The Corridor** (Assembling in portfolio or in envelope, A/4 loose material, also fould to A/5, on xerox, mimeogr. rubber, etc. {300} Org.: Helgi B. Fridjonsson & others. Beside Icelandic artists also some ones from the continent: J. Sarmento, J. van 'tSlot, J. Armleder, etc. 1981-, yearly? #1-3?) ☸ ☸ ☒
- °Helgi Fridjonsson's xeroxed bookworks: *Kollas*, 8x11 cm., 16 p. {75}; *A milli tueggja persona*. 21x7.5 cm., 16 p. {150}; 1980-1982
- °**The Corridor, #2** (directed by Helgi Fridjonsson) Special A/4 publ. for xerographie. ☐  
 15 photocopies by icelandic artists. Reykyavik, 1982

**Rhum, Bunny** *Gamhum Ass.* 179. B. Dover Court Road, Toronto, M6J 3C6 Canada 1982

- AAAA** (Mag. Words, images, Mail Art, performans. Offset? 1982-, qu.) ☸ ☒ ☸
- ~
- Literature:** *Umbrella* (→ Hoffberg), Vol. 5, #3, 1982

**Ribeiro, Maria Irene ?** Lisboa Portugal 1980

- °**Arte Postal**. ☒Cat.: A/4 horz?, phc., 8 p. / Galeria Quadrum. Lisboa, 1980 ☒


**Richard, Bruno** 15 Pass de la Trinité Paris, F-75002 France 1988

↑ 7 rue du Bourg-l'Abbé Paris, F-75003 --- 1977

- ^**Elles sont 2 sortie** (with →Doury, Pascal)(Mag. in form of books, 1977- 2xy.) ☸  
 Edited by the Futuropolis, Les Humanoides, Autrement - Art, Crapuile Prods., Le Dernier Terrain Vague & other ed. houses. Very diff. size and technic, at the start xerox, later offset, colour silkscren, etc.  
 N° 1 *Necrologie?*; 2 *Illisible striptease*; 3 *Edition l'image*; 4 *Santé et maladie*; 5 *Aventures-vacances-loisits*; 6 *Papier paint*; 7 *Jeux*;

8 Portraits - suicide graphique - spécial veufs; 9 Bichon - Dora Maar; 10 Pornographie Catholique; 11 Sexy Polizei '82; 12 The tête de mort; 13 Art dégénéré = Graphic Prods. '83; 14 African Bouhous; 15 Elac catalogue; 16 = Otto aime Toto (?); 17 African Bouhous II.; 18 = ?; 19 Colour Love,...etc.






^#4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 19

^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 publication data!)  
May 7 - June 16, 1985

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Literature: (*Sexy Polizei*) «Bruno sent me two interesting publications of his drawings (a xerox booklet and a four page tabloid). Done in pen and ink the drawings have a very graphic and expressionistic quality, and coupled with a smouldering air of decadent eroticism, they make powerful medicine.» (Stephen → Perkins: *Magazine Reviews*. In: *Box of Water*, N° 2, 1986)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 89, 138-139, 142-144 p.

<b>Richman, Gary</b>	83 Robinson St.	Wakefield, Rhode Island 02879, USA	1986
	° <i>Re-Pages. An Exhibition of Contemporary American Bookworks</i> . Cat.: 20.5x23 cm, offset, 60 p. New England Foundation. Cambridge MA, 1981		
	^ <i>Offset: A Survey of Artists' Books</i> . (Cut letter size, offset, 48 p.) New England Foundation for the Arts. Cambridge MA. 1984		
	^ <i>Blue Books Issues</i> (Artists' books project, very visual quality by collage-images and texts {each 100}, offset, var. sizes, ~ 40 p. in the time of 1985-87, about 10 div. bookworks?) Blue Books / S. P. Wakefield		 
	^ <i>The Mindful Page. Symbolism in Contemporary Artists' Books</i> . (An artists' books exh. Cat.: 21.5x23 cm, horz., offset, 32 p.) New England Found. 1987		

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Literature: «*Offset, an International Exhibition of Artists' Books*, funded by the New England Foundation for the Arts and the Hera Educational Foundation and Art Gallery, will be a „hands-on“, reading room experience featuring books which use photographic, typographic, drawn or collaged imagery in ways which emphasize visual and aesthetic concerns. Exhibition will tour museums, galleries and universities in the northeastern U. S. from 1984-1986, selected by Gary Richman. The catalog will function as a record of the exhibition as well as a resource for curators, librarians and collectors...» (In: *Umbrella* [→ Hoffberg], Vol. 6, #4, 108 p. September 1983)


<b>Rietman, Jaap</b>	208 East 6th St. N°1.	New York, NY-10003	USA	1981
	<i>See Saw</i> (Beautiful edited magazine for network artists, 1981-, ?#)			



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Literature: *Umbrella* (→ Hoffberg), Vol. 6, #3, 1983

<b>Riha, Karl</b>	Eichlingsborn 2	Siegen, D-57076	Germany	1993
	c/o Uni-GH, Siegen, Adolf-Reichwein-Str. 8.	Siegen, D-57061	----	1996

Editor of the series *experimentelle texte* (with S. J. → Schmidt) & *Vergessene Autoren der Moderne* (with F.-J. → Weber) in the University Siegen D.    
Leader of div. source activities in visual and experimental literature.

^*Offene Form*. Artists' book: A/5 size offset book with a black canvas cover, bound. Punched in the middle by a circle form, Ø = 10 cm. 10 copies. Edition Patio / Neu-Iselburg, 1983. 

^*Kunstbücher* (with B. Meyer & → F. J. Weber). Cat.: A/5, offset, 48 p. «*experimentelle texte #4*» Sonderausgabe. Gesamthochschule Siegen. Febr. 1987  

^Autoren-Porträt-Galerie – eine Mail Art Aktion. (25 selected selfportraits of writer from ca. 200 participants of the whole project.) A/6, phc., 32 p. 1988 ☒☘  
*Kunst am Kopf* (Photosequences with orig. rubber stamp prints {50}) Hybriden ☒☘📖  
 Verlag → Andryczuk, Samisdat-Prod. II/95., Berlin, 1995

**Ring House Gallery, University of Alberta, Edmonton.** Edmonton, T6G 2E2 Canada 1984

Also some Mail Art exhibitions have been held in this Gallery (Global Mail Art Show, 1984-85; Image of Peaces, 1985; etc.) More about → Stake, Chuck.

**Rininger, John** Apt. 3f, 911 N. Leavitt Chicago, IL-60622 USA 1996  
 ↑ P. O. Box 476923 Chicago, IL-60647 --- 1992  
 ↑ Box 129. Dekalb, IL-60115 --- 1989  
 ↑ 41½ E. Main #2. / → Box 2479, Stat. A. Champaign, IL-61820 --- 1985

^*Phosphorus Flourish* (Xerographical magazine, wonderful xerolage transmutations, some words too... Half-legal or 35x11 cm., 28-32 p. 1985-88? ~ 30#) ☐☒  
 ^#21

^*Catalyst Komics* (Mini size sheets or booklets by paper + film appls. Unique, or in very limited ed., photocopy techn. graphical outfit, 1985-93? ~ 200#) ☘☒📖  
 ^#6, 33 (9.5x21 cm., 6 leaves), 50 (22x18 cm., plastic collage)

^*Not for intended use* – paper works and Mail Art exh. at the Saslow Gallery, Chicago. ☒  
 ☒ Inv.-card, 1998

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Literature: (*Catalyst Komics*): «Xerox art mag w/no text or publishing info. Don't know how regular or often issues come out, but I sent them some pieces once, and they came back published in a new issue a couple weeks later. Some innovative layout (ex: images on folded pages become part of images on unfolded pages they are bound between) & xerox superimposition. I get the feeling they'd probably publish whatever was sent them (limited to xerox art?), but put your name on it if you want the credit. Free?» (*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 10 p.)

(*Phosphorus Flourish*): «Here's a photocopy collage zine spun from the brain through which passes random beats of Burroughs, Ballard, Cabaret Voltaire (the musicians), and Hustler. The editor adds a hand written disclaimer: „contains racist, violet (sic), and sexist materials – autobiographical.“ Actually some compelling imagery in this nearly all-visual booklet which also contains a few fortune cookie-like aphorism. To wit: „Some think, but others not“. Risinger does.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 19, Winter 1988-89, 44 p.)

**Rinnstein, Tom** c/o 4 Linden, 34 Bremen-1, D-2800 Germany 1982

°*De-Generation News*. Publ. for xerography. A/4, 30 p. Bremen, 1980 ☐  
 °*No Dave*. 5 photocopied posters (recto/verso) in the size of 61x43 cm. S. P. 1980 ☐  
 ^*Destroy Mail Art – The Last Mail Art Show*. ☒Cat.: A/4, offset, 40 p. 167 parts. ☒  
 Exh.: at the Café Galerie Gruppe Grün, Bremen-Fdelhöm, Mai 29 - June 6, 1982

❖**Rio Mail Art** Universidade Estácio de Sá. Rua do Bispo, 83, Rio de Janeiro, BR-20261-060, Brasil 1999

^*Brasil 500 Anos*. ☒Cat.: 12,2x13,2 cm., offset, 24 p. in a col. offset portfolio. ☒  
 Text: Guy Bleus: Introdução sobre arte e troca. 59 parts. Supplement: a B/W offset poster with colorful orig. rubber stamps, perforated like a stamp sheet, 53,5x38,5 cm. December 1998

«**Rivington Academy**» ? New York USA 1988

^*CROW* (Occasionaly paper, a newsprint tabloid with Neoist influence by → Kántor, ☒☘  
 Neoism, radicalism. 1988-, ir.) New York City

<b>Robakowski, Joseph</b>	Ul. Mickiewicza 19/29.	Lódz, PL 90-307	Poland	1982
	° <i>Video Art</i> . Cat.: Videos b A. Kaprow, R. Kutura, V. Export & others. Introduction in English and Polish. 31x22 cm., offset, 10 p. Gal. Labyrinth, Lublin, 1976			↑
	^ <i>PST! szyli signia nowej sztuki /or signs of new art, 1981-1984</i> . Xeroxed anth. about art activity. Letter, phc., 120 leaves. Ed. ASPC → Schraenen, Antwerpen, 1986			↑ ☒ ☼
	→ Lódz Kaliska			
<b>Roberts, C. E.</b>	34 Carlton St.	Carlton (Victoria), 3053	Australia	1986
	↑ 49 Woodside St.	North Fitzroy (Victoria), 3068	Australia	1983
	<i>Fringe Network</i> (Mag. by a group of non mainstream artists in Victoria. 1983?-)			↑ ☒ ☒
	^ <i>Immuri Fix</i> (Smile mutant, A/4 folded to 4, phc. December 1986, #1 only)			●☒ ☒
	^ <i>Love and (Anarch-) Kisses / Savage? Love</i> . ☒Doc.: One A/4 sheet, phc., with participant list. 1986			●☒ ☒
	~			
	<i>Literature:</i> ( <i>Fringe Network</i> ) In: <i>Umbrella</i> (→ Hoffberg), Vol. 7, #1, 31 p. 1984			
<b>Robertson, Clive &amp; Marcella Bienvenue.</b>	→ Artons Publishing			
<b>Robinson, Walter</b>	→ Canepa, Anna / Art-Rite			
<b>Rocha, M. &amp; others.</b>	<i>Escola de Comunicacao da National</i>	Rio de Janeiro	Brasil	1972
	^ <i>O feto.</i> . (Mimeographed mag., an early publ. for the alternative art like the following Mail Art mags. 22.5x16.5 cm. 1972-, 1-2xy. #1-5?) Statement: « <i>Sumária de actividades experimentais (contra os bandidos da poema e da arte)</i> »			☼ ☒
	^#6			
<b>Rochard, François Jean,</b>	24 Avenue François Mauriac	Aurille, F-49240	France	1986
	^ <i>Exo Ghonya</i> (A/5 size assembling with ~ 25 leaves {20 copies only!} + magazine, phc., 24 p. 1986-, y.) Spring of Daphne Prod.			☒
	^#1 (magazine), #2 (assembling)			
<b>Rockolla, Robert</b>	(!Post-Neo!, !Rocola!) 7911 Geary Blvd.	San Francisco, CA-94121	USA	1985
	Mail Art activity especial in the field of collages with a neo Pop / surrealist character in the 70s and 80s (also: <i>Rockola Group</i> = with Bill → Gaglione)			☼ ☒
	^“ <i>Mail.... “ Please add to and return... (Warning: Rocola reaches for his revolver everytime he hears the term „Mailart“)</i> ” Half-legal leaflets, phc. + rubber stamp, 1988			☒
	~			
	<i>Literature:</i> ^John → Held, Jr.: <i>L'Arte del Timbro / Rubber Stamp Art</i> . A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 124-125 p.			
<b>Roden, Michael</b>	→ !Bob X! /Xex Graphix			
<b>!Rode Hond, De!</b>	Prins Hendrikstraat 138	Den Haag	Netherlands	1990
	^ <i>Mail Art against SHELL</i> . ☒Cat.: A/4, offset, 16 p. / Zuidwall 94. Den Haag. 1990			☒
	~			
	<i>Literature:</i> Vittore → Baroni: <i>Rocola</i> . In: <i>Arte Postale. Guida al network della corrispondenza creativa</i> . (Text: Italian) AAA Edizioni. Bertiole, 1997. 86-87 p.			
<b>Rodemann, Klaus</b>	→ Haufen, Graf			
<b>Rogalski, Piotr</b>	Skr. Pocz. 99.	Piotsków Tryb, PL 97-300	Poland	1985
	^ <i>Ex Oriente Lux</i> . ☒Cat.: A/5, phc., 16 p., 63 participants. (partly hand written) 1985			☒
	<i>Four dimensional man</i> . ☒Doc. 1985			☒
	<i>Who am I?</i> (Unicat book project) 1987			☒

Project: *Mail Art's Liquidation* (He annihilated his archive...) KONT Galeria. ☒  
Lublin, 1989

**!Roger Radio!** 18 Ospringe Road Faversham / Kent United Kingd. 1985  
↑ 24 Blakemore, Brookside Telford, Shropshire --- 1981

.....  
^Booklet in 38. (Mini size books by orig. collages: 10.5x10 cm, 26 p. {38}) 1981 ☒ ☒  
^Radio Box 1. ☒ Inv. (image-letter) for a travelling show. December 1981 ☒  
^Booklet on 38. Mini booklets of 10.5x10 cm., 26 p. with original collage works. ☘☒☒  
38 signed and numbered pieces. 1981  
^The Pink Plane (with John Coulsey). Network publ. with graphics and texts. ☒☘  
Illustrated by Michael Scott, Roger Radio, Malcolm Pillar, Carol Fitton  
& Ann Newling. A/4, phc., 122 leaves with red cover, spiral bound. 1985  
^Business cards. ☒ Inv.-card, 1985 ☒  
**Smile** (Smile mutant / unique. A/4. phc. 1985) ●

**Röhnelt, Mario / Nazari, Rogerio. ?** Porto Alegre Brasil 1981  
°Mostra Int. de Arte Postal. ☒Cat.: 23x16 cm., offset, 9 p. 83 parts. / Espaço NO, ☒  
Porto Alegre, 1981

**Roman, Stephen** P. O. Box 5813 Berkeley, CA-94705 USA 1992  
^Ammunition (Very visaul mag., images and short texts. Letter, phc., ~32 p. 1980-,  
#1-4?) Statement: ...an umbrella for ananrchist/surrealist contributions  
to mail art &... for guerilla public display... ☒☒☒  
^#4

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Literature: (#4): «The 'NOIRISM' issue: A delightfully perverse and artfully constructed  
exploitation collage zine. Every page a wonderffly sick vignette on a variety of  
subjects ranging from Religion, Science & Business to Self Help, People & Medi-  
cine, perpetrated by Ray Weapons» (Stephen → Perkins: *Magazines*. In: *Box of  
Water*, N° 4, 1988)

#### ❖Romanian Mail Art and Artists' Books Scene in Bucuresti

c/o A. Oisteanu. Str. Alex. Sania 22. Bucuresti, R-70202 Romania 1985

^Arta Postala / Mail Art. (Org. Mircea Florian, Dan Mihaltianu & Andrei Oisteanu) ☒  
☒Cat.: 20x12 cm., offset, 12 p. Galeria oizont – Sala Atelier 35.  
Bucuresti. Dec 1985 - Jan 1986.

^cARTE / Artists' Books. (Newsprint form Cat.: 32.5x29 cm., 8 p., with 8 essays,  
texts Romanian & English) Org.: by Wanda Mihuleac, Calin Dan,  
Andrei Oisteanu. Exh.: Biblioteci Centrale Universitare Cluj. 1991 ☒

^National Paradise. ☒ Inv.-letter. (Exh. at the Cultural Center of the Hungarian Rep. ☒  
in Bucuresti, Str. Batstei 39. Curator: Andor Kömives) 1996

**Romero, Juan C.** → Delgado / VORTEX<sup>3</sup>

**Rominzi, Giano** Via Favarone 10. Perugia, I-06100 Italy 1988  
^Adenoidi / Periodico Artigianale di Racconti... (Mag. «Art e Mail-by-Soft Art».  
A/4, phc., ~20-40 p. 1988?- squ., over 10#) ☒  
^# 8-9-10,

**Ronchi, Demos** → Strada, Giovanni / Pensieri...

**Rook, Gerit J. de** Sherkade 176 den Haag Netherlands 1988  
↑ P. O. Box 1051 Maastricht BB, NL-6201 --- 1985  
↑ P. O. Box 14012. Utrecht --- 1975

.....  
**Bloknoot** (Edited with R. v. → Aarssen and R. Joseph. Magazine with visual poetry ☘☒)

- & concept art, also assembling issues {125-150}. Contributions by D, Mayor, H. W. Kalkmann, P. Finch, J. Valoch, M. Nannucci, C. Padín, 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?)
- °*Xprmntl ptry*. 22.5x15.3 cm., offset colour + collage, 60 p. Ed. Exp/Press. ☿
- Nijmegen NL, 1971
- °*Proefonderzoek*. A/4, mimeogr. + collage, broad-cloth, 72 p. {75} Ed. Blooknoot, ☿ ☼
- 2nd series, #3. Arnhem NL, 1971
- °*Ten signed cards*. (Offset {50}, U. G. Stikker, G. J. Rook, K. Groh, J. Valoch, ☒
- J. Gerz, M. Nannucci, H. W. Kalkmann, R. Crozier, C. Padín, M. Gibbs) Ed. Exp/Press, Utrecht. 1972
- ^*Life*. (Xeroxed mini book of 10.5x7.5 cm., 12 p.) In-Out Productions, → Carrión. ☿
- Amsterdam. 1973
- °*Woord, Beld, Werkelijkheid*. (As an anonym publ.) (20x20 cm., offset, 72 p. Works ☿
- by H. Clavin, P. van Dijk, H. Damen, R. Joseph, G. J. de Rook, U. G. Stikker) 't Hoogt, Utrecht. 1974
- °*Visual Poetry Anthology: 133 poets from 25 countries*. (A/4, mimeographed? 230 p.) ☿
- Bert Bakker, Den Haag, 1975
- ^*Stempelkunst / Stamp-art, 1975*. ☒Cat.: A/4, 84 mimeographed leaves (one of the ☒ ☒
- first rubber stamp art publ., voluminous book by works of 104 artists). Exhibition: in the comm. hous «'t Hoogt», Utrecht NL, 1975
- ^*Stamp Art, 1976*. (with U. → Carrión). ☒Cat.: A/4, 94 mimeographed leaves. ☒ ☒
- (with introduction texts & rubber stamp art bibliography) Daylight Press. Exh.: Other Books and so... (→ Carrión), Amsterdam, 1976
- °*Visuele Poëzie: Zes Visies*. (with Eldert Willems) Anth. 20.5x145 cm., offset, 109 p. ☿
- Universiteit. Amsterdam, 1976
- °*Kunst per post*. ☒Doc. 23.3x15.5 cm., offset, 28 p. 87 parts. / Librije Beeldende ☒
- Kunst. Zwolle, Netherlands, 1977
- °*Stempelen: een handeling*. Cat.: /De Nederlandse Kunst Stichting, Den Haag, 1980 ☒ ☒

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Literature: «*International Visuele Poëzie* ('t Hoogt, Utrecht – Museum, Rotterdam – Van Gogh Museum, Amsterdam) displayed the work of 133 poets / artists from 25 countries – it is interesting to note in comparison that the prestigious Poetry International which was on in the same building when the exhibition was in Rotterdam could only muster around 30 poets from 10 or so countries.

What is most evident from this show is that considerable advances have been made since the last major show of new poetries, the Stedelijk Museum's exhibition in 1970 called ? *Concrete Poetry*. The question as to what is not concrete poetry, and what has been happened since the so-called „death“ of concrete poetry, is well answered in this new show, which concentrates mainly on works made since 1968. (...) not meant to be a retrospective survey, but much more oriented towards newer, still tentative directions.

Visual Poetry, as the organiser G. J. de Rook explains, is poetry incorporating an extra-verbal element, such as drawing, photography, video, objects, environments, etc. Or it may emphasise the purely plastic elements of letters and other reduced linguistic forms. Visual poetry has tended to move away from the more „literary“ approach of concrete poetry. The visual poet is more likely to think of himself as an artist operating within the visual dimension of the original meaning of the word „poetry“ – to make. What gives the work a unity and a value is a concern for language beyond the boundaries of writing and/or conventional meaning. The creation of meta languages. (...)

The book of the exhibition *Visual Poetry Anthology*, edited by G. J. de Rook and published by Bert Bakker, is highly recommended as it contains a selection of work from each of the 133 participants in the exhibition.»

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

Eldert Williams & G. J. de Rook (eds.): *Visuele Poëzie – zes visies*. (Six essays,

of which one is in English) University's Institute for Aesthetics. Amsterdam, 1976?

<b>Rooy, Walter van</b>	Lovelingstr. 56	Antwerpen, B-2000	Belgium	1979
	Z (Mag. Texts and drawings about art, also concrete poetry. A/4, mixed technic, also mimeographic. 1979-, bim.)			♠ ⌘ ⌘
	Z. N° 6, 1979: <i>Exlusive Stempelnummer</i> (with orig. rubberstamps) 1979			® ⌘ ⌘
<b>Ropiecki, Waclaw</b>	Ul. Pereca 46/15.	Wroclaw, PL 53-430	Poland	1985
	° <i>Self Portraits from Cracow</i> . A/4, phc., 16 leaves. Wroclaw, 1980			☐ ⌘
	° <i>Self Portraits</i> . A/4, xeroxed gouache images, 30 p. Wroclaw, 1980			☐ ⌘
	° <i>Paris</i> . A/4, phc., 12 leaves. Wroclaw, 1980			☐ ⌘
	° <i>Just after Division of the World</i> . A/5, phc., 24 p. Wroclaw, 1980			☐ ⌘
	<i>The Week of Silent</i> . ⌘ Inv.: «...don't make any art work for a week, please, send your work before SILENCE and first one after...» 1981			⌘
	<i>Picture of you</i> . ⌘ Doc. 1982			⌘
	<i>Movie Picture of you</i> . (8 mm, 16 mm, coop. with H. Decker, Telgte, D) 1983			⌘
	^ <i>Books of Souls, Silence &amp; Friends</i> . Cat.: A/6, phc., 12 p. Exhibitions: Akademickie Centrum Kultury Palaczyk Wroclaw (W. Ropiecki). Bart Boumans, Enschede Academy of Art, CARE mag and others. Edited by Ko de Jonge, Holland 1983.			📖 ⌘
<b>Rosa, Salvatore de</b>	Via Gramsci 22.	Nocera Superiore, Salerno, I-84015, Italy		1984
	Mail Art activity in colourful rubber stamp works combined with photocopy technic			
<b>Rosamilia, Peppe / Izzo, Arcangelo</b>	Via C de Caro 7.	Castel San Giorgio (SA) I-84083, Italy		1981
	^ <i>Mail Art Exh.</i> ⌘ Doc. 1 sheet of 44x32 cm., offset / C. D. A. V., October 1981			⌘
<b>Rostek, Wolfgang</b>	Auf der Harre 18	Edewecht, D-26188	Germany	1985
	^ <i>Espana Correos</i> (Mail Art and Visual Poetry with 19 parts). ⌘ Cat.: A/5, phc., 32 p. Künstlerhaus Oldenburg. Cloppenburgerstr. 35. Mar 19 - Apr 29, 1985.			⌘ ⌘
	^ <i>Season's Greetings</i> . ⌘ Cat.: A/5, phc., 16 p. 22 parts. 1985			⌘
	^ <i>Filter</i> . Trapeze formed artists' book by coffee-filter sheets: ~12x17 cm., 17 filters + blue cover with a hand written label. Multiple? n.d. (1985)			📖
	^ <i>Augenblicke</i> . (Drawings) A/5, phc., 20 p. S. E. Oldenburg, 1985			⌘
	^ <i>Selfportraits / Selbstdarstellungen</i> . ⌘ Cat.: A/5, phc., 32 p., Edition Spuren. 1986			⌘ ⌘
	^ <i>Eine Suche nach der Wirklichkeit (Sapiens?)</i> . Images from a journey. Künstlerhaus Oldenburg. A/5, phc., 12 p. n.d. (1986?)			⌘ ⌘
<b>Roth, Dieter / Mayer, Hansjörg</b>	c/o Engelharnweg 1.	Stuttgart-1, D-7000	Germany	1975
	^ <i>Zeitschrift für alles / Review for Everything</i> (A very interesting paper, drawings and writings bound into an «unlimited» magazine for everyone, a special case of assembling, paper accumulation and found art. 23x16.5 cm., offset, ~300 p. 1975-81, #1-6)			♠ ⌘ ⌘
	^#1, 2, 7			
	~			
	<u>Source:</u> ° <i>Edition Hansjörg Mayer</i> . Cat.: 23x17 cm., offset / colour, 194 p. /Exh.: Gemeentemuseum Den Haag NL. Ed. H. Mayer. Stuttgart, 1968			
	° <i>Dieter Roth. Books and Graphics</i> , II. Collected Works, Vol. 40. Cat.: with biography. 23x17 cm., offset, 409 p. H. Mayer. Stuttgart, 1979			
	Géza Perneckzy: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 42 p.			
<b>!Rubberoid, Rudi! (J. S. Palmer)</b>	P. O. Box 2432	Bellingham, WA-98227	USA	1985
	^ <i>The Rubber Fanzine</i> (A classic of the underground rubber stamps magazines. Letter, phc. ~20 p. 1985-89, qu. ~1-16#. Late issues edited by → Bryan, Steven, he published also a successor magazine entitled <i>Stamp Act.</i> )			® ⌘



- ^# 1/1, 2; 2/1, 2, 3; 3/1; 4/II., 2, 4  
 ^**NOMO The Zine** (Graphzine in the style of «art, prose or poetry». Digest, phc., ☼  
 16 p. 1991-95, sbim., ~16#)  
 ^#1-12, #Aug.'94, #Nov.'94, #Febr.'95, #May'95  
 ^**Turning Forty**. ☒Cat.: Digest, phc., 16 p. 1991 ☒

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Literature: (*The Rubber Fanzine*): In a world where there is a fanzine for everything, it's only common sense to have one for the rubber-stampers. I especially enjoy this on because much of the work avoids the cutesy & simply decorative in favor of works of art that usually stand on their own...»  
 (Mega Zines. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 14 p.)

«...When did you get involved in the mail-art network? (Reply 1996):  
 Sixteen years ago. At the time I owned a store in Bellingham called „The Postcard Palace“, which sold postcards and notecards. I saw some „art rubber stamps“ at a trade show and added some of them to the stock of the store. I think Hero Arts was the line I bought. Of course I had to play with them; on day a friend of mine, Bob Urso, came in while I was stamping and mentioned that he was starting a rubber stamp company (BOBZ) and that stamps could be used for mail art. That was the first I heard of it...

...The name Rudi Rubberoid was designed to be the name of the editor of my first publication. *The Rubber Fanzine (TRF)*, which had very little to do with mail art as such. (...) So, of course, eventually I wanted to do my very own zine. Since I was by that time also pretty well involved in rubber stamping I decided to make that my emphasis. The first issue was largely my own work, after that I let other people do the art, I stuck to the editing. The zine had a long (four years) and honorable run, I was quite happy with it for a while. It was one of the first, if not the first (actually I think it was the first) zine to deal exclusively with rubber art, rather than rubber stamping in general, as did *Rubberstampmadness* (→ Sperling), etc... However, *TRF* operated on a subscription basis, and that was a hassle... One of my few criteria was that all contributions had to have at least *some* rubber stamping in them, and eventually I found I was turning down some very cool stuff on that basis, as well as poetry, rants, photos etc. So I folded *TRF* and, after a suitable „Moment of Silence“ (quite a while, actually), started *Nomo*.















*Nomo-The-Zine* was a smaller, more mailable format, could not be subscribed to, printed letters, poetry, drawings, eraser-carved art, just about anything. I did continue to print rubber stamp art, but the emphasis more and more turned to mail art and its related icons. I had a lot of good contributors; Blaster A1 (→ Ackerman), → A1 Waste Paper Co., Dr. Cranart, Any Salyer, Larry Angelo, Pag-Hat the Rat-Girl, Michael Pollard, Ruud → Janssen, the inimitable Fearless Freep, and too many others to name, as they say...»

(Ruud → Janssen: *The Mail-Interview with Rudi Rubberoid*. A/5, phc., 16 p. TAM-Publ.: TAM-960140, Tilburg, 1996)

«**Rubberstamp**» → Appendix

**Rubinstain, Lev** Leningradskoje Shosse 5“A“ – Itogi Moscow, 125871 Russia 1990  
 → Moscow Performance Group

**Ruch, Günther** 315 Route de Peney Genève-Peney, CH-1242 Switzerland 1995  
 Launching the *Out-Press* (Over 20 different issues {20-600} in handmade style, 1973-96) ✂📖  
*Post-Products Editions* (60 unique items to mail / rest material, 1976-86) ☒  
 ^*Vergangenheit/Gegenwart/Zukunft*. Film, photos, installations, actions and poems at the Ateliers Ecart, Genève, March-April, 1976. Co-edition by Ecart and G. Ruch: Horz. A/5, colour offset, 36 p. 300 copies, 100 signed} ☒☼☼  
 Genève, 1976

- ^*Idea and Communication (Commonpress #36)*. {300} A/5, 92 p., offset, 120 participants. Texts by V. Baroni, K. Groh, H. Zabala, P. Mesciulam, G. E. Marx-Vigo, Art-Guerilla Group and others. 1980  
- CLINCH** (Mag. partly sticker-assembling {200}, including 24,000 stickers in 1,600 magazine-copies of the 10 issues from nearly 100 artists. «Please don't send anymore stickers to Clinch more than 15,000 stickers were glued & mailed in the last issues.» [In: *Clinch*, #4, editorial statement])   
- A/5, phc. + collage, + rubber stamps, ~16 p. 1983-1988, #1- 10:
- # 1) *First Issue*. Co-works from the Group Ecart (→ Armleder) to Pavel → Petasz' „Clothes“ project. Introduction essay: Ruch: *Communication Energy*. 1983
  - # 2) *Mail Music issue*. Mail-sound from P. R. → Meyer's „Audio“ to N. → Frangione's „Mail-Music“- record. Further contributors and „earlist“ in # 4. 1983
  - # 3) *Visual Poetry /Air Mail / Works from Aaron Flores „Stamp-card“ to Dick → Higgins „Nature of Fish“*. Theoretical essay: G. Bleus: *Indirect Correspondence*. 1983
  - # 4) *Earcut & Social Engagment*. 50 participants to the „Ear“ project, a co-project by G. Ruch and V. → Baroni. 1984
  - # 5) *Mail Art History*. 1984. From the content:  
G. Ruch: *From Mail-Art to Other Co-Works Statements* by G. Bleus, R. Johnson, G. A. Cavellini, M. Bloch, U. Kattenstroth, V. Baroni, L. Spiegelman, D. Kamperelic, C. Pittore  
V. Baroni: *Real Correspondence - Six*  
G. Perneckzy: *Mail-Art as an alternative?*  
H. R. Fricker: *Letter to G. Ruch (Tourism)*  
G. Ruch: *Mail Art Messages... Chronology*  
L. Spiegelman: *Mail Art Shows (Rules and statement)*
  - # 6) *Endless*. 1985. From the content:  
Albrecht d.: *Endless Music*.  
L. Spiegelman: *Letter To G. Ruch. (Mail Art & shit)*  
R. Crozier: *Memories – history for 10 years*  
D. Grund & S. Gussow: *Open Letter to Hiroshima Day. (International Shadow Project, 1985)*  
H. R.: Fricker: *About Tourism*.  
B. Jesch. *Kurzgeschichte der DDR Postkunst*
  - # 7) *Decentralized Worldwide Mail Art Congress*. 1985-86. From the content:  
G. Ruch. *It's time to meet*  
V. Baroni: *The N Brothers & the Network Connection*  
F. Eipok: *Mail Art Performance Party*
  - # 8) *Sightseeing*. (Texts and images from the MA Congress) 1986.  
G. Bleus: *Mail-Art Sociology*  
G. Ruch: *Editor's Crisis (Mail Art contra Tourism)*
  - # 9) *Retrospective View*. (Surplus of printed material of the projects by the editor in collaboration with others.) 1987
  - #10) *The Last Issue*. (Overview of editor's projects in connection to the network-sea.) 1988
- ^*Cut your Ear and Send It to... / The Game is Over*.  Inv.-flyer, 1984 
- ^*Fiction and Non-Fiction* (for the Swiss Mail Art Congress).  Inv.-flyer, 1986 
- ^*Mail Art Congress 86*. (Xeroxed documentation, material & sources, A/5, 160 p.)  
- Out-Press / G. Ruch, Genève, 1987
- ^*Everybody speaks from Communication and nobody do it* (Xeroxed pamphlet about Mail Art Congress, Tourism, etc., A/5, phc., 14 p.) Edition «*B(oring) ART theory*», Genève, n.d. (1987?)  
- ^*Post Products* (Xeroxed doc. about diff. mailings & distribution forms 1976-1986 {100}, A/5, phc., 24 p. also with some orig. collages) S. P. 1988 

- ^*The Risk. Cutted Fragments of Network Experiences.* (Co-edition with *Arte Postale* → Baroni) Xeroxed pamphlet, A/6, 64 p. Genève, 1990 ☒
- ^*Multiplication.* (Assembling like anth. by original/multiplications of F. Aguiar, B. Allen, G. Bleus, R. Crozier, G. Deisler, K. de Jonge, J. O. Olbrich, J. Oliveira, G. Perneckzy, G. Ruch). 21x21 cm., phc. + handmade applications by collages, rubber stamps, drawings. {200} Editor's statement: *All participants have worked over years as editors of small artists books... what held them together is that every participant knows the work of other contributors through the mail-art channel...* Out Press, Genève. 1992. ☒ ☐ ☿
- ^*Text-Lines / Text-Images / Textual Concepts. 20 Years Out-Press, 1973-93.* (Xeroxed publ. 21x10.5, 24 p.) Genève, 1993 ✂ ☒
- ^*Phone-Call..* Action in PTT Museum, Febr. 22, 1994 (A doc. + praphic. 21x10 cm., phc., 16 p.) Genève. 1994 ☒ U
- ^*Sound-Performance at the PTT-Museum, Bern.* ☒ Inv.-letter, 1994 ☒
- ^*Mail Art PTT-Museum Bern* – Stamp sheets in accordion folder. 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 31.5x 22 cm. (A collective work by H-R. Fricker, G. Ruch & M. V. Stirnemann) ☒ ☘ ☒
- Direct / a «Nomads» project with* → J. N. Laszlo, David Dougal (Mcintosh), J. O. → Olbrich, Ward Tietz, G. Ruch. Genève. 1995 ☒
- ^*Artists' Stamp Show „Direct“.* ☒ Inv.-card, 1995 ☒
- ^*DIRECT . Nomads / Artistamps.* ☒ Cat.: A/5, phc., + collages, 28 p. (Also a larger box publication of A/4 size with a catalogue of found-objects by the five participants {50}) Gallery Forde. Genève, October 1995 ☒ ☒
- ^*CH-Gegenfluss / CH-Contre-Flot.* Assembling like publication about 5 artists and their works (mail art, copy art, artistamps, etc. actions) in Switzerland: H. R. → Fricker, Peter W. Kaufmann, G. Ruch, M. V. → Stirnemann & Marcel → Stüssi. A publ. of 21x21.5 cm, with ~ 30 sheets, mostly by A/4 size folded into 21x21.5 cm.. Photocopy and offset print, but also rubber stamp, orig. artistamp and envelope contributions. Curriculum and press docs. Texts: German / French. {100} Edition Out-Press. Genève, 1995 ☒ ☐ ☿
- ^*Poesie Sonore* (with F. → Aguiar, G. → Bleus, R. → Crozier, J. O. → Olbrich, G. Ruch, and R. → Summers. Telephone & FAX action on the account of the «Festival de Genève», 1996, AMR.) A/5, phc., 16 p. + foil + invitation card + collage matter, {100}. Out-Press, 1996-97 ☒ U
- ^*19 Rubber Stamped Concepts.* Assembling like publ. with original rubber stamp works and additive documentations by texts and images. The artists: V. Baroni, G. Bleus, Buzz Blurr, B. Gaglione, John Held, R. Maggi, R. Nikonova, J. O. Olbrich, M. Pawson, C. Pittore, Colette & Günther & Imelda Ruch, S. Segay, M. Stirnemann, P. Tavenner, P. Thoma, W. Tietz, S. Wyder. 21x21 cm., mix. techn. 27 leaves, {100}. Out-Press, Genève. 1999. ☒ ☒ ☒
- ^*Stickers* (It seems the continuation of the magazine Clinch: it is an A/5 size Mail Art publication by phc., 44 pages, with original stickers either as collages or as loose insert material collected in a supplement paper-bag.) Published the #1 by the Out Press, Geneva, 2001: an anthology with texts by Colette and Günther Ruch, Vittore Baroni, Jenny Holzer, Ruud Janssen, Piermario Ciani, Shepard Fairey, John Windsor and (as post-humus publ.) by Cavellini. ☒ ☘ ☒
- ^ #1
- Artistamps: ^...every body is a star... (Sheet of 16 diff. stamp images, blue phc. on green paper, not perforated, but with photocopied images of a whole perforation) Ruch Stamps 1985 EX 00 ☒
- ^*XEROX* (Sheet of 20 diff. stamp images, red & blue phc., not perfo-

rated) 1989?

*Postproducts Stamps* (Sheet of 12 diff. stamps, colour phc.) 1990

^*From Underling Reading* (with Ward Tietz) (A/3 sheet of 9 colour photocopied images divided into 24 diff. parts by perforation)

For the «La Bâti Festival de Genève», AMR. September 3, 1993

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Source:

^G. Ruch: *Lines. Traveling exposition.* (Ruine, Genève CH / De →Media, Eeklo B / Kernhaus, Wasserburg D / Milan Art Center, Milano I) Leaflet of A/4, offset, folded to 3 like accordion book. 1989

^G. Ruch: *A Line from 1970-90. Works by Günther Ruch.* (21x10 cm., offset publ. 36 p.) S. P. 1990

°G. Ruch: *Schweizer Mail Art Szene 1970-1980.* A/4, phc., n.p. (20 p.) Genève, 1993

^*Mail Art. Netzwerk der Künstler / Reseau d'Artistes.* ☒Cat.: 21x21 cm., offset, 40 p. Texts: H. R. → Fricker, K. Krönig, G. Ruch, M. V. → Stirnemann. PTT Museum, Bern. February 1994

°G. Ruch: *Contre-Flot.* 21x22 cm., mix. techn., n.p. Contributions by H. R. Fricker, P. W. Kaufmann, G. Ruch, M. V. Stirnemann & M. Stüssi. Out-Press, Genève, 1995

*Artists Profiles: Günther Ruch.* (Short introduction & interview about conceptual artistamp prods. In: *Artistamp News* (→ Banana), Vol. 5 / N° 1. 5-6 p. 1995

*Image – Günther Ruch* (Exhibition cat.). A/4, phc., 68 p. Stamp Art Gallery (→ Gaglione). San Francisco, 1996

^Lionel Bovier & Christophe Cherix (eds.): *L'irrésolution commune d'un engagement équivoque. Ecart, Genève 1969–1982.* Exh. Cat.: of the Musée d'art modern et contemporain / „mamco“ and the Cabinet des estampes. Genève, 1997 (→ Armleder)

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Literature:

Günther Ruch: *Collective Communication* (Theoretical notes to the dialog form of correspondence art with diagram). In: *Clinch*, N°1. 1983

«What a beautiful issue of *Clinch* (#5, „MailArt History“), but like I said, you spelled out more of the „essence“ of the guts of mailart than any kind of dried „history“. I think that you presented things for readers to really think about, concerning this mailart network of ours. (..) Your issue is a real classic and I'll share it with others. There is a lot of shit going down in the mailart network recently. I feel that the network is starting to look and think about itself in serious terms, rather than just playing in it every day, like I have done for years and approaching it as „Fun and Games“. – That's really the way I've tried to approach mailart, in order to keep myself going. I've tried to approach the network as „Hey, be a kid again and play – fun and games“. But, recently, it's been getting serious and a lot of friends of mine have been getting pissed at each other and taking things way too seriously that upsets me. Hell, the world is so fucked, up as it is, if we mailartists can't share our art and play with each other – who can? (...) I feel that we, as a network, are in a critical time...» (Lon Spiegelman: *Letter to G. Ruch.* In: *Clinch*, #6)

«As a thematic mail art anthology, nothing tops *Clinch*. It's part of fruitful lineage in correspondence art that includes ancestors and relatives like Beau Geste Press *Schmuck* (→ Major, D.), van der → Burg's *Afzet* and → Baroni's *Arte Postale!*. The care and refinement shows. The latest, Number 7, deals with a worldwide, de-

centralized mail art congress as proposed by H. R. → Fricker and the editor. Included are Congress stamps as inserts and various stickers along with an assortment of writing and images regarding mail artists physically meeting. Other issues focus on an image of „endless“, or visual poetry. Number 5 is on mail art history. As to the later *Clinch* has got a spot clinched.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 18, Winter 1986-87, 49 p.)

«...Ruch lives in Geneva, and was the editor of one of the most significant mail art magazines, *Clinch*. The word itself has a clear, technically metallic ring to it. It befits Ruch's paper, at least as far as its painstaking execution is concerned. The first pages of its first issue (1983) featured a diagram, a parallelogramme, whose sides were meant to represent the relationship between the correspondence partners. The diagonal stood for the „communication energy“ which increased between partners in direct ratio to time and space. In other words, this diagram was meant to illustrate something else than just the traditional relationship between the „sender“ and the „receiver“. It featured numerous receivers, who then became senders in the next step. On the other hand, the diagram highlighted not the components of their direct relations, but instead their „vectors“ or „force“, i.e. the amount of „total communication“ present in the formula. This force exceeded contacts between the partners, since it represented their „collective projection“.

This may seem pretty absurd, but a glance at Ruch's magazine will bring it all home to us. *Clinch* was a colorful anthology of reproduced drawings, quotations, original stickers, rubber stamped or printed emblems, slogans, stamps and stamp prints, all of which originated from the desk of the „readers“, who, of course, were artists themselves. In other words, the magazine was a forum for the mail artists of the world. It was a diagonal which crossed the scattered field of mail artists from Australia through Canada to Italy...» (Géza Perneckzy: *The Magazine Network...* Edition Soft Geometry, Köln, 1993, 11 p.)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. (Mail Art Congress:) 132-133 p.

*Artist Profiles. Günther Ruch – Concept – View / Some Thoughts about Artist Stamps*. In: *Artistamp News* (→ Banana), Vol 5, #1, June. 1995. 5-6 p.

«...My first involvement with the mail art network goes back to 1974, through my contact with the group ECART (→ Armleder, Geneva), which had in that time an extensive correspondence exchange with the first mail-networkers... One of my first participations to an international Mail Art-show was 1975 in Neatherlands, organized by G. J. de → Rook (*STAMP-ART*, Utrecht), followed by several other Mail Art-shows and contacts with artists-editors... In 1980 I published the commonpress issue no 36 (*IDEA & CO*) with 120 participants of 23 countries and with whom I exchanged later (weekly & daily) correspondence, which influenced at least my private life... At the beginning of my mail art involvement I received every month about a dozen of postcards, which grew rapidly in the following years to something like 600 mailings yearly. (...)

*What was the story behind this MA-congress 86 when you look at it ten years later?*

Well, a good question. Ten years later several „network“ ideas have changed and the earlier congress-matter has influenced different meetings of mail artists, which were named later „congress-meetings“. It was surely one of the biggest mail art events of the eighties (including some 500 participants with 80 sessions in 25 countries)... Network-problems in the eighties came through contrary views about mail-communication. For some people an exchange had only to do with a social (political) character in which the „artistical“ point was secondary (e.g.: „every-body is an artist“). For some other people an exchange had only to do with an artistical (cultural) character in which the „social“ point

was secondary (e.g.: „every artwork implicates a social context“). So, I don't know if today these problems are resolved, what I know is that a lot of networkers of the eighties don't participate today to all so-called „Mail Art-Shows“. Some of them are definitively „out“, others have new occupations with medias like computer-tools, which encloses other artists circuits.

My own idea to initiate such a big undertaking like that congress came through the wish to discuss together with networkers own problems of information / autonomy / cooperation / art context.... (and accumulated time-problems / correspondence-selections / history-interpretations / financial difficulties in relation to mail art). For that reason I produced too a formulary to be answered by the participants (organizers of own sessions). But with all my engagement, printed informations and answerings to hundreds of mailings (including 5 visits to congress sessions in 4 countries) all became a little bit too much for me. My co-partner to this congress-event H. R. → Fricker, who I invited to work together with me, didn't help very much. He used the background of that event to circulate his „tourism“-ideas and own printed postage stamps. „Tourism“ was never for me a good development of expanded mail art (on one hand through its relation to any „ism“, on the other hand through its advertising „mass-tourism“, contrary to individual meetings)... So, at last Fricker got angry with me and our co-working finished in quarrels and fights, a reason why I ended the congress-project alone (most of the congress material was sent to my address).

Concerning my questionnaire and other mailed informations, I received nearly thousand letters with some 200 specific answers to my request,... it was probably also the first time that mail art was discussed by hundreds of participants in a „open & public way“. The show was this time not about mail art, the show was about the mail artist. I have to add that these meetings were especially created in a informal way (sometimes like a house-party, sometimes like a festival) and the thematic discussions developed themselves during the meetings. The „decentralized matter“ allowed that the independent aspect of the sessions wasn't touched, the result was not the meeting-idea in itself, but the face to face contact of individuals which knew each other before only through mail-exchanges.

*What about the Decentralized Networker Congresses in 1992? Was this just a reproduction of the 1986 congress meetings, or was there a new aspect?*

In my eyes the „NC-92“ was a copy of the earlier „MAC-86“, therefore I haven't participated to that repetition, but I saw that my name was anyway in the 92-list. Of course the NC-92 included not alone mail art but also E-mail communication and it was said that more people participated in the NC-92 than in the MAC-86. Some of those „participants“ told me later that they haven't met in reality their partners, like it was done in 1986 (they connected them through postal mail and/or electronic mail). As next, some argued that instead of „discussing future network possibilities“ in a decentralized manner, a centralized databank was set up and is now to reach at the University of Iowa (USA).

Personally I think a „invitational“ Mail Art-show would probably better fit in his marginal character outside of a museum, a „documentary“ Mail Art-exhibition, addressed to a larger public would fit in a museum (a museum is a cultural public place, which should show all facetted of contemporary art-informations, even alternative or unknown ones). A Mail Art-show in a museum should be curated & organized by someone who knows well the MA-community (...). If several artists said years ago that mail art „must get out of its ghetto“, then of course museum institutions can't be excluded – it has a logic. Counting all the museum-shows of the last years (PTT-museums & Country Museums), which included mail art I want to know which mailer hasn't participated in his life to a museum-show? (I saw always big participants-lists)... the first Mail Art-shows under the trade-mark *Coorrespondence Art* started in museums like the Whitney Museum N.Y., the Joslyn Museum Omaha, or the Stedelijk Museum Amsterdam. (...)

*Most mail artists connect your name with the magazine CLINCH. What*

was the concept of this magazine?

...*CLINCH* was founded as „alternative“ art paper, was looked as „exchanged“ proposition, mailed as „marginalized“ information, exposed as „visualized“ archive, and collected as „historified“ Mail Art-fragment by hundreds of participants... *CLINCH* brought such different individuals in company like „MA-kings“ (Ray Johnson and G. A. Cavellini), „poetry-writers“ (Dick Higgins or Richard Kostelanetz), „MAG-inventors“ (Pawel Petasz or Vittore Baroni), „stamp-editors“ (Anna Banana or György Galántai), „book-producers“ (Ulises Carrión or Jürgen O. Olbrich), „poetry-performers“ (Julien Blaine or Guillermo Deisler), „archive-conceptionalists“ (Guy Bleus or Géza Perneckzy), „social fighters“ (Lon Spiegelman or Clemente Padín), „realism-painters“ (Carlo Pittore or Leonard Duch), „myth-constructors“ (István Kántor or Al Ackerman), and so on...»

(Ruud → Janssen: *The Mail-Interview with Günther Ruch. A/5*, ? p. TAM Pubs.: TAM-970167, Tilburg, 1997)













Vittore → Baroni: *Günther Ruch. In: Arte Postale. Guida al network della corrispondenza creativa.* (Text: Italian) AAA Editori. Bertiole, 1997. 164-165 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art. A/5*, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 84-85 p.

<b>Rudolf, Pavel</b>	Vecerova 6.	Brno, CS-62100	Czechoslovakia	1986
	^10 <i>Logogriphs</i> (Vis. poetry, offset print {30}, 10 + 1 A/4 leaves in cover) 1980-82			⌘
	^ <i>Phased Works</i> (Vis. poetry & constructivism, 20 A/4 leaves {25}) Text by Jiri → Valoch (Czech & English), Brno, 1983			⌘ ☼
	^ <i>Sest promítání.</i> (Drawings on 6 loose sheets in folio A/4, offset) Text on the folio: → Valoch. Exh.: Malá galerie vysoké školy veterinární, Brno, 1987			⌘
	^ <i>Sonety</i> (Poetry & drawings with I. Wernischy, J. Hůla & V. Vokolek) 42 leaves in folio. (Exhibition Cat.: for a gallery in Brno ?) 1988?			⌘ ☼
	^ <i>Triangle Square Circle.</i> (4 xeroxed leaves {100}) CURVD H&Z, Toronto, 1988			⌘ ☼
<b>Ruhé, Harry</b>	<i>Gallery «A»</i> , Joh. Verhulststraat 53	Amsterdam MS, NL-1071	Netherlands	1987
	↑ <i>Kleine Gartmanplantsoen</i> 12.	Amsterdam RR, NL-1017	----	1984
	↑ <i>Leidsekruisstraat</i> 10.	Amsterdam		1978
	° <i>Fluxus, the most radical and experimental art movement of the 60s.</i> (Anthology, A/4, offset, 340 p.) Gallery A. Amsterdam, 1979			⤴ Fluxus
	^ <i>Artzien</i> (with Michael → Gibbs / Kontexts Pubs.) (Mag. for intermedia and alternative art + vis. poetry. Analytical texts, interviews, exh.reviews, etc. 21.4x17 cm., at the start mimeogr., later offset. 36 p. 1979-82, #1-25) ^# 1-25			⤴ ☒ ⌘
	~			
	<u>Litterature:</u> Michael Gibbs: <i>Fluxus, the most radical... a book and an exhibition, Gallery A.</i> In: <i>Artzien</i> (→ Gibbs) Amsterdam, N°7, May 1979. n.p.			
	«...the definitive book on the subject. It contains bio- and bibliographical details on nearly 80 artists, as well as numerous photos, lists and reproductions... The book is open-ended, issued in a loose-leaf binder so that later pages can be added. Very few of the original Fluxus editions are still in circulation, but some of them are included in the book...»			
	(Fluxus, the most radical... In: <i>Umbrella</i> [→Hoffberg] Vol. 2/#4, 92 p. 1979)			
<b>Rupocinski, Nina + Robert.</b>	Lesna Polana 1.	Jzabelin, PL 05-080	Polen	1985
	^ <i>View from the Artist Studio's Window.</i> ☒ Inv.-flyer, 1985			☒

#### ❖ Russian Underground Artists in the UDSSR and in the emigration:

(Valerin Gerlovin, Lev Rubinstein, Andrzej Monastirsky, Irina Gerlovina, Nikita Aleksejev, etc.)

- , **VFM] WSI KI UON f/Aeronautik** (Assembling like unique magazine, handmade, 48x30 cm., mix. techn. with water colour, woodcut and stamps.)    
Moscow, 1973
- ^**A-YA / \*-H** (Igor → Shelkovsky & A. Alexejev) (Mag. for Russian non-official art edited in France, texts Russian and English. The most important source for this subject in the early 80s. The «Chapelle» in Elancourt, neighbourhood of Paris, served occasionally also for exhibitions. A/4, offset, ~40-50 p. 1979-86, #1-7) Elancourt, France  
- Russian Samizdat Art: 1960-1982.* (Exhibition in the → Franklin Furnace, New York, Febr.-March, 1982) See: *Umbrella* (→ Hoffberg), Vol. 5, #2, 25-26 p.   
- Russian New Wave.* Curated by Margarita Tupitsyn, exhibition with works by Abramov, Bakhchanyan, Chernyshov, → Moscow Performance Group, Drewchin, the → Gerlovins, Komar/Melamid, Tupitsyn and many more in SoHo Int. Art Center at Houston and Broadway NYC 10013 from 4 December - 28 February 1982. Also a catalogue, edited by the Cont. Russian Art Center at the SoHo Int. Art Center: 599 Broadway, Ny-10012  
- ^*25 Ans de l'Art Russe Non-Officiel.* Cat.: 29,2x11 cm., offset, 20 p. Musée de l'art russe contemporain. Chateau du Moulin de Senlis, F-91230 Montgeron. 1982 
- ^*Les Russes au present.* (A/6 booklet as exhibition suppl. {180} 62 p., mixed techn.) Exh.: Le Centre Culturel de La Villedieu (Chappelle), 1984  
- *Moscow Performance Group* (N. Abalakova, N. Alexejev, J. Backstein, E. Elagina, G. Kiesenwalter, A. Monastirsky [Andrej Sumnin], I. Makarevitch, N. Panitkov, S. Romashko, V. Skersis, V. Zakharov, A. Zhigalov, K. Zvezdochetov & others. Group activity since 1976)
- Gerlovins  
→ Shelkovsky  
→ Nikonova  
→ Segay  
~
- Literature: ^Charles Doria (ed.): *Russian Samizdat Art.* 23x15 cm., offset, 212 p. Willis Locker & Owens Publs., New York, 1986. 130-135 p.

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry. Köln, 1993. 46-47 p.

### ❖ Russian Visual Poetry

- ^*Konkret russische visuelle Poesie.* Cat.: 11x21 cm., horz., offset, 16 p. Text: Peter → Huckauf. / Galerie am Markt, → Annaberg-Buchholz. Sept.-Oct. '90  
Artists: Valeri Afanasjev, Boris Konstrictor, Rea Nikonova (Anna Tarschis) Lev Scherstjanoi, Sergej Segay (Sigow) Awgust Sigow, Leonid Tischkov
- ^Radlov, Sergej: *Kurze Einführung in die Geschichte des Moskauer Samizdat* (Essay, + poems by Julia Fon Kizin, V. Scherstjanoi, Sergej Birjukov, Boris Konstrictor, Leonid Tischkov) In: *ersichtlichkeiten, int. visuelle texte der 90er* (Anth. 172 p.) Sonderband der *experimentelle texte*, (→ Riha) Uni GH, Siegen, 1996, 70-94 p.
- ^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology.* With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998.
- Birjukov  
→ Bulatov  
→ Nikonova  
→ Pankow, Galerie Transfutur  
→ Scherstjanoi  
→ Sherstjanoi  
→ Segay  
→ Transfurism



<b>Rutkovsky, Paul / Cutrell, Fran.</b> 227 Westridge Drive,	Tallahassee, FL-32304	USA	1985
↑ 1839 Chapel Street	New Haven, CT-06515	----	1976
.....			
^ <i>Simulated Deluxe. Papier mache works.</i> (Paper mache works / offset print drawings, 11x17.5 cm., 24 p.) New Haven. 1976			✿
^ <i>Commodity Character</i> (Photoreports on offset, 18.5x21.5 cm. horz., 72 p.) S. P. / Visual Studies Workshop, Rochester. 1982			✿
^ <i>I am Siam</i> (Photoreports, 20.3x21.5 cm., offset, 72 p.) S. P. / Vis. Studies Workshop, Rochester. 1984			✿
^ <i>Get</i> (Computer modulated graphzine, one of the earliest computer publ. in the alternative scene. Thematic issues: <i>Florida, Mobile Houses + Dali Museum, Future (Disneyland), Space Shuttle.</i> Tabloid of 38x29 cm., newsprint, 16-20 p. 1984-87, #1-4, + New Series in the 1990s: letter, offset, #1 only?)			✿ ☒
^#1, 2, 3, 5			
^Cutrell Rutkovsky, Fran: <i>Fairy Tale Friends.</i> Self Edition: Rallahassee – Dixon Springs, Tennessee. An artists' book with drawings from 1953-55 and photographs 1952-56 and 1983-85. 21.5x14 cm., phc., 28 p.			✿
^ <i>Doo Daa Florida</i> (A multimedia and graphic tabloid with special themes: <i>strip, football, bodies-beer, malls...</i> #1 is a half-legal publ., offset with 24 p., #2-4: 35x28.5 cm. tabloid by newsprint. 1985-86, #1-4, + New Series in 1995: letter size, offset, #1 only?)			✿
^#1, 2, 3, 4, Vol.2/ 1			
^ <i>GET more.</i> (Computer graphics, 20.3x21.5 cm., offset, 72 p.) S.P. / Vis. Studies Workshop, Rochester. 1986			✿ ☒
^ <i>Communication / Alternative Expressions.</i> (with Lantz Caldwell and Fran Cutrell Rutkovsky) ☒Cat.27x18 cm., offset, 16 p. / Florida State Univ. Inst. of Contemporary Art. January-February 1986			☒
° <i>Visual Satire: Artists' Books.</i> Cat.: with an essay by Lucy L. Lipperd. Letter horz., offset, 28 p. F. S. U. Tallahassee, 1988			📖
^ <i>Consumer Mythology, Consumer Technology.</i> (14x18 cm. horz., offset, 40 p.) Nexus Gall., Atlanta. 1990			✿

~  
Literature: Paul Rutkovsky: *Don't Step over the Fence / It Looks Better from Here.*  
 In: (*Lightworks* [→ Burch], N° 14-15, Winter 1981-82. 11-13 p.

(*Communication...*): «...the co-curators of this show solicited submissions that ranged from computer graphics, performance, printed publications, through to personal flight bags etc... As is evident from this catalogue they got a lot of varied stuff! Includes an introduction and review of the show, contributor list, reproduction of some works and photographic documentation. This show is available for exhibit to non profit educational organisations.» (Stephen → Perkins: *Catalogues.* In: *Box of Water*, N° 3, 1987)

«*Get* is a computer-driven paper tiger. Its characters (three computer image creations) roar around pages spaculating, investing, checking out shopping malls – ever-smiling digital demons. This very visual hurricane of distorted, randomized ink dots plays with ideas of buing/selling and selling/buing. The interaction and weirdness of it all.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 19, Winter 1988-89, 46 p.)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry, Köln, 1993. 149 p.

(About Fran Rutkovsky:) ^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art.* A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 148-149 p.



**S:t Petri, Galerie** → Sellem, Jean (Archive)

- |  |  |                                       |       |
|--|--|---------------------------------------|-------|
| <b>Sa, Alvaro de</b>   | Rua Pacheco Leao 536   | Rio, C-131 ZC 20. BR-20.000 Brasil    | 1977  |
|  | ° <i>Vanguarda-produto de Comunicaçao.</i> (Book, 182 p.) Ed. Vozes, Petropolis, BR  |                                       | ⌘     |
| <b>Sachsa, Carla</b>   | Göhrenerstr 13.  | Berlin, (GDR-1058 →) D-10437, Germany | 1996  |
|  | ^ <i>Visuelle Poesie.</i> (with → Deisler, G.) Cat.: A/5, offset, 36 p. + poster. Schloss Friedenstein, Gotha D. Spetember-November 1990   |                                       | ⌘     |
| <b>Sackner, Ruth &amp; Marvin</b> <i>Archive of Concrete and Visual Poetry</i> |  |                                       |       |
|  | 300 W. Rivo Alto Drive   | Miami Beach, FL-33139 USA             | 1992  |
|  | ^ <i>Ruth and Marvin Sackner Archive...</i> (The «big Sackner catalogue», items till 1984. Letter, phc., 890 p.) {500} Miami Beach. 1986   |                                       | ⌘ 📖 ✉ |
|  | ^ <i>The Altered Page.</i> (84 books) Cat.: 25.5x20 cm., offset (colour), 32 p. / Book Arts Gallery, 626 Broadway, NY-10012. 1988  |                                       | 📖     |
|  | ^ <i>The Beauty in Breathing.</i> Selections from the... Sackner Archive. Cat.Letter, offset, 50 p. Text: Marvin Sackner Exh.: in American Lung Association, Miami Beach. May 1992   |                                       | ⌘     |
|  | ^ <i>Assembling Show.</i> The Sackner Archive as guest at the Writer House, University of Pennsylvania. ✉ Inv.-letter, 1997  |                                       | 📖     |
| <b>Sagroune, Arthur</b>  | 32 rue de l'Echiquier  | Paris-10e France                      | 1977  |
|  | <i>in-folio, Peinture-Journal</i> (Text and images by the editor, a magazine-object. Tabloid of 50x32.5 cm., Photocopy/offset, 4 p. 1977-, qu.)  |                                       | 🌸     |
|  | ~  |                                       |       |
|  | <u>Literature:</u> Géza Perneckzy: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.</i> Edition Soft Geometry, Köln, 1993. 89 p.  |                                       |       |
| <b>!Saint-Jean, Jo!</b>  | (Neoist artist)  | Montreal Canada                       | 1979  |
|  | ^ <i>Vade-Mecum du security / La securiter dans le Neoism</i> (Letter size, 20 leaves, phc. «Cette publication est un resume non officiel de techniques recommandees par individuum, mais il est forcement tre incomplet l'ideal c'est d'enapprendre davantage... Texts and concrete poetry) Montreal, 1969 (!) (~1979)  |                                       | 🌘     |
|  | ^ <i>To First Aid</i> (Letter size, 12 leaves, phc. Collaged «neoisto» xerox-images with any French and English text) No author, n. d., Montreal? 1979?  |                                       | 🌘     |
| <b>Salzberg, Brian / Brown, Carolin</b>  | « <i>The Works</i> » P. O Box 396. Block Island / Rhode Island – 02807, USA  |                                       | 1988  |
|  | <i>The Works.</i> The Independent Voice Of The Arts (Art Magazine with a series of articles about the Mail Art in 1988-89. Editorial: <i>The Works in cooperation with artist Chuck → Welch continues its series of articles explaining the phenomena entitled „Mail Art“. In every issue we feature an artist who is writing from his or her own country, to give an international perspective... 34x27.5 cm., offset, 20 p. 1987-?) Block Island- Rhode Island. Published Mail Art articles:</i> |                                       | 👤 🌸 ✉ |
|  | Salzberg, Brian: <i>Mail Art.</i> In: <i>The Works</i> , Vol. 2, N°4, July 1988. 2 p.  |                                       | ✉     |
|  | → Held, John Jr.: <i>Mail Art Tourism: International Mail Art Show at Hiroshima.</i> In: <i>The Works</i> , Vol. 2, N° 7, September 1988. 12 p.  |                                       | ✉     |
|  | → Held, John Jr.: <i>Mail Art: Japanese Diary.</i> In: <i>The Works</i> , Vol. 2, N°9, Oktober 1988, 9 + 12 + 18 p.  |                                       | ✉     |
|  | → Sevcik, Petr: <i>Mail Art in Czechoslovakia</i> (mentioned J. Slepicka, J. → Valoch & J. H. → Kocman). In: <i>The Works</i> , Vol. 3, N°2, June 1989. 8 p.   |                                       | ✉     |
|  | → Baroni, Vittore: <i>The Hidden Link: The Mail Art Phenomena. Part 1.</i> In: <i>The Works</i> , Vol. 3, N° 5. Block Island. July 1989, 8 + 17 p.   |                                       | ✉     |
|  | → Baroni, Vittore: <i>The Hidden Link: The Mail Art Phenomena. Part 2.</i> In: <i>The Works</i> , Vol. 3, N° 6. August, 1989. 10 + 16 + 18 p.  |                                       | ✉     |
|  | Frank, Joachim: <i>Networks and Networking.</i> In: <i>The Works.</i> Vol. 3, N°8, September   |                                       | ✉     |

	1989. 13 + 19 p.			
	<i>Dream</i> . ☒ project announced by the magazine <i>The Works</i> . Cat.: in an 1989 issue?			☒
<b>Samaral, J. C.</b>	?	Rio de Janeiro	Brasil	1974
	° <i>Projeto. Poemas / procoesso &amp; poemas experimentas.</i> (A/5 assembling in envelope of ~18x25 cm., ~25 leaves. Works by Samaral, J. C. Sampo, M. Cirne, J. Pessoa, U. Lisboa & others. 1975?-)			☒ ☒
<b>Sampaio, J. C.</b>	Samaral. Rua do Catete 116. apt. 1001.	Rio de Janeiro, BR-20000	Brasil	1974
	↑ C. P. 12289, Copacabana	Rio de Janeiro, BR-20000	---	1974
	.....			
	^ <i>Experiencias</i> (A/5 size assembling {300} for experimental graphic in envelope of 24x17 cm., ~15 leaves in each issue. 1974-76, #1-5)			☘ ☒
	^#4			
	<i>Balaio</i> . Propostas e poemas experimentais: ver com os olhos livres (Mag. with vis. poetry and Mail Art. 22x16.5 cm., offset, 4 p. 1977?- m.?)			☒ ☒
<b>Sanchez, Miquel Arranz</b>	Plaça de la Vila, s/n.	Caldes d'Estrac (BCN) E-08393.	Spain	1991
	^ <i>Mail Moz-art.</i> (with → Ibérico) ☒ Cat.: 21x17 cm., offset, 24 p. / ILMO. Ayuntamiento de Alcorcón. Delegacion de Cultura. 1991-92			☒
	^ <i>From Under the Water</i> . ☒ Inv.-flyer, 1993			☒
<b>Sandoval, Roberto</b>	?	?	Brasil	1980
	<i>No Problem in Information Arts (Commonpress #27, not edited yet)</i>			☒
<b>«Santa Barbara - Contemporary Art Forum»</b>	7. W. De la Guerra, Santa Barbara CA 93101.		USA	1982
	^ <i>The Magic Show</i> (Orgs: Elena Siff & Jeff Greenwald). ☒ Cat.: Half-legal, offset, 28 p. Contemporary Arts Forum, Santa Barbara. Dec.-Jan. 1982-1983			☒
	« <i>Museum of Art</i> » 1600 S.B. Street, Santa Barbara, CA-93101		USA	1994
	^ <i>Spirit of Fluxus</i> – Mail Art project (Curator: Elena Siff). ☒ Inv.-card, 1994			☒
<b>«Santa Monica College»</b>	1900 Pico Boulevard	Santa Monica, CA-90405	USA	1979
	<i>The Postman Always Rings Twice</i> . ☒ Cat. 1979			☒
<b>Santiago, Daniel</b>	→ Bruscky, Paulo / Multipostais / Informatibo / etc.			
<b>Santiago, José</b>	Medanos 160-5.	Mexico 20 D.F.	Mexico	1981
	^ <i>Arte Correo</i> (with J. de → Marin, M.) ☒ Cat.: 20.5x19 cm. offset + rubber stamps, 40 p. / Univ. Nacion. Aut. de Mexico / ENAP, UNAM. May 1981			☒ ®
<b>Santos, Abilio-José</b>	Rua Augusto Simões, 1303.	Maia, P-4470	Portugal	1985
	^ <i>O futuro defunto que se parece comigo.</i> (Poems, handmade outfit, multiple?) A/5, text print and rubber stamps, 6 sheets in grey portfolio. 1984?			☒ ☘
	^ <i>Abilio v(l)er</i> (A/3 flyer – folded to two – for visual poetry, a one man publ.) 1985 ^# 1-9 (in portfolio)			☒
	^ <i>Poeticas visuais</i> . Exhibition at the Atelier 15. Rua Freitas Gazul 24-d. Lisboa. A/5, phc., 12 p. with offset print cover.			☒
<b>Santos, Osmar</b>	Cas. de Correo 64054	Rivera, U-40.000	Uruguay	1986
	Visual poetry and Mail Art contributions in the 1970s			☒ ☒
	^ <i>Shell-Art Project</i> . ☒ Inv.-letter, 1991			☒
<b>Sapere, Horacio</b>	Carrer Zavella 17	Ciutat de Mallorca	Spain	1977
	<i>Coto de Poesia</i> (Little ~A/5 Mail Art pieces in envelope of 23x16.5 cm. Photocopy, rubber stamps, collages. 1977-78, ir.)			☒ ☐ ®

- Sarenco, Amodulo** Calaone Baone (PD) I-35030 Italy 1972
- ° *Amodulo* (with Pedrotti) (Mag for vis. poetry and avantgardea esthetics. 30x10 cm, offset, 1968-) Brescia I ☿
- Lotta Poetica* (with Paul de → Vree) (A classic of the European visual poetry publs., a leading organ for all kind of exp. literature and conceptual or actionist experiments with a theoretical basic. Also anthological and monographical book publications from the same editors. 22.5x21.5 cm, offset, ~20 p. 1971-, qu.) Villanuova, Italy ☿☿☿
- ° *Sarenco: Azioni Poethice 1971-1972*. 17x12 cm., offset, 24 p. / Studio Brescia. Brescia I, 1971-1972 ☿  
In this publ. series: #16: Arroyo, Miccini, etc., #17, 23: Sarenco, #19: Arias Misson, #21: J. Beuys, #22: K. Staeck, #26: Mesciulam
- ° *Factotum Art* (with → Vree, Paul de) (Magazine for visual and exp. literature. 27x21 cm., offset, 16 p., 1977-, qu.) ☿
- Factotum Books* (Series of div. publs. with → Vree, Paul de) Calaone Baone, I. (1975-) ☿☿
- ° *Poesia e cosi sia*. (Anthology. 24x21.5 cm., offset, 116 p.) Ed. Amodulo, Villanuova I, 1980 ☿
- ° *Liber. Pratica internazionale del libro d'artista*. (with E. → Miccini & Franco Verdi) Factotumbook #24. 27x21 cm., offset, 300 p. Verona, 1980 ☿
- Lotta Poetica* / Nouvo Series (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.) ☿☿
- ~
- Literature: Sarenco / Paul de → Vree: *Lotta Poetica 1971-75*. (An anthology by authors and their works from the first 50 Lotta Poetica issues.) *Factotumbook 1*. Ed. factotum-art. n.d. (1975?) Offset, ~A/4, 168 p.
- Introduction texts:  
Vittorio Faggone: *Una scheda per Lotta Poetica*  
Paul de Vree: *Het tijdschrift Lotta Poetica...*  
Alain Arias-Misson: *an absurdity in reality...*  
Sarenco: *Sulla lotta poetica (1971-1975)*  
Luciano Ori: *Testimonianza per Lotta Poetica*  
Gillo Dorfles: *La Poesia Visiva e Lotta Poetica*
- Texts in reprint:  
Sarenco: *Editorial 1*.  
Paul de Vree: *Editorial 2*  
Gianni Bertini & Sarenco: *Poesia visiva e conceptual art / un plagio ben organizzato (Visual poetry and conceptual art / a well organized plagiarism)*  
Lucia Marcucci: *Situazione della nuova poesia in Italia*  
F.A.P. (Front des artistes plasticiens): *L'exposition Pompidou*  
Alain Arias-Misson: *Public Poem*  
Alain arias-Misson: *Analyse de l'hyperrealisme*  
Paul de Vree: *La poesia visiva in Olanda e in Belgio*
- Artists selected into this anthology:  
K. Adamus, O. Amato, A. Arias-Mission, B. Aubertin, E. Baj, J. Beuys, J. F. Bory, H. Clavin, R. Comini, G. Coppini, R. Crozier, H. Damen, G. Deisler, F. de Poli, G. J. de Rook, A. de Sa', P. de Vree, H. de Vries, H. Distel, K. Firedman, J. Gerz, K. Groh, D. Higgins, E. Hilgemann, J. H. Koeman, J. Kolar, R. Kostelanetz, F. Janicot, J. M. Le Sidaner, A. Lopez Gradoli, J. O. Mallander, L. Marcussi, S. Matkovic, C. Megert, P. Meyboom, E. Miccini, A. Mlynarcik, A. Mondino, I. Motoyuki, L. Ori, C. Padin, M. Perfetti, L. Pignotti, B. Poznanovic, Sarenco, A. Scaccabarrozzi, K. Staeck, B. Szombathy, S. Takashashi, M. Todorovic, S. Toshihiko, K. Trinkewitz, T. Ulrichs, J. Valoch, E. A. Vigo, R. Werro  
^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology.*

With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998.  
473 p.

→ Guglielmi, Anna / Literature

<b>Sargent (?)</b>	1-34-2-808, Komegome, Toshima-ku.	Tokyo, 170	Japan	1992
	^ <i>Ghosts from the Past</i> – for the Halloween Aids Event, Tokyo. ☒ Inv.-card, 1992			☒
<b>Sargent, Denny</b>	P. O: Box 234	Seattle, WA	USA	1985
	^ <i>RNA / DNA</i> (A one-shot Mail Art assembling {56}, letter size, 25 leaves, 1985)			☒
<b>Sargent, Mark</b>	(! <b>Doctor Trust!</b> ) → Cassidy / Impossibilists			
<b>Sassu, Antonio</b>	Via Alessandrini 40,	Torreglia (PD), I-35038	Italy	1999
	^ <i>La fantasia non ha limiti</i> . ☒ Cat.: in form of a CD-ROM (!). Exh.: at the Centro Polivalente, Jan-Feb, 1999, Torreglia.			☒
<b>Satin, Claire Jeanine.</b>	600 N. E. 2nd Street	Dania, FL-33004	USA	1986
	Artists' books and copy art activity in the 1980s			☒ ☐
	<i>Literature:</i> «My books are conversations with myself and with others, They are opportunities to play, sometimes seriously, sometimes humorously. They are, perhaps, the closest thing to written messages; wry remarks, elegant phrases, scolds, puns, games and visual perceptions I have dealt with in my recent work. Besides, in their intimacy of format and generally shorten-term creation, they act as a balance against my architectural scale sculptural structures in handmade papers, wood and latex. For me, the special power and quality of „the book“, is in holding it, feeling its weight while looking and touching.» (C. J. Satin: <i>Statement</i> . In: Sarah → Jackson: <i>Books Build Bridges / Copier Art – Bookworks</i> . Cat.: TU°NS. / National Postal Museum Halifax, 1986. 261. item)			
<b>Saunders, R.</b>	<i>OK Post East.</i>	New Boston, NH-03070	USA	1981
	<i>Mail Artists Live on the Edge (Commonpress #43, not edited yet)</i>			☒
	° <i>Claud / Wolk</i> . (Booklets {16} with rubber stamps, 14 p.) → Stempelplaats, 1979			☒ ☒
<b>Saville, Ken</b>	P. O: Box 4662	Albuquerque, NM-87106	USA	1979
	<i>Transient</i> (Small print matter assembling {200} in envelope of 16.5x9 cm. 1977?-)			☘ ☒
	° <i>The Route 66, Int. MA Show</i> . ☒ Doc. on 35.5x21.5 cm., phc. sheet with the list of 160 parts. Alburquerque, 1979			☒
	Artistamps: ° <i>OK Post</i> (Sheet of 12 stamps / 2 images, diff. coloring, colour xerox, not perforated) Stempelplaats. Amsterdam, 1979			☒
<b>Scalini, E. G.</b>	Via Cimarose 23	Milano, I-20144	Italy	1980
	<i>Estra</i> (Mag. for concrete poetry, literature, art. Cut A/4, offset, 30-38 p. 1980-, qu.)			☘ ☘
<b>Scherstjanoi, Lev</b>	→ Sherstjanoi, Lev			
<b>Scherstjanoi, Valeri (Valsher)</b>	Am Breiten Luch 22,	Berlin, D-13052	Germany	1996
	<i>Lev &amp; Valeri Schertjanoi</i> . Exh.: Galerie am Markt (→ Milde), Annaberg-Buchholz. 1987			☘
	<i>Scribentismen</i> (Speech-poems, 25x17.5 cm. size silkscreen album with 22 leaves, {30}) Ed. Ljub (→ Milde), Annaberg-Buchholz, 1989			☘ ☘
	<i>Scribentismen N° 2</i> . (~A/5 size silkscreen edition with 25 works. Made in 25 copies as book & 25 copies as portfolio. With an audio-cassette realized by Scherstjanoi: <i>lautisieren</i> .) Ed. Ljub, Annaberg-Buchholz, 1990			☘ ☘ ☘
	^ <i>Das ruisische ABC - scribentisch</i> . (Cut A/5, offset, 88 p. {600}) Text German			

- / Russian. Ed. Gertraud Scholz, Rothenberg / Obermichelbach, D-90587. 1991 ☿ ☿
- ^*laute hören, bilder zeichnen* (Cut A/5, offset, 20 p.) Gertraud Scholz Verlag, Berlin?, 1991 ☿
- ^*Scribentism Poems*. (17x12 cm., offset, 56 p. {250}) de filippis editore, Arezzo I-52100, 1991 ☿
- ^*ars scibendi*. (A/5, offset, 26 p. {200}) Kap + Galerie Art-Contact, Karlsruhe. 1992 ☿ ☿
- ^*ars scibendi non finito*. (A/5, offset, 32 p. limited ed.?) Text: Scherstjanoi: *Über die Schöpfung der scribentischen Kunst*. Editor: K-H. Graf, Berlin, 1993 ☿
- Transfurism
- 
- Schill, Ruedi** ? Luzern Switzerland 1977
- °*Postcart*. ☒Cat.: A/4, offset, 8 p. 63 parts. Druckereibüro. Luzern, 1977 ☒
- °*Audio Art*. ☒Doc. with the parts. list on a postcard. Apropos. Luzern, 1978. ☒ U
- °*Rubberstamps by Artists*. ☒Inv. on offset postcard. Luzern, Apropos 1979. ☒ ☒
- 
- «**Schiz-Flux Prods.**» 33. University Square, #168 Madison. WI-53715 USA 1993
- ↑ P. O. Box 3502 Madison, WI-53704 ---- 1987
- 
- ^*Smile / Snarl / Smut / Snicker / Squirts*, etc. (Ed.: !*Karen Eliot!*, voluminous Smile mutant with radicale text and image matter, Neoism, anarchism, sexism. Letter size, phc. & offset, 16-60 p. 1987-93?, #1-7?) ●
- Listed issues:
- ^SMILE *free the genitals cage the generals* (Letter, phc., 14 p. 1987) Matters from Schiz-Flux, Wisconsin Student Ass., → Xexoxial Endarchy, etc.
- ^SMILE issue 2. *The Totality for Kids* ( Letter, phc., 28 p. 1987) Imperial Dualism / Socialism or Barbarism / The Totality for Kids / Festival of the Swamps / Situationist matter / Bolshevism matter
- ^SNARL, Smile #3. *Technology is destroying the planet* ( Letter, offset, 24 p., 1988) AIDS as Biological and Osychological Warfare / Why Ware? / The World of the Commodity / Anarchist Strategy, Military & Civil / Interview with Karen Eliot
- ^smirk, smile #4. *post-leftist pleasure politics* (Letter, 32 p. newsprint, n.d.) Feral Faun versus Karen Eliot / On the Nomadic Terrain / Anatomy of a Budding Schizoversive / The Dominant Reality and its Negation
- ^smut, Smile #5. *Journal of Illicit Sex and Hardcore Exposure* (Letter, 44 p. offset, 1989-90) Wild Children / The Gulag: American Style / Mae Brussel: The 4th Reich in America / A Vicious Cycle, Indeed! / Drifting with the Situationist International / The Revolution of 1989 / Art Strike matter / The Global Migration of Labor and Capital
- ^snicker, SMILE #6. *Magazine of Multiple Becomings* (Cut letter, 44 p. offset, n.d. ~Sept. 1991) Desire Action / Velocity versus the State / Reality of Illusions / Peasant Action in Mexico / Psychogeography / Becoming Intense, Becoming Animal / Ideological State Apparatus
- ^sQUIRts, SMILE #7. *A children's journal of flows* (Cut letter, 60 p. offset, n.d. ~1993) Movement of Schiz-Flux / Psycholocaust / Public masturbation / Museum of Love-making / Feminism matter / Nomadism
- ~
- Publications by Schiz-Flux announced in *Smile* issues:
- Free the Genitals, Cage the Generals* (Mini, 28 p. ~1987)
- Schizo-graphic Be-cumminge* (Verbal / visual dialog w/ Karen Eliot, ~1988)
- Critique of PSN* (~1988)
- Arenic Excursions* (~1990)
- ~
- Literature: (*Smile*, #1, editorial): «Schiz-Flux is newly formed. We wish to transform the whole of everyday life, and all social relations which are characterized by separation,

alienation and non-participation under the reign of capital. We will begin by studying situationist and other currents such as neoism, PRAXIS, and post-structuralism. Then we plan to test the efficacy of these societal critiques thru action, psycho-geographic expeditions, and the construction of „situations“. Situations entail the freeing of various separate artistic techniques from a limited application in the theatre, gallery, music hall, etc., to their combined application on the actual social field. The creative, transformative energy usually associated with art is merged with the project of revolution. This revolution is not spurred by duty or scientific socialism, but rather, springs from the productive apparatus of the molecular unconscious. Our goal is to make possible self-realisation, communication and participation. This must occur thru purely non-spectacular means.»

(*Smile*, #2, „*Art Eats Life*“, Statement): «If you are tired of imitating demolitions; if it seems that the work expected of you has already been tried or surpassed even before you start, then contact Schiz-Flux to organize a higher level of power for the transformation of lived experience. We are not working for the spectacle of the end of the world but for the end of the world of the spectacle.»

(*Who is the real Karen Eliot*): «If you could be KAREN ELIOT what would you do? 1. cum in drag to a Communist meeting 2. smash a statue of a KAREN ELIOT imposter in public 3. copyright the festival of plagerism in Red Square 4. join a LIBERATOBLOZONE and make it spontaneously reproduce itself all around the world

If you see KAREN ELIOT on the street what would you do? 1. flash and orgasm 2. have tea and crumpets at Lillies 3. CALL THE COPS 4. speak in tongues while spazzing out

What do you hate most about KAREN ELIOT? 1. the Fakir stance and droopy neck while playing in the shower 2. the non identity 3. the color of the hair 4. nothing in particular 5. everything

KAREN ELIOT is; 1. A Shizoversive 2. A Psychogeographic explorer 3. Nomadic desiring womaniac 4. Niether don't know or care »

(Leaflet in the *SNARL*, *Smile* #3, digist size, 1988)

«Schiz-flux is & never was. As soon as it has become was, it is no longer schiz, but neurosis, which occurs when the partial-object flows are blocked on the body w/out organs. Schiz-flux practices the revolution of desire & the refusal to work, seeking to unleash a flow of madness into the social body, which reverses the accumulated historical aggrandizement of capital, & brings into play sabotage of the spectacle. Wether motivated by ahimsa (love-force), spartacist-style militancy, or considerations for an art politic, Schiz-flux bases its praxis outside an interpretive framework, in desiring machines. And, what do we desire? Surely don't know. If Jesus is the answer, heroin is the response...» (*Contacts*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 23 p.)

«This version of the ubiquitous *Smile* is the Madison arm of that contemporary art movement (Neoism, Situationism) seeking to remove power from the „spectacle“ and re-empower the individual through the intelligent and directed use of artistic images. The „Spectacle“ has power over the populace through the use of capital and the manipulating of the peoples' desires. If power is a reality in any society then artists can wield the recognized power of images without needing the conventional (and difficult to obtain) power of capital. Artists are encouraged to deindividuate themselves by using the name Karen Eliot is full of dense but engrossing texts and documentations of Madison activities relating to this movement. This is really a good magazine, and the first of its kind that I know of from the midwest. I propose that everyone start a magazine called *PhotoStatic* and call themselves Ll. Dunn, and then the world will really, etc.» (Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 30, March 1988, 1026 p.)



(About *Smirk /Smile* #4): «...The main thrust of this mag is ideology. The ideology of anarchism including such concepts as „re-eroticization“ (their term) of the world, which basically comes down to warmed over Herbert Marcuse (Eros and Civilization) under the guise of modern-day lingo i.e. „Rediscover your wildness“.. The second thing that irked me and that isn't as excusable is the „re-eroticization“ stuff... the editors of this mag have such a thoroughly

bourgeois conception of

eroticism. This is evidenced by fictional interludes depicting „goddess“ women and concern expressed as to their campaign being viewed as „sexist“...» ( Anastasia Coles: *Print Reviews. PhotoStatic*. N° 38, Oct. 1989, 1442 p.)

<b>Schlemm, Emil / Scholz, W. / Rohr, I.</b>	Bleichstr. 2	Hamburg-50, D-2000	Germany	1988
^800 Anniversary of the Hamburg Harbour – Mail Art Campaigne. ☒ Inv.-card, 1988 ☒				
^Wermöven für Achim – Mail Art. ☒ Inv.-letter, 1990 ☒				
<b>!Schmiedbauer Art Phänomen! / «DIE Gang» Group,</b>	München		Germany	1975
<b>Gang Time</b> (Magazine on underground art / life. A/4, offset. 1975-77, #1-4)				↑
~				
<u>Literature:</u> <i>Instant Media</i> N° 16. (→ Kretschmer)				
<b>Schmidlapp, David (!Yanqui Junkie!),</b>	Box 299, Prince Stat.	New York, NY-10012.	USA	1984
^ <b>International Graffiti Times</b> (Art from the subway and the street, interviews, photos and reports, also Latinamerican and South African matter, magazine reviews, etc. Tabloid of 43x28 cm. folded, offset. 4-12 p. 1984- #1-11?)				✿
Edition by « <i>The Subway Sun</i> »				
^#1, 4, 5, 7, 9,10, 11				
^ <b>Chronicles</b> (Bookwork in accordion form [9 sheets], 14x10.5 cm., offset) Reaper Press, 96 Grand Street, #3R. New York. 1990				☒ ☒
~				
<u>Literature:</u> IGT advances graffiti as a cultural movement with verve and insouciance. It documents, in a one sheet broadside, the work of graffitiwriters in NYC and elsewhere. With a gritty, semi-wastoid frame of reference it passes some listings along and basically presents this art form true to nature.» ( <i>Lightworks</i> [→ Burch], <i>These Things Too</i> [Print review], N° 17, 1985, 26 p.)				
Géza Perneckzy: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.</i> Edition Soft Geometry, Köln, 1993. 142 p.				
<b>Schmidt, Angelika</b>	Heuglinweg 15	Stuttgart-70, D-7000	Germany	1976
° <b>Artists Report Mail Art.</b> ☒Cat.: A/5, offset, 125 p. Künstlerhaus. Stuttgart, 1979. ☒☒☒				
Exhibition parallel to the IX. Congress of the IAA / AIAPI. Large documentation about the international Mail Art scene: works by 360 artists from 35 countries. Essays:				
P. Below: Mail Art (German)				
D. R. Todosijevic: Stuttgarter Erklärung (German + English)				
R. Cristobal: Mail Art as an Alternative (English)				
J. Elsässer: Artists Report (English)				
P. Bruscky: Mail Art (English)				
<b>Photobootpicture – Automatenfotos (Commonpress #46)</b> A/4, 51 p., 130 participants. Stuttgart, 1982				☒
<b>Bundeskartenschau</b> (with →Albrecht/d/, «Elsässer») Cat.: A/4, mimeogr. & phc., 140 p. / Stadtbücherei, Stuttgart, 1977				☒
<b>Schmidt, S. J.</b>	?	Münster	Germany	1968
<b>Konkrete Dichtung - Konkrete Kunst</b> (Anth., Ed. S. J. Schmidt), Stuttgart, 1968				☒
Editor of the <i>experimentelle texte</i> (with → Riha, K.), Universität Siegen, D, 1986-				☒

*Schreibwerke & Kopfstück Retrospektive 1976-86. Cat.: / Museum Bochum* ☼  
*^ersichtlichkeiten, int. visuelle texte der 90er* (Int. anth. of the vis. poetry, offset, ☼  
 172 p.) Sonderband der *experimentelle texte*, (→ Riha), Uni GH,  
 Siegen, 1996. *Contents:*  
 S. J. Schmidt: *Vorbemerkung / Der Stand der Dinge* (Theory)  
 Hiroo Kamimura: *Aktuelle visuelle Poesie in Japan* (+ works  
 by 34 artists)  
 Sergej Radlov: *Kurze Einführung in die Geschichte des Mos-  
 kauer Samizdat* (+ works by 5 artists)  
 R. & M. Sackner Archive and works by 32 artists from the USA  
*Ausdifferenzierungen: deutschsprachiger Raum* (+ works by  
 14 artists)  
 Authors / References

<b>Schmidt-Olsen, Carsten</b>	«Aldershoj» Kinusgarnsweg 41	Hjørring, DK-9800	Denmark	1981
	° <i>Bodies of Artists</i> . ☒Cat.: A/5, offset, 86 p. Hjørring, 1981			☒
	<i>Selfexamination (Commonpress #48)</i> A/5. 1982			☒
	^ <i>Without title</i> (with Jörgen Christensen) Rich elaborated xerographical work with silk-screen and collage interventions, paintings over, etc. 32x21 cm., mixed techn., 24 leaves. n.d. (1982?)			☼☐
	° <i>Int. Mail Art Exh.</i> ☒Doc.: 44x60 cm. poster, silkscreen, + one sheet with the list of 153 parts. / Postkontor, Aalborg DK, 1983			☒
	^ <i>Thou Art 84.</i> (with Mogens Otto → Nielsen) 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.			☒☼☼☼☼
	^ <i>Without title</i> (with Jörgen Christensen) Xerographical work in A/4 size, phc., 6 leaves. n.d. (~1986)			☼☐
	^ <i>Østvendysssel Film &amp; Video Festival 1986.</i> (Org.: M-O. Nielsen and Carsten Schmidt-Olsen) Cat.: A/4, colour offset, 96 p. (71 participants). Kinoteatret, Søndergade10, Hjørring. Oct 10-11-12, 1986			☼☒
<b>!Schneck &amp; Nash!</b>	1565 Washington # 9.	San Francisco, CA-94109-3866.	USA	1987
	& P. O. Box 6013	East Lansing, MI-48823	USA	☒☼
	^ <i>Circular</i> (Mag. with brief collection of found images and original writings. Half-legal size, phc., 12-20 p. 1987-88, m., ~ 20#) ^# 10, 20,			☒☼
	~			
	<i>Literature:</i> «A 20 pg. xerox mag. in which Carol does one half & Charlie the other and they meet in the middle. A unique and intimate collaboration of images, words, stories, confessions, observations & poetry culled from the gene pool of popular culture (well mostly). Send something for exchange.» (Stephen → Perkins: <i>Magazines</i> . In: <i>Box of Water</i> , N° 4, 1988)			
<b>Schnyder, Achim</b>	<i>Centrum für künstlerische Perforation.</i>			
	Dag Hammarskjöld Str. 33.	Kassel, D-34119	Germany	1990
	Artistamps: <i>Perforated envelope</i> (White, not addressed envelope of 11.4x15.8 cm. divided into 14 „stamps“ by perforation) 1984			☒
	22.743 Löcher / 22,743 Punchings. (With Jürgen O. → Olbrich, the installation imitated the stamp perforation on the walls of the exh. room at Kunoldstr. 34, Kassel) 19.5x28 cm. horz., 34 leaves of div. paper perforated like post stamp sheets. Artspace Kunoldstr. 34, Kassel / Centrum für künstlerische Perforation, Kassel. July-August, 1985			☒☼
	<i>Postage Stamp Installation.</i> (With Jürgen O. → Olbrich) Cat.: 22.5x22.5 cm, postage stamp album + A/5 brochure, perforated by the artists („Postgebührenheft '84“) + 2 text sheets. {10} Kunoldstr. 34. Kassel, July-Aug. 1985			☒☼

- 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 ☒ ☸
- ^*Second Hand Show*. ☒ Cat.: Post tarif booklet of A/6 with the switched in participant list (170 parts.), + presse-laeflet folded to triangle, in a triangular formed paper bag of 18.5x18.5x27 cm. Exh.: Galerie Pavo (a second hand shop for clothing things), June 15 - July 31. Kassel, 1987 ☒
- Collaboration Collapse*. (with Jürgen O. → Olbrich. Artists' postage stamps by H. Antpöhler, A. Arts, M. Bloch, W. Hainke, C. Hill, A. Kretschmer, R. Meade, N. Monro, G. Mühleck, J.O. Olbrich, M. Pawson, G. Ponts, G. Ruch, A. Schnyder, K. Schwitters, R. Summers, C. Stake, M. Stier-nemann, S. Tivy, F. J. Weber.) ☒ Cat.: A/4 size postage stamps, 20 sheets + 2 text sheets, in cover of 37x26 cm. {100} Kassel, 1987 ☒
- Olbrich, Jürgen O. / *Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel*  
~
- Literature: (*Centre of Artistic Perforation*): «In the readymade world there is always something to invent, Achim Schnyder deals with perforated paper making strange effects with illustrations which may be old and yellow algebra sheets or press articles, mail art stamps, old illustrations magazines, official papers, electronic graphics and others. A spiritual and strange work.  
(*Publication Reviews*. In: *Métro Riquet* [→ Duvivier], #8. Paris, 1990. n. p.)

**Schwalter, Ruth / De Villo Sloan.** *Paperbird Press*. 5014 Huron St., College Park, MD-20740, USA 1987

- ^*Access*. A journal of post-literature. (Spiral bound mag. for visual/verbal works with a series of theoretical writings. Letter, phc., 46 p. 1987-, ir.) Edition Paperbird Press ☸ ☞
- ^#1

**Schraenen, Guy / Marsily, Anne.** *ASPC*. Uitbreitingstr. 552 . Antwerpen-Berchem, B-2600, Belgium 1985

- ↑ Kaasrui 11. (P. O. Box 415) Antwerpen, B-2000 --- 1975

- .....
- Founded „*The Archive for Small Press and Communication*“ by Guy Schraenen and Anne Marsily in 1974. «It is an international center for documentation, preservation and exhibitions of artists' publications: books, records, catalogues, magazines, postcards, posters, invitations, etc.» (from the archive catalogue *Guy Schraenen éditeur & A. S. P. C.*, Antverp, 1997) ☞ ☒ ☸ ☸
- ^*Aspekten van de Aktuele Kunst in Oost-Europa 1965-1973*. Cat.: A/4, offset, 40 p. + supplement: ca. 40 sheets documentation text by mimeographic / Internationaal Cultureel Centrum – ICC., Antwerpen, 1974 ☞ ☒
- Artists: Attalai (H), Baginski (PL), Bak (H), Beres (PL), Borowski (PL), Brikcius (CS), Chwalczyk (PL), Filko (CS), Golkowska (PL), Gostomski (PL), Haka (PL), Jurkiewicz (PL), Kawiak (PL), Kéri (H), Knizak (CS), Kocman (CS), Krasinski (PL), Lachowicz (PL), Marcolla (PL), Mlynarcik (CS), Moucha (CS), Natalia L L (PL), Pernecky (H), Robakowski (PL), Sosnowski (PL), Stranget (PL), Stempera (CS), Todorovic (YU), E. Tót (H), G. Tóth (H), Trubljak (YU), Valoch (CS)
- ^*Revue Axe* (Pretentious assembling for the late avantgarde time {130}, rigorous and clear style. Visual poetry, texts, graphics, paper works. A/4, ~40 leaves + 1 disk (vinil record) by H. Chopin, B. Gysin, S. Harison in each issue. 1975-76, #1-3) Antwerpen-Berchem ☞ ☸
- ^#1, 2, 3
- ^Edition «*colleXtion*», a series of mini-size artists' books {500} Vol. 1-10 + additive volumes / mix. techn. (E. Baal, A. de Bory, M. Gibbs, B. Bogart, Adzak, Maglione, J. Bells, S. Esmeraldo, H. de Clercq, A. Bacchi-Bouzouk, de Aeschbacher & others) Ed. G. Schraenen, Antwerpen, 1975 ☞ ☸ ☸
- ^*Small Press Festival / Text - Sound- Image*. /Org.: A.S.P.C. (Cat.: 20x10.5 cm, ☞ ☒ ☞

- mimeographic, 76 p.) Exhs.: in Antwerpen, Brussels, Gent A'dam, 1976
- ^**Latin America Assembling**. (A/4 envelope publ. with 9 leaves, mimeogr.) A.S.P.C. ☒
- ^**Stamp Post Cards** (Rubber stamps on postcards by 12 artists {250}) Antwerpen, '77 ☒ ☒
- ^**Editions marginales d' Amerique Latine**. (Org.: A.S.P.C.) Cat.: A/4, offset, 9 p. ☒ ☒ ☒
- / Maison de la Cult. du Havre, 1977
- ^**Stamps in Praxis**. Cat.: A/5, mimeogr. + orig. rub. stamps. 12 p. A.S.C.P. 1977-78. ☒ ☒
- Artists' Postage Stamps (Commonpress #16)** A/5, 31 p., 31 participants. A.S.P.C. ☒
- Antwerpen, 1979
- ^**Libellus**. (A classic of the Mail Art publs., edited as the announcing and preparing of a large Mail Art project in the ICC, Antwerpen, and also as the monthly presentation of the matter was arrived. Unusual dynamic layout, a virtuoso compilation of images, short texts and artists' postage stamps. ☒
- A/4, offset, 4 p. A one-year project from 1980-81, #1-12), ICC. ^#1-12
- Artistamps: ^**Supplement to Libellus #8** (2 sheets of 96 diff. stamps, offset by red or indigo colours on white paper) May 1981, Series 1/2; 2/2, ☒
- °**Aeropus**. ☒Cat.: A/5, offset, 8 p. 177 parts. 1981 ☒ ☒
- Aeropus**. Publ. of a «*Mail Art Concert Project*» (Score fragments by G. Fontana, A. Schmidt, C. Kubisch, E. Rosamilia, J. Hendricks, K-P. Dencker, B. Porter, P. Nieuwenhuysen) Offset, over size, A. S. P. C., 1981 ☒ ☒
- °**Artists' Rubber Stamps / Exposition int. de tampons**. (Cat.: 152 xeroxed leaves / 150 parts.) held at the I.S.E.L.P., Bruxelles. March 20 - April 3, 1981 ☒ ☒
- The Antwerp Mail-Art Festival** – guided by Schraenen took place from 23 September to 1 November 1981. On 3 and 4 October, there was organized the Mail Artists Encounter, including a round table on the theme: *Mail? vehicle? support? ART*. (with mail art workshop, a life performance of Aeropus I, and div. video and sound, etc. installations) ☒ ☒ ☒
- ^**Mail Art Stamps & Treated Stamps**. Cat.: A/5, offset, 20 p. / Exhs.: Musée Postal, Bruxelles & Postmuseum, Antwerpen. Ed. A. S. P. C., 1982 ☒
- ^**Pochettes de Disques**. ☒Doc. One sheet, 34x30 cm., offset. I. S. E. L. P. 1983 ☒ ☒
- Belgian Assembling** (A onme-shot assembling for A/4 matter in cover {100}, 60 leaves) A. S. P. C. ☒
- ^**Sound Poetry van Rausmann tot Laurie Anderson / (film + auditie)** Chronology 1855-1978. Cat.: 23x15 cm., offset, 12 p. February 1985 ☒ ☒
- ^**Kopie als Origineel**. Cat.: A/4, offset, also colour, 40 p. / A. S. P. C. & Museum voor Fotografie, Antwerpen. February 19 - April 3, 1988 ☐
- ^**Kunst-enaars-publicaties**. A. S. P. C. & Centr. Bibliotheek Rijksuniversiteit Gent, Cat.: 27x18.6 cm., offset, 164 p. (~ 550 exponats). 1988 ☒ ☒ ☒
- ^**Kunstenars Boeken: A. S. P. C.** (by G. Schraenen) in: *Amarant*. (→ Rau) Vol. 11. N° 42, 1988 ☒
- ^**Kunstenarsboeken**, A. S. P. C. Cat.: 42x13.5 cm., phc., 44 p. Prov. Museum. Hasselt, February-March 1990 ☒
- ^**Copie-Grafien / Bücher und Graphik**. Cat.: 21x21 cm., offset, 24 p. / Neues Museum Weserburg, Bremen. March-August 1995 ☐ ☒

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**Source:** GUY SCHRAENEN EDITEUR & A. S. P. C. – CATALOGUE OCTOBER 1997.  
 A/5, offset, 26 p. + cover. Antwerpen, 1997  
 (Statement:)

«The publications of „Guy Schraenen éditer“ have mainly been realized between 1973 and 1978. They are principally devoted to visual arts and sound poetry. Artists' books, records, cassettes, postcards, graphic works and also a magazine have been published. Numerous exhibitions of these publications have been organized and they are represented in most international collections of artists' books.»  
 From the content of the catalogue :

BOOKS:

- Roy Adzak: *Screws* (Object book, 20 copies, 1976); *Deshydratations* (A/3 book, 15 p. 40 copies, 1976)
- Eduard Bal & Henri Chopin: *Ecarts de Bal* (Hand-made object book , 38x30 cm., 11 p. 10 copies, 1976)
- Eduard Bal: *Le dernier livre de Schmoll* (15 orig. collages with a record-object, 10 copies. 1977) *Tape Piece* (Electrographical book, A/5, 50 copies, 1977)
- Alexander Bonnier: *12 Rapports techniques sur des choses possibles* (Fac similes, A/4, 82 p., 12 copies, 1977)
- Lourdes Castro: *D'Ombres* (Shadow games by silkscreen after photos, A/4, 25 p. 250 copies, 1974)
- Henri Chopin: *Portraits des 9* (Visual poetry / „Common Market“. A/4, 20 copies with an original work, 480 copies, 1975)
- Antoine de Bary: *Marie-Odile* (Book with cut-outs, texts and drawings, ~A/4, 60 copies / 12 with original works, 1973); *Livre* (Object book in lackered box, hand made, 12 copies, 1974)
- Gilbert Decock: *Varuna* (Silkscreen works on cardboards / constructivism. 40x40 cm., 125 copies, 1973)
- Degottex & Maurice Benhamou: *Affleurement du Chant* (Texts and transparents in silkscreen, 40x60 cm., 80 copies, 1976)
- Luc Deleu: *Manifest aan de Orde* (~A/4, 72 p., 1982)
- Mirtha Dermisache: *Diario n°1* (Mimeographed, ~A/4, 20 p., 20 copies. 1975)
- Peter Downsbrough: *Cut* (With handstamps and photos, ~A/5, 20 copies. 1994)
- ^Bill Gaglione: *Typewriter Stamp Poems* (Graphic poems + original rubber stamps, A/5, 50 copies, 1978)
- Guestbook* (23 orig. hand-imprint by artists, A/4, 50 copies, 1978)
- Bernard Heidsieck & Eduard Bal: *Portrait-Pétales* (Book of 38x38 cm. with a 17 cm. record, diff. editions in 8 / 50 / 120 copies, 1973)
- Bernard Heidsieck & Françoise Janicot: *Encoconnage* (Book of sound poetry and action with an 30 cm. record, 31x31 cm., 92 pictures, 20 / 480 copies, 1974)
- Bernard Heidsieck: *Foules* (Writing-collages on several coloured papers, ~A/4, 26 p., 20 / 400 copies, 1974)
- Françoise Janicot: *Rendez-vous* (Xerographical giant-book of 45x58 cm., 15 full-pages photographs, 45 copies, 1973)
- Françoise Mairey: *Substitution* (Graphics by typewriter, 20 / 180 copies, 1977)
- Nanne Meyer: *(untitled)* (A/5, 1995, 500 copies, 1993)
- Yves Pinguilly: *Le texte tel et ... à suivre* (Series of „inscriptions“, A/5, 10 / 240 copies, 1977)

COLLECTION. Slip-case of 11.5x21x17 cm. with 10 books by E. Bal, A. de Bary, M. Gibbs, B. Bogart, Adzak, Maglione, J. Belis., S. Esmeraldo, H. de Clercq, Aeschbacher. 20 / 480 copies. (n. d.)

COLLECTION SUITE. Slip-case of 11.5x11x17 cm. with 5 books by L. de Pezzo, K. Ritterbusch, G. Minkoff, B. Villers, C. de Charmoy. 20 / 480 copies. (n. d.)

IN OCTAVO. Each artist created a book reflecting the characteristics of his work. (Aeschbacher, G. Bertini, H. Chopin, L. Deleu, Denmark, P. Downsbrough, W. Huet, J. Kolar, M. Drensanz, B. Villers) Fold-outs, coloured prints, various papers, etc. 10 A/5 size books in slip-case, 20 / 480 copies, 1990-1991

REVUE AXE. 1975-76, 1-3 issues with diff. graphic print technics in A/4, by  
 I: Adzak, Bal, Bogart, Chopin, Degottex, Dermisache, Heidsieck, Schelfhout, No Lee, Ostaijen  
 II: Bary, Benhamou, de Clercq, Dufrene, Esmeraldo, Guiette, Gysin, Heidsieck, Plessi  
 III: Delahaut, Girmo, Gysin, Hanson, Heidsieck, Lora-Totino, Mairey, Ritterbusch

## RECORDS &amp; CASSETTES:

U. Carrión: *The Post's Tongue*; H. Chopin: *Air vibratoire*; F. Dufrene: *Oeuvre Désintégrale; Hommage à Tinguely*; B. Gysin: *Where is that Word, a, o, ; S. Hanson: Oips*; B. Heidsieck: *Enconnage; Portrait-Pétales*; V. Radovanovic: *Becoming Distinct / Indistinct*. (not dated or dated from 1976 and 1977)

## POSTCARDES:

*15 Cartes Postales de...* 300 signed and numbered / 1200 copies, 1974  
*Stamppostcards*. 12 postcards with original rubber stamps prints by Bal, Bzdok, Caraballo, Gibbs, Hahn, Jacks, Kocman, Minkoff, Nannucci, Olesen, G. Tóth. 250 numbered copies, 1977  
*Mirtha Dermisache*. 4 cartes postales with graphics in transparent envelope. 100 numbered and signed copies, 1978  
*Single postcards* by diff. artists, minimum 20 pieces at choice.

GRAPHIC WORKS by E. Bal, Lourdes Castro & Stephenson, G. Decock, B. Gysin, G. Smits

Publications by „THE ARCHIVE FOR SMALL PRESS & COMMUNICATION  
 (...in this catalogue:)

*Text-Sound-Image Small Press Festival*. (Cat. of the first exh. by the A. S. P. C. showing over 900 publs. Statements by H. Chopin, P. de Vree, R. Kostelanetz, and others. ~A/5, 88 p. {500} 1976)  
*Small Press Festival – programme*. (Films and performances) A/5, {50}, 1976  
*Latin America Assembling*. (A/4 matter in envelope {100}, 1977)  
*Stamp in Praxis*. (Exh. Cat. in the Galerie Kontakt, Antwerpen, A/5, 12 p. {200}, 1977)  
*Commonpress #16*. Artists' postage stamps, 31 parts. ~A/5, {100}, 1979  
*Mail (Art) Stamps*. (Cat. for the exh. at the Musée de la Poste, Brussels. A/5, 167 p. {300}, 1982)  
*Aeropus I*. (Colour reproductions, 48x37.5 cm., 24 p., 20 copies only, B/W reproductions, A/4, 46 p., 50 copies, 1982)  
*Aeropus I. – programme*. (A/5, 18 p., 1982)  
*Documents as Statements*. (Lectures and exh. series by G. Schraenen in Poland, A/4, 60 p., 1984)  
*A View on Belgian Art*. (Documents, A/4, 40 p., 1984)  
*Belgian Assembling*. (With contributions by 32 Belgian artists, publ. to the exh. „Assembling Publications“ at the Archive Space, Antwerpen. A/4, 144 p., 100 copies. 1984)  
 Jozef Robakowski: *Pst! or Signs of new Art*. (Underground art activities in Poland 1981-1984. A/4, 246 p., 1984)  
*Nieme Kino '83. / Nieme Kino '84*. (Two artists' film festival organized in Lodz during the state of war. A/4, 184 p. / 262 p., 1984 / 1985)  
*Other Sounds from Belgium*. (Publs. from the festival in „Time Based Arts“, Amsterdam. A/4, 300 p., 1985)  
 Jozef Robakowski: *I have always been at your side*. (Artist's book based on a video. A/4, 1986)  
 Jozef Robakowski: *The Slogans of my Life*. (Artist's book based on a film. A/4, 1986)  
*Radiofonisch Festival van de Nieuwe Muziek*. (Festival programme for the Radio Centraal, Antwerpen. A/5, 16 p., 1987)

PUBLICATIONS DEVOTED TO RENÉ GUIETTE (1893-1976)  
 (Oeuvre photographique)

## NEUES MUSEUM WESERBURG BREMEN.

(Teerhof 20. D-28199 Bremen)

## SAMMLUNG DER KÜNSTLERBÜCHER.

(Illustrated catalogues of 21x21 cm., mainly 24 pages)

Ulises Carrión: *Die neue Kunst des Büchermachens*. 1992Bernard Villers: *M wie Maler, B wie Bücher*. 1992*Bücher über Bücher*. 1992Peter Downsbrough: *Books – Bücher*. 1993Henri Chopin: *Revue OU – Collection OU*. 1993*Bücher zu ermäßigter Gebühr*. (Caramell, Feyrer, Kapielski) 1993Sol Lewitt: *Systeme in Buchform*. 1994Denmark: *Multum non multa*. 1994*Metamorphosen des Schreibens*. 1994*Copi-Grafien*. 1995James Lee Byars: *Bücher, Editionen, Ephemera*. 1995Christian Boltanski: *Inventar*. 1996Barbara Schmidt Heins & Gabriele Schmidt-Heins: *Buchwerke 1972-1982*. 1996*Ohne Kommentar*. 1997Jiri Valoch: *Die Bedeutung der Worte*. (8 pages) 1997Marcel Broodthaers: *Poesie und/oder Kunst*. 1997*Hommage à Mallarmé*. 1997

## PUBLICATIONS IN COLLABORATION WITH...

14-3-74. (Programme of a Sound Poetry and film evening, Antwerpen. Over A/4, 1974)

*Editions & Communications Marginales d'Amerique Latine*. (Illustrated cat., Maison de la Culture, Le Havre, France. A/5, 18 p., 1977)*Libellus*. (12 illustrated issues of a mail-art monthly. A/4, 1980-81)*Artistes Belges aux Artistes Polonais*. (4 postcards, 1982)*Van Hausmann tot Snderson*. (Programme for electronic music. 12 p., 1985)*Poolse Avant Garde*. (Catalogue/newspaper of 43x30.5 cm., 1985)*Je es un autre*. (Catalogue about ove 100 self-portraits by artists. 21x21 cm., 72 p., 250 copies. 1986)*Kopie als Original*. (Artists' electrographics. Cat. by the Museum voor Fotografie, Antwerpen. A/4, 40 p. 1988)*Kunst-enaars-publikaties*. (Object-catalogue by the University Gent. Exhibition by A.S.P.C. 27x19 cm., 160 p. 1988)*Amarant #42: Kunstenaarboeken*. (Special magazine issue, Dutch. A/4, 16 p. 1988)*Kunstenaarsnoeken uit het A.S.P.C.* (Catalogue for the Provincial Museum, Hasselt, Belgium. 42x14 cm., 40 p. 1990)*Van Boek tot Beeld*. (Brochure for the exh. of artists' books and book objects. A/4, 8 p. 1990)*Tussen Klank en Beeld*. (Catalogue by the Provincial Museum Hasselt. 30x30 cm., 48 p. 1991)*Für die Stimme*. (Sound poetry catalogue by Wiens Verlag, Berlin. A/5, 16 p., 1991)*Multipels en andere multipels*. (Multiples cat. Slip-case with two files. 119 p. 1991)Ulises Carrión: *We have won! Havn't we?* (Cat by Fodor Museum, Amsterdam. A/4, 128 p. 1992)*Erratum Musical*. (Sound and visual works, catalogue by the Institut Français Bremen. 26x21 cm., 24 p. 1994)*Free Access*. (Cat. for multiples, exhibition held in the Bibliotheek KU-Leuven. A/5, 40 p. 1994)

*Guy Schraenen collectionneurs (fragment)*. (Cat. by Pays-Paysage, France. 1995)

Literature: «Guy Schraenen, an archivist of small press and mail art in Belgium, edits and distributes *Libellus*, a publication exclusively for mail artists. It lists exhibitions, publishes reproductions of art received and acts as house organ for Schraenen's archive. In the past it's been available to those who send art to the archive or indicate their interest in his work. *Libellus* and the archives that have sprung up over the past years are further indications that art and communication among artists via the mails grows not only in sheer numbers but also in sophistication as to how the work is regarded and preserved.» (*Lightworks* [→ Burch], *Correspondence*. N° 14-15, Winter 1981-82. 61 p.)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 19 p.

<b>Schulz, Friedhelm</b>	<i>Mail Art Museum</i> . An der Kirche 12.	Einbeck, D-37574	Germany	1991
	^(Aufsatz) Network publication. Horz. A/4, phc., 12 leaves. Turano I. 8. 8. 1984			☒
	^Art Strike, Word Strike, Denk Strike. ☒Cat.: A/4, phc., 30 p. 1991			☒
<b>Schulz, Thomas</b>	Im Kranich 13.	Plochingen, D-73207	Germany	1994
	↑ 1 Maja 1.	Ladek Zdrój, PL 57-540	Poland	1988
	.....			
	<i>Atomizacja Słowa / Atomisation of Words</i> . Exh. in Lublin / Ladek Zdrój. Torun, 1975			☒
	<i>Post-C-Art</i> . ☒ Doc. Exh. 1976			☒
	°«My» (Everybody autobiography) ☒Doc. A/4 sheet with rubber stamps and hand-writing. Ladek PL, 1976			☒ ☒
	<i>Actual trends of the poetry</i> . / Galeria Klodzkiego Osrodka, Klodzko PL, 1979			☒ ☒
	<i>COOP Book</i> (Exp. poetry compilation) 1979			☒
	°Beauty / Beauté. Rubber stamp project 1979-81 (A unique collection sent to Ulises Carrión's archive, ~100 leaves)			☒ ☒
	<i>Solidarity with Solidarnosc</i> . ☒(Project) 1980			☒
	^Mona Lisa Show. ☒Doc. accordion folder (3x) 20.5x15 cm., offset, in envelope. Osrodek Kultury, Klodzko, PL. 1988			☒
<b>Schulze, Heinz</b>	2405 Neces	Austin, TX-78705	USA	1980
	<i>Special Spaces (Commonpress #35)</i> , not edited yet)			☒
<b>Schuman, Max</b>	c/o Printed Matter Bookstore at Dia, 77 Wooster St. New York, NY-10012. USA			1992
	^By Any Means Necessary: Photocopier Artists' Books and the Politics of Accessible Printing Technology. Cat.: Letter, phc., 28 p. Exh.: in Printed Matter, New York. April-May 1992			☒ ☐
<b>Schwarz, Dieter</b>	<i>Edition am Mehringsdamm</i>	Berlin	Germany	1976
	<i>Sondern</i> . Jahrbuch für Text und Bild (Inermedia mag., with exp. art, drawings, vis. poetry, etc. A/5, offset, ~170 p. 1976-, y.)			☒ ☒
<b>Schwarzenberg, Jörg</b>	Strohhof 1.	Kirnberg, A-3241	Austria	1984
	^International Mail Art in Wiener Secession. (with Klaus → Groh, the «only official large Mail Art show» in Vienna). ☒Cat.: A/4, offset, 82 p. Wien, February 8 - March 7, 1984			☒
<b>Schweinebraden, Jürgen</b>	Prenzlauer Berg	Berlin	GDR	1981
	<i>Umwelt und Gesellschaft</i> . ☒Exh.: «Erste Private Galerie» (a flat), Berlin, 1979			☒
	°Solidarität for Solidarnosc. ☒Cat.: in the form of 41 postcards. 31 parts. EP Edition, Kassel, 1981			☒



**Schwerin: Staatliches Museum**

- ^*Mail Art. Eastern Europe in International Network.* (Catalogue and Anthology) Staatliches Museum Schwerin / Kunsthalle Budapest. Bilingual edition: German and English. 318 pages. Schwerin, 1996. *Historical overviews* by Guy Schraenen, Kornelia Röder, Géza Perneckzy ( Hungary), Jiri Valoch (Czechoslovakia), Rea Nikonova (USSR), Constantin Flondor (Romania), Piotr Rypson (Poland), Bálint Szombathy (Yugoslavia), Klaus Werner (Eastern Germany), Eugen Blume (about Robert Rehfeldt), Karla Sachse (about Guilermo Deisler), and a *discussion* with Gerd Börner, Jürgen Gottschalk, Joseph W. Huber, Birger Jesch, Kornelia Röder, Friedrich Winnes, Lutz Wohlrab, Ruth Wolf-Rehfeldt.
- ^*Congress Documentation / Mail Art. Eastern Europe in International Network* (September 13-15, 1996). Staatliches Museum Schwerin. Bilingual edition: German and English. 126 pages. Schwerin, 1996. (More → Mail Art & Network Theories)

**Sciullo, Pièrre di** 64 rue Dulong Paris, F-75017 France 1983

- ^*Qui? Résiste* (Graphzine with thematic issues. A/4, phc. 20-40 p. 1983-, squ. #1-7?) ☸  
 N° 1 *Manuel de la Séduction*, 2 ...*de la Verité*, 3 ...*Mort*,  
 4 ...*Zoologie appliquée*, 5 ...*Femme*, 6 ...*Carré*, 7 ...*Nuages*.  
 ^#1, 5, 7

**Scott, Michael** Orchard House, St. Helens Lane Leeds, LS16 8EU United Kingdom 1980

↑ c/o Academy of Arts Liverpool 1979

- °*Poste Restante Mail Show.* ☒Inv. 42x30 cm. poster, offset. Academy of Arts. ☒  
 About 300 parts. June 10 – July 1, Liverpool, 1979  
 † January 5, 1988 ☒ 1988

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Literature: «(...) BUT NOW: WILL SUCCESS SPOIL CORRESPONDENCE?  
 Perhaps, for those pioneers who were building the railways across no-man's land in the good old fifties and sixties, the scene, like nostalgia, ain't what it used to be. The network is so much bigger and looser now – there's probably a whole lotta headshaking going on – standards must drop. Maybe...  
 But I (who wasn't in there way back when) don't think that some sloppy connctions matter. I think that the mail network is a very beautiful energy system – because it just naturally copes. And I think it is important to understand that mail art is a system: a system made up of complex, continually re-charching interrelationship of individual mailings... To understand what the system, or game, is about, it is necessary to vidualize wholes through glimpses of parts (...)  
 This global system is perhaps rather pointless. Maybe it's just an example of John Cage's «purposeless play». But in its pointlessness the system ignores barriers of sex, race, nationality, color and any of the divisive, exclusive groupings that isolate one person from another. Even language need not be a barrier as you're quite free to use images instead of words.  
 Mail art is an alternative to commercial gallery art. The artists involved are more interested in the processes and communications than they are in the sale of a piece of work, and the works themselves are low in terms of sale value... They are more interested in and excited about contact from like-minded artists around the world than they are in producing saleable works...»  
 (Michael Scott: *Introduction to Poste Restante Show, 1979.* In: Anna → Banana: *About VILE.* Letter size, offset, 108 p. SP. Vancouver, 1983. 62-64 p.)  
 Vittore → Baroni: *Michael Scott.* In: *Arte Postale. Guida al network della corrispondenza creativa.* (Text: Italian) AAA Editori. Bertiole, 1997. 148-149 p.

**Scott, Pete** (!Monty Cantsin!) Also as !Ian Blake!

64, St. Annes Road Belle Uve, Doncaster, DN4 5EA, UK. 1986

- ^*SMILE 23* (Smile mutant. A/5, phc., 16 p. 1986-87? #1-2, signed as: ☸

^SMILE (again),  
 ^SMILE N°. 23  
 → Neoism / Literature: The goal of Neoism...

**!Sedicoes Seducoes!** → Kume, Lucio

<b>Segay (Sigow), Serge</b>	Sverdlova 175,	Eys, 353660	Russia	1996
	<i>Transponance</i> (with → Nikonova, → Konstructor) (Typewritten/handmade samizdat mag. in the Sovietunion with exp. literature, art [and Mail Art] manifests and theoretical contents. Very few copies only. 1979-86, #1-36)			⌘ ⤴ ⤵ ⤶ ⤷
	^ <i>Connections</i> . (Hand made publ. with vis. poetry. 19x13.7 cm., drawing / mixed technics, 14 p. {35}. Found – like a supplement – in the <i>Arte Postale!</i> #56, 1987 → Baroni) ~1986			⌘ ⌘
	^ <i>The Crux of the Matter</i> (Translation of the article in: <i>Iskusstvo</i> , #10 1989, Moscow) A/4, xerox, 6 p. (distributed by R. Nikonova in the early 1990s)			⌘ ⌘ ⤴ ⤵
	^ <i>Transponance Transfuturismus oder Kaaba der Abstraktion</i> . (with → Nikonova) (Offset, 52 p.) <i>experimentelle texte</i> N° 20. → Riha, Siegen D, 1989			⌘
	^ <i>The first in Russia Int. Visual Poetry Exh.</i> (with → Nikonova, R.) Cat.: 19.5x14 cm., offset, 36 p. Museum, Eysk. December 25, 1990 - February 25, 1990			⌘
	→ Transfurism			
	~			
	<u>Literature:</u> Serge Segay (Interview). In: <i>N D</i> , N° 17, Austin, 1993 (→ Plunkett), 40-43 p.			
	Géza Perneckzy: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 108-109 p.			
	Rea Nikonova: <i>Mail Art in the USSR</i> . In: <i>Mail Art. Eastern Europe in International Network</i> . Staatliches Museum Schwerin, 1996 / Kunsthalle Budapest, 1998. Cut A/4, offset, 318 p. 69-75 p. Further→ Nikonova.			
	Vittore → Baroni: <i>Rea Nikonova e Serge Segay</i> . In: <i>Arte Postale. Guida al network della corrispondenza creativa</i> . (Text: Italian) AAA Ed. Bertiole, 1997. 116-117 p.			
	^Dmitry → Bulatov: <i>A Point of View. Visual Poetry: The 90s. An Anthology</i> . With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 477 p.			
	^John → Held, Jr.: <i>L'Arte del Timbro / Rubber Stamp Art</i> . A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 126-127 p.			
<b>Seichi Nikumi</b>	4-4Yukigayaotsuka, Otaku,	Tokyo, 145	Japan	1968
	<i>ASA</i> (Mag. for spatialisme and concrete poetry with int. contributions. A/5, offset, ~60 p. 1968?- , y.?)			⌘
<b>Seidl, Günther</b>	Siedlung IV / Q.	Traiskirchen, A-2514	Austria	1992
<b>Seifert, Jörg</b>	<i>Kunst Keller</i> . Lenin/Willschstraße 11. Annaberg-Buchholz, (GDR-9300→) D-09456, Germany			
	^ <i>AB-ZUG. Neue Täfte /Grafik</i> (Literary mag. with original graphics. A/4 in a cover of 32x23 cm., mimeogr. ~12 p. + graphic. {25} 1989-90, #1-2)			⌘ ☼
	^#2			
	^ <i>Das große Theater</i> . (First invitation from 1989) ⌘Doc. A/4, phc. 4 p. 33 parts. / Foyer of the theatre in Annaberg. Jan. 20 - Febr. 19, 1991			⌘
	^ <i>Machen Sie sich (uns) ein Bild!</i> (materials in the enclosed bag). ⌘ Inv. ~1994			⌘ ☼
	^ <i>I von 20</i> (Bound assembling {20} for A4 matter with graphic, collage, texts, photos and vis. poetry. ~ 20 leaves in cover, 1996-, squ.)			⌘ ⌘ ☼
	^#7, 8			

- ^*Mail Art Puzzle Project*. ☒ ongoing project with documents in 1997-98. 21x9 cm., phc., ~20 leaves r/v. Run from December 1996 ☒
- ^*Glottz nicht so romantisch!* (to 100 anniversary of Bertold Brecht) ☒ Doc.: A/4 sheet folded to accordion (3x), phc. Kunst Keller Annaberg-Buchholz, 1998 ☒
- ^*All around Pyramids*. ☒ Doc.: A/4 sheet with part. list + suppl. Kunst Keller Annaberg-Buchholz, 1998-1999 ☒
- ^*Please fold it!*. ☒ Inv.-flyer, 1999-2000 ☒
- ^*People on our side*. ☒ Inv.-flyer, 2000 ☒
- ^*Fold it!* Mail Art project and exh. at the Kunst Keller. ☒ Doc.: 2 A/4 sheets. 2000 ☒
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- Seifried, E.** Mühlhäuserstr. 53. Kornwestheim, D-70806 Germany 1985
- ^*No more heroes anymore...* ☒ Cat.: A/4, phc., 4 p. 1985 ☒
- ^*The Network Fingerprint File* (with fingerprint form-sheet to fill it). ☒ Inv. n.d. ☒
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- Selby, Spencer** Box 590095 San Francisco, CA 94159 USA 1996
- ↑ 2645 McAllister San Francisco, CA-94118 --- 1991
- .....
- ^*Stigma*. (Exp. literature. Half-legal, offset, 24 p.) Score Ed., Oakland, n.d. (1991?) ☒
- 
- Sellem, Jean / Sjöberg, Marie.** *Archive of Experimental and Marginal Art*. Box 1507, Lund, S-22101, Sweden. 1980
- ↑ *Galerie S:t Petri*. Fack 7. / Box 1507. Lund, S-22101, Sweden 1975
- .....
- Gallery and archive activity. Among different art exhibitions also alternative shows with network character. Some selected exhibitions and publications:
- ~
- ^Presentation at the Institute of Art, University, Lund S. (Invitation-card) 1975 ☒
- PEACE PLEASE. International Communication Event*. ☒ Cat.: Microfilm cat. with 7 sheets + A/4 information sheet + poster of 64x46 cm., offset. Org.: Tom Krøjer. Exhibition: Jan. 21 - Febr. 10, 1977 in «Huset», Magstræde 14, Copenhagen. (Published in Sept. 1978 only) ☒
- Lundada Bank*. (Neo-dada project.) Lunched by Jean Sellem, Dec. 15, 1977 ☒
- Doc.: offset poster of A/3 size.
- 1st International New Dada Exposition*. (Org.: Klaus Groh). Partly Mail Art exh. ☒ ☒
- Doc.: offset poster of A/3 size. September 1-25, 1978
- ^*Humanistic Perspectives in Contemporary Art* (Suppl. to *Lundagard*, N° 9, Sept. 1978.) A/4, offset, 16 p. (Essay-anth. by Eric Andersen, Mike → Crane, Robert → Filliou, Michel Giroud, Jaroslaw → Kozłowski, Joan Mathew, Lubomys Melnyk, Jean Sellem / David Weston) ☒ ☒ ☒
- Mr. Klein*. (Project with actions, installations and videos by a number of artists. Org.: Tom Elling.) Publication like a book by → Lomholt Formular Press: A/4, offset, 116 p. (24 parts. in the list.) January 10-24, 1979 ☒
- Non-Classified Post*. (Small press, marginal art and Mail Art from the archive) ☒ ☘ ☒
- Doc.: offset poster of A/3 size. Aug. 30 - Sept. 15, 1980
- Anna* → *Banana & Bill* → *Gaglione*. Doc.: offset poster of A/3 size. Febr. 1-15, 1980 ☒ ☒
- Poland. Some tendencies in modern contemporary art during the seventies*. Doc.: offset poster of A/3 size. January 14-30, 1981 ☒
- Homage to Unknown Artist / Artistes Inconnus*. (☒ project by Jean-Paul Thenot) ☒ ☒
- Exh.: S:t Petri, Lund. March 27 - April 21, 1981
- Ruth* → *Wolf-Rehfeldt: Typewritings* (Visual poetry). Doc.: offset poster of A/3 size. ☒
- June 10-20, 1981
- ~
- Source: *Neon de Suro* (→ Balear, Ed.): See the *Galeri S:t Petri* issue of the magazine with the subtitle «Neon 1 Sverige», Ciutat de Mallorca, April 1978.

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Literature: Jean Sellem / Marie Sjöberg: *Les machines en panne*. A/6, offset, 12 leaves ! cover.  
 Galerie S:t Petri, Lund / Omnibus Press (→ Niggel), München, 1981

*Bauhaus Situationist*. (Anthology, ed.: Jean Sellem) Special issue of the *Lund Art Press* (published by the University of Lund), Vol. 2, N°3, 1992

Semah, Joseph → Makkom

Serna, Angela (c/o E. Eguren 9.) Basoa 15, 1 A. Vitoria-Gasteiz, E-01012 Spain 1995  
 ^*Para-por Marcel Duchamp* (with Ed. Juan & L. de Ael) ☒Cat.: A/5, offset, 54 p. ☒  
 / Café Caruso, Libreria & Sala de Exp. July-September 1995

Serpa, Geraldine Box 1493. Eureka, CA-95502 USA 1981  
*Stampola* (All round tabloid magazine for rubber stamp art. News and notes, stamp reviews, profiles, exhibition catalogues, how to make rubbers... etc, with a significant layout. 38x29 cm., newsprint, 16 p. 1981-, qu.) ☒ ☒ ☘

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Literature: «Rubberstampers, keep your pads handy. Here's a tabloid just for you. Articles on the promemovers in the field, plus plenty of contacts and addresses. As Pawel → Petasz says, „Stamp You Art Out“.» (*Lightworks* [→ Burch]. *These Things Too* [Print review]. N° 16, Winter 1983-84. 58 p.)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 79-80 p.

❖ Sestorica Autora, Group Zagreb Yugoslavia 1975  
*Maj 75* (Magazine for/by Mail Art. 1975-82, #1-11) ☒

Sevcik, Petr V. Zálomu 2, Zábreh Ostrava-3. CS-70400 Czechoslovakia 1988  
 ↑ Gottwaldova 382 / 8. Trinec VI. CS-73961 --- 1982

Conceptual, rubber stamp and Mail Art activity in the 1970s. ☒ ☒ ☒

^*Love letter theory*. (Exper. poetry work as samizdat from 1981 – reprint in 1985 by 9 copies) Horz. 15.5x18 cm., typewritten text by carbon copy paper, 10 leaves. ☒☒☒

^*Mail Art in Czechoslovakia* (Article. Mentioned also J. Slepicka, J. → Valoch & J. H. → Kocman). In: *The Works*, (→ Salzberg) Vol. 3, N°2, Block Island – Rhode Island. June 1989. 8 p. ☒☒☒

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Literature: ^Petr Sevcik: *Mail Art in Czechoslovakia*. In: *El Djarida* (Burial issue 7) Ed. Guttorm → Nordø. Tabloid, newsprint, 24 p. (n.p.) Trondheim N, 1988.

Sevöl, R. U. 280 rue de Vaugirard Paris, F-75015 France 1988  
 ↑ 25 rue de Croulebarbe, app. 11 Paris, F-75013 1985  
 ↑ 36 rue de Patay, apt. 2. Paris, F-75013 --- 1984

^*Miles* (Smile mutant [anagramm], A/5, phc. 12-20 p. 1984-86? #1-3) ●☒

Listed issues:

MILES / SMILE (A/5, 16 p. 1984)

MILES #2 (A/5, 12 p. with Montreal supplement. 1985)

^MILES #2 «English department.» (A/5, 20 p. 1985-86?)

*The Book of N. E. U.* (Correspondence matter by R. U. Sevöl and Pete → Horobin in the time Aug. 30, 1983 – May 17, 1984, known grounds of an announce in the Miles #2, English dept.) Paris, 1985 ●☒

*The Book of the Westminster Bridge*. (Neoist action with Pete Horobin from Oct. 29, 1984, announced in Miles #2, English dept.) ●☒

<b>«Seul, Kwan Hoon Museum»,</b>	Seul	Korea	1982	
° <i>Seul Mail Art Exh.</i> '82. ☒Cat.: 26.5x27 cm., offset, 90 p. 180 parts. / Kwan Hoon Museum. Seoul, 1982 ☒				
<b>Sgabellone, Angelo</b>	396 - A. Queen St. W.	Toronto	Canada	1975
<i>Queen Street Magazine</i> (A multimedia journal of art, with vis. poetry, performances, reviews, catalogues, etc. Letter, digest, offset, 48-100 p. 1975?- , m.) ⤴ ⌘				
<b>Shelkovsky, Igor</b>	Chapelle de la Villedieu	Elancourt, F-788990	France	1979
^ <i>A-YA / *-H</i> (with A. Alexejev) (Mag. for Russian non-official art edited in France, texts Russian and English. The most important source for this subject in the early 80s. The «Chapelle» in Elancourt, neighbourhood of Paris, served occasionally also for exhibitions. A/4, offset, ~40-50 p. 1979-86, #1-7) Elancourt, France ⤴ ⌘				
^#1-7				
^ <i>25 Ans de l'Art Russe Non-Officiel.</i> Cat.: 29,2x11 cm., offset, 20 p. Musée de l'art russe contemporain. Chateau du Moulin de Senlis, F-91230 Montgeron. 1982 ⤴				
^ <i>Les Russes au present.</i> (A/6 booklet as exhibition suppl. {180} 62 p., mixed techn.) Exh.: Le Centre Culturel de La Villedieu (Chappelle), 1984 ⤴ ☼				
<b>Sherstjanoi, Lev</b>	?	?	Russia	1994
<i>Lev &amp; Valeri Schertjanoi.</i> / Galerie am Markt. Annaberg-Buchholz (→ Milde) 1987 ⌘				
^ <i>Perfo-Ratio Kanta.</i> ☒Cat.: A/4, phc. / H. & A. Museum Kaliningrad. 1994 ☒				
^ <i>Word Theatre.</i> (with → Bulatov, D. V. Pokladova. J. Kuznetsov) ☒Doc. Accordion book (4+ 2 sheets), 20x14 cm., offset. texts: English, Russian / City Art Museum, Kaliningrad. October 1995 ☒				
<b>Sherstjanoi, Valeri</b>	→ Scherstjanoi, Valeri			
<b>Shigeyuki Cho</b>	106-1 Fukutomi-cho, Ashikaga-City	Tochigi, 326-3	Japan	1977
<i>Data</i> (Mag. Actionism and concrete poetry on photos. ~5 sheets of 26x36 cm. folded to half, phc. 1977-, ~2xy.) ⤴ ⌘				
<b>Shigeru Tamaru / Nakayama,</b>	500 Kita Amagasaki Fushimi	Kyoto, 612	Japan	1996
^ <i>Shigeru Magazine</i> (Mail Art info bulletin. 25.5x18 cm. offset, 8-16 p. 1985-, qu., issues not dated and not numbered) ☒				
^ 12 div. issues				
^ <i>Spring Copy.</i> ☒Doc. 26x18 cm., phc., 6 p. 1988 ☒				
^ <i>Autumn Copy</i> '88. ☒Doc. 25.5x18 cm., 12 p. 1988 ☒				
<b>Shimamoto, Shozo</b>	A.U. 1-1-10 Koshienguchi,	Nishinomiya-City, Hyogo, J-663	Japan	1982
Founding member of the Japanese artists' group Gutai, a pioneer of performance art, professor at the Kyoto Educational University to time. Organiser and leading artist of the Japanese Mail Art scene since the 1970s. ⤴ ☒ ☒				
^ <i>Art Unidentified / A.U.</i> (with Misao Kusumoto & Yoyoi Yoshitome) (One of the most important Mail Art info rag – it is a poster like offset sheet with images, texts, project reviews or exhibition and travel reports, also colour issues. Recto/verso print on 60x42 cm. folded to mail letter size. 1979?-, ~150#) ☒				
^ <i>AU Mail Art Books I-II-III.</i> (Large anthologies from 1982-83-84), All books are ~A/4, offset, with 200 / 208 / 25 p. ☒ ☒				
^ <i>Mail Art Campaign in Japan.</i> (Exhs. with R. → Cohen, M. Kusomata & B. → Black) ☒				
Poster: 54x40 cm. offset. A travelling project:				
1983: Tokyo, Metrop. Mus. / Tokyo, Gal. Komai / Kobe, Art Space / Nara, Yamazaki Gal.				
1984: Tokyo, Metrop. Mus. / Osaka, Hall of Kinki Postal Bureau.				

- ^*Hand Made Books*. ☒ Inv.-letter, 1984 ☒☒
- ^*Envelope Art*. ☒ Inv.-flyer, ~1985 ☒
- ^*On Gutai – send your visual coments!* ☒ Inv.-flyer, 1985 ☒
- ^*Mail Art for the Children...* ☒ Doc.: poster of 52x43 cm., offset / AU + Art Museum, Kyoto City, July 9-14, 1985 ☒
- ^*Head Networking*. (Press anthology, articles in reprint). A/2 poster, retro-verso print, BW offset. 1986 ☒☒
- ^*Shozo in America*. Poster of 59.5x42 cm., offset. Exh.: Osaka, Nauba City. April-May, 1987 ☒
- ^*Fill in Mr. Shimamoto's Head and Return...* ☒Inv.: A/4 sheet, phc. 1988 ☒
- ^*Mail Art for Head Networking*. ☒Poster of A/3, offset. / Arts Space 1-1-10 Koshi-  
enguchi Nishinomiya / 1-6 Ohori Koen, Chuo-ku, Fukuoka City. 1989 ☒
- ^*Send two Newspapers on Jan 1, 2000!* ☒ Inv.-flyer, 1999 ☒

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Literature: «My name is Shozo Shimamoto. I'm a director of the Artists' Union in Japan. I have been producing many art works with the AH, which is one of the Japanese phonetic characters which is similar in sound and meaning to the Roman letter „A“. Like A, it is the first letter of the Japanese alphabet, and various interpretations can be made from it. So, now I am collecting some art works with the AH from all over the world. And I'd appreciate it if you could send me your photo works with the AH, such as your portrait, or a landscape photo where you are living, etc. In return, after collecting your works, I will produce a big collage using them, and I will send you a copy of it. I also will send my book of the A and *AU Newsletter* for one year free of charge to those who would sen me your works. I'm waiting.» (*Mail Art Exhibitions & Competitions*. In: *Umbrella* [→ Hoffberg], Vol. 6, #2, 52 p. 1983)

*Gutai & the Avant-Garde in Japan. An Introduction.* (& other essays) In: *Lightworks* (→ Burch), N° 16, «The Gutai issue» Winter 1983-84. 34-36 p.

Shozo Shimamoto: *The Beginnings of Gutai*. In: *Lightworks*, N° 16, Winter 1983-84. 36-40 p.

→ Held, J. Jr.: *Shozo* (Interview). In: *ND*, N°9, Austin, 1987 (→ Plunkett), 22-27 p.

→ ^Held, J. Jr.: *The Printing History of AU*. (about AU #2-110) Letter, phc., 12 p. Dallas, 1991

Shozo Shimamoto: *Three Overtures to Networking (I: The Tropical Forest is an Archetype of Art. II: The Development of Networking. III. Networking in Worlds Other Than Art)*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 129-135 p.

→ Baroni, Vittore : *Shozo Shimamoto*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 188-189 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 549 p.

<b>ShinOH!NOdera</b>	1-9-17-504 Kawaguchi	Kawaguchi-shi, 332	Japan	1992
	↑ 1-23-1 Wakagi Itabashi-ku	Tokio	---	1988
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	^ <i>Project "Recognition 88. 8. 8."</i> ☒Invitation + thank for submission card. 1987-88			☒
	^ <i>Venus or Aphrodite</i> . ☒Doc. A/5, phc., 4 p. + 1 colour photo. 1990			☒
	^ <i>Love &amp; Sexy in the 21<sup>st</sup> Century</i> . ☒Cat.: A/5, phc. 8 p. + 1 colour photo. 1991			☒


	^Gorbachev / Gorbi, Mail Art Project ☒Doc. / Museum of Art, Hyogo, Apr. '91 / Museum of Art, Kyoto, July '91 / Museum of Art, Tokyo, Jan. '92.			☒
	^Bill Clinton. ☒ Inv.-flyer + postcard, 2000			☒
<b>Shiomi, Mieko</b>	Sakaguchi 1-24-38. Sakurai Minoo	Osaka	Japan	1972
	^Spatial Poems. ☒Doc. 36x18 cm., offset. 1 sheet with list of 167 participants. 1972			☒ ☒
	^Spatial Poems, #5, #6. ☒ like inv.-letters, 1972-73			☒ ☒
	°Spatial Poems. (21x27 cm. offset, 70 p. An anthology?) S. P. Osaka, 1976			☒ ☒
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	<u>Literature:</u> «...Fluxus composer and event artist Mieko Shiomi was a fixture on the correspondence network from 1965 to 1975. Each year, she added another global event to her series, <i>Spatial Poem</i> . Nine of these events (word, direction, falling, shadow, open, orbit, sound. wind, and disappearing) took place through the mail. The records of the first four were produced as a large map, a folded map, a calendar, and boxed microfilm, respectively. In 1976, Shiomi published the entire collection of responses as a book, <i>Spatial Poem</i> , containing works from over 200 artists...» (Michael → Crane: <i>The Origins of Correspondence Art / Fluxus</i> . In: M. Crane / M. Stofflet [eds.] <i>Correspondence Art</i> . Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 101 p.)			
<b>«S. I. E. P.»</b>		Reus	Spain	1984
	^Tramesa Postal. Sapigues i entenguis produccions (Artists' Books). Cat.: 23.3x16.8 cm., offset, 24 p. December 1984 - January 1985			☒
<b>«Signalism»</b>	→ Todorovic, Miroljub			
<b>Sikora, Rudolf</b>	Trieda Cernava Armada 47	Bratislava, CS-83000	Czechoslovakia	1989
<b>Sikorski, Tomasz</b>	Krawkowskie Przedmiescie 56,	Warszawa, PL 00-322	Poland	1979
	°(Dokumentacja). ☒Cat.: in: <i>Kalejdoskop Bulletin</i> #4/5, 42x30 cm., offset. 26 parts.			☒
	Kaleidoskop. Warszawa, 1979			
	°Autorecording. (A/5, offset, 8 p. {300}) CRES. Amsterdam, 1980			☒
	^Children Mail Art. ☒ Inv.-card, 1986			☒
<b>!Silence, Museum of! (Rob G. M. Vrakking)</b>	Valeriusstraat 5 - I - hoog, Amsterdam MB, NL-1071.			Netherlands
	^Silence in Art / ☒ Cat.: 22x23 cm., offset (colour), 96 p. /Kempen Pubs., Eindhoven Exh.: Foundation Museum of Silence, Amsterdam. 1994			☒
	^Silence – 3D Project 1994. ... a three dimensional approach. ☒Doc. A/4, phc., 4 p.			☒
<b>Silva, Falves</b>	Rua Eng. José Rocha 16 (48), Candela I. A, Natal, BR-59000		Brasil	1977
	<b>Gaveta.</b> Arte marginal brasileira (with → Notavo) (Mag. with exp. poetry and art. 22.5x16 cm. offset. 8 p. 1977?-)			☒ ☒
	<b>Letreio</b> (with → Medeiros) (Experimental poetry and texts. 37x10.7 /21.5 cm., mimeographic, 20 p. 1977-, bim. #1-4?)			☒ ☒
<b>Silva, Helois</b>	?	Porto Alegre?	Brasil	1979
	°Exp. de Arte Postal. (with Karin Lambrecht & others) ☒Doc. Poster of 60x41.5 cm., offset. 68 parts. / Pinacoteca. 1979			☒
<b>Simon, Baudhuin</b>	(Pig Mail) 71 rue d'Hoffschmidt	Habay (Wallonie), B-6720	Belgium	1993
	^Expo Porc / Pig Mail Art. ☒ Inv.-flyer, A/5 size, phc. Show at the L'Oracle de la Dive Bouteille, Liège B, May, 1991			☒
	^Artists' Postal Stamps. ☒ Inv.-flyer, 1992			☒
	<i>Lieu Commun / Rubber Stamps.</i> ☒Doc. / Maison de la Culture Famenne-Ardenne 1993			☒ ☒
	<i>Artist piggish bank note-buck.</i> ☒ Inv. Ongoing project from the end of the 1990s			☒
	<b>Mail-Art.</b> Contribution-chronique sur le theme du resseau mondial d'echange d'art			☒

postal (short features, projects, invitations in French, a supplement column edited by Baudhuin in the Belgian literary and cultural monthly RNG. 1999?-)

<b>Simons, Gianni</b> (“Johnnyboy”)	3-3-23 Nagatsuta, Midor-ki, Yokohama-shi, 226-0027. Kanagawa-ken, Japan. 2000			
	^ <i>Kairan</i> (late Mail Art magazine with theoretical and practical contributions by an impressing lager of international mail artists. A/5 size, phc., ~52 p. + cover. 2000-, 2x yearly.)		☒	
	^ #6			
<b>«Sinfonia Product»</b>	BP 59.	Noisy de Sec. F-93130	France	1987
	<i>Introvision</i> (Audio-Mail-Art info published by a «music association», it has nothing to do with the cassette scene or the fanzines. A/3, phc., 4 p. 1987?- , ir.)		☒ ☒	
<b>Sitti, Mara / Camerani, Maurizio, ?</b>		Ferrara	Italy	1977
	° <i>Evento 77</i> . ☒Cat.: 24x17 cm., offset, 139 p. 35 parts. {250}. Recherche Intermedia. Ferrara, 1977		☒	
<b>Sivin, Carole</b>	The Univ. City Science Center Gallery, 3624 Market St. Philadelphia, PA-19104,			1987
	^ <i>Masks</i> . ☒Cat.: Digest, offset, 12 p. / The University City Science Center Gallery, Philadelphia. November-December, 1987		☒	
<b>Skrbinek, Andrej</b>	Borisa Krajgheja 35	Slovenska Bistrica, YU-62310		1986
	<i>Slava</i> ☒Cat.? 1996		☒	
<b>Skrepesky, Vojtech</b>	Vokovická 685 / 14.	Praha, CZ-160.00	Czech	1990
	^ <i>The Gothic Ghost. A face you'd like to slap</i> . ☒Cat.: A/4, phc., 8 p. 1990		☒	
<b>«Skydog Press»</b>	(Dan Raphael / David Whited), 6735 SE. 78th St. Portland, OR-97206. USA			1988
	from the late 80-er: <i>N. R. G.</i> (Mag., first editor → K. Rahmmings)		⌘	
<b>Sladden, Terry / Sheubrook, Ron,</b>	Art Dept. Univ. of Saskatchewan, Saskatoon		Canada	1973
	<i>Mix Magazine</i> (Int. compilation of Mail Art and vis. poetry. 14x11 cm, offset, 64 p. 1973-74, bim.)		☒ ⌘	
	° <i>Mix Magazine</i> #3 / 1973: «East European Issue» (Co-editor: Klaus → Groh. Visual Poetry & Mail Artists); #4 «Bumper Issue»		☒ ⌘	
<b>Slotkin, Tenise, / Miller, Dick.</b>	21 Carlelton Road	London N 7	United Kinhd.	1989
	↑ <i>Aloas Books</i> , England, 85 Ramilles Close, London, SW2 5DQ			198?
	↑ <i>Aloas Books</i> , P. O. Box 5. Canal Stat. New York, NY-10013			1978
	^ <i>Spanner N.Y.C.</i> (Multimedia mag. with exp. literature, scores, photos, drawings and theories. A visually exciting prod., each volume considered as a separate book. Letter, offset, 76 p. 1978-, ~10 not numbered issues.)		☒ ⌘ ☒ ☒	
	^ #1			
<b>❖Smile mania</b>	→ Appendix			
<b>Smith, Erica</b>	?	London	United Kingd.	1985
	<i>Limes</i> (Smile mutant, 1985? #1)		☒	
<b>Smith, Joel</b>	c/o Western Illionis University Art Gallery / Museum,		USA	1991
	^ <i>International Invitational Artistamps</i> . ☒Cat.: 15.5x20.5 cm., offset, 20 p. Jan. 1991		☒	
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	<i>Literature</i> : ^James W. → Felter: <i>Artistamps / Francobolli d'artista</i> . Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 178-179 p.			





<b>Smith, Pauline</b>	27 Siddons, Tevistock St.	London, WC 2	United Kingdom	1977
	Launching the <i>Adolf Hitler Fan Club</i> (an ironical/dadaistic mailing actionism) ~1975			↑ ☒
	<i>Adolf Hitler Memorial Fund</i> . ☒ Invitation card to «contribute freely». Sender: Pauline Smith & Ugo Carrega / Mercato del Sale, Via Borgonuova 20. Milano I-20121, February 1975			☒
	<i>Corpse Club / Body Sculpture</i> . Mail action in January 1977			☒
	<i>Go Ahead and Die</i> . Postcard action, 1978			☒
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	<u>Literature:</u> «The <i>Adolf Hitler Fan Club</i> rubber stamps were made in 1974 and used on postcards and envelopes. They were originally intended for small postal editions in which found material was the important element			
	Exploitation of postal form ended when the British Post Office refused to handle an edition of postcards bearing the <i>Adolf Hitler Memorial Found</i> rubber stamp (22 February 1975). This edition was sent out to invite participation in and to publicise an art event which was to have been held the following May in Milan and which also involved another series of special weekly mailings for nearly a year, at the request of Ugo Carrega. The postcards were all delivered eventually, and would have been followed by an invitation to a party if the event had not been cancelled.			
	Cancellation of the Commemoration of Adolf Hitler at a Gallery in Milan caused the project to change course. All the hostility encountered during the time span of the <i>Adolf Hitler Fan Club</i> was part of the event and wherever possible incorporated into it. It is amazing how easily people living very much in the Permissive Society may still be shocked...			
	...leaflets printed on A4 coated paper and sent out in plain brown manilla envelopes, was the form of communication adopted for the rest of the project. The first edition of leaflets explained the foregoing circumstances and included a list of names of people who sent work to Milan in response to the postcard request (5 September 1975). The second edition of leaflets was the <i>Good Ship Adolf Hitler</i> , the third was the <i>Wreath</i> and the fourth was <i>Adolf Hitler Lives...»</i> (between November 1975 and April 1976)			
	(Pauline Smith: <i>Corpse Club</i> . 1977. In: Anna → Banana: <i>About VILE</i> . Letter size, offset, 108 p. SP. Vancouver, 1983. 59-60 p.)			
<b>Smith, Winston</b>	?	Fairfax, CA	USA	1980
	<i>Fallout</i> (Mag. with graphics, collages called „Fallout Funnies“ and issues as „Surrealism in the Atomic Age“. Also band interviews and poetry. #1-2: digest, phc., #3-5: tabloid, newsprint, 24-40 p. 1980-84, squ.) Fallout Prods., Fairfax CA			☘ ☒
<b>!Snak-y!</b>	Villa Vivaldi	Padru (SS), I-07020	Italy	1999
	^ <i>Milleneum Mail Art Show / Luxemburg</i> . ☒ Cat.: Adventaged copy with 12 original works by int. mail artists {50}, horz. 24x33.6 cm., mix. technic, 10 black album-leaves with works + cover. 2000			☒
	^ <i>Who's who? International Directory of Mail Art &amp; Artists</i> . Ongoing project with questionars sent out. First larger publication in 2000: A/4, phc., 34 p.			☒ ☞
<b>Soerensen, W. L.</b>	Bragesgade 26 E. IIIs.	Copenhagen N.	Danemark	1981
	Conceptual object art in the 1980s, connection to the Mail Art network.			
	^ <i>The Book of Letters</i> . Round plastic receptacle with some gummi-letters to print + metall-wool. Multiple in 100 copies? (numbered pieces) n.d.			↑
	^ <i>An unwritten broad lins book</i> . A big felt pen „Penol Marke 1000“, black, lenght 17,5 cm., Ø = 3 cm., with title label. Multiple in 100 copies? n.d.			↑
<b>Sohm, Hanns</b>	<i>Archive</i> / Staatsgalerie Stuttgart, K. Adenauerstr. 32, Stuttgart, D-7000, Germany			1988
	↑ <i>Archive</i> . Bahnhofstr. 38.	Markgröningen, D-7145	----	1982
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^*happening & fluxus* (Edited by H. Sohm, with the co-operation by → Albrecht/d)  Fluxus  
Cat.: 23x15 cm., offset, ~400 (n. p.). The most important European source book for the happening and fluxus scene (also Eastern European events included), with a very large chronological survey and an alphabetical artist catalogue. Bibliography. The exhibition was held at the Kölnischer Kunstverein, November 6, 1970 - January 6. Köln, 1971,



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Literature: ^Georg F. Schwarzbauer: *Die Dokumentationsammlung Sohm*. (Survey on the Sohm Collection in Markgröningen for Fluxus and post-fluxus / alternative arts – the largest privat collection of these genres in Europe. Some years later, the archive was gone to the Staatsgalerie Stuttgart. Text German.) In: *Magazin Kunst*, #4. 1975  
^Thomas Kellein: «*Fröhliche Wissenschaft*» *Das Archiv Sohm*. Monographical book publ. {2500} to an exhibition between Nov. 22, 1986 - Nov. 11, 1987 in the Staatsgalerie Stuttgart. Offset album with b/w and colour images, 184 p. Stuttgart, 1986

**!Söhne Onans!** (Pawel, Viktor / Lukacevic, Dominik) Reuchlinstr 15, Stuttgart, D-7000 Germany 1985  
Typical representatives of the youth culture involved in Mail Art and Sound Art or the tape- and cassette network stories. Belonging also to the circle Graf → Haufen, Berlin. A leaflet text by them: „*Mit jedem Tage vermehrt sich zwangsläufig die Zahl derer, die mich am Arsch lecken können... und ab heute gehören Sie auch dazu.*“  

**Sonntag, Jörg** Prißnitzstr. 39 Dresden, D-01099 Germany 1992  
↑ Bautzner Str. 55 Dresden, GDR-8060 --- 1985

^*Raumbild*. (Text and image pages by silk screen technic. Texts by Christopher Tannert & Jörg Sonntag (German). A/4, 9 BW + 5 colour silk screen leaves in silk screen cover. {60} Colour pages singel numbered and signed. Self edition. Dresden, 1984  


^*Reflections about the envelope-girl* (girl-image on the envelope).  Inv., 198? 

**Soós, Tamás** Váci utca 50 Budapest, H-1056 Hungary 1985  
^*International Day 1 Art Exh.*  Cat.: A/4, phc., 88 p. / Liget-Galéria, → Várnagy.   
Budapest, November 15 - December 6, 1985

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Literature: «Every day is a work of ART. Every day is Art. DAY ART. Send me your one day, send me your Day Art.» (T. Soós: *Statement*. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 108. item)

**«Sopalco, Il»** Home Art Gallery → Baroni, Vittore

**Soreff, Stephen s'** 79. Mercer St. New York, NY-10012 USA 1980  
^*AGAR* / Avant Garde Art Review (One-sheet mag., dated into the future. Letter,  offset. 1980-, 2-3xy., #1-13)  
^# 1/1, 3, 4, 6; 2/2, 3, 6; 3/1, 2, 3

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Literature: «AGAR, an arconym for Avant Garde Art Review, is always ahead of itself. It is a one page art work and art magazine which predicts, speculates and suggests a state of the art world as it will stand exactly seven years. Over the course of its 12 issue „history“, AGAR has fielded topics like arms-art (imagery of Weapons designed by artists), weather, geothermal and wave art (exploring artistic manipulation of natural forces), and computerized storage and transmittal of artists' books. The scope of AGAR is more than amusing – it's a thought-provoking, creative probe which harpoons what may lie ahead. And it's free.» (*Future Art Reviews 1988-1990*. In:

*Lightworks* [→ Burch], N° 16, Winter 1983-84. 11 p.)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 13 p.

<b>Sousa, Manuel Almeida E.</b>	<i>Mandragora</i> . Apartado 65	Cascais, Codex P-2751	Portugal	1988
	Since 1979, curator of the Culture Centrum „Mandragora” representing the most varied alternative art proposals in Portugal			↑☒
	^ <i>Viagem em Busca da Projundeza das Coisas</i> . Graphic series with an introduction text: 11 loose offset print leaves of A/4 size in an envelope. 200 copies? Numbered, signed. Ed. Mandragora. Cascais, 1983			⌘☘
	^ <i>Mail Art Exhibition</i> . ☒ Cat.: 28.5x20 cm., offset print by green, 8 p. Introduction by Paulo Ruas. Mandragora – Centro de Cultura, Cascaix. 1985-86.			☒
	^ <i>Alternative Culture and Ecology</i> . ☒ Inv. to an project for visual and audio works, magazines, artists' books, etc. Cascaix, 1988			☒
	^ <i>The Bycicle</i> . ☒ Invitation to an Mail Art project. Cascaix, 1990. No cat.			☒
	^ <i>Thoism / Fantastic, magic, wonderfull...</i> ☒ Inv.-letter, 1996			☒

**Sousa, Pere** → *Merz Mail*

<b>Souza, Al</b>	?	?	?	USA	1979
	^ <i>Artists' Stamps Show</i> . ☒ Cat.: in the form of a stamp sheet by 64 images (each stamp 46x32 mm.) + stamp participants and exhibition participants lists. (The participants of the stamp sheet were just partly identic with the exhibited artists.) Exhibition in the Smith College Departmen of Fine Arts Center Northampton MA in February 1978.			☒	
	Exhibited artists, *artists on the stamp sheet only, ** artists as well exhibited as on the stamp sheet:				
	Brazil:	P. Bruscky, L. F. Duch			
	Canada:	*D. Besant, **J.W. Felter, La Groupe des Beaux Arts, *N. Lewis, A. Neumann, *O. Nations, **E. Varney, S. Wald, V. Wilde, L. Zeller			
	Chechoslovakia:	*M. Halas, M. Urbasek			
	England:	**J. Christie, **R. Crozier, **J. Furnival, D. Greaves, R. King, T. Phillips, R. Pinkney, **G. P-Orridge, **P. Smith, **I. Tyson			
	France:	P. Restany			
	Germany:	**P. Below, K. P. Brehmer, K. Burkhardt, **C. Camu, **K. Groh, D. Roth, R. Rehfeldt, **A. Schmidt, *H. Tress			
	Hungary:	**E. Tót, **G. Tóth			
	Italy:	**G. A. Cavellini, *T. Saito, *Sarenco			
	Japan:	Y. Suzuki			
	Netherlands:	*P. van Beveren, R. van Eek, D. Evans, **K. de Jonge			
	Poland:	**P. Petasz, *T. Schulz			
	Switzerland:	**J-M. Rastorfer			
	USA:	*B. Andrews, *Ay-O, B. *H. Backer, *J. Baldessari, *D. Boyd, **B. Brandfass, **B. Buczak, **C. Burch, **B. Cleveland, *M. Crane, *R. DiPalma, *I. Dogamtic, J. Dreva, P. Dudley, **J. Dupuy, *S. Durland, J. Evans, **Harley, *P. Frank, R. Fried, **K. Friedman, **B. Gaglione, M. Hayden, **G. Hendricks, **E. F. Higgins III., D. Higgins, *T. J. Hoare, *D. D. Hompson, W. Johnson, S. Kirschen-Cole, *A. Knowles, *R. Kostelanetz, *L. Levine, G. Macunias, P. E. Marton, **T. Mew, *U. D. Milliken, A. Muntadas, **T. Ockerse, *S. Ostron, **P. Pasquini, *H. Pindell, A. Schmidt, J. Smith, *A. Souza, **P. Tavenner,			

\*R. Thomas, W. Ting, \*\*B. Watts, \*L. Weiner, \*M. Westburg, \*W. Wiley, \*A. Williams, M. Wilson

<b>«Space Poetry, Edition»</b>	Halkorvej 156.	Nibe, DK-9240	Denmark	1982
	<i>Pist-Protta</i> (Very visual magazine for performance, drawing, underground literature and porno. Cut A/4, offset, 52 p. 1982- m?)			☿ ☿
<b>Spatola, Adriano</b>	<i>Ed. Geiger</i> . Via Luisa del Caretto 44.	Torino, I-10131	Italy	1972
	↑ <i>Ed. Geiger</i> . Via Val d'Ilario d'Enza	Sant Ilario d'Enza (RE),	I-42044	1968
	^ <i>Geiger</i> (Also with the title <i>Antologia Sperimentale</i> . An early and pioneer publ. with original contributions like assembling, very important forum for the int. visual and experimental poetry scene {300}. N°1-4 19x 21.5 cm, later A/4 size, ~30 leaves, bound. 1968-89?, ~y.)			☿ ☿ ☿
	^#9			
	^ <i>Tam-Tam</i> (with Giulia Niccolai) (Small mag. for exp. literature and concrete poetry. Also articles, informations. F. Beltrami, M. Angioni,, J. Blaine, C. Costa, F. Garzon, D. Higgins, H. Hoogstraten, H- Zabala & others Var. sizes like A/5 and A/6 over-sizes, offset. 1972-, qu., ~30#) Torino			☿
	^#5, 28/a, 31			
	<i>Speciale Italia</i> (with G. Niccolai) ( <i>Commonpress #9</i> ) A/5, 40 p., 39 participants. Parma, Ed. Geiger. June 1979			☿
<b>Spector, Buzz</b>	P. O. Box 8204	Chicago, IL-60680	USA	1987
	^ <i>White Walls</i> (with L. Palmer & T. Porges) An all round magazine on writings by artists: art theories, interviews, photos, graphics, etc. Digest, offset, ~80 p. 1978-, 3-4xy.) Chicago			☿ ☿ ☿ ☿ ☿
	^#5, 6, 7, 16			
	^ <i>White Walls / Fluxus issue</i> . #16, Spring 1987 (E. Andersen, G. v. Bismarck, G. Brecht, B. Buczak, Ph. Corner, J. Dupuy, G. Hendricks, D. Higgins, B. af Klintberg, A. Knowles, C. Schneemann, R. Watts)			☿ Fluxus
	^ <i>Double Readings</i> . (Books Installation) Cat.: 20x13 cm., offset, 32 p. / Randolph Street Gallery, Chicago. April-May 1987			☿
	^ <i>The Position of the Author</i> . (Cut digest, offset, photocollages + text, 32 p.) With an essay by Colin Gardner. Visual Studies Worksh. Press, Rochester, 1993			☿
	^ <i>The Book Maker's Desire</i> . / Writings on the Art of the Book. Digest, offset, 82 p. Umbrella Edition (→ Hoffberg), Pasadena, 1995			☿
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	<u>Literature</u> : ( <i>White Walls</i> ): «The best yet from „A Magazine of Writing by Artists“». <i>Lightworks</i> (→ Burch). <i>These Things Too</i> (Print review). N° 16, Winter 1983-84. 57p.			
<b>Spence, Pete</b>	4 / 27. Alma Grove	St. Kilda. AU-3182. Australia (Victoria)		1991
	Post Neo Pubs. 6/11 Milton St.	Elwood, AU-3184	---	1986
	^ <i>Ligne</i> (with changed co-editors: David Powel, and Bev Aisbett) (Magazine for Mail Art, vis. poetry and Neoist contacts, A/4, phc., 48-52 p. 1986, #1-4?)			☿ ☿
	^ <i>Polartis</i> (A sister mag. of <i>Ligne</i> with vis. poetry and Mail Art, but a little more directly political than <i>Ligne</i> . A/5, phc. 16 p. 1987-, qu.) <i>Post Neo Publ</i> .			☿ ☿
	^#3			
	^ Invitations for the <i>Visual Poetry Exhibitions</i> at the St. Kilda Writers Festival held at the St. Kilda Public Library, Melbourne. ☿ Inv.-flyers, 1995-1999			☿
	^ <i>The St. Kilda Writers Festival / Int. Visual Poetry Exh</i> . Doc. February 1996			☿
	^ <i>The NSW Spring Writing Festival / Int. Visual Poetry Exh</i> . Doc. A/5. 4 p. Exhibition: Port Philip, NSW Writer's Centre. Australia, 1996			☿
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Literature: (*Ligne*, 2#): «This is an entirely visual journal of xerage and b/w graphics which I would have to say are abstract in nature. There are words here and there, but they generally don't inform an interpretation of what's being shown and act rather as compositional, purely graphic elements in the design. The editors have put together a very consistent, rather intellectual collection of the work of 19 artists from Australia, The US, Europe, and South America...» (Lloyd → Dunn: *Mail Review. PhotoStatic*. N° 27, Nov. 1987, 917 p.)

(*Ligne*, #3): «.. lots of diversity, lots of collage, lots of hand-drawn work, lots of interesting material. (K. Kempton, L. Essary, Liz Was, C. Hill,...) Spence and Powell manage to keep unity on diversity here, and my confidence in their magazine grows with each new issue.» (DiMichele in: *Reviews in Score*, #9. [→ Hill] ~1989.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 481 p.

<b>Sperling, Roberta</b>	<i>Ed. RSM Enterprises</i> , 408 SW Monroe #210, Corvallis, OR-97333	USA	1994
	↑ P. O. Box 6585	Ithaca, NY-14851	1987
	↑ P. P. Box 168.	Newfield, NY-14867	1981

.....  
 ^**Rubberstampmadness** (Maybe the most popular news about rubber stamps for amateurs and fans, but a publication with interesting theoretical articles, too [especially in its early years]. The magazine with the largest commercial review of rubber manufactures and with many practical instructions for the rubber freaks to time. Tabl. of 45x29 cm., newsprint, ~40 p., later 35x28 cm., offset issues, 100-140 p. 1981-, bim.)

^from 1985-94 complete

® ☒ ☘

<b>Spiegelman, Lon</b>	1556 Elevado St.	Los Angeles, CA 90026	USA	1980
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^*The fence is always browner on the other side of the grass*. (A graphic album of 35.5x28 cm., offset, 36 p.) «*A book of ... Dalinographs Photographic Drawings presented by Lon Spiegelman*.» S. P. Los Angeles. 1970

*Alphabets (Commonpress #21*. not edited yet) ☒

°*Lee's alphabet*. Digest, offset, 20 p. {500}. S. P. Los Angeles, 1977 ☘

^*The Postman always rings twice*. (with Michael Mollet) ☒Cat.: 46x30.5 cm, offset, 8 p. Texts: Don Emery & Lon Spiegelman / Santa Monica College, CA, October 1979 ☒

Artistamps: 12-13 div. sheets of artists' postage stamps in the 1980s. e.g.: ☒

°(*Without title*) (Sheet of 16 diff. stamps in diff. format., colour phc.) Los Angeles, 1980

^*Spiegelman Post* (Sheet of 15 diff. stamps, b/w offset) n.d.

^*Help: „teach“ Mail Art*. ☒Cat.: Hal-legal, offset, 24 p. / Otis Parson Art Institut, Los Angeles, 1980 ☒

^*California Dada. Dedicated to those who play in the International Mail-Art Network*. Report text and documentations / photos on the *Inter Dada '80, Los Angeles*. Letter, offset with collages + rubber stamp interventions, 16 + 2 leaves. {200}. L. A. 1980 ☒®

°*Calendar 1981*. 36x21.6 cm., phc., 24 p., spirale bound. S. P. Los Angeles, 1980 ☐

^*Target: Earth* (with Taylor, Neal). ☒Doc. Poster: 61x49 cm., offset. / Double Rocking G. Gallery, Los Angeles. May 1982 ☒

*Third National High School Postal Art Exhibition*. ☒Cat.: Organized by C.→Welch, L. Spiegelman & Randy Harelson who «...have been active in getting mail art to kids... The most important event was the Third National Postal Art Exhibition, which included 76 high schools representing 36 states and 1,500 students. The exhibition was shipped to Washington, DC where it was on display in the National Education Assotiation's

- headquarter's lobby during February 1982.» (Umbrella, 6/#1, 1983)
- ^**Spiegelman's Mailart Rag** (At the start a one-sheet rag, later an offset brochure with very useful informations and texts for the whole international Mail Art scene. Also an with familiar photos illustrated chronicle of the California Mail Art and alternative art society in the 80s. A special case of Spiegelman's info activity (and the *real* first issue of his rag) was the holly debated and later retracted *Umbrella* issue in 1984 (see below). Letter, offset, 2-20 p., with manual interventions as well as orig. rubber stamps as hand written individual notes, etc. 1983-86, #1-4) ☒
- ^#(1), 2, 3, 4
- A History of Los Angeles Mail Art (1978 Through 1983)*. In: *Flue* / → Franklin Furnace, Vol. 4 #3, 1984, 29-39. ☒
- ^**Umbrella** (Mag. → Hoffberg, J.), «*special exclusive mailart edition*» (retracted issue). Vol. 7, N° 2. 1984. About the New York *Mail Art Pannel* → «Franklin Furnace Mail Art Show» in the 22 Wooster Gallery, Febr. 24 1984. From the contents: Faith Heisler: *Review of Postal Art Panel*. + Open letters from Carlo → Pittore, M. Mollet, Cracker Jack Kid (→ Welch), Al → Ackerman (also as LING), J. P. → Jacob, Ken → Friedman, R. → Sounders, A. Ur, Joachim → Frank & others. ✂ ☒
- ^*Visual Response League*. (Mail Art show with Alan H. Nakagawa). Letter size inv., + Doc. 35.5x21.5 cm. sheet, offset / Exh. held at the park Plaza Hotel (April 30 -), Otis Parson Student League 459 S. Citrus Ave., Los Angeles. (April 30-), and the Cotton Exchange Show (May 5-) 1984 ☒
- ^*Olympic Mail Art Show* – the fake invitation behalf of the Olympic Committee. No project. ☒ Inv.-flyer by Spiegelman, 1984 ☒
- ^*Olympic Games, Music & Orwell's 1984*. (with M. → Hyatt, L. → Caldera, M. Mollett, R. → Meade) A multi-thematical project with large exhibitions. Instead of a catalogue an offset poster of 53x31 cm. Exhibitions: “Base 2 Gallery”, Los Angeles, & the “Galley 1331” by Michael Hyatt, Santa Monica. July-August 1984 ☒
- † Lon Spiegelman died December 9, 2002 in Los Angeles † 2002

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Literature: Lon Spiegelman & Michael Mollett: *Mail Art Keeps Me Sane*. In: *The Los Angeles Monitor*, Augustus-September issue, 1980

Lon Spiegelman: *Letters to Umbrella*. (About the postage costs and the „free of charge“ character of Mail Art catalogues) In: *Umbrella* (→ Hoffer), Vol. 3, # 5, 1980. 99 p.

Lon Spiegelman: Letter (concerning artists' dependence on government subsidies) In: *Los Angeles Times*. August 2, 1981. (See P. → Horobin's reflection to this affair; *Letter to the editor*. In: *Umbrella* [→ Hoffberg], Vol. 4, #4, 84 p.)

Lon Spiegelman: *The non-written rules of Mail Art*. In: *Pro Fun*, 1980, Los Angeles. Reprint: *ND*, (→ Plunkett) N° 6, Austin, 1986 6 p.

Lon Spiegelman: *A History of Los Angeles Mail Art (1978 through 1983)* In: *Flue*(→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984), 29-31 p.

Lon Spiegelman: *Archives* (about the purchasing the Judith A. Hoffberg Collection / the Jean Brown Archive by the UCLA Art Library / Getty Center for the History of Art and the Humanities and likes of problems) In: *Spiegelman's mailart rag*. Vol. 1, #4. December 1986. 15-16 p.

→ Plunkett: *Interview with Lon Spiegelman*. In: *ND*, N°9, Austin, 1987, 5-8 p.

Géza Perneckzy: *The Magazine Network...* Edition Soft Geometry, Köln, 1993. (about the „special mail art“ issue of *Umbrella*) 11-12, 23 p.

«One unwelcomed side-effect of being part of such an "enlarged family" as the mail art community is the fact that we must often weep the passing of near or distant "relatives". "On December 9, Lon Spiegelman suffered a heart attack and left this world. He had

celebrated his 61st birthday two weeks prior, on November 25." The sad news of Lon's demise suddenly arrived through an e-mail from Judith Hoffberg and again, a few days later, through a report of Lon's memorial service in San Pedro, written by Creative Thing. Needless to say, even if I only exchanged a few letters with Lon in the past ten years, after he stopped being a full-time "militant" mail artist, I was shocked to realize that yet another great pen-pal (after Robin → Crozier, Cees → Francke, Joseph → Huber) had permanently left the building (and I never even had the chance to meet him in flesh). Lon was a concentrate of everything that made and still makes mail art interesting: a weird visionary and a great buddy, a passionate organizer of collective projects (including milestone shows like "The Postman Always Rings Twice" and "HELP: 'teach' mail art") and a prolific creator of artistamps, postcards, stickers, publications (like the rebellious Spiegelman's mailart rag) and dada-doodling "spiegelisms" (like those reproduced on this cover). He was also a brave defender of the purest "mail art philosophy" & netiquette (I am partly responsible for this, since Lon shaped his notorious and controversial list of "mail art considerations", co-signed by Mario Lara and other US networkers, on the blueprint of a provocative leaflet I had written in October 1980 with three other Italians). Since I could not attend Lon's memorial service on December 15, I felt I had to do something to be there at least "in spirit". I remembered a big box I received from Lon in 1992, after I circulated an invite for an issue of *Arte Postale!* magazine on the theme of "vinyl love junkies". In an unexpected act of generosity, not rare in his postal activities, Spiegelman mailed me a heavy 21x21x21 cm. box (spending \$ 46.59 of postage!) containing about a hundred old 45 rpm records mostly from the 50s-60s: crooners, doo wop, early r'n'r, easy listening and more assorted nostalgia. He told me these were singles from his youth that had been gathering dust in his garage, he did not need them anymore and he thought I could enjoy them. I was surprised and delighted.

As a sort of "musical wake", I decided to play this (juke)box of records that had been sitting for ten years in my studio waiting for a thorough listening, while flipping through archive files of Lon's old correspondence. To give some of Lon's best friends the possibility to share and replicate (if they want) this memorial experience, 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 (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.»

(Vittore Baroni: E-mail text to the announcement of the *Arte Postale!* #86, *Lons's Memorial Juke-Box* – An audio tribute to Lon Spiegelman. December 23rd 2002)

<b>Spill, Nicholas</b>	?	Palmerston North	New Zealand	1976
	° <i>Art in the Mail</i> , ☒Cat.: Tabloide, offset, 4 p. / Manawatu Art Galery, 1976			☒
	° <i>Art in the Mail</i> , ☒Doc. Texts by Terry → Reid. 46x74 cm. poster, offset, recto/verso. 300 parts. / Manawatu Art Galery. Palmerston North, 1979			☒
<b>Stagnaro, Umberto</b>	?	Finale Ligure	Italy	1984
	° <i>Alfabeto</i> . ☒ Cat.: A/4, offset, 14 p. + poster. Chioso di S. Caterina, July 1984			☒
<b>Stake, Chuck</b>	<b>! Don Mabie!</b> 7736 5th Street N.W.	Calgary /Alb. T2N 1P9	Canada	1986
	↑ N° 2319-608. 9th St. S.W.	Calgary, T2P 2B3	----	1975
.....				
(Chuck Stake's significant output was that he organized the most Mail Art shows in the whole Network history. No list can be perfect... Anna Banana in her <i>Canadian Art</i> [See: Crane/Stofflet: <i>Correspondence Art</i> , 1984. 258 p.]: «...I don't know of anyone else, anywhere, who has consistently organized so many exhibitions, all documented with catalogues...»)				
	<i>Correspondence action</i> with a drawing printed in 500 copies and sent out to friends and people in the media. Calgary, ~1971.			☒ ☘
	<i>First Annual Toronto Correspondence and Junk Mail Art Exhibition</i> . (Org. by Stake) 567 Gallery, Toronto, 1974			☒
	<i>Images and Informations</i> (by Don Mabie) Art-calender, view point, review, Mail			☒ ♀ ♂

- Art competitions, music. Statement: *...a vehicle of communication for the artists and art organisations...* {500}. Legal and half-legal sizes, offset, ~20 p. .1975-78, #1-5 monthly, later samy-quarterly)
- Chuck Stake Quotes*. Correspondence by printed sheets of letter or legal sizes. ~1975 ☒
- ^*Second Annual Correspondence and Junk Mail Art Exhibition*. KAA Gallery, Toronto. ☒  
☒ Inv.-letter in over-size, 1975
- 1<sup>st</sup> Annual Calgary Correspondence and Junk Mail Art Exhibition*. Dandelion ☒  
Gallery. Calgary, 1975
- °*Resumes, Curriculum Vitae, Biographies*. ☒ Doc. 33x21.5 cm. leave, offset. 74 parts. ☒  
Parachute Center. Calgary, 1976
- First Earth Healing Exhibition*. Rainbow Ranch Gallery. Calgary, 1976 ☒
- T-shirt*. Mail Art show at the Parachute Center, Calgary, 1976 ☒
- ^*Dreva Droppings Mail Art*. ☒ Inv.-letter to show, 1976 ☒
- Second Earth Healing Exhibition*. Parachute Center. Calgary, 1977 ☒
- Annual Aalst Correspondence and Junk Mail Art Exhibition*. (Org.: Stake) New ☒  
Reform Gallery (→ Hondt), Aalst, Belgium, 1977
- Six exhibitions in the Water Gallery One, Calgary, all documented with cats. 1979: ☒  
*1979 Calgary Correspondence / Mail Art Exhibition*  
*Whatever Happened to the Seventies*  
*World Symposium on Humanity*  
*Campaign '79* (on the federal election campaign)  
*Third Earth Healing Exhibition* (shown also in Japan)  
*Hot Town / Summer in the City* (also traveled to Japan)  
*1984 is Coming Soon*.
- ^*First Edmonton Correspondence and Mail Art Exhibition*. Latitude 53 Gallery. ☒  
Edmonton, ☒ Inv.-letter, 1979
- Rough Cut Audio Art* (Radio program for 4 hours in Calgary on 104.5, Cable FM) ☒ ☒
- ^*1984 is coming...* ☒ Inv.-letter to the show at the “N” Water Gallery One. 1979-80 ☒
- ^*Homage to John Lennon (IMAGINE)* ☒ Doc. Div. text sheets in offset and xerox + ☒  
2 sheets participant list. /Off Centre Centre, Calgary, Dec.-Jan. 1981-82
- ^*Ten years after...* ☒ Inv.-flyer to the show, 1982 ☒
- ^*Famous Places* – Photos via Mail Art. ☒ Inv.-flyer to the project, 1984 ☒
- ^*Global Mail Art Show*. ☒ Inv.-letters, Ring-House-Gallery, Edmonton, 1984-85 ☒
- ^*Image of Peace*. ☒ Inv.-flyer, Ring-House-Gallery, Edmonton, 1985 ☒
- ^*The First Ten 1975-1985* (Anthology by documents and chronology of the gallery  
„Off Centre Centre“ Calgary, Alberta) Horz. letter size, offset, 144 p.  
Calgary, 1985
- ^*When I was a Cowboy...* ☒ Inv.-card + letter, Show at the Off Center Center, 1985 ☒
- ^*Cicle One*. ☒ Inv.-card, over size, show at the CCAG (Canadian Correspondence ☒  
Art Gallery, launched also for Mail Art exhs.), 1986
- ^*Last Dance*. ☒ Cat.: Digest, phc., 20 p. show was organized by Patrick → Close, ☒  
Neutral Ground, Regina / held also at the CCAG, 1986
- ^*Mail Femail*. ☒ Inv.-card, over size. CCAG, 1986 ☒
- ^(Winter-) Olympic Mail Art Exhibition. ☒ Inv.-card, CCAG, 1986 ☒
- ^*International Mail Art Symposium*. Portfolio of 29.5x24 cm. with div. prints, photos, ☒  
xerox and rubber stamp material {100}. The Canadian Correspondence  
Art Gallery, Calgary. May 5- 10, 1986
- ^*The Act of Stamping*. ☒ Inv.-card, over size, CCAG, 1986 ☒ ☒
- ^*Transformation*. ☒ Inv.-card, over size, CCAG, 1986 ☒
- ^*European Mail Artists / Chuck Stake in Europe*. Info card, over size, 1986 ☒
- ^*The Works – A Visual Art Celebration*. ☒ Inv.-letter, Edmonton, 1987 ☒
- .....1988-1998 ?.....
- ^*Frontier*. ☒ Inv.-letter (colour phc.) to Alberta Biennial of Cont. Arts, 1998 ☒ I  
→ Olbrich, Jürgen O. / *Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel*  
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- Literature: Anna Banana: *Mail Art Canada*. In: : M. Crane / M. Stofflet (eds.) *Correspon-*  
*dence Art*. Contemporary Art. San Francisco, 1984. 233-264 p. / especially:



256-58 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p.  
 Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 86-87 p.

«Stamp Art Gallery» → Gaglione, Bill

<b>Stange, Joachim</b>	Malterstr. 22	Dresden	GDR-8028	1989
	Deubenerstr. 29	Dresden	GDR-8028	1983

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*Make love – not ware.* ☒Doc. / Church Grossenhain / Church Anne. Dresden, 1982 ☒

^ *Nicaragua – Hope and Politics.* ☒ Inv. (To the 5<sup>th</sup> anniversary of the sandinistike revolution in Nicaragua) 1984 ☒

*Nie wieder Dresden und Hiroshima 1945.* ☒Doc. / In the churchs of Dresden, 1985 ☒

<b>Stangroom, Jonathan.</b>	530 Commonwealth Ave.	Newton Centre, MA-02159, USA		1992
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^*The Found Photo Album.* ☒Cat.: Letter, offset, 68 p. 1992 ☒

^*Multiculturalism.* ☒Cat.: A/5, offset, 20 p. Exh.: Bunker Hill Comm. College, Boston. June-July 1993 ☒

^*The Found Sketchbook.* ☒ Inv.-card, 1995 ☒

Stanley, Charles → !Pittore, Carlo!

!State of Being! → Wood, Reid

**Steel Garden Press** (Ruggio, James / Rogers, Mark / McGlynn, Tom / Criscuolo, Claire)

813 Willow Ave. Apt. 1. / P.O. Box 1122, Hoboken, NJ-07030	USA	1982
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^*Ferro-Botanica* (Multimedia mag. in the form of a booklet including orig. works as rubber stamps, silkscreen prints, etc. 20.5x20.5 and 26x21 cm., offset, ~76 p. 1982-, y.) ⤴ ☒ Ⓝ  
 ^#3, 4, 5

<b>Stegenwitt, Erwin</b>	Dudweiler	Germany	1971
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^*A. Q.* (Mag. with fluxus, postfluxus, intermedia, etc. 1971-80, #1-17) Div. editors! ⤴ ☒  
 ^# 14, 15, 16

^*A. Q. #16. / Fluxus. How we met...* (Ed.: G. Brecht, + 12 essays + bibliogr. by Hans → Sohm) 1977 ☒

<b>Stein, Melody &amp; Franklin</b>	19400 Beach Blv. Suite 14.	Huntington Beach, CA-92648, USA	1989
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↑ 1952L Everett St.	N. Valley Stream, NY-11580	1983
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 ^*National Stampagraphic* (A special magazine for amateur and professional rubber stamp freaks with many Mail Art articles, infos, shows and like. Ⓝ ☒ ☒  
 Statement: *I stamp therefore I am.* Letter, offset, ~30 p. 1983-, qu.)  
 ^# 1/4, VI/3, VII/1

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Literature: «Here's a mag (Vol. 2, #3) geared largely for the rubberstampers yet attempting to mesh with the mail art set. Tons of ads and personals from the terminally cute cottage industry of stampdom. editorially, the issue touches on some NYC action only ancillary to stamping... a piece on Ray → Johnson's Nassau County retrospective, an interview with Matt Hogan, curator at the → Franklin Furnace, and somewhat toned-down excerpts from the spleenventing, disjointed panel discussion of mail art (→ Jacob: Posthype, → Spiegelman, L. / Umbrella). All this seems like filler... something to sandwich in between an overall boosterism for rubber stamps. Why not? A trade publication for rubber stamp aficionados.»  
 (*Lightworks* [→ Burch], *These Things Too* [Print review], N° 17, 1985, 27 p.)

Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 80 p.

- Stembera, Petr** Marákova 11. Praha-6. CSSR-1600 Czechoslovakia 1982  
 He created the concept and collected the material to the book → Groh: *Aktuelle Kunst in Osteuropa*. This publication indicated the first motivation to get to know and take contact with each other for the young Eastern European concept and underground artists. The consequence was the building up of an artist network in the first half the seventies. The book was withdrawn because of political reason shortly after the publication by the editionhouse. 23x24 cm., offset, n. p., ~240 p.) DuMont Aktuell, Köln, 1972  
 °*Ascetical Pieces*. Cat.: A/5, mimeogr., 32 p. {250}. New Reform Gallery → Hondt. Aalst B, 1974
- ~
- «Stempelplaats»** (Rubberstamp-Gallery) (→ Barneveld, Aart van), St. Luciensteeg 25. Amsterdam 1976  
 ^*Rubber* (Rubberstamp mag. and exh. cats. A/5, offset. 1978-82, m. & qu.)  
 Eds.: Aart van → Barneveld (1978-80) & Pim Wiersinga (1981-82)  
 ^ all issues between Jan. 1978 and Dec. 1980
- ~
- The „Rubber“ issues and the rubber stamp exhibitions in the Stempelplaats:*  
 (All publications in 1978 have the size of A/5, 8 p., in 1979 the size of A/5, 16 p.  
 Editor of all publication 1978 – 1980: Aart van → Barneveld)

#### 1978

- Cozette de Charmoy (Genève, Suisse). Cat.: in *Rubber* #1, Jan. 1978  
 Robert → Jacks. Cat.: in *Rubber* #2, 8 p. Febr. 1978  
 Barton Lidice Benes (New York City, USA). Cat.: in *Rubber* #3, March 1978  
 Pawel → Petasz. Cat.: in *Rubber* #4, 8 p. Aprj. 1978  
 Mabie C. Combs. (Kalamazzo, MI, USA) . Cat.: in *Rubber* x5, May 1978  
 Ulises → Carrión: *Rubber Stamp Theory and Praxis*. In *Rubber* #6, June 1978  
 Dik Walraven (s Gravenhage, Neatherland). Cat.: in *Rubber* #7, July 1978  
 Elsa Stansfield (Amsterdam, Neatherland). Cat.: in *Rubber* #8, Aug. 1978  
 Ray → DiPalma. Cat.: in *Rubber* #9, Sept. 1978  
 jhk (jiri h. → kocman). Cat.: in *Rubber* #10, Oct. 1978 (with the orig. stamp:  
 «Sorry, I make stamps never more! JHK, 19768»  
 Anna → Banana / Bill → Gaglione: *Stampworks*. Cat.: in *Rubber* #11, Nov. 1978  
 Franz Immoos (Amsterdam, Neatherlands): *Stamp Objects*. Cat.: in *Rubber* #12, Dec. 1978

#### 1979

- Davi Det Hompson: *A booklet...* In *Rubber* 79/#1, Jan. 1979  
 4 Brasilian Artists: Paulo → Bruscky, Leonhard Frank → Duch, Unhandeijara → Lisboa, J. → Medeiros. Cat.: in *Rubber* 79/#2, Febr. 1979.  
*Fluxus Stamps* («Flux post kit 7» and works by G. Maciunas, E. Andersen, G. Brecht, S. Brown, R. Filliou, D. Higgins, A. Köpcke, Kosugi, J. J. Lebel, P. Manzoni, Yoko Ono, R. Page, N. J. Paik, B. Patterson, W. de Ridder, Takao Saito, D. Spoerri, A. Thomkins, B. Vautier, W. Vostell, B. Watts, R. Wittman) Cat.: in *Rubber* 79/#3, March 1979  
*Process. A Mail Art Project by Claudio Goulart* (Participants: V. Baroni, P. Below, R. Mappoo, R. Vegetable, Cavellini, Corn Puff, L. McElwain, T. Mancusi, I. Dogmatic, A. Banana, B. Gaglione, M. Scott, F. Pons, J. R. Ostrowski, R. Crozier, C. Curtis, J. van Raay, M. Gibbs, H. Leskly, Stephanie, S. M. Haddock, T. Niggel)  
 Cat.: in *Rubber* 79/#4, March 1979  
 Diter Rot: *Munduculum* (Dumont, Köln, 1967) and other works. Cat.: in *Rubber* 79/5, May 1979  
 Bart → Boumans + AKI students: *Stempel*. Cat.: in *Rubber* 79/#6, June 1979  
 George → Brett / Henryk Bzdok. Cat.: in *Rubber* 79/#7, July 1979  
 Ulises → Carrión: *Artists' Postage Stamps and Cancellations Stamps. A MailArt Project*. (140 artists) Cat.: in *Rubber* 79/#8, Aug. 1979

Ken → Friedman. Cat.: in *Rubber* 79/#9, Sept. 1979  
 R. Saunders. Cat.: in *Rubber* 79/#10, Oct. 1979  
 Paul Marroquin: *Rubber Stamps*. (Statement and works). Cat in *Rubber* 79/#11, Nov. 1979  
 R. D. Schroeck / Eduard Bal. (Schroeck: «*I Killed Cavellini*»; «Ball: *Feuille de Roses*»)  
 Cat.: in *Rubber* 79/#12, Dec. 1979

### 1980

*Stempelkunst in Nederland*. (A series of exhibitions with B. Boumans, P. van Dijk, P. Franzen, W. Gevers Deynoot, M Gibbs, H. Huisman, K. de Jonge, R. Joseph, M. Louwersa, J. Molenaar, C. Molster, M. Quee, C. de Rooy, K. Vlietman, D. Walraven. R. Weyburg)  
 Introduction text: *Ulises* → Carrión. Cat.: 80 p., published as *Rubber* 1980/#1-3  
*Zero*. (Works by S. Davidson, S. Vinkenoog, J. Cremer, H. P. de Boer, T. Vesseum J. Holmes, P. Mechanicus, E. Lorsch) Cat.: 8 p., published as a special issue of *Rubber*, March 1980  
 Peter Jörg Splettstösser (Worpswede, Germany): *Don't be afraid of painting, P.J.* Cat.: 8 p., published as a special issue of *Rubber*, Aprj. 1980  
*Rubber Stamp Publications (an index)*. (About 250 items. A second volume for the next year was planed but didn't realized) Cat.: 80 p., {500} published as *Rubber* 1980/#4-6  
*Six Mail Art Projects* (U. → Carrión: *The Stampa Newspaper* / L. F. → Duch: *I am an artist* / J- van → Geluwe – K. de → Jonge: *The Museum of Museums – Open-Closed* / Herman Gruber: *The Part and the Whole* / P. → Petasz: *The Intellectual Benefits of Art* / R. → Rehfeldt: *I am scattering art*) Cat.: 80 p., {500} published as *Rubber* 1980/#7-9  
*Stamp Actions*. (Pier van Dijk – Robert Joseph: *Stamp Transactions* / Johan van → Geluwe: *World Stamp Champion* / Hezy Leskly / Mass and Individual Moving / Uwe Poth / Endre → Tót / Malo Wassenburg / Ronald Wigman) Cat.: 68 p., {500} published as *Rubber* 1980/#10-12

### 1981 (Date and numbering are partly contradictory)

^Robin → Crozier: *Table-Project*. Cat.: 16 p., in *Rubber* 81/#1, Jan.- April 1981  
 ^Claudio Goulart: *Daily Art, Lunedì 23 Marzo 1981*. A «rubber stamp news», A/3 sheet, recto verso, folded to 4. Published as «*Rubber* Vol. 4 nr. 1».  
 ^*Four Projects 1981*. (Peter Oosterbos / Agnes Smit / Rien Timmers / Elie Vossen) A/3 sheet, recto verso, folded to 4. Published as «*Rubber* Vol. 4, nrs.1», Jan-April, 1981  
 ^*Rubber Stamp Publications II*. Published as «*Rubber* 4». A small graphical designed supplement to the *Rubber Stamp Publications* from 1980 but not the second volume as announced. A/5, offset, 8 p. 1981  
 ^*Inviting the world at Home. 2 Mail projects by Rolf Weijburg in 'de Stempelplaats 28/8 – 18/9 1981*. «News» issue, A/3 folded to 4. Published as *Rubber* Vol. 4, No 4. Aug. 1981  
 (Closing of the Stempelplaats on October 9th, 1981)

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Other projects (The author is – if there isn't other name – Aart van Barneveld):

*Rubberstampdesigns*. (Cat.: of rubberstamps /made in the Stempelplaats / by 83 artists 1978  
*Artists' Postage Stamps & Cancellations Stamps*. U. → Carrión. 1978.

(50 cards with rubber stamps / made in the Stempelplaats) (See: *Rubber*, Vol. 2, #8)  
*Exposição Int. de Desenhos com Carimbos Borracha*. Exh. catalogue for Pernambuco (BR), UNICAP 1978. Horz A/5. 8 p. 1978

*20 Postcards* by P. Petasz, R. DiPalma and B. L. Benes. Original rubber stamps. 1978

^*Rubberstamp Workshop*. Cooperation with the Galeria Remont, Warszawa (→ Gajewski).  
 (Cat.: of stamps by 59 participants. A/6, offset, 60 p. 130 p.) 1979

^*Selfportraits (Commonpress #15)* 59 cards with original rubber stamps, 1979

*Selfportraits*. 57 rubber stamp selfportraits in an A/4 album, 1979

*The Stampa Newspaper*. Ed.: U. → Carrión. (Tabl. 8 p. with rubber stamps, unique!) 1980  
 (See: *Rubber*, 1980. Vol. 3. #7-9: Six Mail Art Projects)

*The Intellectual Benefits of Art*. Pavel → Petasz' «costume» action. Doc. on 109 photos  
 (See also: *Rubber*, 1980. Vol. 3: #7-9: Six Mail Art Projects) 1980

*22 Rubber Books & Post*. Exh. catalogue, cut A/4, xeroxed brochure, 20 p. 1980

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Stempelplaats Editions:

- Banana, Anna / *Stamp out stamps*. A/5, 6 p. with rubber stamps, 1978
- Banana, Anna / → Gaglione, Bill: *Dadaland Stampbook*. A/5, 12 p. {100} n.d. (1978?)
- Bruscky, Paulo: *Untitled*. Cut A/5, 6 p., rubber stamps n.d. (1978?)
- Immos, Franz: *Vocabulary English-Xaoh, Xaoh-English* 10 p. {100}, plastic stamps, 1978
- Silveira, Regina: *Topografia*. (Accordion [4x] of 15.7x11 cm., rubber stamps) 4 p. {100}, 1978
- ^→ Carrión, Ulises: *Mirror Box*. (Book-object with rubber stamps) 18 p. {100}, 1979
- Rubberstamp Workshop Remont* (A co-operation project of the Galeria Remont, Warszawa and the Stempelplaats, Amsterdam, March 21- 24, 1979. Curators: Henryk → Gajewski, Piotr → Rypson, Wieslaw Szweryn & Aart van Barneveld) Cat.: A/6 horz., orig. rubber stamps, 60 p. + offset print documentation, 16 p. 59 parts. 1979
- Cornelissen, Johan: *Tunesian curve / Italian curve*. Two editions: 33.5x25 and 20x27 cm., 12 p. rubber stamps, 1979
- Huisman, Hetty: *The (w)hole story.*, 15.5x24 cm., 36 p., with rubber stamps, 1979
- Saunder, R.: *Cloud...Wolk*. 18.5x20.5 cm., 14 p. unbound {15 sign. from ? copies}, 1979
- Saunder, R.: *Right glove photopolymer stamp*. 23x16 cm., 4 loose leaves r/v, rubber stamps, 1979
- Molenaar, J / Weyburg, R.: *Correspondence...* 34 p. rubber stamps, {100}, 1980
- Petasz, Pavel : *Bushmind*. Cut A/4, 18 p. rubber stamps, {10 sign. from ? copies}, Elblag / Amsterdam, 1980
- ^→ Gibbs, Michael: *Cancellations*. Horz. A/5, offset, 28 p. {100}, 1980
- Spletstösser, Peter J.: *Iris ich bin in Paris*. A/5 spiral book, 50 p., rubber stamps, 1980
- Tót, Endre: *Ten documents 1973-1980*. A/5 offset publ. with rubber stamps, 20 loose leaves {40 from 200 copies are signed}, 1980
- Ebenhorst, M. / Kromkamp, J.: *The world both sides*. 11x22.2 cm. 18 p. rubbers stamps {100}, 1981

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Literature: *Rubberstamp Workshop*. (Remont Gallery, Warsaw / Stempelplaats, Amsterdam). In: *Umbrella* (→ Hoffberg). Vol. 2, #1. 17 p. Glendale, 1979






















Ronald Wigam: *A booklet that tells everything Davi Det Hompson knows about stamps and stamping – Stempelplaats, tot en met 3 februari*. In: *Artzien* (→ Gibbs), Amsterdam, N°3, January 1979. n.p.

Harry → Ruhé: *Fluxus gestempeld; opmerking bij een tentoonstelling in de Stempelplaats*. (About rubber stamps an so by Fluxus artists) In: *Artzien* (→ Gibbs), N°5, March 1979. n.p.

Ronald Wigman: *Ontmoetic II*. (Performances and the exhibition „Stempelkunst in Nederland“ in the Stempelplaats, February 1980) In: *Artzien* (→ Gibbs), Vol. 2, N°4, Febr. 1980. Amsterdam. n.p.)

«On October 9th (1981) the *STEMPRELPLAATS* closes its last exhibition. This unique gallery/workshop in the St. Luciensteeg, Amsterdam, has been devoted to rubber stamp art, and up till now was sponsored by the *Posthumus* stamp company, who have decided, however, that they can no longer finance the operation. The gallery's archive will join the *Other Books & So Archive* (→ Carrión), but many people, both young and old, will miss the opportunity to make use of the workshop, which has had an important function, both artistically and pedagogically...» (*Closures*. In: *Artzien* [→Gibbs]. N°23-24, Autumn 1981. 3 p.)

^Agius, Juan J.: *Stempelplaats. Amsterdam 1978-80. Tout les projets et publications...* (3x A/4 sheets info by → Agius Books & Multiples, C. P. 5243. 1211. Genève 11 CH.) 1996

- .....
- Black and White* («...56 page paperback with 46 plates including high-contrast photographs, negative images, and collages depicting a woman's journey to self-awareness and exploring the theme of duality/polarity...» *Umbrella*, 1/#4, 1978.)  
- Continuum*. («...a 64-page „autobiography at thirty“ ... that are printed in 57 Stontone prints.. *Umbrella*, 2/#3, 61 p. 1979) Rapport Printing Corp. New York  
- ^*Rename Contest*.  Cat.: Digest, phc. with colour cover, 16 p. Oatman, 1985 
- ^*Fashion* (Letter size bound assembling for graphic {100}. Mostly phc., contributions, ~50 leaves, published «in every 4 years»: 1986 & 1990, #1-2) ^#1, 2  
- Positives Negatives*. (A series of 14 looseleaf pages, b/w xerographic collages utilizing photographic contact sheets) Letter size sheets in a rubber stamped envelope. Padma Press. Oatman, 1986  
- «Carol has just become postmaster of Oatman which I understand is something like mayor, what a job for a mail-artist...» (Michael And, → Xexoxial, in the *Anti-Isolation*, #3-4, 1988. 27 p.) 
- ^*Femail Art Network*. Photocopied postcard (~1990) with image and a list on it:  D. Altschul; A. Banana; C. Barbot; C. Burch; Dazar; D. Ciullini; S. Colby; P. Fish; N. Frangione; J. de Groot; M. Handa; C. Herman; J. Hoffberg; M. Holmes; L. Jackson; S. Jackson; L. Kling; G. Lloyd; Madam X; E. Minhopoulos, L. Neaderland; M. Rosenberg; F. Rutkovsky; C. Stetser; S. Wysocki,
- Artistamps: ^*Padma Post Commemorative Stamps* (Block of 16 stamps, 2 images, twice folded and striched into a cover of 8.5x6 cm.) 1988 
- ^*Currents*. (Photocopied artists' book with japanese binding. Letter size, 32 p.) Padma Press, Oak Creek 1992  
- ^*One Day in the Eternal Network – in the Life of the Networker: November 10, 1992*.   Cat.: 30 letter size sheets in portfolio like assembling, phc., 1992
- ^*A Cook's Chronicle* (Photocopied publs. Letter size, 32 p.) No editorhous, 1993  
- ^7. *Pacific Festival of Arts '96*. A travel journal. Letter, 14 text + 3 colour-xerox image leaves, spiral bound. Western Saome - Polynesia, Sept. 1996  

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Source: ^*Padma Press / Artists Books* (Catalogue of Stetser's *Fashion* issues and book works as *Positive Negatives*, 1984; *Persistence of Memory*, 1985; *Hierograms*, 1988; *Poems of Polynesia*, 1989; 1992; *Pillow Book*, 1991 [with → Coole, D.], etc.) n.d.

Literature: (*Rename Conntest*): «In December 1983 I received notice from the leawyers representing the Conde Nast Publications that my use of the trademark VOGUE on my xerographic bookwork VOGUE PATTERNS constituted trademark infringement, unfair competition, misappropriation and dilution. They demanded that I discontinue all further distribution of this product, recall any remaining quantities of the product in the hands of distributors, and destroy all envelopes, promotional literature bearing the Vogue trademark as well as any artwork within the product which were unauthorized copies of any portion of any publication of Conde Nast... Since I would to print a second edition of the bookwork I have decided to hold a contest to rename „VOGUE“ PATTERNS. Send me a word to replace VOGUE on the cover of the bookwork. The winning entry receives a FREE copy of the Original Edition Unexpurgated VOGUE PATTERNS. (...)

Whatever you're working as, 52 of you participated in the Rename Contest and came up with 83 different entries... WINNER of a free copy is Edgar Allen → Bushmiller for his entry VØGE (...) If you want to harras the big boys, Lon → Spiegelman suggest that mail artists write to Conde Nast requesting copies of my bookwork. Or how about sending your own fashion patterns to them. But „Who the hell is Conde Nast Publications?“ asks Michael Hyatt...» (Carol Stetser: Editor's Statement. In: *Rename Contest*, Mail Art project catalogue, 1985)

(*Fashion*, #1): «... features work by → Musicmaster, Arturo G. → Fallico, Carol Stetser, → Minóy, → Dazar, Al → Ackerman, and many others. Structured like a tossed salad, but there is some good work here to reward the patient. It looks like a lot of effort went into the production.» (*PhotoStatic*. N° 17, April 1986. Lloyd → Dunn: *Mail Review*)

«...In 1976 I founded *Padma Press* and proceeded to publish in the next 3 years, three offset books of my photographs. In July 1978 Judith → Hoffberg reviewed one of my books in „Umbrella“ and it is in this periodical that I first read about mail art... During 1979 I participated in a dozen mail art shows and double that number in 1980. I primarily sent out postcards of my photographs and tear sheets from my books.

Correspondents sent me xeroxes, the first time I encountered that medium. I packed up my darkroom and only shot instant photographs. Then I began making xerographs, both black-and-white and color in 1981. These early pieces were very photographic in nature... At the time I began participating in the network I lived in a rebuilt tin shack that was once a miner's cabin in the small town of Oatman in the Mohave desert of Arizona. Retired people and bums made up the population of 200... We lived on his government pension. I also worked at various times as the bookkeeper for the local water company, salesperson at a hardware store, and eventually in the post office (Oatman, there a mail artist delivers the mail). (...)

*The publishing and making of books, even handmade unique books, seems to be very important for you. Is it a commercial activity for you or is there more to it?*

Ah, books. „Everything in the world exists to end up in a book“, isn't that what Mallarmé, wrote? When I „retired“ from mail art and found I had time to devote to other pursuits, I sat down and thought about what was really important to me, what I believed in, to what organization I should volunteer my time and energy. In my town there's a booklet listing all the groups for the retirees to join. Looking through this I realized that books had always been the focus of my life. I volunteered at the library. (...)

Eventually I realized my audience was a very limited one: other artists, a few university libraries and archives, who understood what artists books and visual poetry are all about. Then I could make very small runs or limited editions of xerographic books and at least recoup my expenses. But I continue to think about everything as it relates to a book. I haven't done any audio work, performance art, or any more gallery exhibitions. My communication is always one-to-one through a book: personal, visual, and tactile. (...)

Now in Sedona I work at the library. Here also we receive boxes and boxes of donated material. Some of the magazines are sold, some are placed on the „Free“ rack, and many are tossed in the trash. Again, a wealth of material is available to me. I arrange all my cut-outs in expanding-file-folders according to subject. Food, Furniture, Cowboys, Holidays, Houses, War, Snakes, Flowers, Cities, Outer-Space are some of the categories. I also keep one file for bright colors. In the past, the fashion magazines provided me with the patterns and colors I liked. Now clothes tend to be black or white and I have to depend on Travel or House magazines for the vibrant colors I use in collages influenced by my Polynesian travels.

*After seeing how people live in these islands with the sometimes poor economical situations, do you think that mail art is for the 'rich countries' only?*

You must have the time, energy, and inclination to make mail art. That means money and education. To give away your art, to not ask for financial remuneration, is a luxury only the „rich“ can afford. Wealth is relative, but in my experience, mail art is for the „rich“. The concept of mail art is as inconceivable to the poor in America as it is to the poor in the so-called Third World. You are not going to spend your time on mail art if you have no food or shelter....»

(Ruud → Janssen: *The Mail-Interview with Carol Stetser*. A/5, phc., 14 p. TAM Pubs., TAM-970171. Tilburg, 1997)

<b>Stewart, John</b>	c/o Underground arts festival associated students.	USA	1982
	^ <i>Void</i> (Accordion like magazine with visual poetry, 1982-86? sm.) ^# Vol.5/2-3 (1986)		⌘
<b>Sticker, U. G.</b>	?	Sauwerd. NL	Netherlands 1972
	° <i>Visual Poetry? 6 Questions, 6 Visions</i> (Booklet) Ground Ed. (Carrión, Clavin, Mol & oth.) 1976		
<b>Stigliano, Phyllis / Parente, Janice.</b>	?	Philadelphia, PA	USA 1991
	° <i>Ray Johnson</i> . ☒Cat.: with a biography. Letter, offset / colour, 30 p. / Moore College of Art. Philadelphia, 1991		☒
<b>!Stiletto! (Frank Schreiner)</b>	<i>Stiletto Studio</i> , Freienwalderstr. 13a.	Berlin-65, D-1000	Germany 1981
	Graphic artists with connections to the underground and Mail Art scene in Berlin ^ <i>Your Favorit Haircut</i> . ☒ Inv.-card, 1985		☘ ☒
<b>Stirnemann, Vänçi</b>	Dufourstrasse 132.	Zürich, CH-8008	Switzerland 1984
	^ <i>Copy Left</i> (Like mag., div. forms, also assemblings {150}, 1984-88, #1-11) ^#2, 4, 5, 9, 10		☒ ☐ ⌘
	<b>Pornographic-erotic-body-art</b> (Booklets like mag. 1985-87, #1-13)		☒ ☘
	^( <i>Black and Red Drawings</i> ) Two passing photocopy works, in 9 copies only. A/4, 30 leaves + cover. Copy Left. Zürich, August 1985.		☐ ☘
	^ <i>Copy Art</i> (50 Jahre Xerografie), (with Angelika Rudin) Cat.: 25x21 cm., offset (also colour), 72 p. / Edition Copy Left, Zürich. 1988		☐
	° <i>Kinky Bös Art</i> . Collective publication by J. Kierspel, G. Mühleck, V. Stirnemann, F. F. Vogel and V. Zapata. A/4. offset and colour xerox, 170p., the cover is by cardborad, {60}. Copy-Left, Zürich. 1991		☐ ☘
	^ <i>Mail Art PTT-Museum Bern</i> – Stampsheets in accordion folder. 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 H-R. Fricker, G. Ruch & M. V. Stirnemann)		☒ ☘ ☒
	^8 <i>Stampsheets</i> (8 colour xeroxed & perforated leaves of A/6 size + 1 sheet with title text {13}) Copy-Left publ., Zürich, n.d. (1995?)		☒
	^ <b>INK art &amp; text Newsletter</b> (Info sheet of A/3 with recto/verso print, folded, about the program of the INK-shop. 1995-, m.) INK Shop + Gallery, Zürich ^#1-18		☘
	^ <b>Wolga / World of letter graphic art</b> (with → Müller, A) (Info mag. A/5, phc., 8 p. 1996-, 2xy.) Zebra Verlag, Zürich ^#1		☒ ☘
	^ <b>Artist Trading Card</b> . (On-going assembling project for trading cards in standard size: 8.9x6.4 cm., mix. techn., {20}, 15 cards in an issue, 1997-, ) → Olbrich, Jürgen O. / <i>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</i> ~		☒ ☘
<u>Source:</u>	^Manfred Stinemann: <i>Mail Art. Das Spiel mit der Post</i> . (With colour offset illustrations.) In: <i>Tagesanzeiger / Magazin</i> . Zürich, 9 November 1985, 28-36 p.		
	^ <i>Mail Art. Netzwerk der Künstler / Reseau d'Artistes</i> . ☒Cat.: 21x21 cm., offset, 40 p. Texts: H. R. → Fricker, K. Krönig, G. → Ruch, M. V. Stirnemann. PTT Museum, Bern. February 1994		
<b>Strada, Giovanni / Barardi, Rosetta.</b>	<i>Sixteenth Studio / C. P. 271</i> .	Ravenna, I-48100	Italy 1996
	Via M. Montanari 72	Ravenna, I-48100	--- 1990





- Continous ativity in Mail Art, copy art and visual poetry since the early 1980s. ☒☐☞  
*Blickpunkt per Avion / How many ice bears sitting around the water hole?* ☐☘  
 (Copy art editions) 1989  
 °*Resine suisse / Schweizer Kunstharz* (Reminiscences from Minden → Küstermann, ☒☐  
 & with pages of congress parts.). Cat. A/5, phc. partly colour, 58 p. {70}  
 Basel, 1988. Two prints in 1989 and 1990.  
 ^*He lifing still* (Ray Johnson). ☒ Inv.: A/4 phc. ~1996 ☒  
 ^*Mail Art as Hope* – project at school children. ☒ Inv.: letter with an children image. ☒  
 (with Thomas Hungerbühler as co-curator) 1997  
 † M. Stüssi died Aug. 11, 1997, his archive was gone to the → PTT Museum, Bern † 1997  
 ~  
Source: Special issue „Bildliches“ in: *Filmfront*, N° 32 (Film-Bulletin). Basel, 1987

*M. Stüssi. Der Kreis in 2 Teilen* (Die Eiserne Klang Sinfonie). Audio-tape & loose xerox-infos (documentary views of his work including mail-art matter). Werkhalle S & M. Liestal, 1989

→ ^Ruch, Günther: *CH-Gegenfluss / CH-Contre-Flot*. Assembling like publication about 5 artists and their works in Switzerland. 21x21.5 cm, with ~ 30 sheets, Curriculum and press docs. Edition Out-Press. Genève, 1995

### !Stylites, Simeon! → Feh! Press

- | <u>Suel, Lucien</u>   | 102 rue de Guarbecque | Berguette, F-62330 | France | 1989 |
|---|-----------------------|--------------------|--------|------|
| ^ <i>Starcrewer</i> (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)<br>^# 12, #SP |                       |                    |        | ☞ †  |
| ^ <i>L'art de la - l'in - citation devient science des dérapages</i> . (with → Pissier, Horus → Mounier, P. & Hopuchard, J.-L.) (Xerox {100}, A/4, 24 p.) Le Jeu de Tombes ed., → Pissier, Montmorency, 1985  |                       |                    |        | ☞ ☒  |
| ^«1789» <i>Mail Art Exh.</i> (with Francis Billiau) ☒ Cat.: 14.5x20.5 cm., phc., 26 p. Exh.: Maison des Associations, Isberques / France. June 1989   |                       |                    |        | ☒    |
| ^77 <i>poemes express</i> . (Xeroxed publ. {150}, A/5, 24 p.) Collection Cordialité de la Rouille / Sébastien Morlighem, 11 rue Roche, Formerie, F-60220, 1989  |                       |                    |        | ☞    |
| ~<br><u>Literature:</u> Géza Perneckzy: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 67 p.   |                       |                    |        |      |

### «Suicide» as a Network Idea → Appendix

- |   |                        |                   |         |      |
|---|------------------------|-------------------|---------|------|
| <u>Suin de Boutemard, Prof. Dr. Bernhard.</u>   | ?                      |                   | Germany | 1983 |
| <i>Mutual Illumination (Commonpress #41)</i> 10x20.5 cm., Alternatives Vorlesungsverzeichnis Nr. 5 / Suin Buch-Verlag, 1983 |                        |                   |         | ☒    |
| <u>Suls, Dirk</u>   | ?                      | Hasselt           | Belgium | 1982 |
| <i>Copy-Revue</i> (Assembling, 1982- qu.) 1982  |                        |                   |         | ☐    |
| <u>«Súm, Galerie»</u>   | Vatnsstíg 3 B.         | Reykjavik         | Iceland | 1972 |
| ^ <i>Súm, a' listaháty í Reykjavik</i> . ☒ Cat.: 27x20.5 cm, offset, 77 p. Exhibition matter + biographies. 1972            |                        |                   |         | † ☒  |
| <u>Summers, Craig / C. W. Poste</u>   | 4308 Greenwood Ave. N. | Seattle, WA 98103 | USA     | 1994 |
| ^ <i>Electronic Dreams of the Silicon Age</i> . ☒ Cat.: Letter, phc., 32 p. 1989  |                        |                   |         | ☒    |
| ^ <i>Urban Spirituals</i> . ☒ Cat.: Letter, phc. + also colour, 50 p. / AFLN Gallery. October - November 1989               |                        |                   |         | ☒    |

- ^*Soviet & Eastern European Mail Art*. ☒Cat.: Letter size, phc. (also colour), ~ 70 p. ☒  
Exh.: AFLN Gallery, 1624 East Madison, Seattle. June 1990
- ^*Inner Eye... Inner Ear...* ☒Cat.: Letter, phc., 14 p. May 1991 ☒
- ^*Inch by Inch* (by Summers?) ☒Cat.: Letter, phc., 18 p. / 419. Occidental Square, ☒  
Seattle, WA-98103. August 1992
- ^*AIDS Intrnational Mail Art Project*. ☒ Inv.-letters, 1993 ☒
- ^*The Stranger Returns*. ☒ Inv.-letter, 1993 ☒
- ^ *International Artistamp Exhibition Project*. Organized by the MARS at the Seattle ☒  
Center in October. Curator: C. Summers. ☒Cat.: Letter, phc., 84 p. 1994
- ^*Post-Spiritualism*. Mail Art exh. with 3 themes: 1) Magic in the 21 Century 2) Icons, ☒  
Idols and Petroglyphs 3) Shaman-magical. ☒ Inv.-flyer, 1994

**Summers, Rod** Postbus 1050 Maastricht BB, NL-6201 Netherlands 1974

- °*Mail Project. V.E.C.* (VEC = Visual, Experimental, Concrete) ☒Cat.: 21x21 cm., ☒  
offset, 76 p. 25 parts. Maastricht NL, 1974
- Rod Summer *destroyed his Mail Art archive* as part of a performance in the ☒  
Foundation De → Appel, Amsterdam, 1977
- VEC Audio Exchange Project* (Mail Art compilations, 16 cassettes in an ed. of 150, ☒  
1978-83)
- °*Take 50 lines to get the point* (With orig. rub. stamps, 16 p.) {25}, V.E.C. Brennberg ☒

~  
Source: Dan Lander & Micah Lexier (ed.): *Sound by Artists*. (Book) Art Metropole,  
Canada.  
Peter R. → Meyer: *Ljodkunst*. (Book). Stockholm

~  
Literature: Rod Summers: *VEC Audio Exchange*. In: *Artzien* [→ Gibbs], Amsterdam.  
Vol. 2, N°9, September 1980. n.p.)

*Profile: Rod Summers, sound artist in Holland*. (Interview) In: *Umbrella* (→  
Hoffberg), Vol. 6, #3, 70-72 p. May, 1983) Reprinted in: J.A. Hoffberg: *Umbrella*  
*1978-1998, the Anthology*. Santa Monica, 1999. 35-40 p.

Rod Summers: *Confusion Reigns Anyway! / Summary of Activities of VEC Audio*  
*Exchange*. In: Anna → Banana: *About VILE*. Letter size, offset, 108 p. S.P. Van-  
couver, 1983. 37 p.

Lon → Spiegelman: *Homage to the network's „audio man“*. In: *Spiegelman's*  
*mailart rag* (→ Spiegelman). Vol. 1, #4. December 1986. 18 p.

*Rod Summers* (Interview). In: *ND*, N° 17, Austin, 1993 (→ Plunkett), 45-49 p.

«...I began involvement in the mail-art movement in either late 1973 or  
early 1974, it's quite difficult to be more precise as I destroyed my mail-art archive  
as part of a performance in De → Appel in Amsterdam in 1977. The performance  
was documented on video tape.

Why did I destroy my collection? I began mail art activity to collect mater-  
ial for a project In undertook whilst a student at the Jan van Eyck Academy in  
Maastricht. The project was colled „VEC SECRET BUREAUCRACY“ and  
collected material with the specific aim of eventual performance destruction.  
Many noted artists participated in the project in full knowledge of what would  
happen to their work at the end. A little documentation (other than the video)  
exists including the shredded remains of works destroyed.

I began mail-arting again in 1978 because I wanted to launch VEC AUDIO  
EXCHANGE... as a research organ to inform myself what and who else was invol-  
ved in the Audio Arts movement. But to understand the concept of the project it is  
firstly necessary to be aware of the fact that I began my personal investigations  
into recorded sound in 1961, so by the time I decided do launch the exchange

project I was well practiced in the techniques of recording, mixing, editing and copying. In the late seventies the cassette recorder was becoming more generally affordable, and the audio compact cassette was, and still is, standard globally. I had received a few cassettes from mail-artists in the UK (Paul Carter), the USA (Peter → Frank) and Brazil (Leonard Frank → Dutch) and had recorded a couple of sound projects with Anna → Banana and Bill → Gaglione...

*You mention that in 1983 started using the computer in your work for audio...*

Actually I didn't use the computer in audio mode until I bought the Acorn BBC model B which had the most sophisticated sounding voice synthesizer... It is interesting to note that the computer has still not made any significant impact on mail-art and is still very much an under-used tool...

*...Only few mail-artists in Europe have an E-mail address. You and me are a few of them. What do you think that this digital communication will bring to the creative people?*

Until the bottle-neck traffic jams on the access routes to the digital highway are cleared by increasing the number of nodes and lines to the user, the whole concept of E-network and E-mail is a joke... now I have a fax/modem and free from subscriptions, at least for the time being lost it entirely. That is what is typical of the electronic communication-forms, especially E-mail and internet. The things I see on my screen I mostly want to have on paper too. This digital format seems sometimes so unreal to me. Guy → Bleus soon will start his electronic Administration Center. Can art really be put into the bits and bytes, or shall it always be the sea of possibilities between the zero and one?...

(Ruud → Janssen: *The Mail-Interview with Rod Summers*. A/5, phc., 8 p. TAM Pubs., Tilburg, 1994)

«...“Why audio art?“ Sometimes I ask myself the same question! Museums and galleries are generally conceived of as being quiet environments, like churches and other places of worship. Cough if you dare, it'll echo for a week! There has been a constant audio art production/evolution since at least the introduction of recording techniques, sound poetry has a much longer history. Radio Spain 2 has held an annual festival of “Ars Sonora“ for the past several years and made regular broadcasts of audio arts before that. There would appear to be a growing interest in audio as art. (...)

Sound, and its absence, have always fascinated me. I grew up into earthly awareness in the environment of a piano being played, poetry being read aloud, the BBC on the radio and the absolute silence of English countryside nights. I received my first electric shock from a dismantled radio, power of the medium. We identify our friends by the sounds of their voices almost as quickly as we would recognise them visually. Poetry has always employed voice articulation to emphasize drama.

AUDIO CASSETTE EDITIONS: I produce audio works on tape specifically to copy onto cassette in editions of 100 to 150 real-time copies. 95% of the cassettes are sent out by mail to archives and contacts worldwide as part of my input into the Mail Art Network. Extracts and complete works from these cassettes have been played on many local and national radio stations in Europe and America.

VEC: stands for Visual, Experimental and Concrete, which describes my activity in poetry.

THE VEC AUDIO EXCHANGE PROJECT (1978-1983): Artists active in the international mail art network were invited to send their audio works for inclusion on regularly published cassettes. The published cassettes were only available in exchange for new audio works. 180 artists from 21 countries participated. 16 (real-time copies from half-track reel-to-reel master tape) cassettes were produced in an edition of 150.»

(Rod Summers: *VEC Hark 14*. In: Stephen → Perkins: *Assembling*

*Magazines. International Networking Collaborations.* Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 44 p.)

^Vittore → Baroni: *Rod Summers.* In: *Arte Postale. Guida al network della corrispondenza creativa.* (Text: Italian) AAA Ed. Bertiole, 1997. 124-125 p.

^ Summers, Rod : *Artistamps from the computer.* In: James W. → Felter: *Artistamps / Francobolli d'artista.* Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 186-189

**Sumnin, Andrej** → !Monastirsky!

<b>Supek, Jaroslaw</b>	↓ c/o Bulevar 23. Oktobra 31. / V.	Novi Sad, YU-21000	Yugoslavia	1989
	↑ Jurij Gagarina 3.	Odzaci, YU-25250	---	1986

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*August the 16th* (Postcard to fill in) ☒Doc. / Dom Omladine, Odzaci , 1983 ☒

*First Mail Art Show in the USSR.* ☒(Project), 1984 ☒

*Make it yourself – Artworks* ☒Doc. / Temerin, 1985 ☒

^*Mail Art Book.* Artists' book, a multiple in 100 numbered copies. White postage envelopes bound to a book: 17.5x12.5 cm., 15 pieces + cover. 1985. ☒

*Decomposed / Recomposed Drawings.* ☒Doc. 1988 ☒

*New Life / New Art* (with A. → Tisma). Cat.: 80 p. in: *Novy Zivot*, N°. 12, 1989. ☒

^*Hommage Cavellini* – at the Museum of A. Warhol, Medzilaborce, Slovakia. ☘ ☒

☒ Inv.-card, 1993

^*Photo-Ego-Matic / Photo-Booth* (self-) portraits, planned for the Happy Gallery, Beograd. ☒ Inv.-letter to the project, 1995 ☒

^*First International Exhibition of Photo-Booth Photography* ☒Cat.: 16.3x11.5 cm., offset, 32 p. 71 parts. Exhibited at the Happy Gallery / Students Cultural Center, Beograd, March 14 - 27, 1997 ☘ ☒

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Literature: «Make your work in the shape of postcard, stamp, telegram, envelope, seal... or by combining them create a form of a letter-parcel (assembling). Make a large number of copies. Indicate the addresses of the sender and recipient. Mail the works to artists all over the world. (It is very likely that the recipient will reply to the sender in the same way – with his works.) Correspondence exhibition is a form of quicker and more immediate exchange of artistic experience than a classical exhibition. Correspondence exhibition obliterates the former „centers“ of artistic power (Paris, New York); so that the smallest village on Earth can become a „center“...»

(J. Supek: *Mail Art is an Assembling.* In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations.* Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 56 p.)

<b>«Surrei, ITT Studio»</b>	c/o Kwantlen College, Box 9030	Surrey B. C. V3T 5H8	Canada	1992
	^ <i>UFO Celebration. Vol. I.</i> ☒Cat.: Letter, phc., 126 p., spiral bound. (Text by J. Adams)(A project from the ITT Studio) 1992			☒

**Sutherland, Zen** → !Mockerksatz Zrox!

<b>Swiderska, Jolanta.</b>	c/o Miejski Orodek Kultury. Ul. Pilsudskiego 2, Chelm, PL 22-100	Polen		1991
	^ <i>Send me your face / Keep a while</i> – Int. Mail Art Show. ☒ Inv.-card, 1991			☒
	^ <i>Give me your hand.</i> ☒ Inv.flyer, 1993			☒

<b>Swierkiewicz, Róbert</b>	Fehérvári út 88 / A.	Budapest H-1117	Hungary	1991
	↑ Máglya köz 3.	Budapest, H-1139	---	1981

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^*Művészet & Posta / Art & Postage* (with → Galántai) ☒Cat.: A/5, offset, 8 p. with

- photos in cover {100} / Újpesti Mini Galéria, Budapest, July 1981 ☒
- ^*Substitutable Self Portrait*. ☒Cat.: 13x21.5, horz., offset, 272 p. (printed 1991 only!) ☒
- texts by Ágnes Gyetvai, Hungarian + English. S.P., Budapest, 1981 ☒
- ^*Hommage a Tatlin*. (A/4 size one shot assembling in portfolio, 26 sheets {100} ☘ ☒  
26 parts.) Mini Galéria, Ady Endre Múv. Központ., Budapest, 1981
- ^*Xertox-diagnostics* (with J. Lévai & I. Regös) (Voluminous xerox matter assembling of about 100 leaves by int. contributors. The collected A/4 sheets are fixed by textile ribbons bound over the paper-mass in X-form. ☐ ☒  
{100} Two issues: 1982: *Men's Experiment*; 1988: *Meditationmal Exercises*) Budapest, 1982-1988
- ^*Xertox-diagnostics* #1. *Men's Experiment*. ☒ Exh. in the Bercsényi-Klub, ☐ ☒  
Budapest, 1982
- Knick-Knack Show*. ☒(Cat.: in the form of an assembling {100}) Bercsényi-Klub, ☒  
Budapest, 1983
- ^*Metakommunikáció (Inbetween practical art and image technology)* ☒Cat.: A/4, ☒  
offset, 8 p. / Liget-Galéria, Budapest, March-May 1984
- ^*Katarzis*. Cat. of the exh. at the Museum Ernst, Budapest, July 3 - Aug 2, 1987. ☘ ♣  
Texts: M. Peternák: *Waether Report*; K. Keserü: *Metaphors*.
- A/4, offset, 20 p. (suppl. matter: 20 xerographical A/4 sheets, poster)
- ^*International Polaroid Network Exhibition*. ☒ Inv.-card, 1991 ☘ ☒
- Kelet kezd – Nyugat befejez / East Begins – West ends*. ☒Cat.: / Kiscelli Múzeum, ☒  
Budapest, 1994
- Xertox

<b>Swine, Ingrid, <i>Pig Mail</i></b> , Steenhouwersvst 14.0	Antwerpen, B-2000	Belgium	1992
Mail Art activity.			☒
<b>❖ Sydney / artists</b> P. O. Box 439 Broadway	Sydney, AU-2007	Australia	1980
<i>Art Network</i> (Tabloid size avantgarde art publ. with Mail Art colour. 1980-.)			♣ ☒
~			
<i>Literature:</i> Umbrella (→ Hoffberg), Vol. 4, #2, 1981			
<b>«Synthetische Mischgewebe, Das»</b> c/o Guido Hübner, Nogatstr. 57; Berlin-44, D-1000, Germany			1985
c/o T. O. W. Richter, Emser Str. 125 Berlin-44, D-1000			1985
.....			
Ursula Meyer, Yref, Chazev, G.do, T.O.W. Richter, Isabelle Chemin, Jean-René Lasalle & others Group of young artists active in audio and visual arts with performances and exhibitions like a mixture of art actions and concerts. Contacts with Mail Art circles, publications like Copy Art and Fanzine brochures. Characteristic works and events:			
<i>Illuminated No. 2</i> . A/4 size magazine, 15 pages + A6 booklet, 30 pages. About diff. kinds of new music and visual art... 1985?			☘ ☒
<i>Deformation Tour</i> – through Bordeaux, Budapest, Eindhoven Rotterdam & Den Bosch. Published in: <i>Deformation documentation</i> (A/4 bulletin, 40 p.) 1985-86			♣ ☘ ☒
<i>Concert</i> – at the Kino “Eiszeit”. Included in the Avantgarde Underground Festival, Berlin, November 23, 1986			☒
<i>Swimmingbath Performance</i> , Neukölln, Berlin. March 3, 1987. «...First of all the swimmingbath performance is the choice of a room and a movement, the swimming, both as visual language...» ( <i>Gemischtes</i> N°1/87) Documented in the book: <i>Das cerises nommées desir</i> , A/4, 40 pages, 1987)			♣ ☘ ☒
<i>The Spinal Column</i> . Tour to France, Spain and Italy. 1987			♣ ☘ ☒
~			
<i>Source:</i> Das Synthetische Mischgewebe: <i>Gemischtes</i> . No.1/87. A/5 bulletin, phc., 12 p.			
<b>Szabó Palócz, Attila</b> . D.T.O. 12	Zenta / Senta, YU-24400	Yugoslavia	1997
^ <i>The Battle of Zenta</i> (To the anniversary of September 11, 1697). ☒ Catalogue in: <i>Létiünk</i> (monthly in Hungarian language, 23x15 cm., offset, 1-104 p.), Vol. XXIX, N° 3-4. Fórum Editions. Újvidék YU, 1999			☒

<b>Szczelkun, Stefan</b>	85 St. Agnes Place	London, SE11 4BB	United Kingd.	1986
	^ <i>Artists Liberation: rough notes 1986.</i> (A/4, phc., 22 p. ) S. P. London, 1986			♣ ☞
	<i>Ruins of Glamour, Glamour of Ruins.</i> ☒ Cat.: Unpopular Books, London /Exh. in Chisenhale Studios, London, 1986			☒
	^ <i>Collaborations.</i> (A/5, offset, 112 p.) Aldgate Press, London, 1987			♣ ☞
	~			
	<u>Literature:</u> ( <i>Artists Liberation</i> , 1986. Content and final notes by the author):			
	1 GENERAL OPPRESSION OF HUMAN CREATIVITY			
	2 THE VITAL ROLE OF ARTISTS AND THE VALUE OF ART			
	3 ART & CLASS			
	The Invisible New Working Class Intelligentsia / The Illusion of Scarcity of result for Art / Exploited rather than privileged Identity and Politics / Where are They Now? / The Power of Artists / How Can Artists Get What They Want?			
	4 THE QUEUSTION OF THE QUALITY			
	The End of „Quality“ / Beauty and Beast / The Failure of Success			
	5 CLASS CONSCIOUS CULTURE			
	Is This Why Modern Art is Incomprehensible? / Fine Arts Claim to Superiority / Personal Histry versus Art History / Marginalised Groups / A Class Conscious Art? / The Problem of Collective Working / Possible Characteristics of a Working Class Art / Terms: Working Class Defined			
	6 ARTISTS SUPPORT ARTIST			
	7 BRIEF VIEWPOINT OF AUTHOR			
	ROUGH NOTES ON ARTISTS LIBERATION			
	These notes on Artists Liberation from a working class (male, white, Anglo-Polish, ex-catholic, able bodied, heterosexual) viewpoint. However, I think artists liberation is for all artists regardless of class background. At the same time, each viewpoint has its particular experiences to relate and contributions to make to the general picture.			
	I would like to hear from artists of all viewpoints on the topics raised here. Write to me at the address below.»			
	<i>(Ruins of Glamour...):</i> «...the show was later broken into and destroyed. The contents page promises essays such as „Excremental Culture“, „Oublie Baudrillard“, „Sex Without Secretions“, „Panis Sex: Processed Feminism“, „Estheticized Recommodifications“ etc...» (Stephen → Perkins: <i>Catalogues</i> . In: <i>Box of Water</i> , N° 3, 1987)			
	<i>(Collaborations):</i> «...this book is a stimulating chronicle of collaborations Stefan has been involved with between the years 1983-87. Within this context this book operates at various different levels. 1) an examination of the part images play in system of oppression, 2) the nurturing of a functioning art practice created from and within daily life, 3) the implications of a new art practice that emphasises the relation between artists (and artists and people) as central to the art process, and 4) an attempt to solve the documentation, archiving, and historicising problems of performance and ephemeral work. Using this framework Stefan looks at and explores all the varied motives, obstacies, and problems inherent in this kind of collective cultural activity. Full of reviews of shows, photo-documentation, artists statements, excerpts from performance scripts, and other miscellaneous articles. This book is strong and much needed step towards the creation of a „culture without curators“.» (Stephen → Perkins: <i>Magazines</i> . In: <i>Box of Water</i> , N° 4, 1988)			
	<i>Collaborations</i> (Interview). In: <i>Metro Riquet</i> , N° 6, Paris, Jan. 1989 (→ Duvivier)			
<b>Szefferski, Roland</b>	Urbanstrasse 48 J.	Berlin-61, D-1000	Germany	1985
	^( <i>Without title</i> ) Copy art on transparent paper, 5 original leaves in cover of A/4. n.d.			♣ ☐
	^ <i>Telephone Booth – Wroclaw. 1981-82.</i> Self edition, A/4, phc., 50 copies. 1985			♣ ☐

^*The Forgotten Language – Berlin '85*. Xerographical work in size of A/4, 8 leaves, + silver cover. 1985 ☸ □

Székely, Ákos → Leopold Bloom

<b>Szkárosi, Endre / Garaczi, László.</b> Váci út 34.	Budapest, H-1132	Hungary	1988
^ <i>Új Hölgyfutár</i> (Info mag. with vis. poetry & graphic, A/5, offset, 8 p. 1988- 92, qu.)			☸ ☸ ☒
^ <i>Intermámor '88. Muusalliance Transactiviste.</i> (with → Galántai) Cat.: Cut A/4, offset, 28 p. / Club M. M., Almássy tér, Budapest. paril 16, 1988			☸ ♀
<b>Szombathy, Bálint</b> Rade Koncara 52	Smreška-Kamenica, YU-21208,	Yugoslavia	1982
↑ Save Vukovica 18			Novi Sad, YU-21000
↑ Zeljeznicka 14. Novi Sad, YU-21000			1977
↑ Zeljeznicka 14. Novi Sad, YU-21000			1971
^ <i>Underground Elevator</i> (with → Szombathy, Bálint) (Folio magazine like assembling with typewritten matter, handmade drawings and mimeogr. A/4 leaves in a cover of 52x32.5 cm. {40 & 15}, 1971-72, #1-2)			☸ ☸ ☒
^ <i>Mixed Up Underground</i> (with Attila Csernik) (Assembling for A/4 and A/5 matter, mostly typewritten sheets, in a portfolio of 51x37 cm. {30} 1972, #1)			☸ ♀
^ <i>Kontaktör</i> (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			♀ ☸ ☒
^ <i>FLUXUS</i> . Visual literature, in a brochure edited with → Tóth, G. & → Zagoricnik, A/5, offset, 12 p. Experimental Art Publisher. Bohinj YU, 1973			☸ ☸
^ <i>WOW</i> (with → Matkovic, Slavko / Group Bosch + Bosch) (Post-fluxus and Mail Art magazine in var. size and contains. 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			
^ <i>Poetical Objects of the urbanical Environment.</i> (with works by B. Szombathy, F. → Zagoricnik, Katalin Ladik, Gábor → Tóth) A/5, offset, 16 p. in cover or envelope. Experimental Art Publisher, Budapest - Novi Sad. 1976			☸ ♀
^ <i>Rubberstamps</i> (Project in 1979, with orig. stamps, publ. in: <i>WOW</i> , N° 6, 1980.)			® ☒ ☸
^ <i>Artists who use pseudonyms</i> (in the network) (Hungarian publ. in: <i>Új Szimposion</i> , #183-184, 1980 & <i>Híd</i> , #2-3, 1982, 210-224 & 337-350 p.)			☒
^ <i>Poetry. Concrete Visual Poems 1969-1979.</i> (Book, 27x20.5 cm., offset, 128 p. Texts: Hungarian, English, Serbian) Ed. Forum, Novi Sad, 1981			☸
^ <i>Illustrated history of art.</i> (Letter size publ. about spirits-posters, phc., 28 leaves, limited ed.) Centre de Recherche Neoiste, Outremont, 1981			☒ ☸
^ <i>Art in the bed</i> (with → Shimamoto) ☒ Doc. in: <i>AU</i> #66 Exh.: 25. Maj. Gallery. Novi Sad / Multimedia Center, Zagreb, 1984			☒
^ <i>Művészek és művészetek</i> («Artists and Arts»). From suprematism to Mail Art. 23x 17 cm., offset/colour, 80 p. Hungarian, ) Ed. Forum, Novi Sad, 1987			♀ ☒
^ <i>Új idők, új művészet</i> («New Times, New Arts»). About div. forms of experimentale art in Yugoslavia. 23x17 cm., offset, 130 p. Hungarian), Ed. Forum, Novi Sad, 1991			♀ ☒

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Literature: ^Szombathy, Bálint, → Tóth, Gábor, → Konieczny, Marek, and others: *Alternativen in der sozialistischen Kunstproduktion.* (About the special trait of the Eastern European Conceptual / Alternative / Mail Art). Translated into German and published by Klaus → Groh in the form of a A/4 flyer, instant print, 4 p. 1976

(*WOW* and other publications from Yugoslavia) *News and Reviews*. In: *Kontexts*, #9-10 (→ Gibbs). Amsterdam, 1977. n. p.

Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 35 p.

B. Szombathy: *Alternative Art Periodicals Published in Yugoslavia During the 1970s* (*Neuroart* by → Bijelic; *Underground Elevator* by Szombathy; *Pesmos* by → Despotov & → Matkovic; *Kontaktor* by → Matkovic; *Mixed Up Underground* by → Csernik & Szombathy; *Adresa* → Tucic; *Westeast* by Zagoricnik; *Total* by Bogdanovic). In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 (Print: 1997). 52-54 p. This article was originally published in Szombathy's book *Új idők, új művészet*, English translation by Csaba → Polony.

<b>Szyhalski, Piotr</b>	Ruminskiego 1/11. ^ <i>The Hum Magazine</i> (Mag. 1986- , ) ^#1	Kalisz, PL 62-800	Poland	1986	☼
<b>Tabor, Richard</b>	c/o <i>Hobson Gallery</i> , 44a Hobson St. 280 Chermington Road	Cambridge, Cambridge, CB1 4AU	United Kingd.	1986	
	..... <i>Lobby</i> (Magazine 1979- m.) 1979		---	1979	☼ ♀ ☼
<b>T. Patrick</b>	→ Patrick, Tom				
<b>Tacchella, Rino</b>	? ° <i>Numbers</i> . ☒Cat.: 17x11 cm., offset colour, 10 p. 122 parts. {200}. Exh.: Galeria Nuova 13. Alessandria, 1979	Alessandria	Italy	1979	☒
<b>Tafelski, Norbert</b>	Mittenwaldstr. 6 <i>Kultuhr</i> (Literature and art with special themes: USA, Berlin, French, etc. 27x21 cm. offset. 1980-85? 2-4xy.) ~ <i>Literature</i> : Instant Media, N°16 ( → Kretschmer)	Berlin-61, D-1000	Germany	1980	☼ ♀
<b>Takács, László</b>	Augusztus 20. tér 5. ^ <i>Mildew Magazine / Penész</i> (Graphic matter on Mail Art basic. A/4 and A/5, phc. ~30 p. 1990?-, issues not dated and not numbered )	Kazincbarcika, H-3700	Hungary	1990	☒
<b>«TAM»</b>	→ (Travelling Art Mail) Janssen, Ruud				
<b>Tape Exchange / Net (Audio Net)</b>	→ Cassette Net				
<b>Tarlatt, Ulrich</b>	Dürrerring 12 Underground edition activity at the <i>Augenweide</i> Editionhouse in the 1980s <i>Love Box</i> (with → Deisler, G.) (Assembling {50}, 1988, #1) <i>Mein Zahn riesengroß</i> . (The first edition of the <i>Augenweide</i> , «erotic dreams» by J.→ Kowalsky, U. Prautsch, H. Schubert, 29 silkscreen illustration by U.Tarlatt + 4 photos by J. Franke) {80}, 48 p., 1987 <i>Des Kaisers Bart</i> . (The « <i>last German-German anthology</i> » about emperor Friedrich Barbarossa and the German unity. Texts by F. Weyh, W. Bartsch, P. → Huckauf, J. → Kowalski, H. U. Prautsch, T. Böhme, & 10 silkscreens by Frieder Heinze, K. Süß, U. Tarlatt.) {150}, over size, 1990 ^ <i>Para Guillermo - nuestro amigo</i> (with → Warnke) <i>Augenweide</i> , Ed. N° 21 (Orig. works by 58 artists like assembling {60}, ~ 65 leaves, bound) Text: → Kowalski	Bernburg, (GDR-4350→) D-06406	Germany	1996	☼ ☒ ☼☼☼ ☼☼☼ ☼ ♀ ☒



→ Augenweide, Edition

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Source: ^Ulrich Tarlatt. *hortus animae*. (Ed.: Erik Stephan) Cat.: 25.5x19.5 cm., offset, 80 p. With the complete publication list of the artists' books 1987-1995 of the *Edition Augenweide*. (22 items) / Museum Schloß Burgk / Galerie Himmelreich, Magdeburg / Cranach-Stiftung, Wittenberg. 1996

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Literature: ^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 497 p.

«TARP»	<i>Popular Anthropology</i> . Retzdorffpromenade 3a. Berlin, D-12161	Germany	1995
	^Smile (A/4 size mag., phc. 1992? Distributed also by → Billé, Bordeaux?)		☛
	^TARP. Popular Anthropology (One page info zine, A/4, phc. 1995-)		☛
	TARP E-mail (1995): cantsin@zedat.fu-berlin-de		☛
	WEB: <a href="http://fub46-zedat.fu-berlin-de:8080/~cantsin/tarp.html">http://fub46-zedat.fu-berlin-de:8080/~cantsin/tarp.html</a>		

**!Tarzanna Savannah!** → Altschul, Darlene

<b>Tavener, Patricia (!Queen of Mail Art!),</b>	P. O. Box 11032, Oakland, CA-94611	USA	1994
	↑ P. O. Box 11102,	Oakland, CA-94611	--- 1990
	↑ 687 Fairmont Ave.	Oakland, CA-94611	--- 1971
.....			
	<i>Mail Order Art</i> (Early network mag. produced by Harry Myers, Phillis Hagberg, R. E. Gasowski, Grant Smith, Travis T. Hopper, Lew Carson, & edited by P. Tavener.) Tabloid, newsprint, 8-12 p. 1971-73, ~y. #1-4		✂️ 👤 ✉️
Artistamps:	<i>Nom de Plumes N° 1</i> (Sheet of 50 id. stamps. photo-print) 1973		✉️ 🌸
	^Algorithmic Artistamps (Sheet of 12 id. stamps, phc., not perforated) n.d.		
	^Lillihamer California (Sheet of 6 id. stamps, phc., not perforated) n.d.		
	^Four Years and More (About «Mail Order Art» and other activities. Letter size offset with colour xerox images, bibliogr., 62 p.) Eternal Press, 1979		📖 🌸 🎨
	^An Artist Speaks (Small info magazine in letter size. Phc. 4 p. 1994-, y. #1-2?)		✉️
	^#1, 2		
	^The Hommage to Ray Johnson Book – send a page! ✉️ Inv., (realized?..) 1995		✉️
	<i>The First California Artiststamp Exhibition.</i> ✉️ Cat. of letter size. Eternal Press, Box 11032. Oakland. Exh.: UC Berkeley-San Francisco Extension. Feb. 26 - April 24, 1995		✉️

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Literature: «When Mail Order Art started, I had no idea whether or no other artists were into the concept of art by mail. What I wanted most from this art shopper / newspaper was dialogue. As it turned out, so did others. *M. O. A.* became a means of artistic conversation and dialogue, a vehicle for reaching out into a new and exciting arena... Throughout the four issues of *Mail Order Art*, published biannually in 1971 and 1972, there were no paid subscriptions. We each paid about \$25.00–\$40.00 per person, per issue, to print 2,000-5,000 copies and bulk mail part of these. By the second issue, out-of-town artists were buying pages and invitations began pouring in, asking for our participation in events, magazines, books, and exhibitions... all by mail. Perhaps the most crucial invitation for me was an exhibition at the Wabash transit Gallery in Chicago. It was organized by Ray → Johnson and entitled „The Intercourse Show“.» (P. Tavener: *Four Years and More*, ? p.)

(*Four Years and More*): «...It includes a rubber stamp introduction, notes and history about her collages and montages, how she became involved in the mail art world by creating an art newspaper called *Mail Order Art*. Then we get her evolution into Xerox and rubber stamp pieces, *Living Letters* and *The Book of Tongues*. The book then reflects her photo stamps and postcards, and ends with samples of postcards, visuals, and letters from various correspondents. A very special visual autobiography of an important correspondence artist.» (In: *Umbrella*

[→ Hoffberg], Vol. 3, #1, 17 p. 1980)

Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 52, 71, 75 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 489 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art. A/5*, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 88-89 p.

<b>Tennant, Emma</b>	2 Blenheim Crescent	London W11	United Kingd.	1975
<i>Bananas</i> (Tabloid for new literature and art. 43x29 cm., newsprint, ~40 p. 1975-, qu.)				⌘ ↑

**tENTATIVELY, a cONVENIENCE!** (Michael Frederick Tolson)

c/o <i>Widemouth Tapes</i> . 3809 Melwood Ave.	Pittsburgh, PA-15213	USA	1996
c/o P. O. Box 382	Baltimore, MD-21203	---	1980

^*dop e* #5-6 (with Chas Brohawn. Graphical designed xerox recycling matter by highly structured pages of old school yearbooks, «...based on actions/writings...» Letter size, phc. 16 p., published the #1 only about 1980-81 {100}.)

*Neoist Passport*. Poster of ~90x160 cm, folded to much smaller, black ink on blue-print paper + rubber stampings, based on an altered passport of Monty Cantsin (→ Kántor) {10}. ~1981

^**DDC#040.002** (Mag. with «neoist» texts, that creates its own context filling it with choice material from the «lunatic fringe» (also by R. U. → Sevol). Letter size (also horz.), phc., rubber stamps, collage, 28-44 p., also multicolored papers in the #1. The issues: #1-3 from 1981/1982/1985 in an edition of ~30 / 500 / 968.)

^#2, 3

Early booklets: *Kim Messier Sortof Meets tentatively, a convenience (& t he Church & Foundation of t he SubGenius & t he Kronoauts & t he Neoists) thru the Mysterious Bat Duck*. (1981)  
*t he Somewhat Spicy Addenda 2 t he Messier - Bat Duck - tent Mystery* (1981-82)

*Famous Moustaches - Revealing (& Somewhat Stupid) Book From: TIM ORE* (two editions in 1982- and 1983)

These publications in letter size (Famous Moustaches is a folded one to digest!), phc. on multicolored / white / ivory papers in an edition of no more than 50. With contributions by Kim Messier (Los Angeles), Lon → Spiegelman, Al → Ackerman, Rev. Ivan Stang (Dallas), L. P. W. (Blue Hill, ME) and others.

**Transparent Smile** (Letter size, ~28 p. with various colored materials, mostly transparencies, i. e. a rubber stamped condom, further with the pages of an assembling magazine rolled inside 2 litre soda bottle with zippered opening, all these shipped in shoe boxes. The assembling has been edited by contributions of diverse «Monty Cantsins» from all over the world. Texts: English, German, Italian, Persian. Edition: 100. 1985)

^**Deaf Education SMILE** / «*I am not a deaf person*». (Mini size booklet – yellow card folded to an small accordion – with blind writing signs, 8 p. Distributed hand out in the street. Edition: 200-1000? 1986)

^**6 Fingers Crossed Country T.Ore/Tour (K7C)** (by tENTATIVELY and The Boeod Usicians, detailing the activities and associated graphics for a US tour by this musical group, includes cassette) A collection of ~letter size prints as texts, images, flyers, posters, docs, etc. with an audio cassette.

- Widemouth Tapes. Baltimore, 1986
- ^*Yet Another Slow-Burning Feast of a Few Month' Mischief in the U. K. Maybe (A Partially) Epistolary Account of Non-Non & Non-Participation. Maybe from tentatively a convenience & Laura Adele Trussell.* Letter size publ., a collection of (fictive?) letters and documents in connection with Pete → Horobin's idea about a «non-participation festival» on the occasion of a visit at Pete Horobin in Scotland. Phc., 66 p. Baltimore, 1988
- How to Write a Resume. Volume II: making a Good First Impression.* (Autobiographical texts.) Offset, 2nd edition, 216 p. Apathy Press, Baltimore, 1989
- ^(Bal)Tim Ore: *Famous Moustaches.* Network publication. Digest size, phc., 4 leaves, + press echo as supplement. Out Produce, Baltimore. n.d. (1989?)
- ^*Fisher-Price PXL-2000 Movie Festival.* (With the essay *PXL 2000: The Philosophical Toy* by Brian Goldberg and with other texts and items on the agenda. Also an colour-xerox contribution by M. → Pawson.) Cat. letter size, phc. 26 p.
- Wide activity on the field of creation and distribution of audio/video tapes in the 1990s (see the catalogue lists below).

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Source: ^*tENTATIVELY, a CONVENIENCE BIBLIOGRAPHY (of non-“vanity press“ material) as of late 1997e.v.* A selfpublished list of diverse publications from 1968-1998 (with philological data). 132 items. Letter size, computer print, 16 p.

^*Printed Matter published by tENATATIVELY, a CONVENIENCE.* Selfpublished list of books, booklets, catalouge, magazines, Mike Film Distributions Forms, planes and posters from 1978-1997. Detailed description of all items. Letter size, computer print, 16 p.

^*Widemouth Audio Tapes.* (1st Series: #s 8601 to 8626 / 2nd Series: K7A to K7Z / 3rd Series: #2 to .../ Widemouth Vaudio/Vaudeo Tapes.) Selfpublished list of tapes, letter size, computer print, 8 p.

^*Published Audio (& Vaudio) Recordings.* Selfpublished list of 83 items. 1998.

### !Terra Candella! → Harley

<b>Theewen, Gerhard</b>	Krahestr. 7	Düsseldorf-1, D-4000	Germany	1977
	<i>Salon</i> (Concepts and actions by photo, graphic and text. A/5, offset, ~64 p. 1977-, 2-3xy.)			☿ ☿
<b>Thenot, Jean-Paul</b>	36 rue des Arts	Columbes, F-92700	France	1981
	<i>Homage to Unknown Artist / Artistes Inconnus.</i> ☒ project in co-operation with the Galerie → S:t Petri, Lund. Exh.: March 27 - April 21, 1981. Cat.? ^☒ Inv.-letter, 1981			☿ ☒
<b>Thiellement, Pacôme</b>	<i>Edition Vitrine</i> , 20 rue de la Federation	Paris, F-75015	France	1987
	^ <i>Réciproquement</i> (Long running French graphzine of the fourth generation {100}. A/5, phc., 20-40 p. 1987-, ~ 20#) ^#1, 2, 3-4, 6, 15, 1A8, <i>I never leave you.</i> (A/5, phc. books on French graphism) Paris, 80s. Selected publs.: ^(I never...): Captain Cavern: <i>Peut-on être trop gentil?</i> 16 p. n.d. ^(I never...): Matt Konture: <i>Drabork (ptits dessins).</i> 32 p. n.d. ^(I never...): Stanislas: <i>Toutinox Détective.</i> {50} 36 p. n.d.			☿ ☿ ☿
<b>Thomas, Kay</b>	<b>!Queen of Texas Mail Art!</b> 17 Northridge Cr.	Texarkana, TX-75503	USA	1985
	^ <i>Texas Birthday.</i> (For the anniversary of Texas) ☒Cat.: Letter size, phc., 6 p. 1985			☒



contacts in the supplement to this issue. Definitely worth checking out.» (Stephen → Perkins: *Magazine Reviews*. In: *Box of Water*, N° 2, 1986)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 66-67 p.

<b>Tilson, Jake</b>	16. Talfourd Rd.	London, SE15 5NY	United Kingd.	1984
	↑ 44 Broomwood Road	London, SW11 6HT	---	1981
.....				
	<b>Cipher</b> (Partly handmade magazine {500} with b/w and colour xerox inserts, prose and poetry, interesting offset publ. ~A/5, 36-40 p. 1981-, quarterly) The Woolley Dale Press. London			☼ ☐ ⌘
	^ <b>Atlas</b> (Graphical almanach in every second year, a mass of visual matter, also cards, stamps, typographical supplements, a virtuoso imitation of the «true» network or underground publs. {2500}. Cut A/4, offset, ~32 p. + div. collages, 1984-90?, #1-4?) ^#2, 3			☼ ☐
	^6641. (A/6 offset publ. Graphics with collages & rubber stamps {500 copies}, 16 p.) The Woolley Dale Press, London, 1985			☼ ®
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<u>Sources:</u>	^ <i>The Woolley Dale Press – Artists Books Dossier '85</i> . (Publicastions by Jack Tilson: <i>Cipher Magazine</i> , <i>Atlas Magazine</i> , and the publications by David R. Morgan) 30.5x10.5 cm., offset, 36 p. London, 1985			
<u>Literature:</u>	« <i>Atlas</i> is another offset printed periodical, published only a few times in England by Jake Tilson. For this journal invited artists design a page which is then reproduced in an edition of 2500. <i>Atlas'</i> pages also involve hand-pasted elements, die cuts, artists' books, and some editorial material. One of its unusual features is a collage kit, which the reader is encouraged to execute and then mail in to the editorial staff, which then arranges an exhibition. Irreverent, splashy, and nonconformist, <i>Atlas</i> has tremendous potential.» (Thomas L. Larson (1994): <i>A Perspective of the ART/ LIFE Continuum</i> . In: Stephen → Perkins: <i>Assembling Magazines. International Networking Collaborations</i> . Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 9-12 p.)			

<b>«Time Based Arts»</b> , Bloemgracht 121	Amsterdam, KK , NL-1016.	Neatherland	1983	
Organized and edited by Lucie Verij and Aart van → Barneveld.				
	^ <i>Time Based Arts</i> . Cat.: A/5, 3+100 cards in box with the descriptions and photos of videotapes, performances and installations by about 80 artists, whos works were installed, recorded or exhibited and documented in the period of 1977-1984, partly in the rooms of the Time Based Art. The institution was founded by visual artists in 1983 (in the earlier localities of Ulises → Carrion's <i>Other Books and so</i> archive) . Directors: Aart van → Barneveld, Gerald Huisman, Julie Smit.			♠
	^ <i>Time Based Arts. Video tape catalogue 1985</i> . Cat.: A/5, 48 p. with descriptions and images, 1985.			♠
	^ <i>Time Based Arts. Sound catalogue 1986</i> . Cat.: A/5, 36 p. (text only), 1986			♠ ∪
	^ <i>Time Based Arts. Video tape catalogue 1986-1987</i> . Cat.: A/5, 76 p. (text only), 1987			♠
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<u>Statement:</u>	«Time Based Arts <i>presents</i> artists' work from home and abroad. Presentations can take the form of: vuewungs, installations, exhibitions, lectures, discussions. TV or radio broadcasts, concerts etc. The place of presentation is arranged in consultation with the artist, and depends on the nature of the work. TBA <i>distributes</i> the work of artists from home and abroad. Standard contracts are used which can be changed at the artist's request. TBA <i>promotes</i> those artists and/or art works which are recommended by the program commission for promotionm. It actively brings this work to the notice			

of potentially interested parties (organizers of festivals, museums, collectors, the media and so on). The works are „accompanied“ by a publication that supplies information in text and image.

TBA *researches* or initiates research into the field of time-related art forms. The results are recorded in a number of publications.

TBA *advises* artists in the realization of works/projects. It investigates possibilities for financing, production, presentation etc.

TBA *takes the initiative* in organizing projects and hence seeks co-operation with other institutions.

TBA *mediates* in the sale of works, in the search for showing spaces etc.»

(Time Based Arts. *Video tape catalogue 1986-87*, p. 2)

Literature: «*Time Based Arts*, distributes and shows works of artists who work within time based media. TBA has its own space in the centre of Amsterdam. It has video and audio equipment for viewing and playing with libraries of tapes available to the public. Magazines covering video, film, performance, audio, and artist records and tapes are also for sale. Each Friday TBA presents a program by artists visiting from abroad, or by artists from the Netherlands who present new work. Every month one evening is reserved specially for audio. Normally, this will involve video, performance or other mediums. In addition TBA distributes works to institutions, galleries, and museums both in the Netherlands and abroad.» (In: *Force Mental*, # 10 → *Club Moral*, and in: *Unsound*. Multimedia magazine with booklets & tape supplements, →Davenport. Vol 2, N° 2, 1985. 51 p.)

<b>Timotijevic, Slavko</b>	?	Beograd	Yugoslavia	1981
° <i>Artists' Postage Stamps</i> . ☒Cat.: Text: M. → Todorovic. 34x24.5 cm., offset, 16 p. ☒				
93 parts. / Happy Gallery. Beograd, 1981				
<b>Tisa, Benedict J.</b>	Artist Agency. P. O. Box 205	Collinswood, NJ-08108	USA	1985
Artists' Postage Stamps mostly by miniature orig. photographs (!) as stamp images.				☒ ☘
<i>Artist Postcards International Mail Art Show</i> . Any form and technic. ☒ Inv. for Sep.				☒
1982. A microfish catalogue was planned, – not realized? Postcard with the list of the meantime result has been sent out. Entitled: “Some of the artists who have sent in cards so far”. Summer 1982				
Artistamps: ^ <i>Bird Seller Stamps</i> (Sheet of 50 id. stamps by b/w original photographs)				
Each stamp is signed, n.d.				
^ <i>Photographer Mr. Bepul</i> (Sheet of 3.4x2.3 cm id. stamps, sepia offset on white paper) n.d.				
<b>Tisma, Andrej</b>	Modene 1.	Novi Sad, YU-21000	Yugoslavia	1994
<i>My Home</i> . ☒Doc. (Sending of ground plan of the home and description of circumstances«...not based on art exchange, but on life exchange») 1979				☒
<i>Mail Art Olympic Games</i> . ☒Cat.: / Gallery Forma, Novi Sad / TV-Show. 1984				☒
<i>Mail Art Olympic Games</i> . ☒/ Museum 14th Olympic Games. Sarajevo, 1985				☒
^ <i>Private Life</i> . ☒Cat.: A/4, offset, 40 p. / Exhibited among others in: Vojvodina Sport Centre, Novi Sad / Likovna Gallery, Sombor / Art Gallery, Ojisek / Hist. Museum, Ruma / Vozarevic Gallery, Sremska / Savremena Galerija, Zrenjanin. 1985-86				☒
^ <i>AIDS and Paradise</i> . ☒Cat.: 30x11 cm., offset, 12 p. 130 artists. Exh. at the SPC „Vojvodina“ in Novi Sad, January 20-25, 1987				☒
^ <i>AIDS and Paradise</i> . (10 postcards in envelope for the exhibition in Novi Sad) 1987				☒
<i>Private Life</i> . ☒ Cat.: A/4, offset, 40 p. Exh.: Modern Art Gal., Nis / Petrovic Art Gal. Ljubljana / Graphic Art Gal., Beograd / Likovni Susret Gal., Subotica / Boro & Ramiz C., Pristina. 1987				☒
<i>Nature Gives</i> . ☒Cat. 1988				☒
^ <i>New Life / New Art</i> . (Mail Art and relatives... Collaborators: J. → Supek, A. Tisma) In: <i>Novy Zivot</i> , Volume 41, N° 12, (Offset, 80 p.) Novi Sad, 1989				☒

- ^*Encounters*. ☒Doc. Accordion: (3x) 21 x13 cm., offset Exh.: Pizzeria «Oscar», ☒  
Pap Pavla 28. Novi Sad, June 1991
- ^*Nature gives... / Priroda daje...* ☒Cat.: A/5, offset, 220 p. Exh.: Edukativni ☒  
Centar. Sombor YU, 1992
- ^*FAX HeART*, (with Violeta Labat) ☒Two cats.: A/5, phc., 12 p. (English text) and ☒ FAX ☒  
A/5, offset, 58 p. / Galerija VLV. Miletićeva 45, FAX: 381-21-23-089.  
Novi Sad. October 20, 1994
- ^*6 66 66 Project*. ☒Doc. 10.5x22 cm., horz., offset, 4 p. Text: Tisma. Project by ☒  
Njaradi → Vlado, Palih Boraca 19a. YU-21460 Vrbas. 1996
- ^*Shared World* – Mail project at the Communication Art Biennale, Sabac, YU-15000. ☒  
☒ Inv.-card, 1999

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Literature: A. Tisma: *Privat Life*. (Introduction text to the catalogue, see above, English, 1987)

*Interview with Andrej Tisma*. In: *ND*, N° 9, Austin, 1987 (→ Plunkett) 17-18 p.

Andrej Tisma: *Art as Telepaty, Meeting and (Spi)Ritual*. In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 241-242 p.

(*AIDS and Paradise*): «Curated by Andrej Tisma and dedicated to Klaus Nomi (performance artist & singer who died of Aids) this exhibit emphasis on an exploration of the sociological and psychological dimensions of this epidemic. Lack of space prohibits me from commenting further on this show and particularly Tisma's catalogue essay, but needless to say Aids has ushered in a whole new era in all our personal lives, one that we as artists should be well aware of since we constitute a disproportionately high number of its victims.» (Stephen → Perkins: *Catalogues*. In: *Box of Water*, N° 4, 1988)

«...I made my first mail-art work in 1973 after a visit to one of the pioneers of Yugoslavian mail-art, Bogdanka → Poznanovic from Novi Sad. I mailed to her two bus tickets I used going to her and returning home, fixed on a postcard. I wrote beneath them: „My visit to the DT 20 Studio in the formulation of GSP (City Transportation Enterprise)“. I think that in that moment I wasn't aware of the mail-art movement. (...)

During my stay in Prague I continued sending mail-art, but only to few friends in Yugoslavia, ... Since I studied painting and painting was my main art expression in that time, I used mail-art just sporadically.... Also in the year 1979 I got in touch with Franci → Zagoricnik (from Kranj, former Yugoslavia) and the *WestEast* group, which was based on mail-art communication, publishing the *WestEast* anthologies of visual poetry, using the „Assembling“ method of compilation of 300 original works, also making exhibitions. Every anthology had its theme, and I took part in many of them. Through that I got in touch with many mail-art works, but the problem was that Zagoricnik jealously kept the addresses as top secret so I couldn't communicate with all those people. I could just watch their works and slowly get into the international mail-art spirit.

My real involvement in the network happened in 1983 when I met Dobrica → Kamperelic, mail-artist from Belgrade... He gave me immediately a bunch of invitations for mail-art projects in Brazil, USA, Europe, also some personal addresses, and soon after I eagerly plunged into that challenging, unexplored field called mail-art network. (...)

When I began participating in others' projects, or I did mail-art communication on one-to-one basis it was a feeling of great excitement because you send your artwork to somebody unknown, or for some exhibition, for the unknown visitor... Substantially it is GIVING...A different thing is starting your own mail-art project. The best comparison is with fishing: you throw the fishhook, or even a fishnet, and you wait for what is going to happen... Substantially it is TAKING.

(...)

As you might know the international blockade, which included also sports and cultural embargo, was imposed on Serbia on May 31, 1992 (about the righteousness of that I will not discuss now). The United Nations, or their mentors, decided to exclude Serbia and its people from the cultural exchange. For us networkers, who are working for decades on establishing cultural exchange with all parts of the globe, looking for a planetary culture, that was a great shock... During these three years of embargo I made more than twenty anti-embargo rubber stamps, did anti-embargo performances, published anti-embargo articles all over the world, organized many anti-embargo exhibitions in collaboration with Aleksandar Jovanovic, publisher of the anti-embargo magazine *Cage*. (...)

All our anti-embargo activity began in Sremski Karlovci, where I organized the Anti-Embargo Net Congress (September 1-3, 1992)... Besides me and Jovanovic the anti-embargo group consisted of Dobrica Kamperelic, Miroljub → Todorovic (Belgrade), Jaroslav → Supek, Nenad → Bogdanovic (Odzaci), Ratko Radanovic (Srpski Miletic), Jozef Klacik (Novi Sad), and later Vlado Njaradi (Vrbas), Sandor → Gogolyak (Odzaci) and Anica Vucetic (Belgrade) have joined us. But maybe the most important was the support by foreign networkers from about twenty countries, who collaborated with *Cage* magazine, published our protests, exhibited our works, visited us here in Serbia, distributed our stuff, supported us morally in letters and publicly in their countries, made anti-embargo works themselves etc...»

(Ruud → Janssen: *The Mail-Interview with Andrej Tisma*. A/5, phc., 16 p. TAM Pubs. 960145, Tilburg, 1996)

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 128-129 p.

<b>Tisue, Seth / Russel, Brad.</b>	<i>Plaster Cramp Press</i> . Box 5975 Chicago, IL-60680 USA	1990
	^ <i>Syzygy</i> (A belated mag. on Mail Art and graphics in the standard style of the earlier golden age of this genres. Half-legal, phc., 52 p. 1990-, ir.) ^#1	☒ ☼
<b>Tivy, Patrick</b>	c/o <i>Clouds and Water Gallery</i> , 516 A. 9th Ave. Calgary, S. W. Canada	1979
	^ <i>Whatever Happened to the Seventies?</i> ☒ Doc. 36x21.5 cm. photocopied sheet with participation list and text. / Clouds Water Gallery, Calgary, 1979	♠ ☒
<b>!Toast Post!</b>	→ Byrd, Gregory T.	
<b>Todorovic, Miroljub</b>	Dobrinjska 3 Beograd, YU-11000 Yugoslavia	1971
	<i>Planet</i> . (Scientific and graphic poetry, Serbian) Cut A/5, offset, 72 p. Ed. Nestor Zucni. Nis, 1965 (Second edition in: <i>Trip to Astroland</i> , 24x17 cm., offset, 184 p. Ed. Prosveta. Nis, 1995)	⌘
	<i>Manifesto of Poetical Science</i> . In: <i>Polja</i> , XIV. N°117-118, Novi Sad, June-July 1968. 32 p.	⌘
	^ <i>Drawings, Signalist and Computer Poetry</i> . Cat.: 24x18 cm., offset, 6 p. / Likovni Salon Tribine Mladih, Novi Sad, 1969	⌘ ☼
	<i>Manifesto signalizma (odlomci iz eseja)</i> . In: <i>Signalisticka i kompjuterska poezija M. Torodovic</i> . Cat.: 17x11 cm., offset, 6 p. Galerija Ateljea 212, Beograd. October 1969	⌘ ☼
	<i>Kyberno (Signalism)</i> . (Manifesto) In: <i>Delo</i> (→ Pervic), Vol.16, N° 3. 303-304 p. Beograd, 1970	⌘
	^ <i>Signal. International Review for Signalistic Research</i> (with V. Stojiljkovic) (Special magazine for concrete and visual art, good connections to the visual poetry and conceptual art scene, a rigorous edited review with archive and bibliographical data. 16.5x24x cm. horz. [#1 and 2] later cut A/4, offset, ~20-60 p. 1970-73, #1-9)	⌘ ♠ ☒



- #1=1970, #2-3=1971, #4-5=1971, #6-7=1972, #8-9=1973  
 ^#1, 4-5, 6-7, 8-9
- ^*Kyberno.* (Manifest in Serbian, French & German + anthology of concrete poems, statistical and aleatorical poetry, labyrinth poems, etc.) 20x18 cm., offset, 96 p. {500}. Ed. Signaliste. Beograd, 1970 ☿ ☿
- Poesia signalista Jugoslava.* Cat.: ~A/6, offset, 2 p. Centro Tool, Milano, 1971 ☿
- ^*Stepeniste / Staircase / L'escalier / Scalinata.* (Concrete and semantical poems, introductions by Max Bens & Pierre Garnier) 20x14 cm., offset, 80 p. Ed. Signaliste. Beograd, 1971 ☿
- Putovanje u Zvezdaliju* (Trip to Astroland. Scientific and graphic poem, Serbian) 18x13 cm., offset, 104 p. Ed. Gradina. Nis, 1971 ☿ ☿
- Svinja je odlican plivac* (The Pig is an Excellent Swimmer. Aleatoric and visual poetry, Serbian) 20.5x13 cm., offset, 76 p. Prosveta. Beograd, 1971 ☿
- ^*Naravno Mleko Plamen Pcela* (Computer poetry, Serbian) 18x12.5 cm., offset, 82 p. Gradina Ed. Niš, 1972 ☿
- Poklon-Paket* (Gift Parcel. Fenomenological, ready-made and visual poetry, Serbian) 17x12 cm., offset, 112 p. Ed. Petar Kocic. Beograd, 1972 ☿
- Naravno mleko plamen pcela* (Certainly, Milk, Flame, Bee. Computer and visual poetry, Serbian) 19x12.5 cm., offset, 84 p. Ed. Gradina. Nis, 1972 ☿
- °*Trideset signalistickih pesama* (Thirty Signalist Poems, with Olga Vicic. Visual poetry, Serbian / English) 14.5x14.5 cm., offset, 34 p. Beograd, 1973 ☿
- ^*Bibliography of the Signalist Documentation Centre*, in: *Signal # 8-9, 1973* ☿
- ^*Signalisticka istrazivanja 1. / Signalist Explorations 1.* Cat.: by M. Todorovic (Serbian / English). Poster size of 42x60 cm., folded to 12 parts (like accordion), offset. Gallery of Student Cultural Center. Beograd. February 26 – March 9, 1973 ☿ ☿
- ^*Signalism* (Offset booklet, English, 20x12.5 cm., 14 p.) Content: Signalism / Signalist Poetry / ...in the Strict Sense: Visual Poetry / Signalist Visual Poetry – a New Literary Discipline. Signalist Edition, Beograd. 1973 ☿
- Signalism.* Cat.: 21x20 cm., offset, 42 p. Galerija savremene umjetnosti, Zagreb, 1974 ☿
- Signalism.* Cat.: 23x20 cm., offset, 8 p. Salon Muzeja savremene umjetnosti. Beograd, 1975 ☿ ☿
- ^*Think about Mail Art.* ☒ Show in Nov. 1979. Cat.: in: *DELO*, Vol. 26, N°2, (72 contributors). Beograd, February 1980 ☒
- ^*Signal Art.* (Small anth. with visual works by M. Todorovic, 16x16.5 cm., horz., offset, 36 p.) Bibliofilsko Isdanje {77}, Signalist Edition, Nov. 1980 ☿ ☒ ☿
- °*Algol.* (Book, 310 p.) Ed. RAD, Beograd, 1980 ☿
- °*Signalizam '81.* (with Jaroslav → Supek) Cat.: offset, 43 p. Texts: M. Todorovic, O. Kisic, J. Supek & oth. / Kulturno Prosvetna Zajednica, Odzaci, 1981 ☿ ☿
- ^*Signalisticki prospekt no 1.* Cat.: 17 A/4 leaves riveted at a corner, mimeogr. {200}. Kula YU, March 17, 1981 ☿
- ^*Postanska umetnost / Mail Art.* ☒ Cat.: 29x20.5 cm., mimeogr. + phc., 40 leaves. Introduction essay and data by M. Todorovic (Serbian) {200}. Galerija Srecna (Happy Gallery), Students Cultural Center, Marsala Tita 48, Beograd. May 21-31, 1981. ☒
- ^*Artists' Postage Stamps.* ☒ Cat.: 34x24.5 cm. offset, 16 p. 93 parts. / Srecna Galerija SKC., (Happy Gallery). Students Cultural Cent. Beograd, Nov. 1981 ☒
- ^*Signalisticka istrazivanja.* Cat.: A/4, mimeogr. + phc. + 4 serigraphies, 40 p. {200}. (Anthology with texts and works, Serbian) Srecna galerija, SKC. Beograd. Oct. 14-24, 1982 ☿ ☒
- ^*Signalisticka Istrazivanja: Vizuelna Poezija, Mail-Art.* Cat.: 18x14 cm., offset, 4 p. Srecna Gal. SKC., Students Cultural Center, Beograd, Sept.-Oct. 1983 ☿ ☒
- ^*Razmišljajte o signalizmu / Think about signalism.* Cat.: 20.5x14.5 cm., offset, 12 p. Texts by Matteo d'Ambrosio & Dave Oz. / Narodna Biblioteka Srbije. Beograd, Oct. 17-22, 1983 ☿
- Signal Art* (Retrospective Exhibition) Cat.: 25x22 cm., offset, 8 p. Beograd, 1984 ☿ ☿
- ^*Signal* (New Series) (Mag. 17x24 cm., horz. size, offset, ~70-104 p. 1995-~2xy., ☿ ☒ ☿

this new series has been numbered from #10.)

#10=1995, #11-12, #13-14=1996, #15-16-17=1997, 18=1998,

19-20=1999,

^#10 -20,

^U *Cara Trojana Kozje Usi* (Tzar Trojan's Goat Ears. Serbian. Gestural poetry – by photo sequences) 19.9x14 cm., offset, 96 p. Ed. Velvet. Beograd, 1995 ☿ ☼ ♀

*Bibliography / Signalism 1965-1997* (1282 items!) in: *Signal* #13-14, 1996 and #15-16-17, 1997 ☿

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Literature: (Signalism:)

a) The term *signalism* derives from the Latin *signum* (sign). Signalism is an avant-garde creative movement whose aim it is to affect and revolutionise all the arts, introducing the kind of thinking that is common to exact science and initiating new processes in the field of culture by means of radical experiments and methods within a permanent creative revolution influenced particularly by the technological civilisation, the sign civilisation, the increasing use of science and scientific methods, and the emergence of the computer. These factors are considered as new creative instruments, inspirers of creative ideas and aids in their implementation.

b) *Signalism* stands for absolute experimentation in all the arts.

c) *Signalism* requires the experimenting artist to base his thinking and activity on postulates and methods of the exact sciences. It is only in so doing that we can reinvest the art with its original concreteness and truthfulness, while at the same time destroying all the sediments of mystique and mystification that have been gathering on it for centuries, finally to render it completely unable to follow the increasingly rapid development of human society.

d) The fact that the avant-garde of our times is based on a scientific and not artistic approach (contrary to certain previous epochs) must by no means discourage the artist; it make him resist or fight science and the new technological civilisation. Any struggle against science is doomed in advance, for it is struggle against man himself.

(Signalist poetry):

a) In the general inflation of the spoken and written word, of writing and thinking in the form of linguistic mythomania and mystification, signalism will – in literature, and, more specifically, in poetry – aim at an utter linguistic reduction of the word to the bare sign (This refers to signalist poetry in the narrow sense of the word)...

(M. Todorovic: *Signalism*. In: *Signal* N° 1 Serbian / English. Beograd, 1970)

Yugoslav Signalist Artists:

^*Signal*, N°1. 1970. As «*Yugoslav Signalist Poetry*» in this issue works by Marina Abramovic, Branko Andric, Mile Dordevic, Tamara Jankovic, Zoltan Magyar, Slavko Matkovic, Simon Milcic, Nesa Paripovic, Zoran Popovic, Bogdanka Poznanovic, Vlada Stojiljkovic, Miroslav Todorovic, Biljana Tomic and Slobodan Vukanovic.

^*Signalisticka Poezija / Signalist Poetry / Szignalista Költészet – izbor / selection / válogatás*. (With a Signalism Manifesto in Serbian/English/Hungarian by M. Todorovic. Published as *Signal* N° 4-5, Új Symposium, Forum Ed., Novi Sad, 1971) Additive to the artists of the *Signal* N° 1 as further Yugoslav signalists: Obrad Jovanovic, Dobrivoje Jevtic, Zvonimir Kostic Palanski, Zarko Rosulj, László Szalma, Bálint Szombathy and Vujca Resin Tucic.

^Milivoje Pavlovich: *Svet u Signalisma* (The World in Signals). (Offset book with a reach illustration part, Serbian, 20x14 cm., 196 p. Ed. Prometej, Novi Sad,

1996) Signalist artists with works in this anthology: Marina Abramovic, Oskar Davico, Pop D. Durdev, Jan Hlavac, Ljubisa Josic, Aleksandar Jovanovic, Dobrica Kamperelic, Zvonimir Kostic, Nada Marinkovic, Slavko Matkovic, Petda Neskovic, Nesa Paripovic, Slobodan Pavicevic, Zoran Popovic, Bogdanka Poznanovic, Zarko Rosulj, Vlada Stojiljkovic, Jaroslav Supek, Miroljub Todorovic, Slobodan Vukanovic

International Signalist Theory:

^Miodrag B. Sijakovic (ed.): *Signalizam u Svetu* (Signalism in the World). (Offset book, a texts anthology, Serbian, 21x17 cm., 112 p. Ed. Beogradska Knjiga, 1984) With essays and theoretical analyses in the book: Matteo D'Ambrosio, Nikolaj A. Anastasjev, Daniel Daligand, Guillermo Deisler, Klaus Peter Dencker, Pierre Garnier, Klaus Groh, Miroslav Klivar, Julian Kornhauser, Enzo Minarelli, Dave Oz, Michael Perfetti, Godehard Schramm, Guy Schraenen, Adriano Spatola, Danuta C. Straszynska

Other works:

David → Briers: *Eastern Europe – The Yugoslavian Miroljub Todorovic*. In: *Pages*, N° 2, 35 p., London, Winter 1970

M. Todorovic: *Poesia Signalista*. In: *Ovum 10*, N° 4, (→ Padín) Sept. 1970

(*Signal*, N° 1): «An excellent newly established review devoted to visul, concrete, cybernetic and signalist poetry. This issue contains also the texts by international visual poets, including: Hausmann, Perfetti, Clavin, Blaine, Bory, Gerz, Carrega and others: a manifesto of Signalism (in Serbo-Croatian and English) and a choice of Signalist poetry of Yugoslavian authors...» (Michael → Gibbs: *Signal N°1; Kyberno*. Both reviews in: *Kontexts*, N° 3, Exeter, Devon, 1971)

*Signalism (Recent Yugoslav Activity)*. With the texts by Zharko Roshulj, Vlada Stoilkovic, László Szalma and Bogdanka → Poznanovic. In: *Second Aeon*, N° 14, Cardiff, 1971. (Reviews about the Signalism also in N° 15 / 1972, 154 p. and N° 18 / 1973, 148 p.)

Guillermo → Deisler: *Miroljub Todorovic, Yugoslavia*. In: *Poesia visiva en el mundo* (Anth.). Antofagasta, Chile, 1972

Godehard Schramm: *Signal, International Review for Signalist Research hg. von Miroljub Todorovic – Miroljub Todorovic, Kyberno*. In: *Literatur und Kritik*, N° 61, Wien, 1972. 59 p.

M. Todorovic: *Courses of Signalism*. In: *Signalizam*. Cat.: 20x21 cm., offset, 42 p. Galerija suvremene umjetnosti, Zagreb, 1974

^M. Todorovic: *Signalizam* (Manifestos and essays) 20x13 cm., offset, 183 p., Serbian. Ed. Gradina. Niš, 1979

Julian Kornhauser: *Sygnalizm – Propozycja Serbskiej poezji eksperymentalnej* (Signalism – the program of the Serbian experimental poetry) Doct. Disert. Polish. 24x16.5 cm., offset, 172 p. Uniwersytet Jagiellonski, Kraków, 1981.

^Ziran Zivkovic: *Signalizam (Geneza, Poetika i Umetnicka Praksa)*. Doct. Disert. Filol. Fac. v Beograd, 1991. Serbian. Published as offset book, 24x16 cm., 344 p., by Ed. Vuk Karadzic, Paracin YU, 1994. *Keywords*: Avant-Garde, Signalism, Manifesto, Poetics, Stochastic-, Visual-, Slang-Poetry, Computer, Mail Art. From the *Abstract*: «...In the first part of this dissertation the author

points to the signalism sources – the so called hystorical avant-garde movements in Yugoslavia and abroad (dadaism, zenithism and surrealism), and than, following the genesis of signalism, points to it's contacts with the related movements in World art, after the World War II – upto date (concretism, visualism, letrism, mail-art). He pays his special attention to poetics of signalism (manifests and other similar texts), than, to „SIGNAL“ magazine and to genre appeared in signalism. In the second part of this dissertation these genres are studied in details and also illustrated with examples from the reach signalism artists' eperience.»

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology.* With over 500 illustrations, 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 501 p.

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- Source: *Poesia signalista Jugoslava.* Cat.: 17x11 cm., offset, 2 p. Centro Tool, Milano, 1971
- O poeziji sygnalistycznejnei.* In: *Litery*, N° 5, Gdansk / Poland, 1973. 22-23 p.
- Communication – Being – Thought.* In: *A Conceptographic reading of our World thermometer* (Anthology, → Calgary artists), Calgary, 1973
- ^*Signalizam.* (International anthology by concrete and visuelle poets). In: *Pesnicke Novine*, Vol II, #3-4. Beograd, July 15, 1973.
- ^*Concrete, Visual and Signalist Poetry (an anthology).* In: *DELO* (→ Pervic), Vol. 21, N° 3, (132 contributors). Beograd, March 1975
- Visuele Poezie in Joegoslavie (Verschijning en ontwikkeling).* In: G. J.de →Rook: *Historiche anthologie visuele poëzie.* A/5, offset, 96 p. Brussels, 1976
- ^*Mail Art / Mail Art Poetry* (An int. anthology among others with signalist works) In: *DELO*, Vol. 26, N°2, (72 contributors). Beograd, February 1980
- ^*Signalizam Avantgardni Stvaralacki Pokret* (Signalism avant-garde creative movement – Symposium about the signalism, tetxts and works, Serbian) Beograd, Dec. 1983. 20x14 cm, offset, 96 p. Ed. Kulturi Centar, 1984
- ^Miroljub Todorovic: *Osvojeni Prostor* (Conquered Space – drawings, collages, visual poetry, gestual poems, Mail Art) Cat.: 24.2x17.2 cm., offset/colour, 36 p. Texts Serbian. Muzei Savremene Umetnosti (Museum of Modern Arts). Beograd, Dec. 12, 1994 - Jan. 24, 1995
- ^M. Todorovic: *Planetarna Kultura* (Planetary Culture – manifestos and essays, Serbian). 20x14 cm., offset, 118 p. IPA Miroslav. Zemun YU, 1995

**Tomoyasu, Larry** → *Found Street Press*

<b>Tonoli, Gianni</b>	?	Brescia	Italy	1979
		° <i>Hommage to Cavellini.</i> ☒Doc. 68x49 cm. poster, offset. ~50 parts. Brescia, 1979		☒
<b>!Toroku Mail Art!</b>		2-3-21 Huigashi-Omiya, Miyazaki, 880	Japan	1990
		^ <i>Trees / Toroku Mail Art Show.</i> ☒Doc.: 30x24 cm. sheet. 1990		☒
		^ <i>Kodama</i> (= the spirit of tree / anything to like). 3 <sup>rd</sup> Mail Art Show. ☒ flyer, n.d.		☒
<b>Toroman, Tatimir</b>	Trsiccka 4.	Sabac, YU-15000	Yugoslavia	1987
		^ <i>Proboscidea and Superstitious Sun</i> (A very dynamic and visual edited dadazine in the form of a Mail Art rag. A/4, phc., 6 p. 1987?-, ~1-5#? )		☒ ↑
		^#4		
❖ <b>Toronto / artists</b>	72 Foxley St. (rear) / P. O: Box 901, St. Q., Toronto, M4T 2PL	Canada		1973
	<i>Impulse</i> (Actionist and conceptual art mag. with the assistance of the Canada Council & Ontario Arts Council. Letter size, offset, 32-64 p. 1973-, qu.)			↑

**Torridzone** → Igloo, Alex

<b>Toshihiko, Shimizu</b>	3-03-23-Jingumae, Shibuya-ku	Tokyo, 150	Japan	1976
	317 <i>Quarterly Magazine</i> (Art magazine with connections to Italian post-futurism literature and int. neo-dada and alternative art. 26x18 cm., offset, ~20 p. 1976?-, qu.)			↑ ☹ ☒
	317 <i>Quarterly Magazine</i> . Special issue « <i>Parola, Imagine, Oggetto</i> » as Cat.: 160 p. /Exh. of Italian & Japan poets in the Italian Institute, Tokyo, 1976			☹
<b>Tót, Endre</b>	Engelbert Str. 55	Köln, D-50674	Germany	1996
	↑ Eisenacher Str. 118	Berlin-30, D-1000	----	1978
	↑ Kerék u. 10.	Budapest, H-1035	Hungary	1970
	↑ Üteg u. 18., Angyalföld	Budapest, XIII	----	1969
	.....			
	<i>Semmi sem semmi</i> / Nothing ain't Nothing. (Offset {50}, 16 p.) S. P. Budapest, '71			↑ ☹ ☹
	<i>I'm glad if I can stamp</i> («The first Mail Art rubber stamp») Budapest. 1971			☹
	^ <i>Stamped by Endre Tót</i> (27x9 cm., offset & rub. stamps, 10 p.) S.P. Budapest, 1971			☹ ☒
	^ <i>My rain, your rain</i> (Correspondence project with postcards) Budapest, 1971			☒
	° <i>The states of Zero</i> . A/5, offset, 12 p. {100} S. P. Budapest, 1971			☒
	<i>Zero-Correspondence</i> (Among the partners: Ben, Armleder, Gilbert & George,..) '72			☒
	° <i>Possesive Adjective</i> . Cut A/5, offset, 8 p. {100}. S. P. Budapest, 1972			☒
	^ <i>Exercise / Zero</i> . (Xeroxed mini publ., 16 p.) Ed. I.A.C. → Groh, Oldenburg, 1973			☒
	° <i>Correspondence avec John</i> → <i>Armleder</i> (Facsimile edition of Tót's „zero correspondence“ with Armleder from 1973-74, {500}, cut A/4, offset, also color print, 80 p.) Ecart Publications. Genève, 1974.			☒
	Artistamps: ° <i>Zero Post</i> (in sheets and band, id. image, green offset on white paper) Edition Howeg. Hinwill CH, 1974			☒
	° <i>Night Visit to the National Gallery</i> . (Booklet, 20 p.) Beau Geste P. (→ Major) 1974			↑ ☹ ☹
	<i>TÓTal questions</i> (Corresp. proj., with G. Brecht, Dick Higgins, Restany, etc.) 1974			☒
	---- (Booklet, 16 p.) Ed. Hundertmark, Berlin, 1974			☒
	° <i>TÓTal Joys 1971-75</i> . (A/5, offset, 12 p. {700}) Ecart (→ Armleder) / Howeg. Genève / Zürich, 1976			↑ ☒
	° <i>Dirty rains</i> . A/5, offset, 20 p. Ed. Sellem. Lund S, 1977			☒
	<i>Some Nullified / Rainy / Questions for you</i> (Project started in the Gallery «A», (→ Ruhé) A'dam and in diverse galleries in Reykjavik, San Francisco & Budapest, 1978			↑ ☒
	^ <i>Dirty rain</i> . (Offset booklet {1000}, A/5, 16 p.) Ed. Sellem, Lund. Exh.: → S:t Petri Lund S, 1979			☒
	^ <i>TÓTalJOYS</i> (Cut A/5 offset booklet, 32 p.) Rainer Verlag & DAAD, Berlin, 1979			↑ ☒
	^ <i>Ten Documents 1973-1980</i> . (Offset with orig. rub. stamps, 10 p.) → Stempelplaats 1980			☹ ☒
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	<u>Source:</u> <i>Endre Tót. Nothing ain't nothing. Restrospective 1965-1995</i> . Cat.: of the exh. in the Kunsthalle, Budapest. A/4, offset, 198 p. Texts (Hungarian, German and English) by Judit Szabadi: <i>The Gesture as the Artist's Self-Awakening</i> ; Ulrike Lehman: <i>Endre Tót und die Ästhetik der Absenz</i> ; Thomas Strauss: <i>Endre Tót als Aktionskünstler</i> ; Géza Perneckzy: <i>Endre Tót und the Mental Monochromy</i> . Budapest, 1995			
	<i>Endre Tót</i> . Cat.: with reproductions & a perforated stampsheet. Letter, phc., 46 p. Spiral bound. / Stamp Art Gallery, → Gaglione, San Francisco, 1995			
	^ <i>Nothing Left for Art to Say</i> . (Mini size horz. booklet in phc. with div. stamps and actions by Tót, {100}, 20 p. In conjunction with the exh. in Stamp Art Gallery, San Francisco, 1995			
	<u>Literature:</u> «In 1973 produceerde de <i>Beau Geste Press</i> (→ Mayor) in Engeland weer eens een van die prachtige afleveringen van het tijdschrift <i>Schmuck</i> . <i>Schmuck Hungary</i> bestond geheel uit bijdragen van actuele Hongaarse kunstenaars en Endre Tót was			

voor mij onmiddelijk een van de interessantste van de groep... Brieven... door handgeschreven of getypte *nulletjes...*»

Harry → Ruhé: *De „Gladnesses“ van Endre Tót* (Exhibition in Galery «A», Amsterdam). In: *Artzien* (→ Gibbs), Vol. 1, N°10, October 1979. n.p.

^*Endre Tót. Nothing ain't nothing. Retrospective 1965-1995*. Kunsthalle, Budapest. With essays by Judit Szabadi (*Early pictures*), Ulrike Lehman (*Ästhetik der Absenz*), T. Strauss (*Der Aktionskünstler*), G. Pernecky (*Mental Monochromy*). Early works, wall drawings, actions, joys, Mail Art works, rainproof ideas, zero-texts, absent pictures, catalogue paintings, artists' books & bio/bibliography (Hungarian and English) A/4, offset, 200 p. Budapest, 1995

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 90-91 p.

<b>Tóth, Dezider</b>	Moskevská 1.	Bratislava	Czechoslovakia	1975
	^ <i>Omalovánky, grafiky, partitury</i> . (Concrete & vis. poetry) Cat.: ~A/5, offset, 12 p. Text (Czech): → Valoch Exh.: Gal. Mladych Mestské, Brno, 1978			⌘
<b>Tóth, Gábor</b>	Kórház u. 7. III. / 13.	Budapest, H-1033	Hungary	1992
	^ <i>Dimenzionista Album '72</i> . (Visual poems) 18x25 cm. horz., silkscreen prints, 20 sheets, + dimensionalist statement on a card of 16x23.5 cm. S. P. Budapest. 1972			⌘ ☼
	^(Without title, booklet with visual poems) 20x14 cm., offset, 10 sheets, numbered copies (edition of 100?) S. P. Budapest. 1972			⌘ ☼
	^ <i>Information</i> . (Vis. poetry matter, 16.5x16.5 cm., offset, 12 p.) Ed. Modullo / Milanino sul Garda. 1973			⌘ ☼
	^ <i>The Visual Aspects of Grammatical Relations</i> . Visual literature, in a brochure edited with → Szombathy & → Zagoricnik, A/5, offset, 12 p. Experimental Art Publisher. Bohinj YU, 1973			⌘ ☼
	^ <i>Visual Topology</i> (10 offset cards, A/7, in plastic cover) Exp/Press, Utrecht, 1974			⌘ ☼
	^ <i>Genital Art Publications</i> (7 text-cards, ~A/6, horz. in envelope, silk-screen) S. P. n.d. (~1975)			⌘
	^ <i>Analytical Poetry</i> . (11 cards, ~A/7, in envelope). {50}, Budapest, 1975			⌘
	^ <i>Poetical Objects of the Urbanical Environment</i> (A/5, offset, 16 p. in cover with visual poetry, images & photos by B. Szombathy, K. Ladik, F. Zagoricnik, G. Tóth) Experiment Art Publisher – Gábor Tóth, Budapest, '76			⌘ 人
	^ <i>Stamp / I'm my first.....</i> (10 cards, ~A/6, horz. with orig. blue rubber stamps + hand-writing text in an offset printed cover, {50}), Budapest, 1977			Ⓜ ⌘ ☼
	^(self-) <i>adhesive ideas</i> . (Sticker-anth., silk-screen prints {50}, small horz. size of 8x23 cm., 30 leaves) An Onga Press Ed. Budapest, 1983			⌘ ☼
	^ <i>I would like to be</i> . (10x13 cm., offset broch. 8 p.) Onga Press, Budapest, 1983			⌘
	^ <i>I am still a long way off from being able to keep silent</i> . (A/6 offset booklet, 104 p.) Ed. Buddhista Misszió, Budapest, 1985			人
	^ <i>Laza Lapok</i> (Magazine in A/4 portfolio, partly assembling matter, with a exp. literary character. Also xerox, collage and rubber stamp, etc. appls. Sometimes A/5 offset booklets or experimental music CD as supplements. {~100} 1992-, ~y.)			⌘ 本
	^#1, 2, 3			

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Literature: «I have meet with the first Mail Art documents fairly late (1972), because I have been working in this time in Hungary on the field of visual and concrete poetry totally isolated and alone, and so not any information could have reached me.  
No too long after that, I have been invited to take part on a rubber stamp show in Holland (...) this inducing was enough to give a new medium into my hand... Since then the mailing, the card, the rubber stamp, the stamp has become a significant part of my activity... My Mail Art philosophy results from the things

above:

1.) A way of communication, which can't be made a fetish, is more suitable for a certain cleanliness of idea, of thought.

2.) The rubber stamp, the stamp, the card cannot afford the prolixing, which is a peculiarity of art (fine arts included).

3.) To communicate thoughts so, that the creator-individualism should not intrude into prominence, but the substance: the clear message. (...)

(Gábor Tóth: *Letter to Anna Banana*. In: Anna → Banana: *About VILE*. Letter size, offset, 108 p. S.P. Vancouver, 1983. 38 p.)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 96-97 p.

❖ **TRAÇO Group** Rua 7 de Setembro 6 -42- Bauru - SP. Brasil 1989  
 ^20<sup>a</sup> Bienal Int. de São Paulo / 1<sup>o</sup> Studio Int. de Eletrografia. Cat.: 30.5x30.5 cm., □  
 offset, 16 p. Sao Paulo. October 14 - December 12, 1989

! **Transformer, Tod D.!** Box 7988 APSU Clarksville, TN-37044 USA 1986  
 ^Why Mail Art? (A research project on Mail Art) ☒ Inv. Anarchy/Malarky, 1986 ☒

«**Transfurism**» → Segay, Segay / → Konstrktor, Boris / Valeri Scherstjanoi / Nik, A.  
 R. Nikonova & S. Segay, «PANW» und andere Zeichen. (Anth.) Ed. P. → Huckauf, Berlin, 1987  
 Scripturale Gesten / R. Nikonova, S. Segay, V. Scherstjanoi. (Anth.) Ed. P. Huckauf, Berlin, 1989  
 ^R. Nikonova & S. Segay, *Transponance Transfurismus oder kaaba der abstraktion*.  
 (Anth. 52 p.) K. → Riha / S.J. Schmidt: *experimentelle texte*, N° 20., Siegen, 1989  
 ^*Transfutur. Visuelle Poesie aus der Sowjetunion, Brasilien und deutschsprachigen Ländern*  
 Cat.: A/4, offset, 98 p. Eds.: F. W. → Block & A. → Vallias. / Verlag Jenior &  
 Pressler. Texts by F. W. Block, CF. Claus, V. Scherstjanoi, K. Sachse, A. Vallias,  
 P. Huckauf. Exh.: Galerie Pankow, Berlin, 1990. (more → Pankow, Gal.) 1990

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Literature: Janancek, Gerald J.: *A Report on Transfurism*. In: *Wiener slavistischer Almanach*.  
 Vol. 19. / 1987, p. 123-142

! **Trapidacion Mail Art!** Ap. de Corr. 48. Terresa / Barcelona Spain 1992

**Trasov, Vincent / Metcalfe, Eric** → Western Front

«**TRAX**» (Piermario → Ciani, Vittore → Baroni, Massimo Giacon and others) □ ☒ ☒ ☒ ☒  
 c/o Ciani: Via Latisiana N° 6. Bertiole (UD), I-33032, Italy 1981  
 & c/o Baroni: Via C. Battisti 339, Viareggio, I-55049 ---- 1996

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A networking project 1981-87 with diff. centres and over 500 participants. A large collection of visual / audio publications in the form of xero-graphical books or (B/W or colour) assemblings in portfolios, further in audio-cassettes, disks and videos. The publs. have a numbering after their dates, e.g.: TRAX 0785 = from July 1985, 250382 = March 25, 1982, etc.

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TRAX Projects (On the basis of a retrospective selection in the «Last TRAX», 1987):

0681 XACT. Series of A/4 colour and B/W photocopies (hard porno motives), divided to images of 5x5 cm., manual interventions, idea & realization P. Ciani.

0981 TRIXI. Bag of unedible potato crisps with bonus cassette. Orgs: Ciani / Giacon.

1081 VIETATO AI MINORI. Pornographic edition of a booklet of 28 p. and a C52 cassette, the product was confiscated in the United Kingdom.

1281 TECHNODÉATH. Christmas package {150} of a booklet of 28 p. (essay on Throbbing Gristle), a C50 cassette, + graphics of M. Giacon. Authors: Ciani / Baroni.

221281 TATATRAX. Message by P. Ciani & E. Chiggio, remained unanswered.

- 190182 (untitled). The fanzine «*RockZero*» of P. Ciani in the colour-xerox size A/4.
- 310182 (untitled). Audio work by P. Ciani published by VEC (Holland) in the cassette «Tching».
- 0282 HORRORBOX. C60 cassette (Romero's Living Dead, + The last five minutes of Pompeii) and 40 postcards from int. contributors, some with manual interventions {200}.
- 070282 TATATRAX - PERFORMANCE INFANTILE. Concert performance, «pure childish»...
- 170282 KLONECOPY ENERGY. Retouched polaroids as comic-story by Giacon, text: Baroni.
- 210282 B. SIDES. Performance by G. Martina in Ferrara, for the «*Energia 82*» festival.
- 0382 UNTITLED. Postcard-size graphics {100} by ca. 50 int. participants. Org.: G. Martina.
- 250382 XART. Super8 film, 3'30", shot by Ciani for the Hjørring Annual Film Festival 1982.
- 0482 SELFPORTRAIT. Postcard-size selfportraits of int. artists in boxes {100}. Org.: Ciani.
- 040482 THE COP KILLERS. Sci-fi 60 minutes concept-cassette in boxes {100} with text and graphics enclosed. Project by Baroni, collaboration of D. Ciullini & M. A. Phillips.
- 260482 NOBLESSE OBLIGE. Postcard of Baroni {100}.
- 290482 COMPOSIZIONE MODULARE. Audio work by P. Ciani for national radio RAIuno, broadcasted on April 29th and August 15th, 1982.
- 0682 NOTTEROSSA. Hommage to W. S. Burrough, 52 p. book and C60 cassette, graphics, music and cut-ups from over 100 int. artist, musicians and poets {500}.
- 090682 REDNIGHT. The orig. material of the NOTTEROSSA, exhibited in the multimedia festival Scandicci on June the 19th & in the Caffè Voltaire, Firenze, 5-12 of October 1982.
- 180682 FIRST CONVENTION. By some Traxmen on the occasion of the birthday of Unit 01.
- 230682 TORUNEE STERILE. Secret photographic mission by Enrico Piva – no documentation.
- 250682 BA-TRAX RAID. Performance by the Nocturnal Emissions, recorded on video by Baroni.
- 0782 TRACCE. Series of modular graphics size A/4 in colour and B/W, each of the 110 works, grouped under 11 different themes by V. Baroni. Exhibitions: Metro Media, Vancouver, 1983, & the collective show «*Dismissure*», Tivoli, Italy, 1984.
- 200782 I DON'T CARE. 100 selfportraits of P. Ciani to → Boumans' publication «*CARE 3*».
- 0982 XTRA. Album with 10 audio compositions recorded at distance through crossed interferences. LP record ed. of 1000 copies.
- 1182 GREETINGS. Edition of 100 numbered boxes containing about 50 postcard-size works.
- 021182 (untitled) Participation of P. Ciani to a project of post-Cagean music.
- 051182 GAMMA THETAN. Sound work of V. Baroni to the 1982 edition of the Paris Biennale.
- 1282 MINDVISION. Package by Baroni {150} containing 23 stereo images by int. authors.
- 01182 MASSIMO GIACON. Exhibition of drawings and comics in the L'Officina, Trieste.
- 221282 (untitled) 210 handcoloured photocopies (a record of thin cardboard to be played with the eyes) by Ciani for the copy art assembling Tacciuino Apografo N. 5.
- 0183 CO.MIX. Portfolio with 6 works size 35x50 cm. {100} by Ciani for Campanotto Editions.
- 0383 OF POLAND. Box with postcard-size works by 47 authors and a tape with 13 sound pieces.
- 260383 FUGA DAL PIANETA (TRA)X. Sci-fi story by Baroni for the «mutant» of Pushe27.
- 200483 (untitled) 210 hand-coloured photocopies by P. Ciani for the ISCA. (→ Neaderland).
- 0583 MODULAR GEAR. Series of hand-made plastic accessories (bag, belt, ear-rings, etc.) in industrial look by Baroni & Maria Teresa Ronconi.
- 0683 (untitled) Series of graphics size 40x50 cm. Photos by P. Ciani, assembled in collages by Baroni, retouched by M. Giacon (work in progress, unutilized).
- 180683 PARTY GEMELLARE. Performances in Udine by N. → Frangione, S. Pergoli, Momi + Roberto Negro, M. Sartorello & others. Org.: P. Ciani.
- 0783 TRIX Series of manipulated colourxerox works by Baroni, reworked into photographic works, exhibited in 1984 at the Q. Bo Club in Bologna and 1987 in Peruggia.
- 0883 CAMPO ESTIVO. Modular graphics by some TRAXmen for the gall. «41» in Forte dei Marmi (41 pieces by Baroni, 17 by Ciani, Giacon & Akita, by 23 Hagglund).
- 150883 CORPS BRULANTS. Conceptual graphics by Baroni for the Data File (R. → Meade).
- 270883 COMPLOTTO INTERNAZIONALE. Various exhs. and multimedia events as part of a larger project co-ordinated by Ado Scaini August 27th and 28th in Palmanova.
- 280883 ABSTEMIOUS YOUTH. «No Wino», an oenological/noisy audiowork by Baroni and F. Guccini. Published in the Sensationnel le Journal (→ Illusion Production).



- 0983 ANTHEMS. Musicians of the different continents were invited to record a free version of their own national anthem. 20 participants with audio + graphic works.  
LP and cassette + booklet. Also a limited edition sheet of colorxerox stamps.
- 190983 AUDIOGAMES. Int. exh. (and hearing) of independent prods. on audiocassette, Genova.
- 1283 NON TUTTI AMANO IL DOLCE. Video-action by Ciani & D. Pinni with the help of F. Riberto (computergraphics) & D. Rizzetto (food constructions), showed Dec. in Caffè Voltaire, Firenze, June 1984 in the Audio Art festival, Villa Reale, in Monza.
- 0184 GRAND TRAX. De-luxe box {100} with 10 graphics size 30x30 cm., a booklet of 52 p., a C30 cassette, posters and gadgets. (Materials from «*The Ear Show*» further with acoustic mischiefs of «Lieutenant Murnau») Int. contributions.
- 150484 THE TAPE AFTER. Modular composition by Baroni with sounds and voices by LXSS, D. Ciullini, Lisfrank, The Morandi Conspiracy, Lord W.
- 0584 HORSES IN LOVE. Comics by S. G. Hagglund & Baroni. Never published.
- 0684 (untitled) Series of T-shirts ideated and produced by P. Ciani with the TRAX logo.
- 0784 FUZZI BUGSI TUMPA IL BONGO! Mini-LP by S. Pergoli and M. Giacomoni (voices & toys), A. Mino, E. Friso, G. Gulinello (instruments & voice).
- 160784 (untitled) Audio works by N. Frangione for the album «*Italic Environments*».
- 0884 TOOTH & NAIL. C30 cassette with sugar denture, postcard and texts.
- 0185 PSICOFONIE. C45 cassette by Baroni {200} with 20 p. booklet.
- 010285 (untitled) Audiovisual prods. to the multimedial night «Gold Fever» in Campi Bisenzio.
- 0385 TRAXMAN Comics in the «*Frizzer*» (beginning March 1985) by M. Giacomoni & V. Baroni.
- 0485 SANGUE MISTO. Copy Art exh. by Baroni at the Caffè Voltaire, Firenze, series of 24 works, size 40x50 cm., published in Xerolage N° 7 (→ Xexoxial Ed.).
- 0685 (untitled) T-shirts by Baroni & 10 copies of a rubberstamp with the same TRAX logo.
- 0785 DEFILÉ ELETTROSTATICO. Portfolio {100} by 38 int. authors of the TRAX UNIA4 collection. Each author elaborated creatively a personal garment. Exhibited in the first time in the show XEROGRAPHICA, August 1985, Forte dei Marmi.
- 030785 A MOLEST PROPOSAL. 250 photocopies (Liberty) by Baroni for the ISCA.
- 0885 XEROGRAPHICA. Int. copy art show org. by Baroni, Ciani and P. Vannozi in the Modern Art Museum of the town Forte dei Marmi (August 1-30). Cat.: 44 p. with colour and B/W illustrations by Campanotto Editore, texts: V. Baroni, Ch. Rigal, P. Vannozi.
- 1085 NEOIST GHOST. Audiovisual package {150} with some xerographies and the mag. *Smile* by Baroni, a C30 cassette and 6 «ghostcards», One side of the cassette devoted to the 9th *Neoist Festival* held June 1985 in Ponta Nossa.
- 081085 PARAPSIKOLOGIA E NUOVE RICERCHE MUSICALI. Communication by Baroni & conversations at the 2. edition of the Independent Music Meeting of Firenze.
- 1185 PIERMARIO CIANI. First monographic portfolio {30} in the UNIA4 collection, 10 works by Ciani («*Table graffiti*») + introduction text by Baroni.
- 1285 TACCUNO APOGrafo 13. A/4 portfolio {100} with 11 xerographies by G. Denti & C. Baraldi.
- 0186 PIERLUIGI VANNOZZI. A/4 portfolio {5} with 5 colourxeroxes by P. Vannozi («author's copies»), introduction essay by M. Campitelli.
- 170185 HOME MOVIES. Onto video transfered super8 film-montage by Baroni, 60', in a box with a 16 p. booklet, on the occasion of his 30th birthday.
- 0286 MAURO TREBBI. Five «*fragments of industrial archeology*» by Trebbi in A/4 portfolios {30} with an introduction by M. Campitelli.
- 0386 VALERIA CESANELLI. A/4 material: Paper airplanes photocopied on paper + 5 imaginary flights, repeated 30 times, with an essay by M. Campitelli.
- 0486 REMO CORTEGGIANI. A/4 portfolios {10} with 5 xerographies, text by Enzo di Grazia.
- 0586 PAULO CANTARUTTI. Minimalist poem by Cantarutti in the form of 5 electrographics in A/4 portfolios {30}.
- 0686 DEFILÉ ELETTROSTATICO 2. New int. collection of TRAX UNIA4 by 14 authors

- {100}.
- 140686 COPYING TOYS. Action for photocopier, toys, sound and polaroid by Alessandro Cadamuro as part of the festival «*Gnos Furtanis at the Mulin di Marchet in Udine*».
- 0786 DANIELE SASSON. A journey in 5 xerocopies for UNIA4 {30} with a text by Campitelli.
- 2407786 LICANTROPIA CULTU(R)ALE. Leaflets intervention by Baroni on the 1st Fan Club & Fanzine Meeting at the Parterre in Firenze, org. by Tommy Fanzinato.
- 0886 VITTORE BARONI. 5 xerographies in colour on the idea «eletrostatic ectoplasms» in A/4 portfolios {30} with an introduction by Sandro Bergamo.
- 0986 GLAUCO DI SACCO. 7 photocopies by Di Sacco, a summary, and a text by Baroni for UNIA4 portfolios {30}.
- 1086 AMERICAN SIZE. About 20 artists, mostly from the USA, present orig. xerographies for UNIA4 portfolios {100}, partly letter size matter.
- 231086 THE BRAIN FACTORY. A small 44 p. booklet {300} with poetic cut-ups and visuals by int. authors, concept, mixage and editorial by V. Baroni.
- 11886 RICORDANDO MAN RAY. 28 int. authors produced xerographic hommages to Man Ray, UNIA4 anthology {100}.
- 1286 ALESSANDRO CADAMURO. 14 xerographies on the theme of «Copying Toys» in portfolios, A/4, {30}.
- 0187 MARCELLO PECCHOLI. «Forget Venice», 5 orig. xerographies in A/4 portfolios {30}.
- 0287 F/EAR THIS! Two LPs with audio and visual contributions of int. musicians co-ordinated by Marco Pandin. Baroni suggested and mixed the visuals and texts as a benefit in support of the magazine A/Rivista Anarchica.
- 0387 FOR VIDEO. Xerographic panel by Baroni, utilized at the first ed. of «Arezzo Wave».
- 0487 RISPONDERE A TONER. Creative postcards by 181 artists from 21 countries for the «toner» of the photocopying machine, exhibited at the Club Stato di Naon, Pordenone. Cat.: 20 p. with an essay by E. → Sturani. Idea & realization: Ciani.
- 050487 NONO. NANO. NEON. A performance by A. Cadamuro & M. Camatta after the vernissage of the show «*Rispondere a toner*».
- 120487 L'ALTRA FACCIA DELLE COSE. Copy performance with objects found in the bags and pockets of the audience by P. Ciani at the club Stato di Naon.
- 0587 VALERIA MELANDRI. Last portfolio in the UNIA4 collection. Five works by Melandri with a text by M. Campitelli {30}.
- UNIA4 – ITALIAN CONNECTION. A series of exhibitions with all TRAX A/4 portfolios in 1987 (13 monographies of Italian authors and 4 collective anthologies by int. artists): Teatro all' Aria, Udine; Statodi Naon, Pordenone; cultral centre Il Prisma, Siena; Museum für Fotokopie in Mülheim an der Ruhr (→ Urbons), poster by Ciani, critical text by C. Rigal.
- 0687 LOGOTRAX. Series of fancy articles and accessoires using the TRAX logo, designed and produced by P. Ciani. Only a few prototyps were produced.
- ^# 0885, 1285, 0286, 0386, 0586, 0786, 0886,, 0986,

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Literature: Karl Schmieder: *Vittore Baroni*. (Interview about TRAX and other publications) In: *Unsound* (→ Davenport) Vol. 3, N°4. 1986. 26-31 p.

^*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). Large register of the TRAX UNITS (participants in the TRAX projects). From the back-cover: «TRAX is a „variable modular system with unlimited solutions“ that connected, from 1981 to 1987, over 500 artists and musicians from different countries, producing records, audio-magazines, xerographies, comics, t-shirts, exhibitions, concerts, etc.»

(*Last TRAX*): «From 1981 to 1987 TRAX presented a visual and audio anthology

of the decade seen from the lower rungs of the art world ladder. It was about unfettered, go-where-you-please expression. And it was beautifully done. Important counterpoint to art becoming big dollars and an accessory for big wig society. TRAX was mostly from mail art and indie cassette networks. Issues were oftentimes thematic, but always fascinating – wonderfully designed and presented. Nothing about TRAX was slapdash or quickie zine. It radiated care. And the activities of the organizers spilled over into clothing design and fashion among other activities. So LAST TRAX comes as a recap and summing up. It is the slickest TRAX yet...»

(*Lightworks* [→ Burch]. *Glimmerings* [Publication review] N° 20-21, 1990. 64 p.)

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 91-92 p.

<b>Trenaghi, Antonio</b>	<i>Last Exit</i> . Piazza Cittadella 14, ↑ Viale Castracani	Lucca, I-55100 Lucca, I-55100	Italy ---	1988 1980
	<i>Exit</i> (Mail Art compilation. The first issues more comics than Mail Art inspired by the «International Meeting of Comics and Co». in Lucca. A/5, phc., ~72 p. 1980, #1-4)			☒
	<i>Last Exit</i> (The successor of the <i>Exit</i> in unchanged form. The 1982 issue: <i>Sindbad</i> . The for January 1985 announced issue, <i>Selfportraits</i> , wasn't realized more as magazine – “money troubles”. 1982-88, #5-7) ^# 1985/1, #1991/?			☒
	^ <i>My God! I am ... Year Old!</i> (the occasion: the 30 one of A. T.)			☒ Inv.-flyer, 1985
	^ <i>Signs of urban experiences / Segni di esperienze urbane</i> . ☒ project. Poster of 70x41 cm., 2 colours offset, + A/4 participant list, photocopied. Exhibition at the Laboratorio Artistico, Via S. Andrea 41, Lucca, Feb 2-9, 1986.			☒
	<i>Charter Mag</i> (Postcard size magazine with 12 works per issue, 1987-88, #1-4)			☒☘
	^ <i>Selfportraits</i> . In cooperation with the „Maschera Verde“ and the Gruppo „Ricerca Atelier“ at the Villa Bottini, Lucca. ☒Cat.: A/5, phc., 8p. ~150 parts. Dec 27, 1986 - Jan 11, 1987			☒
<b>Tremellat, Eric</b>	44 rue Paul Codaccioni ^ <i>Cortex de Nuit</i> . Petit look poetique contemporain sur le monde (Experimental literature and art. A/4, phc., ~160 p. 1985-88?, #1-8?) ^#8	Marseille, F-13007	France	1985 ☘☒☘☘
<b>Tress, Horst</b>	Rennbahnstr. 121. ^ <i>Angst!</i> (16 German artists about «ecology», like bound assembling. A/4. 1971) <i>Production</i> . (With Steffen Missmahl. Project of an assembling like A/4 publ. about the alternative art and literature production {500}. 1972) <i>Für Alle</i> (One sheet offset magazine in news format, 42x28.6 cm., folded. 1983-.)	Köln-60, D-5000	Germany	1971 ☘☒☒☒☒
<b>!Triangle Post!</b>	→ Chew, Carl T.			
<b>Troehler, Michael</b>	Gruneggstr 34. ^ <i>I. ver. + n.w.f.</i> (BW nonfigurative and figurative graphism) A/5, phc., 24 p. 1985 ^ <i>Postcard-book</i> . (14 self made postcards in various sizes between A/6 and 17x13 cm. as a book. BW phc. graphism + a yellow cover with blue hand painting. 1985)	Luzern, CH-6005	Schweizterland	1985 ☘☘
<b>Troisdefond, Bernard &amp; Jocelyne</b>	Moulin de Lasserre <i>L'Oeil Lisant</i> (A partly assembling like edited magazine for avantgarde literature, experimental poetry and theory texts. 27x18 cm. ~10 unbound leaves in mix. technic + ~110 p. offset print text anthology. 1977-, quarterly)	Les-Eyzies-de-Tayac, F-24620, France	France	1977 ☒☒☘☘

<b>Tron, Otto</b>	?	River Fall, WI	USA	1981
	° <i>Illusion and Reality</i> . ☒Cat.: 22x28 cm., offset, 10 p. 377 parts. / Gallery 101. 1981			☒
<b>Truck, Fred</b>	<i>Electronic Bank</i> . 4225 University	DesMoines, IA-50311	USA	1986
	<i>The DesMoines Festival of the Avant-Garde</i> . (In the form of performance proposals sent in to Fred Truck. Artists: A. Banana, J. Baldessari, G. Brecht, Cavellini, H. Chopin, B. Cleveland, G. Cook, R. Crozier, B. Gaglione, M. Gibbs, J. Armleder, D. Higgins, K. Kempton, R. Kostelanetz, M. Nannucci, O. L. Nations, J. Valoch and others) Cat. 29x21.5 cm., offset, 12 p. Curated by Fred Truck. DesMoines, October 1979.			☒ ☒ ☒
	<i>Visuals &amp; Memos</i> . Letter, double-letter or folio size photocopied material about performances, poetical and conceptual texts, photos and drawings collected in cream coloured portfolios of 29.5x 23 cm. All pubs. from 1982: <i>Visuals</i> , 26 leaves: G. Bleus, C. Hilden, L. Burnham, R. Crozier, N. Frangione, E. F. Higgins, L. Spiegelman, Russian artists, etc.; <i>XL Visuals</i> , 8 leaves: P. Below, Bureau de la Poesie, P. Bruscky, U. Carrión, the Gerlovins, etc.; <i>Memos</i> , 12 leaves: G. Maciunas, Renate Bertlmann/Rimma Gerlovina, M. Scott, A. Partum, G. Wyllie, etc.			☒ ☒ ☒
	<i>The Electronic Memory Bank</i> . An idea by Truck to found a performance-network (!). Collection and publications of proposals for performance «which have not been performed, as well as documentations of events done elsewhere by the originating artist. Whenever possible, the Bank performed submitted events, whether done before or not, and documented the results.» Since 1982 the Bank was a federally exempt private operating foundation and worked on an interesting synthese of performance art and a network documentation like Mail Art archives. Listed publications:  <i>The Performance Bank</i> (Catalogue, 1982) Computer print on perforated accordion like pages of 18.5x17.5 cm. Pages have been pre-printed by colour offset. Proposed performances by 32 artists on 40 pages.  <i>Bond of Performance / The Performance Bank</i> (Second catalogue from 1982) Computer print on perforated accordion-paper of letter size, layout horizontal. Pages have been pre-printed by colour offset. Proposed performances by 45 artists on 68 pages: A. Banana, P. Below, J. Brown, P. Bruscky, Bureau de la Poesie/Warsaw, L. Burnham, U. Carrión, G. A. Cavellini, Le Clair, H. Clerico, R. P. Connolly, G. Cook, Cracker Jack Kid, R. Filliou, N. Frangione, K. Gaburo, B. Gaglione, R. & V. Gerlovin, M. Gibbs, A. J. Gnazzo, S. Henderson, E. F. Higgins III, D. Higgins, Mail Art / Arms-Race Poll, Maryland Writers, C. Parkinson, M. Metz, M. Mollet, M. Monastarsky, H. Nevidal, Off Centre Centre /Alberta, J. O. Olbrich, W. Ropiecki, G. Schraenen, M. Sherwood, L. Spiegelman, P. Stembera, J. Supek, J. P. Thenot, Fred Truck, M. Tupitsin, R. Wigman, G. Wyllie, A. Zhigalov  <i>The Memory Bank</i> . (Catalogue, 1986) Unparalleled publication of a large number of realized and proposed performances in the form of a reach illustrated computer print. Letter size pages of an not perforated endless computer paper, folded to accordion, bubble-jet print, 176 p. The works has been ordered by relationship to the following (subjective) categories: 1) <i>Dada, joyful nihilism, anarchism</i> : LeClair, M. Mollet, Phil Nurenb- berg 2) <i>Performances on which writing or marking is important</i> : R. Maggi, Lettrisme (J. P. Curtay), B. Danon, Ben (Vautier), P. Fish, R.			☒ ☒ ☒

Kostelanetz, C. Pittore

- 3) *Real time actions*: J. O. Olbrich, S. Kallnbach, A. Banana, Sköoter, Triceps, P. Below, G. Bleus, M. Bloch, H. Clerico, R. Cohen, J. Edwards, K. Groh, L. Osterhage, A. Techler
- 4) *Body Art*: M. Mitropolus, S. de Rosa, P. van Dijk, J. Supek, A. Tisma
- 5) *Mail Art performances and satire*: G. A. Cavellini, J. Bull, Creative Thing, C. Stake, A. Banana, B. Blurr, N. Bogdanovic, P. Bruscky, C. T. Chew, D. Cole, Higgins, E. F. III., L. Spiegelman
- 6) *Performances and the art object*: The Gerlovins, P. Zelevansky, C. Gordon, Slep, C. Padín, S. Random, W. Ropiecki, P. Rutkovsky, R. D. Schroeck, M. Sherwood, S. Shimamoto, R. Summers, B. Truck, C. Welch
- 7) *Performances and ideas*: J. Dupuy, Ear Say, R. P. Connoly, R. Crozier, L. Fierens, R. Filliou, P. Frank, M. Gibbs, B. Giesecking, R. I. P. Hayman, S. Henderson, D. Higgins, G. X. Jupiter-Larsen, R. Lemcke, Ch. Morrow, O. L. Nations, A. Noble, A. Partum, M. Peppe, B. Porter, A. Schnyder, M. Scott, A. Selenitsch
- 8) *Epic cultural performances*: Camillo (+ M. Andringa & J. Herbert), R. Edgar, Inter-Dada '84, M. Andringa (The Drawing Leion), 8 BC (Club), Anthroart (V. Hamann), Art Café (151. 2nd Ave., New York), Art Com Television (C. Loeffler), Le Blonde (Bredford, UK), C. A. T. Gallery (P. Sepp & L. Sellyeh), Rora & Bob (Kamperelic), Spastic Culture (Berkeley), R. Ashworth, Baron Infinity Mind (B. Byron), S. Durland, P. Lamarre, P. R. Meyer, P. Teresinka, G. Wyllie

**Tucic, Vujica Rešin** Kace Dejanovic 48 / 2. Novi Sad YU-21000 Yugoslavia 1980  
 ↑ Doze Djerdja 50 / b. / 54. Novi Sad YU-21000 --- 1978

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 ^*Adresa*. (A/4 size bound assembling for texts, poems, drawings, xeroxed photos and concepts {25}. 1976-77, #1-12) Zrenjanin / Beckserek ☒ ☒ ☐  
 ^#6

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Literature: B. Szombathy: *Alternative Art Periodicals Published in Yugoslavia During the 1970s*. In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 (Print: 1997) 52-54 p.

❖ **Turon (Asturias), Mail Art Archive**. c/o Sala de Exp. Casa Mun. de Cultura «Teodoro Cuesta», Mieres, Spain 1991  
 ^*Exposition. Internacional Bibliographica de Poesia y Literatura Visual - Exper.* ☒  
 Doc.: 2A/5, phc., 4 p. Sala de Exposiciones, Mieres. June-July 1991

**Tynmon, Carol E.** 325 Spring St. #208 New York, NY-10013 USA 1973  
*Ear Magazine* (Experimental music, also Fluxus scores, rich in visual matter. ↑ ☒  
 42x29 cm., offset, 8-32 p. 1973-, 10xy.) → New Wilderness Foundation

**Ultimate Akademie** → Pellini, Pietro

**!Uncle Don!** → Milliken, Donald P.

«**Uni Art**» → Petasz, Pavel

«**Unpopular Books, Edition**» Box 15. / 138 Kingsland High Street, London, E8 2NS. United Kingd. 1993  
 ^*London Psychogeographical Ass. Newsletter* (Magazine with reminiscents of avant-garde radicalism/situationism, any contacts to contemporary Neoism, too. A/4, offset, 4 p. 1993- squ., ~20#) ☒ ☒ ☒

^#1-17

Luther → Blissett & Stewart → Home: *Green Apocalypse*. 1996 (further → Home) ●

<b>Upstairs, The</b>	107 S. Trade St.	Tyron, NC-28782	USA	1986
	^ <i>A New Language for a New Earth</i> . ☒ Doc. one sheet of 28x43 cm., offset. June 1986			☒
<b>Urbanski, Stanislaw / Rehfeldt, Robert, ?</b>		Cracow	Poland	1980
	° <i>Contart Mail Box</i> . ☒ Inv. on 25x17.5 cm. offset sheet. Contart. Cracow, 1980			☒
<b>Urbons, Klaus</b>	Friedrichstr. 51	Mülheim / Ruhr, D-45468	Germany	1996
	<i>Museum für Fotokopie</i> . Kettwigerstr. 33. Mülheim / Ruhr, D-4330 (Closed: 1993)			☐
	^ <i>Art Shelter / Kunstschutzkeller, 1984</i> . Exhibition & actions at the Frierichstr. Artists: Balschun, Behme, Eggemann, Gajewski, van Geluwe, Hainke, Malich, Nißle, Olbrich, Paridaen, Wagner Waszek, Weber. Inv.: A4 poster, phc.			☐
	^ <i>The Whole World Catalogue</i> – Musée Sentimental by W. → Hainke. ☒ Inv.-card to the show, 1985			☐
	^ <i>Canadian Copy Artists</i> at the Museum... ☒ Inv.-card, 1986			☐
	^ <i>Cornu Copia</i> – an exhibition by Vittore Baroni. ☒ Inv.-card in over size, 1986			☐
	^ <i>Elektrografien / Alcalacanales</i> (with Begoña Sanjuán) Cat.: s7x21 cm., colour offset, 52 p. / Museum f. Fotokopie, Mülheim-Ruhr, D / Universitat de València E. August 1988			☐
	^ <i>Copy Art: Kunst und Design mit dem Fotokopierer</i> (Offset, 370 p. with time-tables and large bibliography) DuMont Taschenbücher 269, Köln, 1991			☐
	^ <i>Museum für Fotokopie, Jahrbuch 1992</i> . Editor: Klaus → Urbons (with the text & image material of the exh. project « <i>Trivial Machines 1.</i> », and the essay of Axel Wiczorke: <i>Auf der Suche nach dem verlorenen Original</i> ) A/4, hand made publ. {50}, colour xerox, 120 p. <i>Artists</i> : Alcalacanales, C. Arnold Jr., M. Badura, H. Bär, H. Bardenheuer, W. Berman, J. Beuys, R. Beyelschmidt, P. Boissonet, H. Chadwick, Evergon, M. Friedberg, H. W. Franke & H. Helbig, K. G. Gaida, T. Griese, W. Hainke, R. Heuß-Dewald, V. Hildebrandt, D. Hockney, F. John, J. Kierspel, V. Kutscher, J. Mathiaut, F. Megert, K-H. Möller, B. Munari, G. Mühleck, J. O. Olbrich, Dr. Poinegl & Prof. Nolte, Don Preston, Creative Images, Electronic Artwork, Lieve Prins, S. Landy Sheridan, J. Tinguely, T. Ulrichs, K. Urbons, A. Wrexler → Olbrich, Jürgen O. / <i>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</i> ~ <i>Literature</i> : Géza Perneckzy: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 86 p.			☐
<b>Váczy Jépont, Tamás</b>	Dobó u. 25.	Budapest, H-1153	Hungary	1990
	^ <i>Tripicon Magyarországon / Tripicon in Hungary</i> . ☒ Cat.: A/5, offset, 12 p. + flyer, + A/3 poster. Exh.: Újpalota H. April-May 1990			☒
<b>Vague, Tom</b>	Vague BCM Box. 7207	London, WC1N 3XX	United Kingd.	1979
	^ <i>Vague</i> (A very extensive and multifarious anarchistic tinged culture magazine for all possible underground ideas and events such as punk, fanzine literature, new cults, psychedelic fascism, plagiarism, «class war», etc., in its late issues also a forum for Stewart → Home philosophy of negation and Art Strike ideas. A/4, offset, ~100 p. 1979- over 20#) ^# 16-17, 18-19, 20, 21 <i>Vague</i> N° 18-19 & 20 (large parts as Smile mutants. Texts by Stewart → Home)			☐ ●
<b>Vallance, Brendan de</b>	2215 S. Ford Ave. 2nd Floor	Chicago, IL-60616	USA	1986
	^ <i>Summer Mail Art Show</i> (with Mr. → Bop, Chicago). ☒ Cat.: Digest, phc., 8 p.			☒
	^ <i>Lame Brain</i> (Mail Art compilation, sometimes collaged with little objects. 11x14			☒

cm., horz. size, later digest? phc., 24-32 p. 1986, #1-4?)  
 ^#1, 2, 3, 4

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Literature: «I had forgotten about this 4½ x 5½ xerozin until Malok recently passed a copy on to me. The *Lame Brain* motto is „Do it now. Send it out!“ so you know what that means, put your sperm in a mail-safe container (or maybe they mean art?). Editor Brendan de Vallance prints one page by each contributor, so if you haven't been in it yet, now is the time»  
 (Mega Zines. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 13 p.)

<b>Vallias, Andre / Block, Friedrich</b>	c/o Galerie am Markt. → Annaberg-Buchholz, D-09456. Germany	1992
	<i>Caligrama para Kazuo Ohno</i> . 1986 / <i>Panta Rhei</i> . 1987 / <i>Crase</i> . 1988 / Self Pubs.	⌘ ☼
	<i>Seripoemas</i> . / Galeria Macunaima / FUNARTE. Rio de Janeiro BR, 1987	⌘
	^ <i>pOes1e / digitale dichtkunst</i> . (Eine Ausstellung Computergenerierte Gedichte. Org.: → Vallias, A. & Block F.) Cat.: 19x12 cm., offset, 16 p. Galerie am Marktplatz. Annaberg-Buchholz (→ Milde), September-October 1992 (Vilém Flusser, André Vallias, Augusto de Campos, Richard Kostelanetz, Jim Rosenberg, Silvestre Pestana, Fritz Lichtenauer, Friedrich Block, Analdo Antunes, Eduardo Kac)	⌘ ☼
<b>Valoch, Jiri</b>	Jugoslavska 46 / a Brno, CS-61300 Czechoslovakia	1988
	°9 <i>Optical Poems</i> (A/4 leaves in envelope, mimeogr., 10 sheets) WF Folder 3, Writers Forum, London, 1967	⌘
	^ <i>Black book, cut up</i> (A/6 size bookwork with collage, 20 p.) S. P. 1968	⌘
	°8 <i>Sonnets</i> . (11x14 cm., mimeogr. 20 p.) Ganglia Press, Toronto, 1969	⌘
	° <i>Word Book</i> . (10.5x7.5 cm., dactylography, 8 p.) Brno, n.d. (1970)	⌘
	^ <i>Book about nothing</i> (Offset booklet A/6, {25}, 60 p.) S. P. Brno, 1970	⌘ 📖
	Rubber stamp activity in the style of concrete poetry since ~1970	Ⓜ ⌘
	<i>Snow / Group M</i> . (Small offset publ. about concrete poetry actions in snow, 6 p.) Artists: Dusan Klimes, J. H. Kocman, Jitka Kocmanová, Jiri Valoch. Text: Jiri Valoch. Ed. Vytiska Grafia 01. Brno? 1971	⌘ ☼
	^ <i>Day and Night Book</i> . (A white and a black loose sheets in (3 parts) folio, A/5. 1971	⌘
	^8 <i>Concepts</i> . (Concrete poetry, 8 A/5 offset leaves in envelope) S. P. 1971	⌘
	° <i>The first and last collection of sound poems by J. V.</i> (Mimeographed, 18 p.) Writers Forum. London, 1971	⌘ ☹
	^ <i>One words poems</i> 1968-72. (10 offset cards, A/7, in envelope {50}) S.P. Brno 1972	⌘
	^ <i>Story of two Zeros</i> . (A/6, offset, 8 p.) S. P: Brno. 1974	⌘
	° <i>Dialectic Book / The Book of Symetry &amp; other type written works</i> , ~1975	⌘
	^ <i>Poesia Visiva / 1: Jiri Valoch</i> (A/5 offset booklet, 64 p., with concrete poetry by photos) Introduction texts: Aldo Rossi & Jan Pavlik. Beniamio Carucci Ed. Roma. 1975	⌘ ☼
	<i>DIM ART First International</i> . 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 alternative arts. Further about this event: → Klivar.	⌘ ☒
	^ <i>Word Works</i> (1974-82). (Offset booklet, A/6, 104 p.) Rainer Verlag, Berlin, 1984	⌘ ☼

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Literature: «...yes, we need new poets, but not poets working in the old categories of „concrete poetry“. We need visual-concrete-spatial-action... etc. poets, working in as many different ways as possible. If we can no longer make old „concrete poems“, we can make minimalised „one-word-poems“ (process poems, non verbal semantic poems), „poems for realisation“, etc. etc. We can find new possibilities between visual poetry and concept art (in opposition to some of my friends I am interested in concept art & find some authors [conceptualists] very fine – e.g. Antonio Dias). I mean, concrete poetry is not dead, but it is no longer only concrete! New poetry is living! Jiri Valoch, 18/11/71» (*Statement*. In: *Kontexts*, #5 [→ Gibbs]. Devon,

1973. 1 p.)

Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry, Köln, 1993. 104 p.

<b>❖ Vancouver / artists,</b>	40 East Cordova St.	Vancouver	Canada	1976
	<i>Issue</i> (Mag. with neo-dada, actionism, concept art, experimental literature. 25x20 cm., offset, 32 p. 1976?- , ir.)			♠ ☿ ☼
<b>Vandegeerde, Andre</b>	38 Blvd. Félix Paulsen	Bruxelles-7.	Belgium	1969
	<i>Amenophis</i> (A very early fanzine like magazine with graphism and alternative literature. 21.5x20 and 25x16.5 cm., offset, ~24 p. 1969-, qu.)			☼ ☿ ☒
<b>Vanderlinde, Frans</b>	Brittenoord 43	Rotterdam-26,	Netherlands	1960
	<i>Vers Univers</i> (A pioneer for the later alternative scene: spatialism, visual and experimental literature, avantgarde art and theory, partly mimeographed magazine. Very rigorous style. 27x22 cm., ~60 p. 1960-, ir.)			☿ ☒
<b>Vanes, Paula</b>	Amstelkade 23 I.	Amsterdam AD, NL-1078	Netherlands	1988
	↑ Marnixkade 88	Amsterdam 2H, NL-1015	---	1982
	^Autobiography. (mini-bookwork, ~A/6, by 3 mirror foils & ink {30}) S.P. 1982			☒
	^Het Wolkje. (Collaged bookwork {30?}, 16x16 cm., 7 p.) S. P. 1982			☒
	^A penny for you (Small handwriting booklet with photos & metallfoil {50}, 11x11.5 cm., 10 p.) Amsterdam. 1982			☒
	^Poem. (Visuale poetry. Offset booklet of 16x12 cm., 8 leaves. {50}.) S. P. 1982			☿
	^Brieven (5 leaves in 11x13 cm. size in envelopes) Amsterdam. 1983			☿
<b>Várnagy, Tibor</b>	c/o Liget-Galéria, Ajtósi-Dürer sor 5.	Budapest, H-1146	Hungary	1983
	Múzeum krt. 15. / II. em.	Budapest, V.	---	1983
	Launching the Liget-Galéria, an exhibition place for underground art, performances and Mail Art. Also Fluxus / Mail Art „concerts“. Budapest, 1984			♠ ☼ ☒
	^Liget-Galéria 1983-1990 (17x24 cm., horz. b/w + colour offset, 72 p. A source book about exhibition activity, with many doc. photos & texts, Hung. / Engl.) Edition Municipal Centre, Budapest, XIV. ker. 1990			♠ ☼ ☒
	^Egy könyv / Ein Buch / A Book (with Ágnes Eperjesi) A/5, offset, exper. photos + texts, 32 p. / Stúdió Galéria, Budapest. June 1992 / Künstlerhaus Weidenallee 10e, Hamburg, September-October 1992			☒ ☼
	<i>Liget-Galéria 1990-1995</i> (15.5x23 cm. horz., colour offset, 80 p. Exh. activity, doc. photos & texts, Hung. / Engl.) Ed. Liget Galéria / HTSART, 1995			♠ ☼ ☒
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	<u>Exhibitions and events in/of the Liget-Galéria (selected):</u>			
	<i>The image between practical art and technology /Letter to the unknown censor.</i> → Xertox. 1984			
	<i>First International Day Art Exh.</i> ☒ / Soós, Tamás. 1985			
	<i>Gábor</i> → <i>Tóth's presence in the Liget Gallery.</i> 1985			
	<i>Soft Geometry</i> /→ Pernecky, Géza. 1986			
	<i>2nd Int. Portfolio of Artists' Photography – Eastern Europe</i> / → Jacob, J. 1986			
	<i>Envelopes</i> ☒ / → Galántai, György – Artpool. 1987			
	<i>In the Spirit of Marcel Duchamp</i> ☒ / Galántai – Artpool. 1987			
	<i>Contemporary Polish Experimental Photography.</i> 1987			
	<i>I'am trying to see.</i> → Jacob, J. P. 1988			
	<i>Polaroid Striptease.</i> → Swierkiewicz, Robert. 1989			
	→ <i>Lódz Kaliska is ten years old.</i> (Polish Action and Mail Art). 1989			
	<i>Schnelle Bilder – Aktuelle Fotokunst im Gespräch</i> / In Künstlerhaus, Wien, Austria 1990			
	^ <i>Hidden Story.</i> Samizdat from Hungary & Elsewhere (with → Jacob) Cat.: Letter,			



phc., 84 p. Exh.: → Franklin Furnace Archive, NY. Sept.-Nov. 1990  
*First Cont. Hungarian Epigone Exhibition* ☒ (Plagiarism, Anti-Copyright). 1992

<b>Varney, Ed</b>	<b>!Mr. Poem!</b> 154 W. Hastings ( <i>The Big Red Dot</i> ) Vancouver	Canada	1994
	↑ Box 3294	Vancouver. VB6 3X9	--- 1993
	↑ 2268 W. 45th Street,	Vancouver BC. V6M 2J3	--- 1991
.....			
	Poet, critic, editor and mail artist, collaborator of <i>Intermedia Press</i> , an enthusiast of the artists' postage stamps (Prods. <i>Museo Internazionale De New Art</i> ), the editor of <i>Artistamp News</i> (→ Banana) since 1996.		☒☒☒☒☒☒
	<i>The Poem Company</i> (Poems sent out periodical, letter size sheets folded to 8 pages, offset, each issue in 300 copies. 1970-, ir.)		☒☒
	<i>The Poem Company</i> (Mailers, bound, 50 one-page issues into one volume) 1971		☒☒
	<i>Junk Mail</i> (500 envelopes of quality printed matter from Intermedia Press) 1972		☒
	<i>Second Junk Mail Edition</i> (Box of postcards, 1,000 copies printed) 1972		☒
	<i>1<sup>st</sup> International Artists Stamp Edition</i> (b/w, perforated sheet of 20 artists' postage stamps, duochrome litho, letter size {750, signed, numbered}) 1976		☒
	<i>Second International Artists Stamp Edition</i> (Two B/W perforated horizontal positioned letter size sheets of 36-36 (altogether 72) artists' postage stamps, duochrome litho, letter size.) 1978		☒
	The artists: (Sheet 1. left to right:) Al Souse, Stu Horn, Tom Moore,, Don Milliken, Anna Banana, Higgins III. / Cathy Broom, Bill Gaglione, Mona Fertig, Five Aesthetics, Higgins III., Ed Varney / Jerry Dreva, Klaus Groh, Anna Banana, Mike Crane, Rikkii, Anna Banana / Higgins III., Pawel Petasz, Oshie Varney, Annan Banana, Intermedia, Ed Varney / Anonymus, Bill Gaglione, Professor Poem, Unknow, Steve Durland, Darryl Montgomery / Laura Cosgrave, Anna Banana, Tommy Mew, Odair Magalhaes, Anna Banana, Unknown (Sheet 2.): Found Image, Ed Varney, Darryl Montgommery, Leslie W. le Pere, Paul Forsythe, Adrienne Saunders / Don Milliken, Richard Prince, Cindy Trotsuk, J. M. Felter, Cees Francke, Higgins III. / A. Schmidt, Pavel Petasz, Ko de Jonge, Lleonard Frank Duch, Henry Bzdok, Higgins III. / Tom Ockerse, Bill Jeffries, Tomasz Schulz, Al Souza, Barrie Jones, Rolf Staeck / Unhandelijara Lisboa, Horst Tress, G. Marx - E. Vigo, Found Image, Michael de Courey, Anonymus / Jan Kroot, Bill Gaglione, Attardi and Ferro, Cees Francke, Diane Slippelle, Unknown.		
	<i>International Post</i> . Collaboration stamp sheet with 36 artists. Letter size, colour offset. Vancouver, 1979		☒
	<i>Global Postal</i> . ☒ Cat.: in form of B/W artist postal stamp sheets. / Exhibition in 6 of 1 Gallery, Vancouver. March, 1981		☒
	<i>3rd International Artists Stamp Edition</i> . Collaboration stamp sheet in colour offset print, 36 artists/Stamp images. Vancouver, 1982?		☒
	^ <i>First Vanc. Int. Heartbreak Hotel Valentin's Day Sweetheart Mail Art Show</i> . ☒Cat.: Digest, phc., 20 p. / MINA + Pitt Int. Galleries. 1985		☒
	<i>Mona Postal</i> . ☒ Cat.: in form of multicolored stamp sheet, 36 artists/stamp images. 198?		☒
	^ <i>Spaceship Earth</i> . Approaching the Third Millenium. ☒Doc. Letter, offset, 4 p. / Museo Internacinal de Neu Art, Vancouver. 1991		☒
	^ <i>Put Some Hair on Elvis!</i> ☒ Inv. + form sheet for add to..., 1993		☒
	^ <i>The First Man on the Moon</i> (with the Canada Post Office). ☒Cat.: Digest, offset (also colour), 12 p. / Museo Int. de Neu Art, Vancouver. July 1994		☒
	^ <i>Avenue for Arts – Art &amp; Artists of the 20. Century – Vancouver C. Gall.</i> ☒ Inv. 1999		☒
	^ <i>Art &amp; Artists of the 20. Century</i> . ☒ Cat.: Digest size, phc., 20 p. + 1 original work from the show! Introduction text by Ed Varney. Exhibitions: Comox Valley Art Gallery, January-February, 1999		☒

Vancouver East Culture Centre, October-December, 1999  
 The Gallery at Artisan's Square, February-March 2000

- Aristamps: ^*International Post 80* (Block of 10 id. stamps / Spaceship Earth, red and blue print) Design by Herb Gilbert? Vancouver, n.d. ☒  
 ^*Mondo Post 1* / Ray Johnson (Sheet of 12 triangular form stamps, 2 images, diagonal perforation, phc. {100}) E. varney 1995  
 ^*Mondo Post 110* (Block of 12 stamps, 4 images, laser colour print) A/P E. Varney. n.d.  
 ^*The Canadada Elvis Stamp Exh.* ☒Cat.: 22x14 cm., offset, 8 p. +Artists' stamps ☒  
 (Elvis stamp series in letter size) Texts: E. Varney, J. Armstrong, A. Perry, C. Dafoe / Smash Gallery, Vancouver. January 1996

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- Source: ^*Artistamp Sheets available from I.A.S.* (Not dated advertisement label of 21.5x8.5 cm. with the classified of the following artistamp sheets from the 1990s):  
*International Post 33* (Four colour process stamps by 36 diff. int. artists)  
 ^*Canadada 12* (16 four colour proc. stamps by Ed Varney/Totem Signpoles)  
*Canadada 40* (20 diff. laser colour collage images of Schwitters by Varney)  
*Canadada 50* (30 laser color stamps /50 anniversary of artistamps. Varney)  
 ^*Canadada 60* (30 two colour Elvis stamps)  
*Canadada 75* (28 diff. b/w stamps to the 50 anniv. of the discovery of LSD)  
*Canadada 80* (The R.&N. Reagen show, 25 laser colour stamps by Varney)  
*Canadada 85* (Elvis sheet with 20 stamps, 10 diff. images, 10 diff. artists)  
*Canadada 95* (25 diff. laser colour Elvis portraits by 25 diff. artists)  
*Canadada 100* (28 fish story stamps by laser color, designed by Varney)  
*Mondo Post 15* (20 diff. laser color stamps of collages by Ed Varney)  
*Mondo Post 25* (24 b/w stamps, pairs: Facteur Cheval/Palais Ideal. Varney)  
*Mondo Post 35* (36 diff. four colour proc. stamps: Mona Lisa by 36 artists)  
*Mondo Post 45* (15 laser colour stamps, 100 anniv. / birth Miró. Varney)  
*Mondo Post 65* (24 diff. portraits of J.Hendrix, laser colour on hemp paper)  
*Swastika Museum* (30 black, red and yellow swastika images by diff. artists and diff. cultures from the time before the World War II.)

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- Literature: «...In 1970, Ed Varney, a.k.a. Mr. Poem, one of the founding members of Inter-media... began his mail art activities by printing and mailing a series of single sheets called *The Poem Company*. These consisted of an 8½x11" sheet printed and folded to make eight pages, and mailed to 300 people. It was „a kind of a literary magazine“, which asked for a poem or personal response, rather than a financial contribution. These were sent out at a rate of fifty per week, and after 300 were sent, the remaining copies (fifty issues) were bound into one volume. Initially these were sent to friends, other artists, and poets that Varney knew personally. He added new names to the list as people sought him out, or met him casually through the mails... The list was always in a state of flux; the criteria for staying on their list was response...»  
 (Anna → Banana: *Mail Art Canada*. In: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 241 p.)  
 ^Ed Varney: *Profiles: Ed Varney*. (The early beginning of my stamp interest / Having the means of production inspires production / The anthology sheet concept / Pre-printed formats, a way to consistency / New themes explored / Latest trend to more limited editions) In: *Artistamp News* (→ Banana). Vol.1, #1. Jan. 1991  
 ^Ed Varney: *The View from Canadada 1968-1972*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995.41-45 p.  
 ^Vittore → Baroni: *Ed Varney*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 48-49 p.

^Ed Varney: *The artistamp anthology sheet*. In: James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 192-201 p.

<b>Vautier, Ben</b>	103 Route de St. Pancrace	Nice, F-06100	France	1975
	↑ 32 rue Tondutti de l'Escarène	Nice, F-06000	----	1973
One of the most important initiator of the rubber stamp art, rubbers since the 1960s.				Ⓢ ⌘
<i>Return to Sender Piece Mail Art</i> . Postal action: canvas by 18x12 cm with frame postcards. Sep 1978.				✉
<i>Me Ben I Sign.</i> (Offset book, 34 p. Reprint edition of A/6 [reduced to the quarter size] after an orig. publ. by Ben from 1962-70) Beau Geste Press. Devon, (→ Major) 1962 / 1970				⤴ Fluxus
^ <i>Moi Ben je signe / BEN DIEU</i> . (Reprint after a premier ed.: 1962-63 by Ben, Nice: 22 leaves, ~A/4, + 1 paper sack in portfolio of 31x21 cm., offset, + paper and small object collages {385}. Edition Lebeer Hossmann, Bruxelles - Hamburg. 1962 / 1975				⤴ Fluxus
<i>Tout</i> (partly handmade Fluxus mag. with offset covers and mostly typewritten/meographed pages. 21.5x16.5 cm., 22-30 p. 1965-, #1-9?)				⤴ Fluxus
<i>Pour ou contre</i> (Ben's art theories in a discussion form. 27x21 cm. offset, 12 p. issues not dated, not numbered. 1973-,)				⤴ ⤴
<i>Une lettre de la Fenetre</i> (Mag. with criticism by «Ben et Annie». 27x21 cm., 1973-)				⌘ ⤴
^ <i>Bulletin de la différence</i> (...with the subtitles: <i>Leot'art, Bagn'art, Falz'art, Pill'art,</i> etc. Criticism, theory, letters, personal diary. 1978-79 with the title: <i>Letter from Berlin</i> . Very free, «handwritten» layout, but also typewritten pages. A/5, phc., 40-56 p. 1975-, about 40#)				⌘ ⤴
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<i>Literature:</i> <i>Ben on Ben. An Interview with and by Ben Vautier</i> . In: ( <i>Lightworks</i> [→ Burch], N° 14-15, Winter 1981-82. 7-10 p.				
^Dmitry → Bulatov: <i>A Point of View. Visual Poetry: The 90s. An Anthology</i> . With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 229 p.				
^John → Held, Jr.: <i>L'Arte del Timbro / Rubber Stamp Art</i> . A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 60-61 p.				
<b>Vega, Gustavo</b>	Cta. de Mata 75, 7é. 2a	Mataró (Barcelona)	Spain	1981
^ <i>Poesía Experimental</i> (with → Calleja) (Small postcard assembling in folio of 19x13 cm., a publ. from the circle of the Gruppo Testo Poetico in Spain, → Ferrando. 1981, #1-2?)				⌘
^#1, 2				
^ <i>Teoria '81. Poesía Experimental</i> . (with J. M. → Calleja) 14 postcards in cover of 13x19 cm. Mataró, 1981				⌘
<b>«Vehical Mail Art»</b>	307 Quest Ste-Catherine	Montreal	Canada	1980
^ <i>Brain in the Mail / Vehicule Art</i> . (with → Zack, David, text) Cat.: 25x17.5 cm., offset, 78 p. «Have a nice brain wave» Montreal, 1980				✉
<b>«Vibrox prods.»</b>	Artists: Strip, Kob, Minimum Culpa, Fred, Fix Di Gol, Stipus Recurant, Tim, Cassini. Paris?			
^ <i>Art Vibrox N° 1. March, 1986</i> . (French graphism by a „multimedia production“, edited by „Fix Di Gol“) A/4, phc., 24 p. 25 copies. 1986				⌘
<b>Vidal, Francesc</b>	Apartat 430 / P. O. Box 430	Reus, E-43200	Spain	1986
	↑ Prat de la Riba 3.	Reus (Catalanya)	----	1983
^ <i>Fenici</i> (Large format multimedia mag. with interviews, documentations and div.				⤴ ⌘ ⤴

audio & visual inserts, written in Catalan. 43x28 cm., newsprint and offset, ~40-60 p., also disk suppl. in the last issues. 1986-, ~2xy. #0-7)  
^#1, 2, 3, 4, 5, 6, 7

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Source: ^*Fenici* (Leaflet in offset, folded A/4 size, with the contents, title pages and the distribution data of the issues 0-5.) 1988

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Literature: «Among the most visually seductive of journals willing to trade in the network scene, *Fenici* has imagination and verve, and each page holds something for the gaze to linger over. In between the full-page black and white ads of young men in surreal hair sporting bizarre fashions there is photography, drawings, and those amazing *Fenici* quasisgeometric techy graphic elements. It is unsettling groovy. In addition, most issues are supplemented in some way: N°s 4 and 6 are distributed with LPs; N° 5, a boxed set, includes an exceptional audio cassette and many inserts. So the images are frequently augmented by sounds. The text, a significant part of *Fenici* and in Catalan, includes interviews, criticism, and coverage of performance art, galleries, audio/music, etc.» (Lloyd → Dunn: *Print Reviews*. Photo-Static. N° 36, June 1989, 1340 p.)

<b>«Video-cassettes»</b>	Sülgürtel 67.	Köln-41, D-5000	Germany	1985	
	<i>Intermental</i> (The first int. magazine on video cassettes: Umatic/VHS, each issue with a new editor and new events, 1985-?)				👤
<b>Vigo, Edgardo-Antonio</b>	Cas. de Correo 264.	La Plata, AR-1900	Argentina	1976	
	↑ Calle 7. N. 546. - 2E	La Plata	---	1968	
	<i>W.C. Magazine</i> (with Miguel Angel Guereña & Osvaldo Gigli) (Mag. with works by Guereña & Vigo, texts by Gigli. 1956-57, #1-5.)				👤👤
	<i>DRKW '60</i> (Mag. with works and texts by Vigo only. ~1960, #1-3.)				👤👤
	^ <i>Diagonal Cero</i> (Portfolio magazine on visual and experimental literature. Until the 18th edition Argentinean poetical or plastic groups, after it (1965) experimental period with contributions like assembling. Perhaps the first alternative publ. in this form in Latinamerica. 23x18 cm. matter in portfolio of 24.5x19.5 cm., offset, ~15 leaves in each issue. In addition also xylography [wood block] booklets. 1962-68, qu., #1-28) ^# 19, 20, 21, 22, 23, 24, 26, 27, 28				👤📖
	° <i>Poème mathématique baroque</i> . (Booklet with perforations, 12 p.) Edition Agentzia. Paris, 1968				👤
	° <i>De la poesía /proceso a la poesía para y/o a realizar</i> . (Anth. 23.5x20 cm., 38 leaves.) Diagonal Cero. La Plata, 1970				👤
	^ <i>Hexa'gono '71</i> (with → Zabala, Horacio) (Text, visual poetry, concept art, graphic, land art, rubber stamp, etc. by int. artists, a very important publ. for the Latinamerican scene in the 70s. Assembling, ~8-20 leaves in letter size envelope. #5 = rubber stamp art. 1971-75, #1-13) ^# 1971, 1973, 1975				👤👤👤®
	° <i>Last International Exhibition of Mail Art '75</i> . (with H. Zabala). ☒Cat.: 24.5x15 cm., offset, 4 leaves. 199 parts. / Galeria Arte Noevo. Buenos Aires, 1975 Some copies has been completed by the envelope <i>Multiples</i> with orig. works of the project, e.g. by D. Barboza, J. Blaine, P. Bruscky, R. Crozier, Ph. Duncan, Lomholt, E-A. Vigo, & H. Zabala.				☒☒
	^ <i>Libro Internacional / International Books</i> (Small prints like little graphics, stamps and labels collected in portfolios of 23x18 cm. Assembling, ~16 leaves in each issue. Handmade outfit. 1976-80?, irregular, #1-12) ^#11, 12				☒👤
	^ <i>Our International Stamps Cancelled Seals Book</i> (A second series of the <i>International Books</i> with more artists' postage stamps like small graphic works, rubber stamps and labels. 1978-84? #13-20)				☒👤

- ^#17, 18, 19, 20
- Pigeons of Freedom* (with → Marx, G. G.) (**Commonpress #19**) 19.5x13 cm., 25 p., 24 participants. La Plata, 1979 ☒
- ^**Biopsia** (Graphic assembling like an annual in ~25x20 cm. portfolio, dedicated usually to four artists only and a special theme [e.g.: Biopsia #3 = *eating sweets*], published in a very limited edition. Title-sheet with participant names of 24x18 cm., + poster size graphic sheet with pasted on (!) contributions. Very manufactured outfit. 1980-1990s ?, very irregular, #1-20?) ☒ ☼
- ^# 1980/2.
- Small Creative Stamp Collection*. (Edited by E. A. Vigo). Portfolio with works by G. E. Marx - Vigo (Argentina), L. Spiegelman (USA), P. Below (Germany), R. Crozier (England), Selavy (France), Mesciulam and Cavellini (Italy). 22.5x17.5 cm., red frame print with typewritten text + rubber stamps and artists' stamps pasted on, 10 leaves in portfolio. S. P. 1980 ☒ ☼ ®
- ^*Creative Stamp Project*. (One sheet rubber/artiststamp publ. devoted to 9 artists, like a photocopied legal size leaflet-magazine. 1981-, #1 only?) ☒ ☼
- ^*Cloth was cut / tela cortada*. 22 - 01 - 85. (2 sheets of painted and collaged leaves, 28x30 cm., in painted and collaged cover. Cloth/network action, '85 ☒
- ^*To Make a Comic-Strip*. ☒ (Offset printed «blanc comic-pages» in form of [6x]-accordion + inv. text. 36x35.5 cm, offset) La Plata, 1986 ☒ ☼
- ^*Anteproyecto de proyecto de un pretendido panorama abarcativo*. Cat.: A/4, offset. 12 p. Text (Spain & French): R. A. Martín Exh.: Fundación San Telmo, Defensa 1344, 1143 Capital Federal, Buenos Aires. 1991 ☼
- ~
- Artistamps: ^*Enero 1980* (Block of 6 id. stamp images, black, red & rose print, not perforated) «They Died in Poverty». January 1980 ☒
- ^*About Fulfilled Utopias: The Women* (Block of 4 id. stamp images, colour phc., not perforated {30}) n.d.
- ^*Preproject for a project* (Block of 4 diff. stamps, colour phc., not perforated {30}) n.d.
- ✚ November 4, 1997 ☒ 1997
- ~
- Literature: «...*Hexagono* is a loose-leaf magazine in an envelope presenting the work of many names familiar to readers of this mag. The tid-bits are all manner of sundry publications, numbered envelopes, mail-art, instructions and transcended puns. Impeccably produced (complicated folding jobs, perforated cards, stamped tags hanging from strings, etc.). Vigo's work, showing strong affinities to Italian and French (and lately American) experimental literatures, could easily be liked, even praised, were it to have been produced in Europe. Unfortunately, it has been produced in Argentina, a country of the under-equipped world with the onus of 3rd. World political strife. Vigo (like many others of the Latin American avant-garde) manages to exquisitely skirt the issues at stake – artists and their society. In doing so they submit themselves as the pets of the liberal minority of the reactionary establishment. Their work, solidly backed by such institutions as Di Tella and now the CAYC (→ Glusberg) (both in Buenos Aires and both under the benign and watchful tutelage of OAS' Jorge Romero Brest) is at best bland and internationalist. They've become the fallacious spokesmen of Latin-American culture...»
- (Felipe Ehrenberg: *Notes from the Concrete Jungle / Hexagono '71*. In: *Kontexts*, #5 [→ Gibbs]. Devon, 1972. n. p.)

(To the *International Books*): «The marginal artist has increased his own practices with the help of his self designed postal stamps and cancelled seals. Although these small prints have something to do with official postage stamps, they add a lot of unaccustomed values the artist has taken from a creative land neighboring to *absurd*. The consequence of this dynamics promotes the opening of mail-art, fastening marginal stamps with traditional postal pieces by means of this latter marriage offered

as a nostalgic joint. (...)

With this work we propose the analysis of a marginal-parallel-creative-philately settled as a by-proposal to traditional methods which are guided by patterns like Scott and Yvert/Tellier Catalogues. (...)

Our proposal... spring up from the pure enjoyment of *gathering without any foregoing order*, making a *personal assembling* of the pieces which are going to be intimately shown...»

(G. E. Marx Vigo: *Acknowledgment*. 1979. Leaflet supplement to the *International Books* publications 1979-1980.)

Edgardo-Antonio Vigo: *The State of Mail Art in South America*. In: M. Crane / M. Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (→ Loeffler). S. F., 1984. 349-368 p.

Michael Crane: *The Spread of Correspondence Art / 1968-73: ...South America...* In: M. Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. 150 p.

(*Artists' Stamps*): «For creative stamps use and function do not shape their marginality. On the contrary, marginality is based in the very act of *transgression* either to the Postal Administrative Regulations or to the traditional *catalogation* collectors boast about. Creative stamps are born in the self-marginal-magma, since they start violating from their very beginning and they break definitely the classic and official knots around which some „artists“ are actually mixing up ADVENTURE with opportunism. Since our small prints have not any postage value, their *intrinsic marginality* renders immunity to all works, setting them apart from spurious manipulations suffered by some present creative practices...» (E-A. Vigo: Statement for the *Small Creative Stamp Collection*, 1980. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU<sup>o</sup>NS. / National Postal Museum Halifax, 1986. 1. item)

(*Our International Stamps*): «Vigo has been a vibrant, richly productive part of the mail art cosmos for well over 15 years. The care, intensity and deep sense of purpose (often political) makes him a harbor light in correspondence art. His stamp anthologies continue his legacy. They are lovingly created portfolios where by contributors send him 200 of their stamps with an unmounted rubberstamp for cancellation. Vigo attaches and cancels one stamp per page, packaging the set in suave and rough fray folders... Here's an exquisite history of what Vigo calls „a marginal, creative parallel philately“» (*Lightworks* [→ Burch], *Glimmerings* [Print Review], N° 18, Winter 1986-87, 50 p.)

°Jorge Helft: *Edgardo-Antonio Vigo: Anteproyecto de Proyecto de un Pretendido Panorama Abarcativo*. Catalogue to an exh.: offset brochure in A/4 size, non-pag. Fundación San Telmo. 1991

*Edgardo Antonio Vigo on 20th edition International Stamps/Cancelled Seals*. In: *Artistamp News* (→ Banana), Vol. 3, N° 1-2. February 1993

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 81-82, 111 p.

«The second period (of *Diagonal Cero*) began with an experimental edition (the 19th) in which Carlos Ginzburg, Luis Pazos, Jorde de Luxan Gutierrez, Omar Gancedo and myself took part. Later we became, without Gancedo, the short lived *Diagonal Cero Group*. That 19th number made possible European connections with some groups which edited magazines. The most considerable approach was towards Julian → Blaine and Jean-François → Bory who by that time edited maga-

zines in a permanent way. Very vanguardist ones concerning visual poetry as well as other researches such as phonis ones, without refusing other creative expressions like theatre, plastic, music and tendencies to experimental lands. This connection summed up Max Bense (Germany), Gomez de Liaño and Julio Campas (Spain) and had a great influence on our future steps. Talking about myself I was touched for my future work. Another characteristic that I would like to remark upon was the lack of the 25th issue – it was not printed – because it was „dedicated to nothing“. In the 26th issue there is an explanation about that matter. At the beginning of 1969 I was the curator of the international exhibition of „Novísima Poesía“ at the Di Tella Institute in Buenos Aires and I understood at that moment that the magazine had accomplished its cycle. The 28th issue would be the last (December 1969), pretending to have been contributed to the renewal in Argentine arts.

In 1971 I started publishing *Hexagono '71* trying to make a different magazine something like an experimental one, thirteen issues were edited. In 1973 Campora's presidential peperiod began which seemed like a Spring time in Argentina. The „Peronista“ party brought great hope to many people. All those feelings were also in the magazine *Hexagono '71*, maybe collaborations showed that special time. Unluckily post accounts – Perón returned to the country – his death. His wife Isabel Perón as president and her strong repression managed by that evil person José Lopez Rega and his „Triple A“, an organisation similar the future days in the country, also for culture, so each on tried to pass their messages, divulge them by camouflage.

In 1979 I started *Our International Book of Creative Stamps and Seals*. Twenty issues were published, not periodically because each time I was able to gather fifteen collaborations I made up that edition and so on. That publication wanted to enter into the renewed vigor by that time in Mail Art or as like to call it „Communication From Far Away“... By that time the 10th issue would have twenty collaborators and the last edition (#20) had forty, foreign and Argentinean. Among those issues are three booklets. The first devoted to fine special guests, the second one to Julien → Blaine, and the third to → Crackerjack Kid.

By now I am publishing *Biopsia...* These editions have not been periodical issues and I will stop them when 20 issues have been reached. The content of them kept in boxes, each invited friend puts in the contents he wants...»

(E-A. Vigo: *Short Story of My Editions*. In: Stephen →Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. ubspace, Iowa City. 1996 / Print: 1997. 55 p.)

*Vortice*, N°10 and *Vortex*, N° 1. Buenos Aires, December 1997 (Editors: Fernando Garcia → Delgado / Juan C. Romero). The artists invited in these issues dedicated their works to their colleague & friend Edgardo-Antonio Vigo. Essays in *Vortice*, N° 10: E. A. Vigo: *Declaraciones Fundamentales* (1968-69), further by Hilda Paz, Ibérico, J. C. Romero, F. G. Delgado, etc.

Vittore → Baroni: *Edgardo-Antonio Vigo e Graciela Gutierrez Marx*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni, Bertiole, 1997. 112-114 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 221 p.

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**Vilbøll, Anne**      c/o Post Office, Tietgensgade 37      Copenhagen V, DK-1566    Denmark      1996  
 ^Mail Art at the Post Denmark. ☒Cat.: 21x21 cm., offset (colour), 12 p. Aug. 1996      ☒

❖ **Visual / Experimental Poetry** → Appendix

<b>Vitale, Angelo</b>	Via Settembrini 21	Caserta, I-81100	Italy	1982
	<i>Rattlestar</i> (A/5 size assembling for Mail Art, ~40 sheets per issue. 1982-83, #1-2?)			☒
<b>Vitale Rosati, Rita</b>	( <i>My Sweet House Archives</i> ). Via Campo Sportivo 36, Fabriano (AN)		Italy	1991
	^ <i>Women, Witches, Sibyles, I-II</i> . ☒ Inv.-letter, 1991 / -card, 1993			☒
<b>«Vitrine, Edition»</b> → Thillement, Pacôme				
<b>Vlugt, Harald</b>	c/o → Aorta. Spuistr. 189.	Amsterdam	Netherlands	1982
	°^ <i>Artist-World / World-Artist</i> . ☒Cat.: 21x16.5 cm., offset, 20 p. (as supplement to the <i>Artzien</i> , N° 28, Nov. 1982 / → Aorta, Amsterdam, Oct.-Nov. 1982			☒
<b>Vodaine, Jean / Billon, Claude</b>	18 rue des Allemands a'57.	Metz	France	1973
	<i>Dire</i> / revue européenne de poésie (A paperwork like magazine for exp. poetry. Var. sizes and technics, mostly offset. 1973?- qu., ~ 40#?)			⌘
<b>Voith András</b>	<i>Hung. Consulat of Neoism</i> , PF. 5.	Debrecen, H-4004	Hungary	1994
	^ <i>New Afazia</i> (Graphzine on Mail Art basis. A/5, phc., 28 p. 1992-)			☒ ☼
	^ <i>International Mail Art Exh. in Debrecen</i> . ☒Doc. A/4 sheet, phc., folded. 1992			☒
	^ <i>Tolerance. Post-Art project</i> . ☒Doc.: A/4 matter, also colour xerox. 1994			☒ ☼
<b>Vostell, Wolf</b>	Giesiebrechstr. 12	Berlin D-1000	Germany	1962
	<i>Décoll / age</i> (A Fluxus and happening magazine with int. contributions. Div. sizes, mostly ~ A/4, offset. 1962-70, very irregular, #1-7)			⤴
<b>Vree, Paul de</b>	Villa Colleoni 7	Illasi(VE) I-38031	Italy	1982
	↑↓ 59, Milanino sur Garda,	Villanuova sul Clisi, I-25089, -		1971
	↑ Camille Huysmannsstraat 46.	Antwerpen	Belgium	1977
.....				
	<i>De Tafelronde</i> (Very long running and very well known magazine for visual and exp. literature also with special issues for themes and countries. 22x17 cm., offset, ~48 p. 1953-, qu. ~ 20 Vol.) Antwerpen			⌘
	<i>Lotta Poetica</i> (with Amedulo, → Sarenco) (A classic of the European visual poetry publs., a leading organ for all kind of exp. literature and conceptual or actionist experiments with a theoretical basic. Also anthological book publications from the same editors. 22.5x21.5 cm, offset, ~20 p. 1971-, qu.) Villanuova, Italy			⌘ ☼ ☹
	° <i>20 Jaar de Tafelronde 1953/1973</i> . Anth./Cat.: Texts by P. de Vree, → Sarenco, R. Hausman, A. Arias-Misson, all in orig. languages. A/4, offset, 64 p. ICC. Antwerpen, 1975			⌘
	° <i>Factotum Art</i> (with → Sarenco) (Magazine for vis. and exp. literature. 27x21 cm., offset, 16 p., 1977-, qu.)			⌘
	<i>Lotta Poetica</i> (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.)			⌘ ☼
	→ Sarenco / Literature: Lotta Poetica productions.			
<b>Vries, Herman de</b>	Port Westheim bei Hassfurt Main	Eschenau, D-8729	Germany	1977
	↑ Blvd. Heuvelink 137	Arnhem	Netherlands	1964
.....				
	<i>Integration</i> . Review for a new conception in art and culture (Hand made mag. with philosophy, theory, poetry, art-praxis, an all round trilingual avantgarde text publs. in Flamish, German and English {~300}. A/4, mimeography, also assembling like collected pages with div. technics, ~240 p. 1965-67, 1-10#.)			⤴ ⌘ ☹



<b>Vörös András</b>	Fő u. 87. <i>Közép-Kelet-Európai Képeslap.</i>	Zselicszentpál	Hungary	1996	☒
<b>Waard, Frans de</b>	Opaal straat 19 ^ <i>KAM/KART</i> – Konstrukt ART magazine. (Known the 020985 issue only {50}. A/5 phc. graphic works in a strict constructive style, 10 leaves, 1985) # 020985 ^ <i>6x10 = 60</i> – offering of compilation cassettes. ☒ Inv.-card, 1985 ^ <i>Wallpaper of postcard size</i> – 64 personal invs. only! ☒ Inv.-card, 1985 ^ <i>KART Contacts</i> . A/6 size phc. publication with 12 blue sheetlets. 1985 ^ <i>1986 Calender</i> (Korm Plastics). Graphic works by int. contributors from the under- ground. A/5, phc., 12 p. with a blue cover. Numbered copies {86}. 1985 ^ <i>I3</i> (Assembling in portfolio with 13 sheets {100?}, 13x13 cm, 13 sheets + 1 text. 1986, #1 only?) #1	Nijmegen XK., NL-6534	Netherlands	1986	☸ ☒ ☒ ☸ ☒☸ ☒
<b>Wadstein</b>	→ Malmö / artists				
<b>Wagner Joachim</b>	Cranachstr. 40	Düsseldorf, D-40235	Germany	1996	
<b>Waisnis, Edward</b>	? ↑ P. O. Box 41008	Springfield, MA Philadelphia, PA-19127	USA ----	1988 1981	
	^ <i>ART extreme</i> / Independent Magazine of Art (Alternative art, Mail Art, drawings, photos, texts and views. Letter, offset, 32 p. 1981- 1-2xy.) ^#1				☒ ☒ ☒
<b>Waldstein</b>	→ Malmö / artists				
<b>Walsh, Emmett</b>	2620. 58th St. South	Gulfport, FL-33707	USA	1984	☒ ☒
	^ <i>Post Industrialism</i> (planned for the <i>Commonpress</i> #50). Inv.: artistamp-sheet! 1982 <i>Synthesisism (Commonpress #50)</i> 10.8x8.5 cm., 12 p., 140 participants {300}. 1984				
<b>Walter, Gaspari</b>	Via XX. Settembre, 9.	Chiuduno (BG), I-24060	Italy	1981	☒ ☸
	<i>Fetische Journal</i> (Mag. with vis. poetry and prose, also exp. graphics. 17x12 cm., phc., ~32 p. 1981-, ir.)				
<b>Wamaling, Mark</b>	(!Reverend Hunter!), 8132, 19th Place	Adelphi, Maryland-20783	USA	1982	☒
	^ <i>Newark Press</i> . The alternative art paper (Texts and images on Mail Art, also exhi- bition catalogues. Digest, phc., ~10 p. 1982-85, bim. ~20#? ) ^#1/7, 2/5¾ (the stamp issue in Apr-May, 1984), 2/6, 3/3 ^ <i>Entartete Kunst</i> . (A special issue of <i>Newark Press</i> : Compilation of texts on the Mail Art Pannel → Franklin Furnace, New York, 1984. Letter, xerox, 8 p.) S. P. 1984 ^ <i>On the Road...</i> ☒Cat.: Digest, phc., 20 p. (in: <i>Newark Press</i> , Vol. 3/3.) 1985				☒ ☒
<b>Wanowitch, Boris</b>	c/o Neoist Embassy, 1020 Lajoie	Outremont, H2V 1N4	Canada	1985	☸ ☸
	^ <i>Neoist Coloring Album</i> . («I'm coloring the neoist cosmology», xerox copies after computer graphic prints, letter, 15 leaves) n.d. (1985?) ^ <i>Computer Graphic Conspiracy's First Report</i> . La micro-technologie domestique- de-pointe au service de l'art. Cat.: (Xeroxed publ. to an graphic exh. June-July 1985. Half-legal, 16 p.) Texts: Napoleon → Moffat & Wanowitch. / Boris Wanowitch à Oboro. 1985 → Neoism / Literature: István → Kántor: <i>Some of the Monty Cantsins</i> .				☸ ☸
<b>Warnke, Uwe</b>	<i>Uwe Warnke Verlag</i> , Wühlischstr. 30	Berlin, (GDR-1035→) D-10245,	Germany	1996	☸ ☸ ☒
	^ <i>Entwerter/Oder</i> (The most important underground assembling with vis. & ex-				

perimental literature [also some graphics] in the GDR, {25-30}.  
 After 1990 more international contributors. A/4, bound, ~50 leaves.  
 1982-, 4-5x yearly, altogether over 70 issues.)  
 ^#42, 44

- ^*Visuelle Poesie in / aus der DDR. Eine Antologie.* (A/5, offset, 40 p.) *experimentelle texte*, N° 23, → Riha, Siegen, 1990. (C. Bach, K. Buchwald, G. Deisler, V. Dietzel, Th. Günther, U. Chr. Hasenfelder, J. Kowalski, W. Petrowsky, J. W. Huber, H-U. Prautzsch, Ruth Wolf-Rehfeldt, K. Sachse, V. Scherstjanoi, H. Sörgel, U. Tarlatt, U. Warnke, O. Zielke) ☿
- ^*Jubiläum issue* of Entwerter/Oder, ☒ Inv.-letter, 1992 ☿
- ^*ferse. serielle texte.* (A/5, offset, 44 p.) *experimentelle texte*, N° 30, → Riha, 1992 ☿
- ^*Visuelle Poesie.* (Coord. U. Warnke) Cat.: A/4, offset, 56 p. Text: Franz N. Kröger. Exh.: Kunsthalle, Kunstverein & Lesehalle Kühlungsborn, D August-September 1993 ☿
- (H. Bart, G. Deisler, K. P. Dencker, G. Eber, C. Figuirodo, I. Garnier, P. Garnier, A. Jadot, H. Löhr, R. Maggi, N. Monro, W. Nieblich, R. Nikonova, J. O. Olbrich, K. Sachse, V. Scherstjanoi, S. Segay, S. Shimamoto, H. Sörgel, U. Warnke, H. J. Zauner, O. Zilke)
- ^*Para Guillermo - nuestro amigo* → Augenweide Ed., N° 21: (Original works for Guillermo → Deisler by 58 artists, like assembling. A/4, ~ 65 leaves, bound {60}) Text: Jörg → Kowalski. Bernburg. 1995 ☿ ♣ ☒

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Sources: ^*Uwe Warnke Verlag 1992/93 & 1993/1994 & 1996* (Leaflets folded to accordion with publs. and multiples in limited edition) From the contents: Uwe Warnke & John Gerald: *Numeralien / Ein zehh*; Valeri Scherstjanoi: *Monologe / DiaLügen / Froh-sein*; Sergej Gladkich: *Außenstände / Börse*; Hartmut Sörgel: *Wortabenteuer / Brno auf der Hühnerleiter / Im Alfabet* as well as works by Hartmut Andreczyk, Stephan Hachtmann, Christine Huber, Christian Hauscha, Wolf Leo, Dietrich Oltmanns, T. Roesler di Roes, Uta Schneider, Jörg Wähner, Peter Wawerzinek, Klaus Zylla

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Literature: ^*Zelleninnendruck.* Eds.: Egmont Hesse & Christoph Tannert. Cat.: A/4, offset, 78 p. {1000} (About magazines with visual matter in the GDR) Galerie Eigen-Art. Leipzig GDR. March 2-25, 1990

^Frank Eckart (ed.): *Eigenart und Eigensinn: alternative Kulturszenen in der DDR (1980-1990).* (About non-official publications and the underground art scene in the GDR with essays, catalogues and register.) Forschungstelle Osteuropa. Ed. Temmen. Bremen, 1993

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry, Köln, 1993. 107-108 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology.* With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 217 p.

#### ❖ Warsaw art students → Kolasinski, Grzegorz

Was, Elisabeth	Rt. 1 Box 131	La Farge. WI-54639	USA	1992
	↑ Dreamtime Village. Rt 2. Box 242 W.	Viola, WI-54664,	---	1990
	↑ 1341 Williamson St.,	Madison, WI-53703	---	1986

Visual poet, mail artists, co-founder of the publishing house Xexoxial Endarchy.

^*Eye Shadow.* (Half-legal, horz., phc., 20 p.) Xexoxial Endarchy, Madison, 1981 ☿

^*Inevitability of Difference* (with M. → And, H. Sheppard and Z. Gooch) (Collabo- ☿

rative improvisation, «do-it-yopur-self-book», 8.5x13.5 cm., xerox, 40 p.) Xexoxial Ed. 1981

- ^*Watch Sally Blow – a Coloring Book.* (Letter size, phc., 8 p.) Xexoxial Ed. 1981 ☼  
 ^*Phrex Brain.* (Xeroxed graphics, letter size, 50 p.) Xexoxial Ed., Madison, 1984 ☼  
 ^*Compulsively Spilled* (Found photo, semiotic-verbal-cellular associations...) ☼  
 12 xeroxed cards in cover, Xexoxial Ed., Madison, 1984  
 ^*The Parisian Winter Ensemble* (A dance by E. Was). (Vis.-verbal score for 3 dancers, 21.5x9 cm., phc. 82 p.) Xexoxial Ed., Madison, 1986 (sec. ed.) 📖  
 ^*128 tactical Fighter Wing Flight Kitchen Favorites* (39 var. sised colored & folded pieces in an ~A/5 envelope, with a «legend» text) Xexoxial Ed., 1988 ☼  
 → Xexoxial Endarchy /see also there in the literature!

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Literature: «My earliest workings with copiers & collage were synchronous. The thick tactile original might have been a sacred object, but the copy, along with the sheer fact of copyability, was magic. Every image subjected to the same black & white flatness: a uniformity not military, but as if each sheet was born of a universal institution of modern eyes with a yen for automation & immediacy.» (E. Was: *Statement*. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 289. item)

<b>Weber, Franz-Josef</b>	Rosterstr. 47,	Siegen, D-57074	Germany	1996
	↑ Auf der Gasse, 17.	Siegen, D-5900	----	1986
.....				
Visual poet, book and mail artists, editor and lecteur of numerous publications on experimental literature in Germany, colaborator of the „Kunstverein“ Siegen.				
	^ <i>Stimmung</i> '83 (Mood '83) Later <i>Stimmung</i> '84, '85... etc. Mini-object-art: a series of small containers by transparent plastik of 6x3.5 x1 cm., filled by colourful confetti. New Year gift to network partners.			⤴
	^ <i>KULTUR, drastisch.</i> A series of strings by diff. lenght (between 1.5 - 6 metres) in transparent bags with certificat labels. Mailed in the network 1984-85			✉
	^ <i>Backside books for monday → sunday / for every day.</i> (Every day-book with 14 leaves of toilette paper, each book with another pattern. Additive cards with title texts + quots by H. Heine. Multiple in 21 copies. Sigen, 1985			✉📖
	^ <i>Zeit wie Zeitung – Poetry and Installation at the Kunoldstr. 34, Kassel.</i> ✉ Inv., 1985			✉📖✉
	^ <i>DADA DADA überall</i> (Pappteller Aktion) ✉Doc. One A/4 & one A/3 sheets. Text: Jochen Manderbach. (191 Papptellers) / Uni GH Siegen, Nov. 1986			
	^ <i>Peter Paul Rubens.</i> ✉Cat.: A/5, offset (also colour), 80 p. / Kunstverein, Siegen. September-October 1987			✉
	^Series of empty/manipulated artistsbooks ( <i>Erster Roman / Mit der Axt gezeichnet / Bitte nicht kopieren!</i> (Empty ~A/5 vols. with offset title, 48-180 p., sometimes with handmade interventions) S. P. 1987-90			📖
	^ <i>Autoren-Porträt-Galerie, eine Mail Art Aktion.</i> ✉Cat.: Cut A/5, offset, 32 p. LCB Editionen, Berlin – Siegen. 1988			✉
	^ <i>Peter Paul Rubens' Pinsel / Brush.</i> ✉ Inv.-letter, 1999			✉
	→ Olbrich, Jürgen O. / <i>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</i>			
<b>Weiermayr, Peter</b>	c/o Kunstverein, Frankfurt.	Frankfurt	Germany	1981
	^ <i>Künstlerbücher.</i> Cat.: A/5, offset, 100 p. Exh.: in Kunstverein, Frankfurt. 1981/82			📖
<b>Weinberg, David</b>	P. O. Box 0127.	Brooklyn, NY-11214	USA	1984
	<i>Network</i> (Assembling {100}, 1984, #1?)			✉
<b>Weiss, Hildegard / Clerico, Hannes.</b>	Frühlingstr. 21	Rosenheim D-8200	Germany	1984
	^ <i>Mein Partner</i> (with Hannes → Clerico). ✉Cat.: A/4, phc., 104 p. + Poster, A/3, phc. Rosenheim, September 1984			✉

- ^Every Woman is a Gentleman. ☒ Doc. A/3, phc., 3 sheets. 1985 ☒  
 ^Liebesbrief. ☒ Inv.-letter, 198? ☒

**Welch, Chuck (!Cracker Jack Kid!)**

35 Old Dublin Road	Hancock, NH-03449	USA	1999
↑ 108 Blueberry Hill Dr.	Hanover, NH-03755	---	1993
↑ Renikan Meadow #85	Lebanon, NH-03766	---	1990
↑ 3108 Emerson South	Minneapolis, MN-55408	---	1988
↑ 123 Sewall Ave. Apt. 15.	Brookline, MA-02146	---	1986

A curator, lecturer, writer, publicist and Mail Art networker, an enthusiast and a pioneer theoretician of the electronic communication, active in Mail Art since 1978. ☒ ☞

*Material Metamorphosis (Commonpress #47)* 30.5x24 cm., 68 p., 130 participants {200}. Omaha 1981. Published: 1982 ☒

*Third National High School Postal Art Exhibition.* ☒ Cat.: Organized by C. Welch, → Spiegelman & Randy Harelson who «...have been active in getting mail art to kids... The most important event was the Third National Postal Art Exhibition, which included 76 high schools representing 36 states and 1,500 students. The exhibition was shipped to Washington, DC where it was on display in the National Education Assotiation's haeadquartier's lobby during February 1982.» (Umbrella, 6/#1, 1983) ☒

^*Injury by Jury (Artworks / Artists Rejected)* ☒ Inv. «Send old jury cards, rejejected slides, alternative ideas, opinions,suggestions regarding juried Mail Art or traditional art.» Central Grounding Place, Omaha. 1983

^*Mail Art Ambassadors Stamp Album* (with Darlene → Altschul and Wally Darnell) (One of the most beautyful Mail Art publication: accordion (8x) like 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, letter size, 10 p., by Welch. 1984-85) ☒

^*Networking Currents. Contemporary Mail Art. Subjects and Issues.* (Digest, xerox, 146 p.) Sandbar Willow Press, Boston, 1986 ☒ ☞

^*Call for Art Strike Artists' Stamps by Selfportraits* ☒ Inv. (flyer + stamp-form), 1991 ☒

*Telenetlink* (as guest editor) (Host system: ACEN, Sysop: Fred TRUCK, teleconf.) ☒

^*Netshaker* (Mag. with themes relating to the Decentralized World-Wide Networker Congress. Digest and hald-legal, phc., ~32 p. 1992-94, qu. ~10 issues?) ☒

^ Vol. 1/1; Vol. 2/1, 2; Vol. 3/1

^*Artists' Stamps.* Cat.: in: *Netshaker* Vol. 3/ N°1, May 1994. + 1 sheet artistamps as supplement / AVA Gallery, Lebanon NH. April 22 - May 21, 1994 ☒

*Eternal Network.* (Text & Image anth. about the Mail Art history from the points of view many participants. Appendicies with information on the essayists, addresses, Mail Art shows from 1970-1994, archives and publications / zines, data bank and bibliography. Index.) 28x23 cm., offset, 304 p. Texts by K. Friedman, C. Phillpot, E. Varney & others. University of Calgary Press. 1995 ☒ ☞

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Artistamps: ^*The Franklin Furnace Mailart Rejection Box* (Sheet of 16 diff. stamps, b/w phc., not perforated) Dedicated to 36 artists, 1984 ☒

^*Washington D.C. Mail Art Congress* (Sheet of 30 id. stamps, coloured b/w images, phc.) 1986

^*Saliva Cultur* (Sheet of 24 diff. stamps, b/w phc., not perforated) Corresponding World. Oberlin, Febr. 6-8, 1987

^*Classified Mail 3161988* (Sheet of 48 stamps, 2 images, b/w phc.) '88

^*Boycott Exxon 4141989* (Sheet of 42 id. stamps, b/w phc.) 1989

^*Tianamen Square Massacre 6121989* (Sheet of 9 id. stamps, phc.) 1989

^*Hyperdeviations* (Block of 9 diff. stamps, b/w phc.) n.d.

- ^*Network Peace in Jugoslavia 06201992* (Sheet of 30 id. stamps, b/w phc.) Open World Stampsheet / to D. → Kamperelic. 1992
- ^*Networker Issue / Netshakers of Netland* (Sheet of 20 id. stamps, phc.) Artistamp Museum of Artpool, 1992
- ^*Frickers in Netland 042993* (Sheet of 9 id. stamps, colour phc.) 1993
- ^*Timbres d'artistes, Paris* (Sheet of 16 stamps, 2 images, phc.) 1993-94
- ^*Netland Netshakers 042993 / Variant* (Sheet of 9 stamps, 7 diff. images, colour ohc.) Netland Motto: In Nets We Trust. 1993
- ^*International Artists' Stamp Exhibition 040194* (Sheet of 99 diff. stamps / portraits, sepia coloured offset on white paper, not perforated) Supplement to *Netshaker*, Vol.3, N°1. 1994

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Literature: David → Cole: *A Free Surprise in Every Package! The Adventures of the Cracker Jack Kid*. In: *Lightworks* [→ Burch], N° 18, Winter 1986-87, 17-20 p.)

Lon → Spiegelman: „*Networking Currents*“. *Ma (Mail Art) book done by Cracker Jack Kid*. In: *Spiegelman's mailart rag*. Vol. 1, #4. December, 1986. 20 p.

(*Networking Currents*) «...“is an effort to explore Mail Art issues and international Networking activities occurring in the 1980s, especially between 1984 and 1985.“ As it stands this is a good introduction to the themes and tendencies that underlie mail art activity. The first part of the book explores specific networking currents with chapters on, Origins and Fluxus Factors, Money & Mail Art Don't Mix!, Mail Art Fame, Networking Currents, Networking in Eastern Europe, etc... the second section concentrates on a „Flag For World Peace“ project initiated by Chuck Welch... and the third section is taken up with mail artists, B. Cleveland, C. Pittore, M. Bloch, J. Evans, D. Cole & J. Jacobs (pity no women included). Well annotated, with bibliography of primary/secondary sources and index. This book makes a nice addition to the small number of books attempting to circumscribe this effervescent and unique form of inter-cultural communication/exchange.» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 4, 1988)

*Crackerjack Kid* (Interview). In: *ND*, N° 16, Austin, 1992 (→ Plunkett), 41-43 p.

Chuck Welch: *Art That Networks*. In: *ND*, N° 16, 1992, 45-48 p.

«...My first exposure to mail art and subsequent participation is linked to the historic *Omaha Flows System* held at Joslyn Art Museum, Omaha, Nebraska and curated by Fluxus artist Ken → Friedman. So my evolvment began in April 1973, but at the time I didn't know that this major exhibition was the precedent for all mail art shows that followed. My active involvement in mail art occurred in 1978 when I began corresponding under the nom de plume of Crackerjack Kid. I chose that pseudonym because crackerjack is a well-known American phrase and is also a candied popcorn which contains a surprise in every box. I turned the candy box phrase to suit my own mail art objectives, „to place a surprise in every mailbox.“

In a paragraph I can best describe how I've come full circle in my mail art interest. My initial attraction to mail art is difficult to analyze. I must be crazy because I spend about \$1,600 each year on postage, enough to buy a new Power Mac computer. Who says mail art isn't expensive? But the mail art form fascinated me not because of the media, but because the message is what bonds us all in a global community. You see, mail art crosses borders between individuals, nations and cultures and makes your mailbox a central grounding space for the merging of art and life. At its best mail art is open, honest, democratic and collaborative. At its worst mail art is selfish, petty, factionalistic and clubish. Historically, mail art has traveled an intermedia course that diminished distances between communication forms as divergent and different as copier machines and elecommunication. As the international post declines will mail art too? I think not! The spirit of mail art is

already transforming as the ethereal, eternal network in cyberspace – what I've termed in my 1991 telenetlink neologism, „emailart“.

(Ruud → Janssen: *The Mail-Interview with Check Welch*. A/5, phc., 14 p. TAM Pubs.: TAM-950088, Tilburg, 1995)

Chuck Welch: *Corresponding Worlds: Debate and Dialogue*. (*Correspondence Art and Mail Art Exchange / The Art in Mail Art: Quality Versus Quantity / Mail Art Shows / The Franklin Furnace Mail Art Fiasco / Bridging Distances / Tourism: Traveling the Distance / Corresponding Worlds*) In: C. Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 187-197 p.

Vittore → Baroni: *Archivi. La casa del mailartista and Crackerjack Kid*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 212-213 and 238-239p.

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 202-203 p.

<b>Welke, Bob</b>	11100 S. W. 80. Avenue <i>Network: Quodlibeta</i> (Mail Art news, events, reviews, addresses – a mag. with texts. Half-legal and digest, phc., 12-16 p. 1979-. bim.)	Miami FL-33156 USA	1979	☒
<b>Werner, Klaus</b>	c/o <i>Galerie Arkade. Staatlicher Kunsthandel der DDR</i> . Berlin <i>Postkarten &amp; Künstlerkarten</i> . (Postcards & artist' cards). This exhibition with political dimension was the first attempt to show beside historical matter also postcard size Mail Art works by international artists in an official Eastern German exhibition house. Initiator and curator was Klaus Werner. Robert → Rehfeldt and the brothers Klaus and Rolf Staeck cared of contemporain artists' postcards. The anthology like catalogue has been published with some essays about the post office as media and with a large image matter. There were exhibited ~1000 older and newer postcards. Among the artists: P. Bruscky, O. J. Caraballo, Jochen Gerz, Dick Higgins, Ko de Jonge, Jiri Kolár, M. Nannucci, Endre Tót, Ben Vautier. Cat.: 23.6x17 cm., offset, 96 p. Galerie Arkade. Berlin, November 1978 <i>Postkarten &amp; Künstlerkarten</i> . Album with 16 original postcards by artists, signed. (Below, Beuys, van Beveren, Bzdok, Cavellini, Christo, Dressler, van Geluwe, Rehfeldt, Klaus und Rolf Staeck, Timm Ulrichs.) Album: 23.6x17 cm. {30 copies only!} Galerie Arkade. Berlin, 1978	Berlin GDR	1978	☒ ☒
<b>Westermann, Thomas</b>	Zielifzerstr. 39 ^mEINBLICK. ☒ Invitation: Accordion (3x) in the size of 15x10.5 cm, offset. Galerie im Flur, Kulturhaus Ernst Thälmann, Magdeburg. 1985 ^Traumgebilde / <i>Dream-Creation</i> (with W. Schneider) ☒ Invitation + doc. in form of postcard series: 10 cards in booklet (BW offset). Galerie im Flur at the Ernst Thälmann Kulturhaus, Magdeburg. Jan 6 - Feb 24, 1986	Magdeburg (GDR-3018→ ) D-39124, Germany	1985	☒ ☒
<b>❖Western Front</b>	Kate Craig / Glenn Lewis / Eric Metcalfe / Michael Morris / Vincent Trasov <i>The Image Bank Correspondence Exchange</i> (Collaborative concept of M. Morris & V. Trasov during the years 1969-79.) <i>Dr. &amp; Lady Bruts Present: Spots before Youur Eyes</i> . (E. Matcalfe's & Kate Craig's section between 1969-75) <i>New York Corres Sponge Dance School of Vancouver</i> (Glenn Lewis used this title to distinguish one of his principal activities with artists' correspondence and performances between 1970-75)	303 East 8th Avenue Vancouver BC. V5T 1S1 Canada	1979	☒ ♣ ☒

- International Image Exchange Directory*. An artists' address list presenting the „decentralized files and corres-ponge-dance network compiled by Image Bank from January 1970 through November, 1972“. Talonbooks. Vancouver, Dec. 1972 ☒
- Hollywood Deccadance Art's Birthday*. (A celebration of Robert → Filliou's Eternal Network) An art event by Willoughby Sharp, Lowell Darling and members of the Western Front as Eric Metcalfe and Michael Morris. It took place in Hollywood in February, 1974, with the collaboration between artists from Toronto, Vancouver, New York, San Francisco, and Los Angeles. One of the first Mail Art like festival at all. 人
- ^*Art & Correspondence from Western Front*. / Dedicated to Ray Johnson (Book/Cat.: Half-legal, offset, 72 p.) With bio-bibliography (also Image Bank chronology) National Museums of Canada / Western Front Publ. 1979 人 ☒
- Image Bank
- ~
- Literature: ^Art-Rite's «*Image Bank*» issue, #17, 1978 (→ Canepa)

«Michael Morris, a.k.a. Marcel Dot or Marcel Idea, Vincent Tarsov, a.k.a. Mr. Peanut, and Lee-Nova made contact with Ray → Johnson in 1967 or 1968, and in 1969 were instrumental in having him come to Vancouver for the opening of a collage exhibition at UBC (University of British Columbia) in which Johnson had work. Michael Morris got the names and addresses of artists to whom Johnson was sending his New York Correspondance School mailings, adding them to his already frowing list of artists, and by 1970 was issuing *Image Request* lists of the sorts of images they wished to receive. For example: Peter Daglish wants palm trees and drag queens, Gary Lee-Nova wants telephones and sunglasses, Vincent Trasov wants pictures of fire, Glenn Lewis, a.k.a. Flakey Rose Hips, wants recipis. (...)

Lee-Nova, Morris, and Trasov decided to collaborate on a messive post-card exhibition, and pooled their resources; lists of their own personal and professional contacts, Ray Johnson's list, and the list of participants in → Atchley's *Notebook*. This was known as the first *Image Bank Postcard Show*, curated by Alvin Balkind. It was exhibited at the Fine Arts Gallery at UBC. The exhibition then traveled across Canada, showing in another eight or nine galleries, and had its final public appearance in Paris in 1973, as part of the *Trajectoire 73* exhibition. An edited set of postcards from the exhibition was printed by Coach House Press in Toronto in 1972.

(Anna → Banana: *Mail Art Canada*. In: M. Crane / M. Stofflet [eds.]: *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 233-134 / 239-241p.)

Michael Crane: *The Spread of Correspondence Art / 1968-73: Canada...*  
In: M. Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. 146-149 p.

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 51-52, 62-63 p.

**Widhalm, Fritz & Kilic, Ilse.** *Das Fröhliche Wohnzimmer*.

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|--|---------------|---------|------|
| Fuhrmannsgasse 1a / 17.  | Wien, A-1080, | Austria | 1989 |
| <hr/>  |               |         |      |
| ^ <i>Drucksache</i> – Zeitschrift, Prosa, Lyrik, Grafik, Fotografie. (Photocopied mag with offset cover, 17x12 cm. or A/5 size, ~32-48 p. 1984-, qu. Also pornographical Mail Art issues in A/6 and A/7 size with 12-16 p. in 1985.) |               |         | ☒☘☒  |
| ^# 1984: <i>Drucksache</i> , #1985: 1, 2-3, 4, Mail Art eins, Mail Art zwei.   |               |         |      |
| ^ <i>DADA</i> . ☒Cat.: A/5, phc., 24 p. 1989   |               |         | ☒    |
| ^ <i>Sieben mal Sieben</i> . (with Christian Huber and Ilse Kilic) (49 + 2 xeroxed leaves in a A/4 box, vis. poetry by 7 artists) Edition CH (Albertgasse 34/13.   |               |         | ☒    |

	Wien, A-1080), 1989			
	^ <i>Mail Art Porno</i> . ☒Cat.: A/5, phc., 26 p., + separat address list (16 parts) + ~A/4 photocopied poster. n.d. (1989?)			☒☘
	^ <i>Das Fröhliche Wohnzimmer / Das Wohnzimmer</i> (Mag. for experimental and visual literature, also graphics and photo, edited by the artist collective «Das Fröhliche Wohnzimmer». A/4, phc., ~46-50 p., sometimes with inserts. 1989-, 2xy., altogether about 20 issues in the 1990s.) Wien. ^# 1989/4, #1990			☘☘
<b>Wielgosz, Andrzej</b>	c/o <i>Galeria Rysunku</i>	Poznan	Poland	1980
	° <i>Drawing Activity</i> . ☒Doc. A/4, phc., 160 p. 140 parts. Gal. Rysunku. Poznan, 1980			☒
	<i>Drawing Activity (Commonpress #28)</i> Cut A/5, 160 p., 140 participants. 1980			☒
	<i>Letters + Envelops</i> . ☒Doc. 1980			☒
<b>Wierszbowski, Lutz</b>	Strassmannstr. 29.	Berlin, (GDR-1034 → ) D-10249	Germany	1992
	Mail Art activity in the 1980s			☒
<b>Wilderjans, Rudi</b>	Vanderstichelenstraat 92	Bruxelles, B-1210	Belgium	1992
	↑ Stationstraat 53 A, Bus I.	Borgloon, B-3840	---	1988
	↑ Tongersetweg 330	Borgloon, B-3654	---	1985
	.....			
	Mail Art activity in the 1980s.			☒
<b>Wille, Jonas</b>	40 h. de Broucherelaan	Oudergem, B-1160	Belgium	1980
	<i>Catastrophe X</i> (A compilation magazine with informations about exhs., performances and underground art events. Very visual, collage like layout. N°3=assembling {100}. A/5, phc., 12 p. 1980-, qu.)			☒ ⤴
<b>Williams, Emmett</b>	Koblenzerstr. 17	Berlin, D-10715	Germany	1996
	Contributions to div. visual poetry, Mail Art and performance events → Olbrich, Jürgen / Exhibition and events in Artspace....			☘☘☒
<b>Wilson, Martha</b>	→ Franklin Furnace			
<b>Wilson, Rock</b>	(R. & D. Gruop 28) 75 Lakanal, Sceaux Gardens, Camberwel, London SE5. UK.			1980
	<i>Apocalypso A'gogo</i> («...published in <i>Times of Crisis</i> ...») Rock magazine with wild collages of porno and war images, newsprint fragments and documents, also a few Mail Art. Very visual matter. N°3 was a special music issue. A/4 / phc., and 36x25.5 cm. / offset, 12-20 p. 1980-, ir. #1-8?)			☘☒
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	<i>Literature:</i> « <i>Apocalypso A'goho</i> is a simmering excursion into the outer limits of consensual and not-so-consensual sexual practices, exceptions to these are issues on „weapons & explosives“ and a special issue on the media history of Throbbing Gristle.» (Stephen → Perkins: <i>Magazines</i> . In: <i>Box of Water</i> , N° 4, 1988)			
<b>Winder Baker, Mary / Colby Sas,</b>	23 Hillside Court	Berkeley, CA-94704	USA	1980
	<i>Magazine</i> . Communication & Distribution of Contemporary California Symbols. (Assembling for digest size paperworks {50}. ~10 pieces in an envelope of 23x15 cm. 1980-, ~ 20#)			☒
<b>Winkler, Chris</b>	<i>Plutonium Press</i> , P. O. Box 61564	Phoenix, AZ-85082	USA	1990
	↑↓ P. O. Box 85777	Seattle, WA-98045	---	1986
	↑ P. O. Box 255	Moorooka Queensland, AU-4105, Australia		1987
	.....			
	^ <i>Scrap</i> (timely with M. Schafer) (A graphic compilation bombardment of little xeroxed booklets. Digest, phc., 20-28 p. 1986-, qu.) ^#1, 2, 3, 4, 5			☘☒



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Source: *Plutonium Press* (Accordion size leaflet with the listing of the Scrap issues and Winkler's book publs. from 1990.) Favorated authors: Lindley Bhanji: *Cocoon* (Graphics of a 16 year old girl), Jake Berry: *Hairbone Stew* (Psychotic nursery rhymes), Bill Shields: *Anatomy of a Male Slut* (A phallis shaped book), State of Being: *Some States of Being* (Hauntingly gritty images), K. A. Keefe: *Professional Driver* ( Poems of automotive sexuality), Tom Roberts: *I Dream of War*, Paul Weinman: *The White Boy Papers* (Social observations)

Literature: (*Scrap*, #1): «Here's another magazine that has that stylized but not stylish sloppy look with dense black graphics and scraps of verbage polluting throughout. By this I don't mean the words shouldn't be there, it's just a type of graphics of pollution that have become a sort of standard style for some xerox magazines. As usual, it's most effective when it is used for humour & not to make some political statement...» ( Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 20, Oct. 1986, 636 p.)

(*Scarp*, #5): «Chris Winkler has packed up himself and his press and moved to Australia. In the process, he's switched to A4-size paper (the standard everywhere but North America) and acquired a look in the bargain. The past issues have contained much more text than this one does, and I personally find the more visual bent a lot of more compiled a wonderful collection of images from all over the world which works as a nice development on his favorite themes of the emptiness of consumer culture (with regard especially to esthetic fulfillment) and the notions of this culture being a conspiracy of capitalism wrought purely for corporate profit...» ( Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 27, Nov.1987, 918 p.)

(*Scarp*): «Looking to be bombarded by the visual-verbal underground. Even looking for iguana droppings before dried. Hmmm. First efforts are eclectic and raw. (...) Editor seems to equate creativity with nuclear waste or maybe even shit. Xerox copraphilia.» (*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 15 p.)

**Winkler, Michael J.** 331 Columbia Ave. Jersey City, NJ-07307 USA 1986

*Regular Words*. 14x11 cm., offset, 32 p. {1000}. S.E. 1982 ☼ ☼

*Word Art / Art Words*. A small offset booklet in size of 23.5x7.5 cm., 26 p. with a combination of images and texts: «...each letter of the alphabet is associated with a specific point on the perimeter of a circle, lines are drawn to interconnect these letterpoints acording to the spelling of the words...» ☼ ☼

*Equivalents*. Digest size xeroxed booklet, 28 p. {125}. S. P. New York, 1987 ☼ ☼

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Literature: «My drawings, books, installations, and intermedia performances constitute a continouing investigation of the patterns of meaning inherent in the signs, symbols, and structural elements of language.» (M. Winkler: *Statement*. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 286. item)

«“Developed by taking phrases from art reviews and articles written about art and presenting them out of context“. An outstanding interplay of words and images, including Winkler's alphabet circle poems (see this issue of *Score* for examples of these). (Review in *Score*, #7. [→ Hill] Letter size, offset, ~1988.)

**Winnes, Friedrich** Hertzstr. 29 Berlin, (GDR-1106 → D-13158) Germany 1986

^*Mail Art Szene DDR 1975-1990*. (with → Wohlrab, L., → Jesch, B, → Huber, J-W.) ☒

(A/4, offset, 122 p. ) Haude & Spener Verlagsbuchhandlung, Berlin, 1994

*Texts:* Vänci Stirnemann: *Mail Art – das Kunstspiel mit der Post*

Robert Rehfeldt (1976): *Ursachen und Wirkung der Kunst in der...*

Klaus Werner (1978): *Künstlerpostkarten*  
 Robert Rehfeldt (1978): *Kunst frei Haus*  
 Jürgen Schweinebraden (1978): «*Umwelt und Gesellschaft*»...  
 Joseph W. Huber (1980): *Was ist Mail Art für Dich und warum machst...*  
 Walter G. Goes (1985): *Eröffnungsrede zur 1. Mail Art Ausstellung...*  
*Retrospektive texts*: by K. Staeck, K. Groh, K. Francke, B. Jesch, L. Wohlrab,  
 Th. Kumlehn, F. Winnes, H. Hannusch, U. Dressler, G. Börner,  
 H-R. Fricker

<b>Winter, Tom</b>	Edelweißstrasse 9.	München-90, D-80000	Germany	19778
	<i>Hobsons</i> . (Assembling with loose leaves for Mail Art and visual poetry matter. ~A/4, m. techn. 8-16 sheets, 1978-?, 1-3#?) Connections to Rud → Summers V. E. C. project.			☒ ☿
<b>Wire, Robert</b>	15451 La Salle Lane	Huntington Beach, CA-92647, USA		1988
	<i>Is This Art?</i> (Magazine for xerogr. matter only. Letter size, phc. ~20 p. 1988-, m.) ~ <i>Literature</i> : «From its plain, dossier-like cover to the unadorned presentation of distorted xero-enlargements of halftone images and grungy text copied from dark paper, <i>Is This Art?</i> neither really asks that question nor poses an answer. Of course it's art, but in a by a sincere and passionate message by shrugging off its insistence and saying, „Oh, I get it. It's just art,“ who cares?... Actually there's nothing wrong with Bob's magazine and it's a reasonably solid effort with some interesting found images and pointed texts, but I just got off on a roll.» (Lloyd → Dunn: <i>Mail Review</i> . In: <i>Photo-Static</i> . N° 30, March 1988, 1025 p.)			☐ ☿
<b>Wirth, Franz Milan.</b>	Richtergasse 7	Wien, A-1070	Austria	1989
	^ <i>Mail Art Exhibition</i> – at the “Art + Print Galerie”, Wien, Andreasgasse 9. Inv., 1989			☒
<b>Witt, Anir</b>	Dennebosweg 205.	Hengelo, NL-7556 CG.	Netherlands	1992
	^ <i>A Piece from Your Country</i> . ☒Cat.: 14.5x19.5 cm. horz., offset, 34 p. {200} Exh.: « <i>de Molen</i> », Hengelo Ov. December 1992			☒
<b>Witz, Robert</b>	165 W. 26th St.	New York, NY-10001	USA	1971
	^ <i>Appearances</i> (Mag. for visual & intermedia works, literary character. Letter, offset, 58-68 p. 1971-, qu.) ^# Vol.1/2			☒ ☿
<b>Wohlrab, Lutz / Sabine.</b>	Prenzlauer Allee 210	Berlin, 10405	Germany	1996
	<i>DDR Postkarten</i> . ☒Doc. Exh. forbidden, planned at the Kleine Galerie, Berlin - Weißense, 1986			☒
	^ <i>Animals – as / which do you feel yourself or others? (Der Künstler als Tier)</i>			☒
	☒Doc.: Two A/4 sheets by phc., 50 participants. May 1987.			
	^ <i>Animals – as / which do you feel yourself or others? (Der Künstler als Tier) Second!</i>			☒
	☒Cat.: A/5, phc., 14 p. Exhibited with → Jesch: <i>Your favorite pornography</i> (a project from 1989) in the Galerie Schwamm, Weimar, March 3-25, 1990			
	<i>Das Tier im Künstler / The Animal in the Artist</i> . ☒Doc. / Gal. Schwamm, Weimar,			☒
	^ <i>Post-DDR Mail Art Congress in der Sonderbar</i> (ehemaligen Art Strike Café) Niederkirchner Str. 34, 1055 (D-10704) Berlin-12. September 12, 1992. Exhibition and catalogue for the project: A/5, phc., 24 p.			
	~			
	<i>Source</i> : ^Lutz, W.: <i>Communication is more important than art. On the mail Art Scene of the GDR 1975-1990</i> . (German & English texts from the magazine <i>Neue Bildende Kunst</i> , #4, 1994, offset, 4 + 4 p.)			

^Lutz, W.: *Mail Art Szene DDR 1975-1990*. (further → Winnes) Haude & Spener. Berlin, 1994

<b>Wojnar, Jan</b>	709 / 13.	Trinec VI. CS-739 61 Czechoslovakie	1982
	↑ 739 61	Trinec VI. CS-709 13 -<<-	1977

Conceptual works, artists' books and Mail Art activity in the 1970-80s.



<b>Wolf-Rehfeldt, Ruth</b>	Zitherstr. 15	Berlin, (GDR-1113 → ) D-13127, Germany	1989
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The most important representative of the German visual/concrete poetry in the network scene of the German Democratic Republic, she worked long time with her husband, Robert → Rehfeldt.



°*Artmosphere*. Dactylography on a brown paper sheet of A/5 {75} S. P. Berlin, 1977



^*Typewritings*. Cat.: Accordion book (4x) 21x13 cm., offset. With short biography and the poem „Über Ruth“ by G. → Deisler. 500 copies + 25 special copies with the A/4 silkscreen page „Tower-poem“. Fliesenwerke Galerie (Cat. N° 79) Boizenburg/Elbe D, October 11 - November 10, 1989



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Literature:

«... I want to learn about the imaginations and views of life of other people. And that's one of the reasons why I'm participating in mail-art activities. Naturally mail-art is not the one and only thing I did and do. I started studying philosophy because of my, so to say, epistemological intentions.

Then, discovering art to be the other side of philosophy – the subjective and more concrete side, somewhat nearer to practice – I started painting, drawing, collaging, writing and doing some kind of visual poetry. This corresponded to my psychic intentions and dispositions. Finally, I came to satisfy my communicative intentions by participating in mail-art.

The main part of my mailings consist of typewritings, which I've done for about 10 years. – Why just typewritings? – This way of expressing myself seems to be adequate to a trend of our time. It's possible to work with «prefabricated» signs; signs of signs can be constructed / invented... The way of working is somehow mechanical. Serial moments suggest themselves. Fascinating to me is also the fact that the limits between language and graphical form are flowing and abstract concepts can be expressed as well as concrete figures... With my works, typewritings or not, I want to bring about what I call ATMOSPHERE, which I think to be the best atmosphere for human and humane life.»

(Ruth Wolf Rehfeldt: *Biography and statement from April 24, 1979*. (With illustrations) In: Anna → Banana: *About VILE*. Letter size, offset, 108 p. S.P. Vancouver, 1983. 79-82 p.)

<b>«Womanswork Gallery» ?</b>		Kenmore, NY	USA	1981
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°*Women's Work / Women's Experience*. ☒Cat.: A/4, mimeogr. 5 leaves. 88 parts.



Womanswork Gallery. Kenmore, 1981

<b>Wood, Red</b>	(!State of Being!) 271 Elm Street	Oberlin, OH-44074	USA	1990
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Artistampactivity / Mail Art contributions.



^*Brain Cell* by Cohen / *Personal Delivery* by Küstermann – exhibited in Elyria OH.



☒ Inv.-flyer, 1992

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Literature:

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 184-185 p.

**«Works, The»** → Salzberg, Brian,

**W. O. R. K. S.** → Calgary artists

<b>Wozniak, Ryszard</b>	Ul. Spolska 5. M 10	Warszawa, PL 02-934	Poland	1983
	<i>Ojdozbrzejuz</i> (Theoretical magazine by art students from Warsaw. A/4, mimeographic, ~30 p. 1983-85? #1-23?)			✠ ✎
<b>Wright, Anna / Vanes, Paule / Carrión, Ulises.</b>	Bloemgracht 121, Amsterdam, NL-1016, Netherlands			1985
	^ <i>Input-Output</i> . Bulletin Vereniging voor Video- Film- en Geluids-Kunstenaars (Info publs. from the → Time Basic Arts circle, A/4, phc., 24 p. 1985-, bim.) ^# Vol.1/2, 4, Vol.2/1, 2, 3,4			✠ Video
❖ <b>Wroclaw / artists</b>	(Pavel & Maria Jarodzki, Eva Ciepiewaswa Grzybozena, Piotr Gusta)		Poland	1984
	<i>Luxus. The international politic &amp; fucking magazine</i> (Hand coloured underground publ. partly on perforated computer paper. Very expressive style with many erotic and parody. 39.5x30.5 cm., mix. techn., 20 p. 1984, #1-4?)			✠ ✎
<b>!Wulle Konsumkunst! (G. M. Eirich)</b>	An der Bottmühle 5.	Köln-1. D-5000	Germany	1980
	° <i>Unerwünschte Aktionen / Unwanted happenings</i> . Cat.: A/5, phc., 60 p. / Exhibited on the Kunstmark Köln (Fair „Art Cologne“)? Göttingen D, 1976 <i>Areas of Artists' Activity. (Commonpress #32)</i> A/6, 222 p., 199 participants. Köln. August 1980			✠
	Artistamps: <i>Deutsche Kunstpost / Wulle Postage</i> (Sheet of 48 diff. stamps, colour phc. + 1 rubber stamp) Wulle Nr. 149, 1986			✎
<b>Wysocki, Sharon</b>	<i>Progressive Press.</i> 7320 Colonial St.	Dearborn, MN-48127	USA	1984
	<i>Journal Art</i> (texts and images about / by Mail Art, mostly American artists. Letter, phc., 24 p. Partly assembling. 1984-, ir. The name „Sharon Wysocki“ as editor has arisen on the pages of the magazine Al Ackerman's „The Wire“, too)			✎
	~			
	<i>Literature:</i> «This collation is a near introspection with work by prolific mail artists and others. Featured are colorful work of Ryosuke → Cohen, E. A. → Bushmiller's xerography and the rubberstamped wonder of poemvelope-maker, Joel Lipman. Also included is the editorial page from Lon → Spiegelman's controversial and „unauthorized“ issue of the now defunct <i>Umbrella</i> (→Hoffberg). Each contributor either supplies or finances his/her work. A style of dissemination made most visible by → Koste-lanetz's <i>Assembling</i> goes forward with zeal and thought.» ( <i>Lightworks</i> [→ Burch], <i>These Things Too</i> [Print review], N° 17, 1985, 25 p.)			
<b>«Xerox Sutra»</b>	→ Xexoxial			
❖ <b>Xertox (Group)</b>	c/o Swierkiewicz, Fehérvári út	Budapest	Hungary	1982
	^ <i>Xertox-diagnostica</i> (Swierkiewicz, R. / Lévai, J. / Regös, I.) (Photocopy assembling A/4, ~100 leaves. 1982 and 1988, 1-2#) N°1 <i>Men's experiments</i> {100}, ✎ an exh. in Museum Pesterzsébet, forbidden / later exh. at the Bercsényi-Klub, Budapest, 1982 N°2 <i>Meditational Exercises</i> {100}, 1988			☐ ✠ ✎
	<i>Mail Art Poster-exhibition.</i> ✎/ Budapest, 1983			✎ ✠
	° <i>Knick-Knack Show</i> ✎ Cat.: & Assembling like A/4, 81 sheets, mix. techn., also photos. {100}, Exhibited at the Bercsényi-Klub, Budapest, 1983			✎
	<i>In between practical art and image technology.</i> ✎Doc. → Liget-Galéria, 1984			✎
	<i>Letter to the unknown censor.</i> Action in the vernisage of « <i>In between...</i> » Liget-Galéria. 1984			✠ ✎
	^ <i>I expect your smile.</i> Xertox / Music section. Inv. ✎Doc. Bercsényi-Klub. 1984			☐ ✎
	<i>Liget Synphonia.</i> Liget-Galéria. Budapest, 1986			☐ ✎
	<i>Reveláció.</i> ✎Doc. / Sárospataki Képtár, H / Miskolc, H. 1987 / Finland 1987			✎
	→ Swierkiewicz, Robert			

«Xex Graphic» → Bob X.

«Xexoxial Endarchy» also as *Xerox Sutra Editions* (1981-82) (Miekal → And, Elisabeth → Was)

Rt. 1 Box 131	La Farge. WI-54639	USA	1992
↑ Dreamtime Village.	Rt 2. Box 242 W. Viola, WI-54664,	---	1990
↑ 1341 Williamson St.,	Madison, WI-53703	---	1981

^*Inevitability of Difference* (by L. → Was, M. → And, H. Sheppard, Z. Gooch)  
(Collaborative «do-it-yourself-book», 8.5x13.5 cm., phc., 40 p.)  
Xexoxial Ed. 1981

*Spek* (Xerographical magazine? 1982?-)

^Lipman, Joel: *Reprint, Original, Reprint* (Digest, phc. 12 p.) 1984

^*Ritual and Icon* – outdoor Mail Art exhibition. ☒ Inv.-letter, 1985

^*Anti-Isolation. Networking the experimental underground.*

(An example of all round Mail Art mag. with large review of visual and audio publs., interviews, contacts,... Letter and digest size, phc., ~30 p. 1985-87, #1-4)

^#1, 2, 3-4,

^*Xerolage* (Monographical copy art mag. in letter size, 1985-88, qu. #1-18?):

X1 Dimichele («*At the Meeting of White Witches*»)

X2 Michael Woodoo (Collage art in Mail Art Network)

X3 Scott Helmes (Concrete & visual draughtsmanship ...)

X4 Joe Napora (Radical politics, found poems, cut-up collage...)

X5 Antonio Nelos (Political criticism & provocations, satire...)

X6 Serse → Luigetti (Information processing as visuality, Mail Art)

X7 Vittore → Baroni (An intense manipulated xerox file of var. media)

X8 Joe Schwind (Illustrated fantasy, sci-fi, kid's toys, tv, movies, etc.)

X9 Elisabeth → Was (Visual & concrete poetry, collage, drawing, etc.)

X10 Lloyd → Dunn (A serial barrage of demystified media face)

X11 American Living / Angela → Mark, Michael Shore. (Stereotyps)

X12 Greg Evason (Bizarre line-drawn people-creatures, found imagery)

X13 Gaetano Colonna (Capitani Pericolosi / Dangerous Captains)

X14 Malok (Dizzyng collages recycling, «*I am walking through your brain*»)

X15 Ben → Allen (Reduces, cuts, copies, enlarges, pastes, superimposes...)

X16 Bern Porter

X17 Geof Huth («*The Dreams of the Fishwife*» words become other words)

X18 Clemente Padín («*Signographics & Texts*»)

^#1-18

^*Ritual and Icon* – *Outdoor Mail Art*. ☒ Cat.: 14x10.8 cm., phc., 16 p. + colour copy cover. Avant Garde Museum of Temporary Art, 1341 Williamson, Madison.

^*The Acts the Shelflife*. (A bound assembling in letter size {200}, ~25 leaves per issue, 1986/1988, #1-2)

Volumes: 1. *Visual / Verbal Networking* (Vis. poetry + Mail Art)

2. *Polyartistry* (Works by Hill, Bruscky, Olbrich, etc.)

3. *Graphism* (planned for 1990, not realized)

4. *Improvisation* (planned for 1991, not realized)

^#1, 2

*The Plagiarist Codex: an Old Maya information hieroglyph*. Mini-size book, xerox, 52 p., something of a manifesto for plagiarism, Xexoxial style. 1987?

^*The Aperiodic Journal of Pataphysical Succulentosophy* (Magazine in digest size, phc., 42 p. 1988, #1 only?)

^*The first Festival of the Swamps*. ☒ Inv.-flyer, 1988



- Strategic for Wracking Hyllic.* (16 b+w & 10 colour xerox leaves), Madison, 1989 ☼
- Artistamps: ^*Society for the Preservation of Envelope Art Transactions* (Sheet of 12 id. stamps, b/w phc.) Madison, n.d. ☒
- ^*Festival of Plagiarism* (Sheet of stamps, one image in div. sizes, the perforation doesn't follow the position of images, phc.) 1988 ☼☐☒
- ^*Festival of the Swamps.* ☒Cat.: in the programmbooklet for the festival of 1990! ☒  
Digest, offset, 16 p. (1989)
- ^*Dreamtime / Talkingmail* (All round magazine for the underground, many texts, some images. Letter, phc., 20 p. 1990- y., ~10#) Dreamtime Village, Viola, 1990 ☒👤
- ^# 2, 3, 4, 5, 6, 7
- ~

Source: ^*Xerox Sutra Editions '84-5. New Media.* Horz. size, 10.5x18 cm., phc., 16. Authors supported: Miekal And, KS Ernst, Loris Essary, Peter Ganick, Dan Goldstein, Michael Helsem, Crag Hill, Edward Kaplan, Karl Kempton, Joel Lipman, Malok, Dan Raphael, Martin Rosenblum, Drake Scott, Charles Stein, Show Allen, David Vajda, Elisabeth Was. Announced cycle of works: publs by „Twa Dogs in Paris“ ( M. And & E. Was), the XSE collaborations and the Spek Magazine.

^*Xexoxial Endarchy 1991-92.* (A horz. size 16 p. catalogue with a number of publs. as well as sound- and hypermedia anths., graphic supplies, etc. Featuring of the magazines and festival events of the Xexoxial Endarchy. An appeal to sponsoring material for a contemporary art archive as «avant garde museum of temporary art».) *Authors supported:* Allen (Vandenburg), Miekal And, Bruce Andrews, Lee Ballentien, Charles Bernstein, Jake Berry & John Eberly, Josh Clearfield, David Cole, JW Curry / Mark Laba, Bill Dimichele, Lloyd Dunn, KS Ernst, Loris Essery, Floating Concrete Octopus, Peter Ganick, Gazaliel, Dan Goldstein, Michael Helsem, Crag Hill, Edward Kaplan, Karl Kempton, Joel Lipman, Malok, Musicmaster, George Myers Jr., Harry Polkinhorn, Bern Porter, Keith Rahmmings, Dan Raphael, Martin Rosenblum, Laurie Schneider, Joe Schwind, Lon Spiegelman, Charles Stein, Elisabeth Was, Hannah Weiner

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Literature:

*Xerox Sutra Editions.* (Interview with a reach text- and image-illustrations) In: *Unsound.* (Multimedia magazine with booklets & tape supplements, →Davenport. Vol 2, N° 2, 1985. 27-33 p.

«...Reactions to XEROX SUTRA EDITIONS range from delight to disdain, with curiosity, puzzlement & discomfort in the midrange: much depends on the reader's familiarity with various movements in contemporary art & literature. While the editors are interested in re-definition & combination of existing genres, it should be understood that they are consciously working *within a tradition* of such experimentation. The frequent association with Dada is a limited if not mistaken response to our works: Dada was anti-art, a reaction against a status quo. XEROX SUTRA EDITIONS is working *for* something, propelled by a positive commitment & excitement about exploration & discovery in literature. Dada simply opened a part for the various movements which influence contemporary work: surrealism, concrete & soundpoetry, minimalism, language-oriented writing, etc. The best approach to the new arts is an openness towards new ways of perceiving & processing information & ideas. One cannot expect to read new literature in old familiar ways; what is called for is rather a new way to hold, open, & live with a book. This experience can prove to be inspiring, eye-opening, & otherwise quite fulfilling. Try it.» (Statement in *Anti Isolation*, #2, 1986. 2 p.)

(*Xerolage*, #1; DiMichele): «This is a great idea for a magazine, and I congratulate Xerox Sutra for putting it out. Good quality paper & I've never seen such good reproductions on an 11x17" sheet. If you've seen DiMichele's work in

PhotoSTATIC, you know how it seems to float around on the page & work with worlds. It's good to see so much of it tightly related all in one place. The image and text manipulations are expressive, and the pictures will satisfy any diabolical cravings you may have... Subscribe to Xerolage...» (*PhotoStatic*. N° 16, Jan. 1986. Lloyd → Dunn: *Mail Review*)

*Miekal And, Liz Was / Interviewed*. In: *Lowlife*, #16, May 1989, Atlanta, CA

(*Anti-Isolation*, #3-4): «The title is not exaggeration. This is an exhaustive and highly usable source book of the networking arts. And & Was have a singular dedication to the idea of what artists, working flarflung, can do to gain contact & significant interaction, all with the spread of ideas in mind. Anti-Isolation is their organ for this. Contains reviews, articles, graphics, and contacts enough to keep the dedicated networker busy for months. I refer to it a lot to read the reviews, which are short and to the point and give a good idea of what the work they're about's about.» (L. → Dunn: *Mail Review*. In: *PhotoStatic*. N° 25-26, Aug. 1987, 874 p.)

«**Stephen Perkins**: (...) Is *The Acts of Shelflife* a book or magazine?

**Liz Was**: Both and neither I would say. We have always been interested in these genres and forms that can't be labelled quite so simply, it feels like a book in the way that it's bound and perhaps in the way that it feels when it's in your hands flipping the pages. It's a magazine more than a book in the sense that it involves many other people and I always think of magazines, although there are compilation books, it seems like magazines are the kind of thing that involve many others. It's unlike a magazine in that it doesn't come out periodically, but then again we aperiodic periodicals that we've published too. (...)

**SP**: Why the title *The Acts of Shelflife*?

**Miekal And**: it comes from a poem that I wrote and it's sort of a reference actually to Charles Olson, it's a discrete reference, it's not like a quote from a book of his or anything, but it's more certain sort of notion that came out of Charles Olson for me about projectivist verse and having texts that extend out from themselves... So the notion is that *The Acts of Shelflife*, the literal interpretation would be „the acts“ that somebody did and how it relates to being on a bookshelf years later and people interacting with that. (...) The one thing that was kind of nice for Xexoxial was normally we are very frugal with how we distribute copies of our books and stuff because we have to pay for the copies each time, so with *The Acts The Shelflife* we felt a lot more generous with getting copies out and distributing them.»

(*Miekal And & Liz Was in Conversation* [Dreamtime Village, August 26, 1996]. In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 6-7 p.)

(*And / Was Have Done To Be*): Miekal And / Liz Was go full tilt – spinning off in all sorts of publishing and performing directions under the corporate aegis *Xexoxial Endarchy*. For instance most recently there's been the Festival of Swamps. It's their takeoff on a local arts event and the third such gathering of homemade and a heapin' helping of noise/music... As publishers and non-stop networkers And / Was constantly churn out anthological gatherings of mail art and squibs on other projects. *Spek* and *Anti-Isolation* are two on-going editions. They've produced lovely handdone chapbooks on their in-house photocopy machine from the work of Bruce Andrew, Loris Essary, Joe Schwind, Bern → Porter, JW Curry, → Musicmaster and Joel → Lipman along with a bunch more. Lately Miekal and Liz have gotten into creative plagiarism (as espoused by Stewart → Home and others)... It may sum up the open-ended, free-wheeling philosophy at *Xexoxial Endarchy*. To see their quirkily, clever and uplifting explorations for yourself write 1341 Willi-

amson...»

(Lightworks [→Burch], Glimmerings [Print review], N°19, Winter 1988-89, 47 p.)

**!Yangui Junkie!** →Schmidlapp, David

<b>Yudin, Oleg</b>	<i>RAFT</i> . 128-2 Bucharestskaya St. #25 G. Leningrad, USSR-192288 USSR	1990
	<i>Detective / Mail Art Against Terrorism</i> . (with Mark Corroto & Melinda Otto, Youngstown ) ☒ Inv. / Cat.? This project has been co-organized and exhibited weither in the USA or in Leningrad 1991	☒
<b>Zabala, Horacio</b>	1 rue du Purgatoire, 4ème Genève, CH-1204 Switzerland	1994
	↑ Via Madonna di Constantinopoli, 14 Morlupo / Roma, I-00067 Italy	1978
	↑ Sanabrina 4060 – P. B. 3. Buenos Aires Argentina	1975
	↑ Cas. Correro 264 La Plata, AR-1900 ---	1973
	.....	
	^ <i>Hexa'gono '71</i> (with →Vigo, ) (Text, visual poetry, concept art, graphic, land art, rubber stamp, etc. by int. artists, a very important publication for the Latinamerican scene in the 70s. Assembling, ~8-20 leaves in letter size envelope. #5=stamp art. 1971-75, #1-13) ☒ ☒ ☒	
	^# 1971, 1973, 1975	
	<i>Today Art is a Prison</i> . ☒ Ongoing project from 1976 with more contributions up date publications in diff. form.	
	° <i>Today Art is a Prison</i> . ☒ Inv. & Doc. on A/4 sheet, phc. with the list of 37 parts. Other Books and so. Amsterdam, 1977	☒
	° <i>I am sorry but Art is a Prison</i> . Text collection in Danish, Spanish & English. A/4, offset / colour, 18 p. → Lomholt Formular Press, Hou DK, 1978	☒
	° <i>Today Art is a Prison</i> . ☒ Cat.: A/4, offset + phcs. of 21 contributions. 164 parts. Editions Bailly, Genève, 1979	☒
	° <i>Oggi l'arte e un carcere</i> . ☒ Doc., 32.5x44 cm. to fold. 152 parts. Salerno, I, 1981	☒
<b>Zack, David, O.</b>	c/o Hill Cers / Altacomuleo 201. Cuernanaca Morelos Mexico	1990
	↑ «Immortality Center», Apt. 121. Tepoztlan Morelos ---	1984
	↑ S. R. 780 Sandia Park, NM-87047 USA	1979
	↑ <i>C. A. S. F. (Correspondence Art Service Foundation)</i> , 3812. N. Gantebien Ave. Portland, OR-97227 ---	1976
	↑ <i>Art Cause</i> . Box 794. Regina. Saskatchewan 525-1979. Canada	1975
	.....	
	^ <i>An Authentik and Historical Discourse on the Phenomenon of Mail Art</i> . (Essay by David Zack, with 11 illustrations) In: <i>Art in America</i> , January-February, 1973. 46-53 p. ☒	
	<i>Bridge City Beer Comix / Bridge City Revue</i> (Early publications of Zack printed in 300 –1,000 copies, with full colour covers and b/w interiors. ~1973) ☒	
	^ <i>Communicatione Art Show</i> . ☒ Cat.: 14x11 cm., phc., 8 p. / → FMK, Budapest, 1976 ☒	
	° <i>Monster Folio</i> . (with Maris Kundzins) Series of xerographical publications like a palimpsest magazine. Very large (monster!) size of 35.5x63.5 cm. 14 p. {28}. Letters, texts and works by Zack, Kundzins, K. Friedman, P. Smith, D. Mayor, I. Kántor, Al Ackerman & others. Correspondence Art Service Foundation. Portland OR, 1977. The issues: ☒ ☒ ☒	
	1) <i>Change of Address</i>	
	2) <i>Business Issue</i>	
	3) <i>Rainbow House</i>	
	4) <i>Monty Myths</i>	
	5) <i>Dinosaur Folio</i>	
	<i>The in Communicator</i> (Mag. Letter size, photocopied palimpsest matter, 20-32 p. ☒ ☒ {28} Issues are numbered falsely. Altogether ~ 6-8 issues. 1977-79?) Correspondence Art Service Foundation. Portland, USA	
	The #33 with a large bibliography of Zack's publications 1966-1975!	



- °*This is Serious*. A/4, B/W and colour offset, 36 p. Edited by → Lomholt Formular Press, Hou DK. 1979 ☒☼
- Crononauts. Traveling in time*. (Offset, 16 p.) Edmonton (Alberta), 1982 ☒
- ^**Correspondence Novels / OZ**. *News Magazine and how the people reacted* (Endless correspondence project by collected and photocopied letters and graphics by the author, published and sent out in a few copies only as in loose form edited magazine-like papers, 1982?-) Tepoztlan, Mexico ☒☐
- Vittore Baroni gave a complete (?) list of the Correspondenced Novels in the *Arte Postale!* #83 ("The David Zack Project"), 2000:
- CN-1: *International Mexican Art Magazine*  
 CN-2: *Outside the Outsider*  
 CN-3: *Rod Summers Raf Vec*  
 CN-4: *6 Finer Chicken Tales*  
 CN-5: *Leavenworth Jackson: Illustrator*  
 CN-6: *Ben Porter and other geniuses*  
 CN-7: *The bedside Ackerman*  
 CN-8: *Ezmeralda*  
 CN-9: *The N-Tity*
- ^**Crazy, Old Poets' Magazine**. (40 sheets letter size xeroxed matter, like a magazine. A variant of OZ. 1984, #1?) Tepoztlan ☒☼
- Neo-Nooze Magazine** (One-sheet magazine in 34x22 cm., phc., 1984-,) Tepoztlan ☒☼
- ^**SNOZ Soft Geometry**. Cat.: Half-legal, phc., 4 p. (with the Spanish translation of the Soft Geometry manifesto of → Perneckzy). Museo de Arte del Correo, Tepoztlan, 1986 ☒☼
- ^**Linear Pictures and Large Pieces** (by Géza Perneckzy). Doc.: Legal size sheet, phc., folded to two. Sept 2-30, 1986. Museo del Correo, Tepoz-Morelos ☒☼
- Neoism / Literature: István → Kántor: *Some of the Monty Cantsins*.
- ~
- Source: ^*David Zack Bibliography*. May, 1975. (Folio size sheet, phc. recto/verso. Insert in: *Communicator*, #33, 1978) About 100 items (also a great number of publs. from the magazine *Art and Artists*) 1966-1975 in two parts:  
 1) Articles and Other Art Writing; 2) Poems, etcetera.  
 Some titles:
- 1):
- The Cage*. In: *Plays and Players*. June, 1968  
 Book reviews in the *San Francisco Chronicle*. San Francisco, 1968  
*Art News*. In: *San Francisco Column*. January & June, 1969  
*Nut Art in Quake Time*. In: *Art News*. March, 1970  
 David Zack: *Basic Art*. 250 p. Regina, 1971  
*Joe Fafard catalogue*. Calgary Art Center, 1971  
*A Play for Insanity*. In: *Teaching of Art, Art of Teaching. / Art and Artists*, February, 1971  
*Mail Art on Mail Art* (cover story) In: *Art in America*. Jan/Feb, 1973  
 David Zack. *CV-Nut Show Catalogue*. 15 p. ECART. Genève, 1974  
*American Zig-Zag*. In: *Art and Artists*, October, 1974  
*De l'art marginale ECART, David Zack*. In: *Elements*, Genève. June, 1975
- 2):
- AIG Project Pamphlet*. 8 p. C.A.W.S. Siltan, 1972  
*Basic Art Writers Credo*. In: *Conceptographic Reading of our World Thermometer*. W. O. R. K. S. (→ Calgary Artists) Calgary, 1973  
*Degree of Profundity*. In: *Und*. (→ Käsmayr) Maro Verlag, Germany. 1973  
*Siltan Songs*. (Books 1-3.) ~16 p. C. A. W. S. Siltan, 1974  
*Assorted Random Poetry*. In: *OVUM* (→ Padín). Montevideo, 1975

«David Zack was born in New Orleans, U.S.A., June 12th, 1938. He grew up in Rockford, Illionis, where he played cello in the Rockford Symphony and was a high school debater and extempore speaker. He was classically educated ad the

University of Chicago and read Sociology of Literature with Raymond Williams at Jesus College, Cambridge. He worked as college professor and journalist, and in the sixties initiated art projects in San Francisco, manifested in Rainbow House on Steiner Street and work in ART AND ARTISTS, ART NEWS, SUNDAY RAMPARTS and KOED-TV. In Saskatchewan since 1970 Zack organized Canada Art Writers Society and the Art Cause Company, both organisations focused on developing artistic community...» (*Communicatione Art Show*. Cat. In → FMK, Budapest, 1976)

°David Zack *Introduces Himself*. / *This is Serious*. (Collection of texts, Danish, and English. A/4, offset, 36 p.) → Lomholt Formular Press, Hou DK, 1979

°David Zack: *Resume* (The Chapters: *Education / Teaching / Awards / Credentials / Communication / Positions*), and *David Zack Introduces Himself* (3 pages long text). Both in: Niels → Lomholt: *Kunst og kunstnere*. Egmont Højskolen. Hou. Odder, DK-8300. 1979.

^Letter to István → Kántor on the occasion of the exhibition Brain in the Mail. In: *Brain in the Mail*. (→ Kántor) ☒Cat.: Vehicule Art. Montreal, 1980

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Literature: Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 177- 178 p.

^Vittore Baroni: *The David Zack Project*. (in: *Arte Postale!* #83, 2000). Call for submit David Zack's Mail Art works and letters – for a later D. Zack publication. Also a small collection of selected writings and Correspondence Novels pages published in form of facsimile.

^THE BOOKLET OF OZ (*Arte Postale!* #87) A David Zack tribut booklet, selected texts by Zack edited and introduced by Vittore Baroni, notes by István Kántor and Al Ackerman). A/5 booklet with 52 + 4 pages + cover (+ 3 colourcopy images in the book). 100 copies. January-March 2003

<u>Zagoricnik, Franci</u>	Golniska 28	Kranj, YU-64000	Yugoslavia	1978
<i>WestEast</i> : (with Zivko Kladnik) (Mag. & assembling for all kind of visual and Mail Art matter giving its program in the title {300}). A/4, phc. + mix. techn., ~200 p. 1978-95, #1-15) Ljubljana-Kranj				☒ ☒ ☘
° <i>WestEast – Exhibition</i> . ☒ Cat.: as an issue of <i>WestEast</i> with 21 orig. contributions Exh.: Galerija Skuc, Ljubljana, 1979				☒
<i>Mail Art issue of Delo</i> (Lit. monthly, → Pervic), N° Febr. Beograd, 1980				☒
<i>Mail Love Art</i> ( <i>WestEast</i> #6) Sisaki Museum, YU. Exh.: Galeria Nove, Zagreb, 1981				☒
<i>WestEast issue of Delo</i> (→ Pervic) with exp. poetry & art, N° Aprj. Beograd, 1982				☒ ☒ ☒
<i>WestEast issue of Nova Atlantida / New Atlantis</i> , N° III-IV. Kranj, 1994				☒ ☒ ☒

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*WestEast exhibitions 1979-1986:*

1979: Gallery at Preseren House, Kranj / Gallery at the Castle Skofja Loka / The Small Salon, Rijeka.

1979: Gallery SKUC, Ljubljana.

1980: City Gallery Piran.

1981: Museum Sisak, Sisak / New Gallery, Zagreb.

1982: City Hall, Kranj / Art Salon, Kocevje / Gallery in the Student Centre, Beograd / Community House, Kula / Tower of the Youth, Odzaci / Art Gallery at the Com. House, Vribas.

1983: Art Salonn, Trstenik / New Gallery, Kranj.

1985: Exhibition House of the Marxist University Center, Maribor.

1986: Gallery at Preseren House, Kranj / Youth Club's Gallery, Celje / Summer Gallery, Marti-

nov Hram – Martinsheim, Maribor / Gallery Waldinger, Osijek.

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Literature: ^Log – WestEast. (The WestEast issue of the magazine Log) Log, #43, 1989. XII. Ed.: Lev Delta & W.Mayer König. Donaustadt Strasse 30/16/16. Wien, A-1200. With Franci Zagoricnik's essay: *Zehn Jahre der internationalen Avantgarde Assotiation WestEast* (10 Years Avant Garde Assotiation WestEast – German) and with data about the art gallery *Verbo-Voco-Visual* (Piran, 1980), the *West-East Shopping* and the *Magazine OKO* (Oct. 1981, Zagreb), Ivo Antic's *Shizo(s)trip*, *Club art 9* (Ljubljana, 1983), etc., further with literature and art contributions by the WestEast artists.

B. Szombathy: *Alternative Art Periodicals Published in Yugoslavia During the 1970s*. In: Stephen → Perkins: *Assembling Magazines. International Networking Collaboration*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 52-54 p.

<b>Zagourolou, Alex</b>	Iras 3A	Ekali, Athens, GR-14565	Greece	86
	<i>Papari</i> (Mag. A/4, phc. 1986-, ~2xy. #1-12?) «Our target was to communicate with many people and to express the necessity to resist to the daily misery of misinformation and ongrowing oblivion, apathy, stupidity, religious or any other fanaticism, media, commercialisation, fashion, lies, and music idols with filled pockets and empty smiles...» (Ed.'s Statement)			☒ ☿
<b>❖ Zagrab / students.</b>	<i>Novine Galerija S.C.</i> , Studenski Centar, Savska 25. Zagreb, YU-41000, Yugoslavia.			1973
	<i>Novine</i> (Info mag. by students, partly about underground art events. One-sheet rag in the size of 42x30 cm. 1973, #1-41)			↑
	<i>Tiskanica</i> (Info mag., the successor of Novine in unchanged form. 1973, #42-?)			↑
	^Xerox. ☒Doc. in: <i>Novine</i> , N° 44. 1973. (A/3, offset, 8 p.: 62 artists from Eastern and Western Europe. Text: Chroat + English. Org.: Zelimir Koscevic & Vanja Petkovic) June 16-30 1973			☐ ☒
<b>Zauner, Hansjörg</b>	Neulerchenfelder Str. 9 / 2 / 37.	Wien, A-1160	Austria	1993
	↑ Schmidgasse 16 / 9.	Wien, A-1080	---	1985
	<i>Gedichte nach 1984 / Lyrik aus Österreich</i> (Editors: Gerald Jatzek & Hansjörg Zauner) Offset, 96 p. Edition Ahnungen, Wien, 1985			☿
	^Erlesenes. (M. Rutt, Christian Steinbacher, Hansjörg Zauner) Cat.: 21x21 cm., offset, 24 p. / Galerie → Maerz, Linz. March-April 1991			☿
	^ <i>Solande</i> / Zeitschrift für neue Poesie (A beautiful edited small magazine for visual & experimental poetry. A/5, offset, ~20 p. 1988?-, ir.)			☿ ☿
	^#1, 2, 4, 5, 6			
	^Titel. (Offset, 44 p.) <i>experimentelle texte</i> , N° 45. → Riha. Siegen, 1996			☿
<b>Zelevanski, Paul</b>	267 W. 89. St.Apt. 3-B.	New York, NY-10024	USA	1982
	° <i>The Book of the Takes</i> (28x22 cm. offset, 78 p.) Zartcorp Books, New York, 1976			☿
	° <i>Three places in New Inkland.</i> (with Lynn Zelevansky) (Letter, offset, 88 p. Works by D. Cole, R. Kostelanetz & B. Shipley.) Zartcorp Inc. New York, 1977			☿ ☿
	° <i>The case for the burial ancestors.</i> (Coul offset, artistamps, 123 p.) Zartscorp, 1981			☿ ☒
	° <i>The Crossroads Novelty Corp Spring Catalog.</i> 13.6x21 cm., ohc., 52 p. CNC. New York, 1982			☒ ☐
	→ Cole, David / M C			

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Literature: J. A. Hoffberg: *Paul Zelevansky: A bookmaker with a case*. In: *Umbrella*, (→ Hoffberg) Vol. 4, #5, 128-129 p. 1981) Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 27-29 p.

<b>Zerpa, Carlos</b>	Urb. Los Sauces, Calle 132 A' N° 97-41. València – Edo Carabobo – Venezuela	1975
	<i>Calibán</i> (An actionist rag with avantgarde and polit art. One sheet of 58x44 cm. to fold, offset. 1975-78, #1-3?)	♠ ☿
	<i>Cuaderno</i> (Very visual mag. for experimental and conceptual art by photos and drawings. 24.5x19.5 cm., offset, 12 p. 1975-, #1?)	♠ ☿
	^ <i>Muestra de Video. Doc.</i> , A/5, offset, 4 p. / Biblioteca Central, Caracas, Universidad Central de Venezuela, 1979	♠ ☒
	^ <i>Punto Grafico</i> . Universidad de Carabobo Organa de Informacion de diseño grafica y publicaciones (Offset magazine of 21x21 cm., 12 p. 1979? #1-6?) ^#6	☿
	^ <i>Rituales</i> . (Letter, offset, 24 p.) Universad de Carabobo, València, Venezuela, 1980	♠ ☒
<b>Zhukov, Leonid / Romm, Mikhail</b>	«Humanitarian Fond», 14/9 Malyj Levshinsky, Moscow, RU-119034	1993
	^ <i>Kto jest kto...</i> / Who is Who in the contemporary (Russian) literature? Vypuck #1, Moscow (Offset, 48 p. Russian) Humanitarian Fond, 1992	☿ ☒
	- [ <i>TI UOZI XUC</i> – \ <i>VUMI</i> Humanitarian Fond (Literary and political review, Russian. Tabloid of 42x60 cm., newsprint, 4 p. 1993-, weekly?)	☿ ☒
	^ <i>Carta Poezii / Atlas Novoi Literaturi</i> , (Poetry-Network in Russia, names & diagrams) In: - [ <i>TI UOZI XUC</i> – \ <i>VUMI</i> N° 16, 42x60 cm., newsprint. 1993.	☿ ☒
<b>Ziegler, Harald (“Sack”)</b>	Eupenerstr. 42, Köln-Ehrenfeld, D-5000 Germany	1990
	He established Mail Art and alternative/underground Music anew in Köln in the 1990s. Beside a number of audio/music events his most significant visual projects:	
	^ <i>Mail Art show</i> – at the Stadtbücherei Hansaring, Köln. ☒ Inv.: A/4 poster, 1990	☒
	^ <i>Send Me Yellow Clothes!</i> ☒ Inv.-flyer, 1994	☒
<b>Zito, Roberto</b>	Via Capistrello 12, Sc. A/4. Roma, I-00156 Italy	1985
	^ <i>Send back the envelope... with written or graphic material...</i> ☒ project. International Historical Archives of Mail Art Agency. Roma, 1977-78	☒
	^ <i>Send 3 colours selfportraits</i> . ☒ Inv.-flyer, 1978	☒
	^ <b>LLRRR</b> (A free theme Mail Art assembling of A/5 size in cover {100}. Statement: <i>I am not interested in the product, but in the process</i> . 1985-95, #1-10, + one appendix issue) ^#1, 2	☒
	~ <u>Literature:</u> «LLRRR was an historical assembling magazine. I say „was“ because it finished its life last year after 10 + 1 issues, from September 1985 to September 1995. One issue per year plus an appendix. An eleventh issue was projected but it was never realized. LLRRR was founded by Robrto Zito mail artist, painter and performer, in a pizzeria near Parco Sempione in Milano. On that occasion there were at the table five people: Lucia (Roberto's wife), Ruggero → Maggi, Lili (Ruggero's wife), Richard → Meade and Roberto himself. The initial letters of their names gave the magazine its title. Richard had a that time a very fine assembling magazine called <i>Data File</i> to which Roberto had participated once during the period 1983/85. At the end of its cycle LLRRR was to have had an appendix, <i>LLRRR+L</i> , planned by the composer Luca Mitì. The meaning of the extra „L“ is clear, it substitutes the number of the issue and evidences the curatorial change without changing the title of the magazine. In its ten years of life the greatest mail artists of the world participated in LLRRR. Now its cycle is finished in line with the ideas of Roberto, that says that the entire movement of mail art is coming to the end. (...) (Roberto Zito): ...there is still remains the fact that the idea of the mail art movement, alternative to the official culture, is a valid thing... For this reason I say that mail art can't be finished... Some characteristic remain to mail art, because I use the envelope also if I give it by hand but I don't organize an exhibition. Today I continue to be a mail artist because people send me invitations and I answer these invitations for exhibitions, mail art exhibitions. But all this has no	

meaning, because mail is not organizing an exhibition of envelopes, mail art is the correspondence, the communication with others, not the exhibition... We continue to call it mail art, like we continue to call painting what is not again painting... The fact that the mail art movement wasn't able to reach its goal doesn't mean that the institutional culture has won or that it is the only culture that has to be remembered in history. Like the fact that the Soviet government and culture fell does not mean that capitalism or the relative market is the only solution for the problems of the social state and of pacific human living.»

(Luca Miti: *An Interview with Roberto Zito / 1996*. In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*.

Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 25-27 p.)

- Zolper, Heinz** Venloerstr 21. Köln-1, D-5000 Germany 1977  
*Palazzo* (One man magazine by informations and photos about the new art scene in Cologne and Düsseldorf in the 70s. A/3 size, offset, 24-48 p. 1977-, ir.) ↑
- Zulkifli & Zakaria**, a.k.a. Joe Kidd, Dakat Balairaya, KG. Pasir Puteh Mercang 21610 Kuala Terengganu, Malaysia  
 ^*Aedes* (A fanzine from Malaysia which was sent to mail artists in Europe, too {30}. An interesting network phenomena. A/5, phc. 32 p. 1987, y.) ☒ ↑  
 Statement: «*hardcore Scene allover d'world*»  
 ^#1
- Zurbrugg, Nicholas** «*Church Steps*», Kersey, Near Ipswich, Suffolk, UK. 1969  
*Stereo Headphones* (Magazine for new poetry and photo-poetry. 23x15 and 24x18.5 cm., offset, 40 p. 1969-74, #1-6) ⌘ ♣
- ~
- Literature: (Stereo Headphone, #6) *News and Reviews*. In: *Kontexts*, #6-7 (→ Gibbs). Amsterdam, 1975. n. p.  
 (Stereo Headphone, #7) *News and Reviews*. In: *Kontexts*, #9-10 (→ Gibbs). Amsterdam, 1977. n. p.

## APPENDIX

### (General bibliographies regarding the Network)

#### «Artists' Books, America» (chronological)

- °Cohen, Arthur: *The Book Stripped Bare*. Cat.: 24x21.5 cm., offset, 24 p. University Library. Hofstra NY, 1973
- Porter, Bern: *The Manhattan Telephon Book 1972*. {250}(228 p.) Somevill, MA, Abyss, 1975
- Canepa Anna & others /: «*Art-Rite's Artists' Books*», in: *Art-Rite*, #14, 1976
- Hoffberg, J. A.: «*Umbrella*» (Magazine: since 1978-84, bim., 1985- 2xy. A general survey on the thema) Glendale – Pasadena
- Hoffberg, J. A.: *Artwords & Bookworks*. Cat.: (with Joan Hugo) / Inst. of Cont. Art. Los Angeles, CA, USA, 1978
- Hoffberg, J. A.: *Profile: Center for Book Arts* (founded in 1974: 15 Bleecker St., New York, NY-10012. The Center published also the magazine *Book Arts*). In: *Umbrella*. 1/#5, 99 p. & 1/#6, 148 p. Glendale, 1978
- ^*Alternative Art Publishing Conference* (Report by J. A. Hoffberg about the congress at the Visual Study Workshop, Rochester NY, 1979. Statements by Nathan Lyons, Richard Minsky, Sheila de Bretteville, Ulisses Carrión, Tom Ockerse, David Buchan, Dick Higgins, Clive Phillpot, Stephen Foster, Martha Wilson, Betsy Davis, Jim Petrillo, Herbert Hosmer, Felipe Ehrenberg, Jacki Apple, Chuck Hagen, etc.) In: *Umbrella* (→ Hoffberg), Vol. 2, No 6, 1979. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 125-130 p.
- In Celebration of Book Art*. (Conference, held April 16-18, 1980, in Richmond at the Virginia Commonwealth University. Lectures by Clive → Phillpot (MOMA): *Books Unlimited* (tied with the exhibition *For the People, Contemporary Artists' Books*, in Cabell Library), & Jacki Apple (→ Franklin Furnace Archive): *Visual and Sculptural Bookworks* (exhibited in the University Art Gallery). Cat.: for the both shows. (Report in: *Umbrella* [→ Hoffberg], Vol. 3, #3. 60 p. 1980)
- °Artfelder, Jessie: *International Artists' Book Show*. Cat.: 13x21 cm., offset, 28 p. School of the Art Institute, Chicago. 1981
- °Huebner, Carol: *Artists' Books. A Survey 1960-1981*. Cat.: Texts by J. → Hoffberg, M. → Wilson, C. → Phillpot & M. Glier. 30x23 cm., offset, 47 p. W. Paterson College / ARTERY. Wayne NJ, 1981
- Horvitz, S / Alexandra Lerner / Michael Strueber (orgs.): *Words and Images: A Survey of Contemporary Artists' Books*. (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 catalogues has been published with an essay by Peter → Frank.
- Books by Artists*. Cat.: (with essays by T. Guest & G. Celant and with documentation of books by over 50 artists) 20.4x26.5 cm., offset, 150 p. Art Metropole. Toronto, 1981

°Miller, Lynn F.: *Artists' Books*. Cat.: Text by C. → Phillpot. Letter, offset, 52 p. Rutgers University. New Brunswick NJ, 1982

*Bookworks: 1982. Conference in Philadelphia* was held from 1-3 October 1982. Project director: Michael Kostiuik, *Foundation for Today's Art* (2017 Chancellor St. Philadelphia, PA-19103.) No less than 27 exhibitions of bookworks (among them by Alison Knowles, Suzanne Horvitz, William Morris, Bruce Schnabel, etc.) were arranged in the city and 270 conferees enjoyed a full program. Also international matter has been shown from Mexico, Canada, Holland, Finland and (via Amsterdam) Poland. (The *Umbrella* published a report about the conference, see: Vol. 5, #5, 109-110 p. 1982, reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999, 134-136 p. Further see: *Afterimage* [→ Lyons])

→ °Spector, Buzz, *Artists' Books: Archives and Collections*. Anth. In: *The Flue*. Vol. III, #1, 27x20.5 cm., offset, 32 p. → Franklin Furnace. New York, 1982

→ Horwitz, S.: *Philadelphia Indep. Publishers of Artists' Books*. (with S. Lerner) Cat.: 32 p., 1982

→ °Bruscky, P. / Santiago, D.: *1a Exposiçao Nacional de Livro de Artista*. Cat.: 16x21.5 cm., phc., 18 p.. UNICAP. Pernambuco BR, 1983

^→ Richman, G.: *Offset: A Survey of Artists' Books*. (Book) New England Fd. for the Arts. 1984

°Osborn, Kevin / Fallen, Anne C.: *American Bookworks in Print*. Cat.: 23x14 cm., offset, 30 p. S. L. / U. S. Information Agency, 1984

°Slivka, Rose: *The State of the Book Art*. Anth. Tabloide size, offset, 47 p. Craft International. New York, 1984

°Smith, Keith A.: *Structure of the Visual Book*. 22x15 cm. offset, 114 p. Visual Sstudies Workshop Press. Rochester, 1984

°Wolf, Douglas: *The First Decade*. Cat.: Letter, offset, 56 p. Center for Book Arts. NY, 1984

°Fabris, Anateresa / Texeira da Costa, Cecilia: *Tendencias do Livro de Artista no Brasil*. Cat.: 21x22 cm., offset, 18 p. Biblioteca Publica. Sao Paulo, 1985

^→ Lyons, Joan: *Artist' Books. A Critical Anthology and Sourcebook*. Intruduction by D. → Higgins, texts by U. → Carrión, L. Lippard, C. → Phillpot & others. Biographies & bibliography. 23x15 cm., offset, 263 p. Visual Studies Workshop. Rochester NY, 1985

^→ Visual Studies Workshop Press, Rochester, NY: «*Artists' Books*», in: *Afterimage*, 12/#6, 1985

^→ Sackner, Ruth & Marvin: *Archive of Concrete and Visual Poetry* (The «large Cat.:», till 1984, 1890 p.) Miami Beach, FL-33139, USA1986

→ Richman, G.: *Symbolism in Cont. Artists' Books / A traveling exh.* (with Richard Pace) Cat.: New England Found. for Arts / Hera Educ. Found. / L. E. F. Found. USA. 1987

°*Libro Object X Correo*. 24x22 cm., mimeogr. + phc., 28 p. El Archivero, Mexico. 1988

→ Ruth and Marvin Sackner Archive: *The Altered Page*. (84 books) Cat.: / Book Arts Gall. 626 Broadway, NY-10012, 1988

- °Rutkovsky, Paul: *Visual Satire: Artists' Books*. Cat.: with an essay by Lucy L. Lipperd. Letter horz. size, offset, 28 p. F. S. U. Tallahassee, 1988
- Hoffberg, J. A.: *Cross + Currents*. Bookworks from the edge of the Pacific. Cat.: Letter, offset, 56 p. / Umbrella Ass., Texts: J. A. Hoffberg, → Buzz Spector, Harry Reese. Exh.: University of Cal., Santa Barbara, 1990 / Cal. State Univ. Hayward, 1991 / Selby Gallery, Sarasota, 1992
- ^→ Schuman, M.: *By Any Means Necessary: Photocopier Artists' Books and the Politics of Accessible Printing Technology*. Cat.: Letter, phc., 28 p. Exh.: in Printed Matter, New York. April-May 1992
- ^→ Spector, Buzz: *The Book Maker's Desire*. Umbrella Edition, 1995
- ^→ Perkins, Stephen: *Latin American Exchanges: 1970-1999*. Alternative art and printed matter from Argentina, Brasil, Chile & Uruguay. 14x11 cm, phc., 12 p. Subspace Archive, Iowa City, Sep 25 - Dec 18, 1999
- ^Judith A. → Hoffberg: *Umbrella 1978-1998, the Anthology*. (With a large collection of articles and essays also about artists' books.) 23x18 cm., offset, 164 p. Umbrella editions. Santa Monica, 1999

**«Artists' Books, Europe» (chronological)**

- °Atwood, Martin: *Artists' Bookworks*. Cat.: A/5, offset, 133 p. texts by C. → Phillpot, S, Willats, D. → Mayor & others. British Council, London, 1975
- °Phillpot, Clive: *Artists' Books*. Cat.: 18.4x11 cm. offset, 96 p. Arts Council. London, 1976
- Arts Council, London: *Artists' Books*. Cat.: 96 p. Texts by C. Phillpot & oth., 1976
- °Schmidt, Barbara / Heins, Gabriele: *Buchwerke – Bookworks*. Cat.: A/4, offset, 290 p. Kunstraum. München, 1976
- Collins. Judith M. V.: *Artists' Bookworks, #1, #2...* (Bibliographies of new publications)  
Ed. Arts Council of Great Britain. 105 Picadilly, London W1V OAU, 1978-
- °Caruso / → Nannucci, L. / → Miccini, E.: *Formato Lib(&)ro – libro oggetta* (Book objects). Cat.: 18x11 cm., offset, 66 p. Fortezzo da Basso, Firenze, 1978
- Norwegian Artists' Books*. Sonja Henie-Niels Onstad Foundations, 1311 Kunstsentret, Hovikodden, Norway. 1979?
- ^Kretschmer, Hubert: *Künstlerbücher. Cat.: I-II-III*. / Produzentengalerie, Adelgundenstr., München, 1979-80-81 {600}. All volumes in 21x23 cm, offset, 62 / 64 / 60 p.
- Carrión, U: *Artists' Books: 12 approaches*. (with J. J. Agius). Cat.: Text: Alex de Vries  
Exh.: Amsterdam, Waterland Museum (Ockerse, Kocman, etc.), 1980
- °Giroud, Michel: *Livres d'artistes 1970-1980*. (Works by German and French artists as Filliou, Brus, Gosewitz, Schmit, Brecht, Vostell, Boltanski, Philips, Broodthaers as well as Rene Block, Galerie der Spiegel, and other galleries that forward publishing; institutions such as Kunstvereins, DAAD, etc., as well as DuMont, further periodicals by Dieter Rot, G. Brus, D. Ianone, T. Ulrichs, etc.) Boxed Cat.: A/4, offset, 64 + 16 loose leaves (also a large list of edition houses). Museum of Modern Art of the City Paris / Goethe Institut, Paris. Oct.-Nov. 1980



- °Nordgen, Sune: *Konstnärskböcker. Artists' Books*. Anth. Swedish texts by R. → Kostelanetz, U. → Carrión, P. Anderson & others. Kaleidoskop. Ahus S, 1980
- Petasz, P.: *Artforum* («Assembling») which was consisting the contributed materials physically – as handmade paper (!), each issue = one leave) 1980-84? ~ 10#, Elblag, PL 1980
- Carrión, U: *Kunstenaarsboeken / Artists' Books*. Cat.: A/5, offset 12 p. (60 exponats) Exh.: Other Books and so... / Stedelijk Museum, Schiedam, NL, 1981
- Metrònom: *Artists' Books / Llibres d'artista / A. B.* Cat.: A/4, 200 p. (~2000 books by 737 artists) Org.: Rafael Tous. Texts (Engl. / Catalan) by → U. Carrión, J. L. Mata, → H. Kretschmer, + Bibliography. Barcelona, Spain, 1981
- °Giroud, Michel: *Du livre*. Cat.: / Bibliography. 21x20.5 cm. offset, 143 p. Musée des Beaux-Arts. Rouen F, 1982
- °Coleman, Catherine: *Libros de artistas*. Cat.: 17x25 cm., offset, 230 p. Biblioteca Nacional, Madrid, 1982
- Carrión, U: *Kunstenaarsboeken: twalf benaderingen*. (with Juan J. → Agius) Poster + bilingual Cat.: written by Alex A. M. de Vries. Exh.: Museum Waterland, Weerwal 5, Purmerend NL, 1982
- Erikson, L.: *Swedish Archive of Artists' Books*. Cat.: (~220 exponats) / Malmö, Sweden, 1983
- Jiri H. Kocman (Exh.) Cat.: (Text: → Valoch) → Löbach Galerie, Weddel, Germany, 1983
- S. I. E. P. / Reus (Spain): *Tramesa Postal*. Sapigues i entenguis prods. (Artists' Books) Cat.: 1984
- °Corre, Caroline: *Livres-object*. Cat.: A/5, offset, 44 p. Bibliothèque Faidherbe. Paris, 1985
- °Moeglin-Delcroix, Anne: *Livres d'artistes*. Cat.: with an essay + bibliography. 28.5x14.5 cm, offset, 159 p. Herscher / Centre Pompidou. Paris, 1985
- °Corre Caroline: *Le livre dans tous ses etats*. Cats.: 20x22.5 cm, offset, 52 p. Centre Pablo Neruda. Corbeil Essones F, 1984 / 15x21.5 cm., offset, 64 p. Musée Lecuyer. Saint-Quentin, France, 1986
- Groh, K.: *Artists' Books / Künstlerbücher - Buchobjekte* (with Havekost, Dierks, & Schröder) Cat.: offset, 1420 p., Δ-form! / Bibl. und Inform. Syst. Univ. Oldenburg. 1986
- ^*The Artist Publisher*. A Survey by Coracle Press. 26.5x22 cm., phc., 64 p. Craft Council Gall. (12 Waterloo Place, London, SW1 Y4AU) Sept 10 - Nov 2, 1986. Chapters: Self-Publishing..., Artists' Manifestos, Magazines..., Alternative Newspapers, Artists' Presses, Gallery Presses, Fluxus, Mail Art and the New Ephemera, Postcards, Postage Stamps, Published Music Scores, Bibliography.
- Erikson, L.: *New Artists' Books*. Cat I. 21x15 cm., phc., 20 p. (catalogue), Cat.: II. 15x10.5 cm., offset, 64 p. (images). / Gall. TV, Lund Universitet, Sweden, 1986
- Brall, A.: *Künstlerbücher, artists' books as art: Ausstellungen, Dokumentationen, Kataloge, Kritike*. (22x15 cm., offset, 176 p. A theoretical survey about the phenomenon «artists' books» and its institutional spreading. German) Kretschmer & Großmann, Frankfurt, 1986

- Perneckzy, G.: *The Story of the Colourful Ribbons* (Artists' Books project with ~ 90 volumes.) Köln, Germany, 1987-91 (The scores of the first 24 volumes: *The Story... Theory and Practice*. 1987)
- Perneckzy, G.: *The Artists' Books in European View...* (On the Exh. of the King Stephan Museum in Hungary: *A surprise for our readers!* 1987) S. P. Köln, Germany, 1987
- Schraenen, G.: *Kunst-enaars-publikaties*. A. S. P. C. & Centr. Bibliothek Rijksuniversiteit, Gent, Belgium, Cat.: 27x18.6 cm., offset, 164 p. (~ 550 exponats), 1988
- Boekie Wokie: *Book-Catalogue*, A/5, offset, ~140 p. Gasthuismolensteeg 16. Amsterdam NL, 1988
- Schraenen, G.: *Kunstenaars Boeken: A.S.P.C.* in: *Amarant*, Vol. 11. N° 42, 1988
- Maggi, R.: *Not Only Books – Artists' Books & Mail Art Reviews* (with Liliana Antoni). Doc. Exh.: Milan Art Center, Italy. May 1989
- Gutenberg Mus. Mainz: *Americans in Print. Zeitgenössische Buchkunst in der USA*. 1989
- ^*Far Libro / Libri epagine d'artista in Italia*. Cat.: offset, 174 p. Exhs.: Casemetta del Forte Belvedere & Biblioteca Centrale, Firenze, April-June 1989
- Bleus, Guy: *Artists' Books Catalogue '90 / Administration Centre*. Wellen, Belgium, 1990
- Schraenen, G.: *Kunstenaarsboeken*, A.S.P.C. Cat.: 42x13.5 cm., phc., 44 p. Prov. Museum, Hasselt, Belgium, February-March 1990
- Gini, G.: *Pagine e dintorni, libri d'artista* (with E. Zanella Manara) Cat.: 70 p. / Gallarate, 1991
- *J. H. Kocman, Handmade Papers, Artists' Books*. Cat.: 20 p. / Gal. J. Kvále, Brno, CZ, 1991
- Maggi, R.: *Non solo libri*. Cat.: / CE.S. A. COO. P. & Gall. Teatro Curci, Barletta, I, 1991
- *cARTe / Artists' Books*. (Newsprint form Cat.: 32.5x29 cm., 8 p., with 8 essays, texts Romanian & English) Org.: by Wanda Mihuleac, Calin Dan, Andrei Oisteanu. Exh.: Biblioteci Centrale Universitare Cluj. 1991
- Bleus, G.: *Art is Books*. (Artists' Books), Cat.: A/5, offset, 120 p. / Prov. Centr. Bibliothek Hasselt, Belgium, 1991
- Rypson, P.: *Der Raum Der Worte. Polnische Avantgarde und Malerbücher 1919-1990*. Cat.: 26x21 cm., ofofset, 112 p. Exh.: Centrum Sztuki Współczesnej, Warszawa, / Herzog August Bibliothek, Wolfbüttel, Germany, August-November 1991
- Nosova, G. / Yersov, G., Eds.: *Teatr Bumag – Ekspeprimentelnaya kniga khudozhnika i poeta* (The Paper Theatre Artists' and Poets' Experimental Books). Cat.: Anna Akhmatova Museum, St Petersburg, 1992
- Gini, G.: *Gino Gini's artists' books* (Anth. 56 p.) Ed. Myself, Via Buschi 27, Milano, 1993
- Schraenen, G.: *Copie-Grafiën / Bücher und Graphik*. Cat.: / Neues Mus. Weserburg, Bremen, 1994

→ Gini, G.: *Archivio Libri d'Artista / Selected exh...* Doc. / 6 exhs.: Laboratorio 66, Milano, 1994

Nosova, G., Ed.: *Teatre Bumag – II Kniga Khudozhnika* (The Paper Theatre II. Artists' Books). Cat.: Anna Akhmatova Museum, St Petersburg, 1994

→ Peixoto, Tanya & Bentley, John: *Artist's Book Yearbook* (Offset mag., sA/4, ~130 p. 1994-, in every 2 year), Clamp Hill, Stanmore, UK, issues in 1994, 1996, 1998

→ Huemer, P.: *Copy Book Art International*. (with Thomas Meyer) Exh.: Gal. → Maerz, Linz. Cat.: A/4, phc., 120 p. {500} (with orig. copy-pages, like assembling) 1996

*Livres d'artistes, l'invention d'un genre 1960-1980*. Bibliothèque nationale de France, Mai-  
Octobre. Paris, 1997

Moeglin-Delcroix, Anne: *Esthétique du livre d'artiste*. 398 p. Jean Michel Place – Bibliothèque nationale de France. Paris, 1997

^*SIRC No. 1* (Salon International des Revues de Création – Artists' magazines). A/5, phc., 36 p. Curators: Marc Roudier, Philippe Blin, Julian Blaine & others. Congress and exhibition in Aix-en-Provence, July 16-18, 1999

^*Art Jurnaux. Die Kunst der Zeitschrift*. (A number of artist' publications from the rich archive of Rolf Dieltmar was exhibited at the *documenta 6*, 1977, in Kassel, when Rolf Dieltmar and Peter Frank led the *artists' books* department of this show. An other selection from the Dieltmar-archive focused to the artists' magazines has been shown at the Kasseler Kunstverein from January-March, 2000. Rolf Dieltmar, who took part in the preparation, died unexpectedly before the vernissage of the exhibition in October 1999. Jürgen O. → Olbrich finished the arrangement). Catalogue in the form of tabloid size news-object: 47x35 cm., offset print with colour illustrations, 42 p. Over 350 exponents. Essay by Elke Grützmaier, bibliographical annotations by Rolf Dieltmar and Jürgen Olbrich. Kasseler Kunstverein, 2000.

^*Poesia Visual & Livros de Artistas – Homenagem a Fernando Pessoa*. (Works by Americo Salva, Fernando Aguiar, Irene Buarque, Fernanda Fedi, Franco Magro, Gino Gini, G. Paolo Roffi.) A/5, mix. techn. 10 sheets in portfolio. Exh.: Bibliotheca Municipal Camoes, Lisboa. March 2000

**«Artists' Books / Artist' Magazines» in the GDR (Eastern Germany, general works)**

^*Zelleninnendruck*. Eds.: Egmont Hesse & Christoph Tannert. Cat.: A/4, offset, 78 p. {1000} (Magazines with visual matter: *Anschlag, Ariadnefabrik, Autodafé, Bizarre Städte, Braegen, Caligo, Dämmerungen, Entwerter Oder, Sehn wir doch.., Glasnot, Koma Kino, Liane, Messitsch, Mikado, Reizwolf, Schaden, Und, Verwendung, Zweite Person*. Artists' Books: altogether 74 items) Galerie Eigen-Art . Leipzig GDR. March 2-25, 1990

^*Buchprojekte der 80-er Jahre*. Cat.: 21x10 cm., (accordion folder, 3x) offset, 6 p. Text by Brigitta → Milde. Galerie am Markt. July 9 - Aug. 17, 1990. → Annaberg-Buchholz GDR.

^*UNartIG, DDR Künstlerbücher*. Cat.: ~A/4, offset, 48 p. / Galerie Gallus, Frankfurt/Oder, 1990

*Künstlerbücher und Originalgraphische Zeitschriften im Eigenverlag* (Artists' Books and

Periodics by Original Graphics by Selfedition, text German) Bibliography by Jens Henkel & Sabine Russ. Gifkendorf D, 1991

^*Eigenart und Eigensinn: alternative Kulturszene in der DDR (1980-1990)*. (Edited by Frank Eckart, «Forschungsstelle Osteuropa», Bremen – with a stockcatalogue: Artists' books, portfolios and typoscript-assemblings / Artists' magazines by original graphics / Posters / Mail Art / Art-Printworks / Materials from the church organisations, by the civic movements and political literature till 1989. Text German.) 24x17 cm., offset, 272 p. Edition Temmen. Bremen, 1993

- Deisler, Guillermo
- Fröhlich, Dirk
- Tarlatt, Ulrich
- Warnke, Uwe

### Russian Underground / Samizdat Art in the UDSSR and in the emigration (chronological)

Valerin Gerlovin, Lev Rubinstein, Andrzej Monastirsky, Irina Gerlovina, Nikita Aleksejev, etc.: *VPM] WSI KI UCN flAeronautik* (Assembling like unique magazine, handmade, 48x30 cm., mix. techn. with water colour, woodcut and stamps.) Moscow, 1973

→ *Moscow Performance Group* (N. Abalakova, N. Alexejev, J. Backstein, E. Elagina, G. Kiesenwalter, A. Monastirsky [Andrej Sumnin], I. Makarevitch, N. Panitkov, S. Romashko, V. Skersis, V. Zakharov, A. Zhigalov, K. Zvezdochetov & others. Group activity since 1976)

*Transponance* (Edited by → Nikonova, → Segay, → Konstrictor in Russia). Typewritten handmade samizdat magazine in the Sovietunion with exp. literature, art [also Mail Art] manifests and theoretical contents. Very few copies only. Eysk1979-86, #1-36.

^*A-YA / \*-H* (Igor → Shelkovsky & A. Alexejev) (Mag. for Russian non-official art edited in France, texts Russian and English. The most important source for this subject in the early 80s. The «Chapelle» in Elancourt, neighbourhood of Paris, served occasionally also for exhibitions. A/4, offset, ~40-50 p. 1979-86, #1-7) Elancourt, F.

*Avant-Garde Books form Russia ca. 1910-1930*. (Catalogue. Exhibition at the → Franklin Furnace, curated by Gail Harrison Roman.) Dec. 1981 - Febr. 1982

*Russian Samizdat Art: 1960-1982*. (Catalogue. Exhibition at the → Franklin Furnace, New York, Febr.-March, 1982) Literature: *Umbrella* (→ Hoffberg), Vol. 5, No 2, 25-26 p. and as reprint in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 132-133 p.

^*25 Ans de l'Art Russe Non-Officiel*. (Org.: → Shelkovsky) Catalogue: 29,2x11 cm., offset, 20 p. Musée de l'art russe contemporain. Chateau du Moulin de Senlis, F-91230 Montgeron. 1982

^*Les Russes au present*. (Editor: → Shelkovsky) Catalogue: A/6 booklet as exhibition suppl. {180} 62 p., mixed techn. Exhibition: Le Centre Culturel de La Villedieu (Chappelle), 1984

^David → Jarvis: *POCHTA - 87@ \** («*Russian Mail Art*» a fake samizdat art by mail artists in the Western.) Catalogue: A/5, phc., 24 p. London. March, 1985

^*Collective Farm* (Eds.: Irina and Valery → Gerlovin in New York. Beautiful edited ssembling series with Mail Art like Russian samizdat matter from the emigration. Interesting form: envelopes bound into books and the original assembling matter laid into

these envelopes. Var. size. 1986-, quarterly, ~10 issues)

*Russian New Wave*. Curated by Margarita Tupitsyn, exhibition with works by Abramov, Bakhchanyan, Chernyshov, → Moscow Performance Group, Drewchin, the → Gerlovins, Komar/Melamid, Tupitsyn and many more in SoHo Int. Art Center at Houston and Broadway NYC 10013 from 4 December - 28 February 1982. Also a catalogue, edited by the Cont. Russian Art Center at the SoHo Int. Art Center: 599 Broadway, Ny-10012

^Charles Doria (ed.): *Russian Samizdat Art*. 23x15 cm., offset, 212 p. Willis Locker & Owens Publs., New York, 1986. 130-135 p.

Valeri → Scherstjanoi (Valsher): *Scribentismen* (Speech-poems, 25x17.5 cm. size silkscreen album with 22 leaves, {30}) Edition Ljub (→ Milde), Annaberg-Buchholz, 1989

^*Transfutur. Visuelle Poesie aus der Sowjetunion, Brasilien und deutschsprachigen Ländern*. Cat.: 98 p. Editors.: F. W. → Block & A. → Vallias. / Verlag Jenior & Pressler. Texts by F. W. Block, C-F. Claus, V. Scherstjanoi, K. Sachse, A. Vallias, P. Huckauf. Exh.: Galerie → Pankow, Berlin, 1990.

^*Konkret russische visuelle Poesie*. Cat.: 11x21 cm., horz., offset, 16 p. Text: Peter Huckauf. Exh.: Galerie am Markt, → Annaberg-Buchholz, Sept.-Oct. 1990. Artists: Valeri Afanasjew, Boris Konstrictor, Rea Nikonova (Anna Tarschis) Lev Scherstjanoi, Sergej Segay (Sigow) Awgust Sigow, Leonid Tischkov.

^*The first in Russia Int. Visual Poetry Exhibition*. (Org.: Rea → Nikonova and Sergey → Segay) Catalogue: 19.5x14 cm., offset, 36 p. Museum, Eysk. Dec 25, 1990 - Feb 25, 1990.

^Rea → Nikonova: **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, Russia.

^Sergey Birjukov: *Muza Zaumi*. (Zaumnist poems, A/6, offset, 32 p.) S. P. Tambov (Russia), 1991 *Sub Alia Forma*. (Visual poems, A/5, offset, 16 p.) Akademia Zaumi, Tambov, 1997

Leonid Zhukov & Mikhail Romm: «*Humanitarian Fond*» Literature center and edition hous, active from 1992 in Moscow (14/9 Malyj Levshinsky, RU-119034). Publications:  
 ^*Kto jest kto...* / Who is Who in the contemporary (Russian) literature? Vypuck #1. Offset, 48 p. Russian) Humanitarian Fond, Moscow. 1992  
 - [ *TI UQZI XUC* - \ *VUMN* Humanitarian Fond. (Literary and political review, Russian. Tabloid of 42x60 cm., newsprint, 4 p. 1993-, weekly?)  
 ^*Carta Poezii / Atlas Novoi Literaturi*, (Poetry-Network in Russia, names and diagrams) In: - [ *TI UQZI XUC* - \ *VUMN* °16, 42x60 cm., newsprint. 1993.

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 46-47 p.

^*Perfo-Ratio Kanta*. (Mail Art project with a beautiful catalogue in underground style. Org. by Lev → Sherstjanoi, F. → Schulz, H. → Mittendorf, S. → Segay, R. → Cohen, R. → Nikonova) A/4, phc., + poster. Kaliningrad, City / Hist.-& Art, Museum Klinikeskaja 21, Kaliningrad, RU-236016. 1994. Also a later project with the title:  
 ^*Word Theatre*. (with → Bulatov, → Sherstjanoi, D. V. Pokladova. J. Kuznetsov) Documentation: Accordion book (4+2 sheets), 20x14 cm., offset. texts: English and Russian / City Art Museum, Kaliningrad. October 1995

Radlov, Sergej: *Kurze Einführung in die Geschichte des Moskauer Samizdat* (Essay, + poems by Julia Fon Kizin, V. Scherstjanoi, Sergej Birjukov, Boris Konstritor, Leonid Tischkov) In: *ersichtlichkeiten, int. visuelle texte der 90er* (Anth. 172 p.) Sonderband der *experimentelle texte*, (→ Riha) Uni GH, Siegen, 1996, 70-94 p.

^Dmitry → Bulatov: *Experimental Poetry. Selected Works.* / Königsberg-Malbork, (Anth., 250 p. Russian). Essays by Valerij Scherstjanoi, Tatjana Gorjaceva, Karl-Friedrich Klaus, Alexander Lavrentjev, Ekatherina Bobrinskaja, Svetlana Birjukova, Serge Segaj, Ronald Arnhem, Guido Bilcharinko, Franz Mohn, Clemente Padín, K-P. Dencker, Henri Chopin, Gerald Janecek, Serge Birjukov, Paul Datton, Boris Chifrin, Ry / Rea Nikonova, Dmitry Ponomarev, Dmitry Bulatov.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology.* (One of the most important source book/anthology for visuelle poetry in the network and the whole 1990s. Texts Russian, some short titles also English. Encyclopedic structure) Also as catalogue in the form of 24x17 cm., offset, 592 p. Essays (Russian) by 19 authors, works / biographies of 116 artists, 546 illustrations, + biblio- / disko- / WEB-lio- /graphy. Exhibition tour: Kaliningrad, St. Petersburg, Moscow, Niznij Novgorod, Vilnius (Lietura), Krakow, Wroclaw, Budapest, 1998-99. Ed. Simplicii. Kaliningrad, 1998. The author about yourself: 205 p.

→ Birjukov  
 → Bulatov  
 → Gerlovins  
 → Nikonova  
 → Schertjanoi  
 → Segay  
 → Shelkovsky

**«Artists' Books Retail Outlets in the 1980s and 90s» (with updating data):**

**USA:**

*Art COM. La Mamelle, Inc.* (also as *Contemporary Art Press*, → Loeffler). Box 3123. Rincon. San Francisco, CA-94119 (1988)  
*Art in Form.* 2237 Second Ave. Seattle, WA-98121 / Box 2567, Seattle WA-98111 (1982)  
*Artworks.* 170 S. La Brea. Los Angeles, CA-90036 (1982)  
 --- 625 N. Almont Dr. Los Angeles, CA-90069 (1989)  
*A. R. C. (Art Research Center)* 922 E. 48th St. Kansas City, MO-64110 (1982)  
*Benjamins (John), North America, Inc.* P. O. Box 27519, Philadelphia, PA-19118 (1995)  
*Bookspace.* (Miles DeCoster & Tom Broderick) 703 S. Dearborn, Chicago, IL-60605 (1982)  
*Bookstore of the Museum of Cont. Art.* 237 E. Ontario St. Chicago, IL-60611 (1982)  
*Bookworks. WPA.* 400 7th St. N. W. Washington, DC-20004 (1982)  
*Center for Book Arts.* 15 Bleecker St. New York, NY-10012 (1982)  
*Contemporary Arts Press* (→ Loeffler). Box 3123. Rincon. San Francisco, CA-94119 (1986)  
*Contemporary Media Study Center.* Mid-City Box 651. Dayton, OH-45402 (1982)  
*Distributed Art Publishers – D. A. P.* 636 Broadway, 12th floor. New York, NY-10012 (1995)  
*Dustbooks.* Box 100. Paradise, CA-95967 (1989)  
*Eaton/Shoen Gallery.* 500 Paul Ave. San Francisco, CA-94110 (1982)  
*Graetest Bookshop in the World, The.* 3412, 22nd St. San Francisco, CA-94110 (1983)  
*Granary Books Gallery.* 568 Broadway, Suite 403. New York, NY-10012 (1991)  
*Greatest Bookshop in the World, The.* 3412 22nd St. San Francisco, CA-94124 (1982)  
*Feh! Press.* 200 East, Tenth St. #603. New York, NY-10003 (1994)  
*LACE Books.* 240 S. Broadway, 3rd flr. Los Angeles, CA-90012 (1984)  
*Media.* 360 Ninth St. San Francisco, CA-94118 (1986)  
*Nexus Bookshop.* 360 Fortune St. NE. Atlanta, GA-30312 (1982)

*Nexus Press*. 535 Means Stzreet NW. Atlanta, GA-30318 (1996)  
*Printed Matter*. 7 Lisperard St. New York, NY-10013 (1982)  
 --- (at Dia). 77 Wooster St. New York, NY-10012 (1986)  
*Rietman Inc', Jaap*. 167 Spring St. New York, NY-10012 (1982)  
*Soapbox Junction Ltd.* (Alternative books & mags) P. O. Box 597996. Chicago, IL-60659 (1991)  
*Umbrella Associates. APIP.* (Judith A. → Hoffberg) Box 3692, Glendale, CA-91201 (1982)  
*Visual Studies Workshop / Book Service*. 31 Prince St. Rochester, NY-14607 (1982)  
*Women's Graphic Center*. 1717 N. Spring St. Los Angeles, CA-90012 (1982)  
*Woodland Pattern*. P. O. Box 92081. Milwaukee, WI-53202 (1982)  
*Writers & Books*. 892 So. Clinton Ave. Rochehster, NY-14620 (1982)  
*Xexoxial Endarchy LTD.* (→ And, → Was) 1341 Williamson St., Madison, WI-53703 (1981)  
 --- Dreamtime Village. Rt 2. Box 242 W. Viola, WI-54664 (1990)  
 --- Rt 1. Box 131. La Farge. WI-54639 (1992)  
*Zwicker, Tony*. 15 Gramercy Park. New York, NY-10003 (1983)

### Canada / Mexico:

*Archivero, El*. Calle Tabasco 56. Mexico D. F. 06700 (1986)  
*Art Metropole*. 217 Richmond St. West, 2nd flr. Toronto, Ont. M5V 1W2 (1982)  
*Artexte*. 1485 rue de Bleury, loc 101. Montreal, Quebec H3A 2H9. (1982)  
 --- c.p. 434, succ. N. Montreal, Quebec H2X 3N3 (1982)  
*Death of Vinyl*. Doventertainment Inc. 2 Bloor St. W. Suite100-159. Toronto, M4W 3E2 (1992)

### Australia / Japan:

*Arts Bookshop, The*. 1031 High St. Armadale. Vic. 3143, Australia (1984)  
 ...*On Sunday*. (Galerie Watari) 3-7-6 Chome Jungumae. Shibuya-ku, Tokyo 150, Japan (1984)

### Europe:

«A», *Gallery*. Leidsekruijsstraat 10. Amsterdam (1978)  
 --- Kleine Gartmanplantsoen 12. Amsterdam, NL-1017, RR (1984)  
 --- Joh. Verhulststraat 53. Amsterdam MS, NL-1071 (1987)  
*Agius, Juan J. – Livres & Multiples*. P. O. Box 5243, Genève-11, CH-1211 (1992)  
*Annaberg-Buchholz, Galerie am Markt* (Brigitta Milde) Kleine Kirchgasse 27-29. Annaberg-Buchholz, GDR-9300 → D-09456 (1988)  
*Arnolfini Bookshop*. Narrow Quay. Bristol BS1 4QA, UK. (1983)  
*Augenweide, Edition.* (→ Kowalski, → Tarlatt) Karl-Liebkechtstr. 26, Halle, D-06114 (1991)  
 --- Kirchberg 11. Dobis, D-06198 (1996)  
*Benjamins (John) Antiquariat*. Box 75577, Amsteldijk 44. Amsterdam, NL-1070 AN (1995)  
*Boekie Woekie*. Gasthuismolensteeg 16. Amsterdam, NL-1016 AN (1988)  
*Copyright*. Gewad 23. Ghent, B-9000 (1983)  
*Counter Productions*. P. O. Box 556. London SE5 ORL (1989)  
*Ecart.* (→ Armleder) 14 rue d'Italie. Genève-1. CH-1241 (1983)  
*Entwerter/Oder – Uwe Warnke Verlag*. Wülichstr. 30. Berlin, D-10245 (1992)  
*Flash Art Publs. – Giancarlo Politi Distr.* Box 36, Borgo Trevi PG, I-06032 (1993)  
*Hundertmark, Edition*. Blumenweg 12. Berlin-42. D-1000 (1975)  
 --- Richmondstr 6. Köln-1, D-5000 (1983)  
 --- Brüsselerstr. 29. Köln, D-50674 (1988)  
*IG Autoren* (Austrian Small Prints and Authors' Editions) Gumpendorferstr. 15/13. Wien, A-1060 (1990)  
*KNUST Uitgeverij*. St. Annastr. 1 / Groesbeekseweg 2 / a-b. Nijmegen, NL-6524 (1984 / 1988)  
 --- 2e Walstraat 5. Nijmegen, NL-6511 (1990)  
*Kretschmer & Großmann. Produzentengalerie*. Adelgundenstr. München (1981)  
 --- Pf. 940246. Frankfurt-94. D-6000 (1985)  
*Künstlerbücher* (Andrea Pászti). An der Linde 27. Köln-1, D-5000 (1989)  
*Luiggi, Philippe (Libraire Denise Weil)*. 1, rue du Dragon, Paris, F-75006 (1995)

*Model Peltex*. 3 rue des Couples. Strasbourg, F-67000 (1990)  
*Nigel Greenwood Inc. Ltd. Books*. 41 Sloane Gardens. London SW1 W8EB (1983)  
*Other Books and So* (Ulises → Carrión). Herrengracht 259, Amsterdam (1976)  
 -←- Bloemgracht 121. Amsterdam, NL-1016, KK (1980)  
*Post-Scriptum*. Rue des Eperonniers 37. Brussels, B-1000 (1984)  
*Rainer Verlag / Bookstore*. Grimmstr. 27. Berlin-61, D-1000 (1985)  
 -←- Körtestrasse 10, Berlin-61, D-1000 (1991)  
*Stampa*. Spalenberg 2. Basel, CH-4051 (1983)  
*Time Based Arts*. Bloemgracht 121. Amsterdam, NL-1016, KK (1984)  
*Ultimate Academy*. (→ Pellini) Mozartstr. 60, Köln, D-50674 (1992)  
*Verlagalerie Leaman*. Aachenerstr. 12, Düsseldorf, D-4000 (1984)  
*Zona* (Maurizio → Nannucci). Via San Nicolo 119 / Box 1486. Firenze (1976 / 1982)

**«Artists' postage stamps / Artistamps»**

*Some artists (alphabetical):*

- Altschul, Darlene = *Tarzana*
- Banana, Anna = *Artistamp News = United States of Mind*
- Barbot, Gerard
- Baroni, Vittore
- Brett, George = *OR Post*
- Butler, Russel L. = *BuZ Blurr = Caustic Jelly Post*
- Dazar (alias Monica Dunlap) = *Omahaha*
- Dominique, Johns = *Bug Post, Bugmaster*
- Byrd, Greg = *Toast Postes*
- Bzdok, Henryk
- Cavellini, Guglielmo A.
- Chew, Carl T. = *Triangle Post*
- Cleveland, Buster = *OK Post*
- Cole, David = *Paumonock Post*
- Diotallevi, Marcello
- Dixon, Jeffery
- Dogfish (Robert C. Rudine) = *Tui Tui – Pre Natal*
- Evans, John
- Felter, J. W. (Artistamps, Exhs. Research and Cats.) = *Mraur Post*
- Fricker, Hans Rudi
- Friedman, Ken = *Flux Post*
- Galántai, György
- Hall, Francis → *Kite Post*
- Harley = *Terra Candella*
- Harris, Dorothy Patrick = *Arto Posto*
- Higgins E. F. III. = *Doo Da Postage Works/*
- Janssen, Ruud = *TAM*
- Janssen, Frank = *Spilkammeret*
- Joki Mail Art (alias Jo Klafki)
- Kaufmann, Peter
- Kent, Eleanor = *Fractal Post*
- Leight, Michael
- Lloyd, Ginny = *Gina Lotta Post*
- Lumb, Michael = *Energy Man*
- Maggi, Ruggero = *Amazon*
- Mars, Diana = *Autobio*
- Mittendorf, Henning = *Hemi Post*
- Morandi, Emilio
- Nielsen, Mogens Otto = *Atmosphere Controlled*
- Olbrich, J. O. = *Collaboration Collapse*



- Pawson, Mark
- Pittore Carlo = *Post ME*  
Sheba = *Exotica Post*  
Sør-Reime, Geir = *ICIS* (International Council of Independent States, 1987-)
- Sousa, Al
- Sousa, Pere = *Merz Mail*
- Spiegelman, Lon
- Summers, Craig = *C. W. Poste*
- Tisa, Benedict
- Varney, Ed = *Canadada* = *Mondo Post*
- Vigo, E-A. = *Our International Stamps...*
- Welch, Chuck = *Crackerjack Kid*
- Wulle Konsumkunst = *Wulle Postage*

Some alias (alphabetical):

- Amazon* = Ruggero Maggi
- Artistamp News* = Anna Banana
- Arto Posto* = Dorothy Patrick Harris
- Atmosphere Controlled* = Mogens Otto Nielsen
- Autobio* = Diana Mars
- Bug Post, Bugmaster* = Dominique Johns
- buZ blurr* = Russel L. Butler
- Canadada* = Ed Varney
- Caustic Jelly Post* = Russel L. Butler
- Collaboration Collapse* = Jürgen O. Olbrich
- Crackerjack Kid* = Chuck Welch
- C. W. Post* = Craig Summers
- Dazar* = Monica Dunlap
- Dogfish* = Robert C. Rudine
- Dominique* = D. Johns
- Doo Da Postage Works* = E. F. Higgins, III.
- Energy Man* = Michael Lumb
- Exotica Post* = Sheba
- Flux Post* = Ken Friedman
- Fractal Post* = Eleanor Kent
- Gina Lotta Post* = Ginny Lloyd
- Hemi Post* = Henning Mittendorf
- ICIS* (International Council of Independent States) = a virtuel council for virtuel countries  
with artistamps founded by the Norwegian artist Geir Sør-Reime, 1987
- International Post* = Edvardo Antonio Vigo
- Kite Post* = Francis Hall
- Me or Post ME* = Carlo Pittore /
- Merz Mail* = Pere Souza
- Mondo Post* = Ed Varney
- Mraur Post* = J. W. Felter
- OK Post* = Buster Cleveland
- Omahaha* = Dazar (Monica Dunlap)
- Or Post* = George Brett
- Paumonock Post* = David Cole
- Pre Natal* = Dogfish (Robert C. Rudine)
- Spilkammeret* = Frank Jenssen
- TAM* = Ruud Janssen
- Tarzana* = Darlene Altschul
- Terra Candella* = Harley
- Toast Postes* = Greg Byrd
- Triangle Post* = Carl T. Chew
- Tui Tui* = Dogfish (Robert C. Rudine)

*United States of Mind* = Anna Banana  
*Wulle Postage* = Wulle Konsumkunst

~  
Literature, catalogues, special reviews (chronological):

(?): *A Portfolio of Stamps of the World* (on Donald Ewans) In: *Paris Review*, 1973

→ Felter, J. Warren: *Artists' Stamps and Stamp Images*. Cat.: Letter, offset, 36 p. Simon Fraser University Burnaby, British Columbia, 1976 / Reprinted in: M. Crane / M. Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (→ Loeffler). S. F., 1984. 421-423 p.

→ Varney, Ed: *1st International Artists Stamp Edition* (two-color sheet of postage stamps, 20 artists/stamp images) S. E. Vancouver, 1976

→ Mason, Rainer M.: *Timbres et tampons d'artistes*. ☒Cat.: 79 p. / Cabinet des Estampes, Genève, 1976

→ Souza, Al: *Artists' Stamps Show*. ☒Cat.: in the form of a stamp sheet by 64 images + stamp participants and exhibition participants lists (the both are not identic!). Exhibition in the Smith College Departmen of Fine Arts Center Northampton MA in February 1978.

→ Varney, Ed: *Second International Artists Stamp Edition* (2 color sheets of stamps, each 36 stamp images) S. E. Vancouver, 1978

→ Vigo, E-A.: *Our International Stamps Cancelled Seals Book* (A second series of the periodical *International Books* with more artists' postage stamps like small graphic works and labels: #13-20, La Plata, 1978-84?

→ Hableton, R.: *I. D.'s World Post*. A book of postage stamps in 2 editions of 25 / 25 copies: b/w and color-xerox. S. E. 1978

→ Burch, C.: *Art you can lick*. In: *Lightworks*, N° 11-12, Fall 1979, 4-8 p.

→ Schraenen, G.: *Artists' Postage Stamps (Commonpress #16)* A/5, 31p. 31 parts. A. S. P. C. Antwerpen, 1979

→ Carrión, U.: *Artists' Postage Stamps and Cancellations Stamps. A MailArt Project*. (140 artists) Cat.: in *Rubber* 79/#8, Aug. 1979

→ Higgins, E. F. III.: *Artist' Stamps*. (A historical review.) In: *Print Collector Newsletter*. Nov-Dec, 1979.

→ Higgins, E. F. III.: *Nudes on Stamps (Commonpress #18)* Digest, 8 p. with 128 artists' postage stamps, 120 participants. DOO DA Postage Works, New York, August 1979

(?): *Artists' stamps by E. F. Higgins III*. In: *The Print Collectors Newsletter*, N°5 Nov-Dec. 1979, 154-155 p.

*Artists' Stamps and Stamp Images*. Completing and press release of the show in the Simon Frazer Gallery by J. W. Felter (presented 1974) on the occasion of the exhibition at the Project Studios One, New York City, Dec 9, 1979 - Jan 27, 1980. 1+4 letter size sheets with info and additive participant list.

→ Cleveland, B.: *OK Post / OK Post Art Dada* (div. artistamp and rub. stamp pieces in envelope) 1980

- Blaine, J.: *A vos postes: postezi timbres*. ☒Cat.: with 62 parts. In: *Doc(k)s* #23. 1980. 165-221 p.
- Stamp Art* (Cat.). Hedendaagse Kunst, Utrecht. Achter de Dom 14. 21x20 cm, offset, 34 p. Text (flamish) by Wouter Kotte. Exhibition: May-June, 1980.
- Eisenhart, Willy: *The World of Donald Evans 1945-1977*. (About his hand made postage stamps with bio/bibliography) Offset, 174 p. Another Harlin Quist Book. USA. 1980
- Rastorfer, Jean-Marc: *Timbres d'Artistes / Mail Art*. (a very individual formed catalogue [French] of the exhibition in the Société Lausanneire de Timbrologie. Chemin du Mattier 4, 1052 Le Monts 'Lausanne). 20x15 cm, phc. ~100 different size pages with collage works and original inserts (no stamps!) Autor's ed.: DAO BADAOC. P. 27. CH 1000-Lausanne-22. 1980
- Varney, Ed: *Global Postal*. ☒ Cat.: in form of b/w artist postal stamp sheets. Exhibition in „6 of 1 Gallery“, Vancouver. March, 1981
- Pittore, C.: Magazine *ME*, more issues with artists' postage stamps contributions. New York, 1981-1983
- Frank, Peter: *Postal Modernism: Artists' Stamps and Stamp Images*. (Essay in: *Art Express*, Vol. 1, N° 1, 1981. Reprinted in: M. Crane /M. Stofflet (eds.): *Correspondence Art*. Contemporary Art Press. S. F., 1984. 425-449 p.
- Todorovic, Mirosljub: *Artists' Postage Stamps*. ☒ Cat.: 34x24.5 cm. offset, 16 p. 93 parts. / Srećna Galerija SKC., (Happy Gallery). Students Cultural Center, Beograd, Nov. 1981
- Tower, Samuel A.: *Genuine Non-Stamps*. In: New York Times (Sunday Edition) New York 1981.
- Galántai, G. / Artpool: *World X Art X Post*. (Artists' postage stamps) ☒Cat.: 20.5x29.5 cm., horz., offset, 68 p. With the reprinted text of Peter →Frank's essay: *Postage Modernism: Artists' Stamps and Stamp Image*. /Fészek Klub, Budapest. April 1982
- Groh, Klaus: *Künstlerbriefmarken*. Cat. Edeweicht, 1982
- Schraenen, Guy: *Mail (Art) Stamps & Treated Stamps*. Cat. Postmuseum Brüssel, 1982
- Beilman, Patrick (Ed.): *Artists' Postage Stamps*. (36 p., about 23 stamp artists.) Cow Town Art, 2362 N. Bremen St. Milwaukee, WI-53212, 1983
- Random, Steve: *Vague* N°5 = Artists' postage stamps issue, 1983
- Vigo, E-A.: *Towards a marginal creative parallel philately*. La Plata, 1983
- Welch, Chuck: *Artists' Stamps by Chuck Welch*. Cat. Omaha, 1983
- Higgins, E. F. III.: *On Mail Art: Doo-Da Postage Woorks*. In: *Flue* (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now», 37-39 p.
- Crane, M.: *Postage Stamps*. In: M. Crane / M. Stofflet (eds.): *Correspondence*

*Art. Contemporary Art Press* (→ Loeffler). S. F., 1984. 338-347 p.

- Bidner, Michael: *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
- Higgins, E. F. III.: *On Mail Art: Doo-Da Postage Works*. (Essay about artists' postage stamps and their creators) In: *Flue*, Vol. 4 #3, → Franklin Furnace. New York, 1984, 37-39 p.
- Spiegelman, L.: *1981 Interview with Buster „Dada“ Cleveland*. In: *Spiegelman's mailart rag*. Vol. 1, #2. November, 1984. 6-7 p.
- Welch, Chuck: *Mail Art Ambassadors Stamp Album* (with Darlene → Altschul and Wally Darnell) Accordion book (8x) like 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, letter size, 10 p., by Welch. 1984-85
- Banana, A.: *Banana Post* (Limited ed. of ungummed, fullcolour Cannon Laser stamp art prints. Perforated artists' postage stamps with var. motives) 1980s
- Löbach, Bernd: *Briefmarken als Medium für bildnerische Aussagen von Künstlern*. In: *International Artists' Postage Stamps Exhibition*. Cat.: A/5, phc., ~200 p. Designverlag, Cremlingen-Weddel. 1985
- Haufen, Graf: *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
- Bidner, Michael: *World Postex 86 – Artistampex / Cinderellex*. Invitation flyers to a filatelic and Mail Art event for Vancouver, Postal Station "E", in the co-operation with the graphic studio of Bidner: AMS.DAS. Known a letter size leaflet with very interesting theoretical texts by Bidner on the back. Offset, r/v. print, 1986. (No further data about the realisation of this show)
- Harley (curator): *Correspondings Worlds: Artists' Stamps*. ☒Cat.: Half-legal, offset, 42 leaves / in envelope. Oberlin College / Allen Memorial Art Museum Oberlin OH. January 1987
- Caldera, L. (Creative Thing): *Vision of Paradise*. (Offset, images in form of postage stamps, Digest, 22 p. {200}) Palm Press, Whittier, 1987
- Perneckzy, G.: *Bélyegképek / Stamp Images* (International artists' postage stamps. Org.: Judit Geskó) ☒Cat.: Cut A/4, offset, 24 p. Text: G. Perneckzy: *Artists' Stamps*. + References + exponat list, 281 items [Hungarian + English] Musum of Fine Arts, May 29 - September 25. Budapest, 1987
- Schnyder, A. & → Olbrich, J. O.: *Collaboration Collapse*. Artists' postage stamps by H. Antpöhler, A. Arts, M. Bloch, W. Hainke, C.Hill, A. Kretschmer, R. Meade, N. Monro, G. Mühleck, J.O. Olbrich, M. Pawson, G. Ponts, G. Ruch, A. Schnyder, K. Schwitters, R. Summers, C. Stake, M. Stierne-mann.) ☒ Cat.: A/4 size postage stamps, 20 sheets + 2 text leaves, in cover of 37x26 cm. {100} Kassel, 1987

- Steel, H. Thomas: *Lick 'Em, Stick 'Em. The Lost Art of Poster Stamps*. Offset, 96 p. Abbeville Press, 488 Madison Ave. New York, NY-10022, 1989
- Baroni, V.: *Arte Postale! #59 «Alternative Philately»* Viareggio, 1989.
- Laszlo, Jean Noël: *Timbre d'Artistes*. Cat.: A/5, offset, 24 p. + postcards in portfolio. / ESPACE Peiresc, rue Corneille, F-83000 Toulon. Association ART-TERRE. May 1990
- Léopold, Pierre (?): *Timbres pour le Karenni*. (Curious para-philatelic publ. about the young state „Karenni“. The postage stamps have been made by mail artists on the way of a Mail Art project.)  
 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  
 2) Pierre Léopold: *Karenni and the World*. From Missionaries to Mail Art. Ed. Ilis Day. Ministry of Post and Mail Art, Karenni. A/5, colour phc. 40 p. 1996
- Felter J. Warren (curator): Artistamp Exhibition at the Davidson Galleries in Seattle, December 1990 as part of the Seattle Arts Festival (56 artists). The *Artistamps* show was repeated in an extended form at the Bumbershoot Festival August 1991. A catalogue of the exhibition was produced by the Davidson Galleries.
- Banana, A.: *Artistamp News* (Info mag. devoted also for the *International Art Post* publs. of Anna Banana. 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, shows and projects information, etc.) Letter, offset, ~4 p. 1991-95, qu.) Vancouver. New editor from 1998: Ed → Varney, Vancouver
- Bugmaster General (Dominique Johns): *The Standard; Artist Stamp Catalogue* (An expandable publ. with yearly printings.) Letter, offset, 70 p. Stamps illustrated in b/w, described in detail. (F. Anderson, V. Baroni, K. Bates, Insectastates /Bug Post, Triangle Post/C. T. Chew, P. Ciani, Elliot Cantsin, FaGaGaGa, H. R. Fricker, J. Held, G. G. Marx, Progressive Reality, B. Ray, C. S. Short, C. Stetser, Mr. Phil. A. Telic, C. Welch, and many others.) PMTTTD Co., 3900 24th Ave. South, Seattle, WA-98108-1504. 5 editions 1991-1996.
- Byrd, G.: *Mars Networking / Int. Artistamp Show*. ☒Cat.: 10.5x13.5 cm, horz., offset, + original artistamps {200}. Slice O'Toast Prod. Seattle. Sept. 1993
- Seagull, Sara: *Robert Watts Stamp Rememorative* (About the most famous Fluxus artists' stamps creator / «*In the Spirit of Fluxus*» An exh. of Watt's stamps in the Walker Art Center, Minneapolis, February-June 1993). In: *Artistamp News* (→ Banana), Vol. 3, N° 1-2. February 1993
- PTT Museum, Bern: *Mail Art. Netzwerk der Künstler / Réseau d'Artistes*. ☒Cat.: 21x21 cm., offset, 40 p. Texts: H. R. Fricker, K. Krönig, G. Ruch, M. V. Stirnemann. As supplement: Artists' postage stamps, 4 sheets, mounted on a leporello, PTT Museum, Bern. February 1994
- Laszlo, Jean-Noël & Reynaud, Chantal: *Timbres d'artistes*. ☒Cat.: A/4, offset, 248 p. → Musée de la Post, Paris. 34, Blvd. de Vaugirard. F-75015. 1994

- Guy Bleus: *Philately: Mail Art in Disguise?* In: *Artistamp News* (→ Banana). Vol. 4, #1. March 1994)
- Harley (curator): *It's in the Mail: Artistamps*. ☒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
- Tavenner, Patricia (curator): *The First California Artistamp Exhibition*. ☒ Cat. of letter size. Eternal Press, Oakland. Exh.: UC Berkeley-San Francisco Extension. Feb. 26 - April 24, 1995
- Banana, A.: *United States of Mind* (The Artistamp Movement) In: *Am. Inst. Graphic Arts Newsletter*. March 1995, p. 36-39./Banana Prods. Sechelt BC.
- Gaglione, B. / Stamp Art Gallery: *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, with photos & a perforated artists' stamps sheet.) Letter, phc., 28 p. San Francisco, 1995
- Ruch, Günther: *Some Thoughts about Artistamps*. In: *Artistamp News* (→ Banana), Vol 5, #1, June. 1995. 6 p.
- Gaglione, B. / Stamp Art Gallery: *Robert Watts: Artistamps, 1961-1986*. (John Held's essays and an interview about the first sheets of artist postage stamps + postcards and philatelic sculpturs of Watt. Featuring of the Watt-archive by L. Miller & S. Seagull) Letter, phc., 66 p. San Francisco, 1996
- Venturoli, M.: *Marcello Diotallevi – Opere dal 1978 al 1996*. Catalogue. (About „letters“, artists' postage stamps, etc. Italian / English) 20x20 cm., offset / colour, 20 p. Galleria d'Arte la Borgognona, October 2-19, 1996. Roma
- Felter, J. W.: *International Directory of Artistamp Creators*. (The sourcebook for all information about artistamps. Computer-aided publ., bound by hand. Introduction, definitions, list of producers, exhibition/collections-overview, and indexes. FIVE/CINQ Unlimited, ISBN 0-9697355-0-3. Vancouver, 1996
- Baroni, V.: *Francobolli*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 41-49 p.
- Agius, Juan J.: *Livres & Multiples / B. Mail Art, Timbres d'Artiste*. (Store cat.) A/4. offset, 6 p. Genève, 1998
- Banana, Anna: *Artistamps / Mail Art Network*. ☒ Cat. Letter, phc. 8 p. Exh. at the Sunshine Coast Art Center. Sechelt BC, Canada. March, 1998
- Felter, J. W.: *Artistamps / Francobolli d'artista*. (Monography in Italian and English, 21x14 cm., B/W offset, 216 p. AAA Edizioni. Bertiole, 2000. 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 Blur” (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”)

**»Art Strike 1990-93» Publications:**

1980:

^Dordevic, Goran: *The International Strike of Artists?* (Medunarodni Strajk Umetnika? – Manifesto and inquiry by circular. Texts: Serbian / English) In: *Casopis Studenata Istorije Umetnosti* (Mag. of the philosophical faculty, seminar for modern art, in Beograd). N° 3-4, 1980. 41-85 p.

*«Would you take part in an international strike of artists? As a protest against art system's unbroken repression of the artist and the alienation from the results of his practise... The strike should represent a boycott of art system in a period of several months...»*

About forty replies with very various statements by: M. Abramovic – Ulay, Vito Acconci, Susan Hiller, Albrecht/d, Carl Andre, Joep Bertrams, Daniel Buren, Hans Haacke, G. A. Cavellini, Jovan Cekic, Jesa Denegri, Felipe Ehrenberg, Hervé Fischer, F. de Filippi, Bill Gaglione, M. Baxter (Les Levine), Henryk Gajewski, Buky Grinberg, Michael Gibbs, Guerilla Art Action Group (Jean Toche, Jon Hendricks), Harrie de Kroon, John Latham, Sol Lewitt, Lucy R. Lippard, Tom Marioni, Zoran Popovic, Roel Qoqo, Mel Ramsden, Tony Rickaby, J. Rocamora

I Cardona, Carolee Schneemann, Al Souza, A. L. Stubbs, Rasa Todosijevic, Lawrence Weiner, etc.

*Some significant answers:*

«I think the art system has the same relation to the world system that a seismograph has to an earthquake. You can not change a phenomenon by means of the instrument that records it. To change the art system one must change the world system...» Carl Andre.

«Museums and commercial galleries will go on functioning very well without the cooperation of socially concerned artists, and these of course would be the only ones to possibly join such a strike.» H. Haacke.

«Prescription for artists: Instead of striking, swallow a pill each morning. (Pharmacie Fischer & Comp.)» Hervé Fischer

«I plan to take part in your international strike of artists. I will also tell my friends about your project.» Bill Gaglione

«...there are some reasons which I think can put this boycott as a pathetic struggle, so even the nice idea will become ineffective, practically.» Buky Grinberg.

«...rather than strike I spend all my energy on striking *back* at the art system by working around and outside of it and against it and letting it pay for my attempts to subvers it.» Lucy R. Lippard.

«...what is the end/goal of this action? How will this strike alleviate the art system's repression that you speak of? Do you feel that the „art system“ is the same in all countries?... I feel that a strike here would be meaningless and contraproductive.» Al Sousa.

1981:

^→ Ropiecki, Waclaw: *The Week of Silent*. Inv.: «...don't make any art work for a week, please, send your work before SILENCE and first one after...» 1981

1988:

^→ Horobin, Pete: *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 Program of the *Free University of Glasgow* during the Summer months of 1988) Dundee, 1988

^Christopher Erin: *Dada: Suicide as an Art*. In: *PhotoStatic*, N° 32, Sept. 1988, 1115-1116 p.

Carr, C.: *The Triumph of Neoism*. In: *Village Voice*. New York. December 13, 1988.

1989:

^→ Kattenstroth, Uli (Buro for Urban Simulations, Section Berlin): *Brückenkopf ins Niemandsland* (Bridgehead to No-man's-land), photocopied leaflet.  
Mail Art project: *Nothing*, also no medium or dimension. deadline: Mar 30, 1989  
Exhibition will be hold at the Nationalgalerie Berlin in May

^→ ASAC California (Stephen Perkins, ed.): *The Years Without Art 1990-1993*. The most



known collection of calling on texts, interviews and quotations (11x18 cm. hrz., photocopied booklet, 24 p.) Anti-Copyright. San Francisco 1989

^→ ASAC California: *Art Strike Mobilisation Week: January 3-8, 1989*. Artists' Television Access, 992 Valencia San Francisco, CA 94110. Mini size, horz., 8 p. (with quotations about the Art Strike by Spalding Gray, Julian Schnabel, Karen Finley, George Coates and others.)

^→ ASAC East-Coast USA: *Last Gasp of the ASAC East-Coast USA*. Leaflet

*Artpaper*. Vol. 9, N° 2, October 1989 (ASAC / CA: *The Art Strike*) 16-17 p.

*Artpaper*. Vol. 9, N° 3, November 1989 (Information about the Art Strike)

*Artpaper*. Vol. 9, N° 4, December 1989 («Bob → *Black on the Art Strike*»)

^*Art Strike 1990-1993*. (Proclamation by the → ASAC California) In: *PhotoStatic*, N° 34, Febr. 1989, 1 p.

*Art Strike 1990-1993 Information*. In: *PhotoStatic*, N° 40, Dec. 1989. 1525 p.

→ Black, Bob: *On the Art Strike*. In: *Artpaper*. Vol. 9, N° 4. 9-11 p.

→ Berndt, John: *Opening Gaps and Filling Them Up...* / Western Cell Division, Dialectical Immaterialism Press, Baltimore, 1989. (Art Strike matter)

*Burning Toddlers #6: Alternative Arts & Media*. (More propaganda concerning the Art Strike) Frank Pubs., P. O. Box 56942, Phoenix, AZ-85079

*Confesion en Apoyo a la Huelga de Arte 1990-1993 / Geständnis Zugunsten des Kunststreiks 1990-1993*. (Spanish and German translations of «*Confession in Support of the 1990-1993 Art Strike*» comic. Available from → YAWN and CASH Versand, PLK 133 177 C, Berlin-12.)

^Cramer, Florian: *Thoughts About the Art Strike*. In: *PhotoStatic*, N° 38, Oct. 1989, 1425 p.

→ Dunn, Lloyd: *PhotoStatic on Art Strike (1990.1993)*. Dated from 9 / 8 / 89. In: *PhotoStatic*, N°38, Oct. 1989, 1418 p.

→ Dunn, Lloyd: *An Apology from the Editor of PhotoStatic Magazine*. («The Art Strike simultaneously calls for a rejection of Art, and a re-evaluation of art. To be effective, the Art Strike must demoralize Artists, and encourage artists.») In: *PhotoStatic*, N° 40, Dec. 1989. 1497 p.

Goaman Karen: *Marx, Christ & Satan United in Struggle: Stewart Home Interviewed*. In: *Variant*. Glasgow. N° 7, 1989

→ Home, Stewart: *Art Strike 1990-1993*. («...The importance of the Art Strike lies not in its feasibility but in the possibilities it opens up for intensifying the class war...») In: *PhotoStatic*. N° 37, Aug. 1989, 1380-1382 p.)

^→ Home, Stewart: *Art Strike Handbook: The Years Without Art: 1990-1993*.(A/5, offset, 40 p.) Sabotage Ed. London, 1989

Kaplan, Richard: *Adding More Fuel to the Art Strike Fire*. In: *Coming Up*. San Francisco. Vol. 10, N° 4, 1989, 4 p.

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→ Duvivier, François: *Art Strike Manifest* by the → ASAC California, in: *Métro Riquet*, #8, see: *News and Events* / also her personal opinion in the column *Publication Reviews*, see in the same issue: *Smile* #9 by → Joky Mail Art. Paris, 1990. n. p.

^→ Fricker, H. Rudi: / *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). Reprinted in: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 143-145 p.

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^→ Janet Janet: *Schism* #24. Art Strike Form. (Mini, phc., 12 p.) SF, January 1, 1990

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- Kant, A. Manual: *Fractured Souls Unite!* In: *Braindozer*. Seattle. N° 4, 1990
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- Pernecky, Géza: *Critique of the Art Strike*. In: *YAWN*, N° 16, July 1990.
- Schiz-Flux / !Drake Scott!: *Get Baudy!* (An anti Art Strike analysis + editorial)  
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- Strike out on your own: A reader's Guide to Simulated reality in the Years Without Art*.  
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- Tisma, Andrej: *About Art Strike*. In: → Pernecky: *Art Strike*, N°1, 1990
- ^Version 90 (Editorial): *Strike Out! Before You're Struck Out*. (with a large documentation material by Stewart → Home and div. Art Strike Committes and with hitorical texts from the 60s and 70s.) In: *Version 90*. Allston, MA. N° 1, 1990, 122-133 p.
- WCSB Spring Program Guide* (Editorial): *News and Commentary: Art Strike 1990-1993*.  
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- Weber, Mark, (ASAC, CA) and others: *Art Strike: Seven Views*. In: *Bloatstick*. San Francisco. N° 2, 1990. 1-11 p.
- 1991:
- ^Day Without Art (Printed Matter's video- & bibliography for the int. day of action and mourning in response to the AIDS crisis) Brochure, 8 p. N.Y., '91
- Home, Stewart: *The Art Strike Papers* (and) *Neoist Manifestoes*. AK Press, Stirling, U. K. 1991
- ^→ Fierens, Luce: *Postfluxpostbooklet, #21*. Art Strike 1990-1993. Edited by Mr. Luce & C°. (Mini, phc., 16 p.) Hombeek, Belgium. November 1991
- 1992:
- ^Cramer, Florian: *Negation of Subversion: Subversion of Negation*. In: (Pseudo)-*YAWN*. Berlin. N° 0, January 1, 1990 - December 31, 1992
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→ Home, Stewart: *Assessing the Art Strike 1990-1993*. Notes from a talk given by Stewart Home at the Victoria & Albert Museum, London, England, 30 January 1993. In: *YAWN*. N° 38, 1993

~  
Literature: «...Since Art Strike is art, during Art Strike, Art Strike itself won't be possible. Conceptual art in the wake of Art Strike would be redundant and superficial. No single work of art could approach the brilliant simplicity/complexity of Art Strike. I imagine artists spilling out of the ship of culture like so many bewildered rats, only to drown...» (Karen Eliot: *Art Strike as Art*. In: *YAWN*, N° 7, December 31, 1989)

«Bob Black, in his essay „*On the Art Strike*“ raises some strong arguments supporting the idea that the Art Strike is, against its overt intentions, an elitist (in)action which „...only certifies artists as the expert interpreters of what nobody but artists do.“ He does so by likening the Art Strike to „imperialism“ and suggests that its „Ostentatious renunciation [which] is greed in its warped and most insidious form“. He also says that art-strikers engage in this (in)action because they are „...some of the less commercially successful [among] contemporary artists...“ True, few of us are „successful“ in these cynical terms – and to measure our value as contributors to culture based on how much money we make is just one of the ridiculous attitudes the Art Strike seeks to combat. A Julian Schnabel could not participate in an Art Strike. He has far too much to lose to be completely honest about milieu in which he prospers. Other points: If „...only artists can refuse art...“, then art is irrelevant to begin with, and must be renounced, perhaps even ostentatiously. (Although the Art Strike maintains that consumers must refuse art, too.) If „...art... becomes everything...“ then the word has no meaning at all. (Art is not everything, but a class- and gender-specific activity which serves to justify an objectionable ideology.) In short, Bob Black does culture a disservice by talking the Art Strike too seriously – and this, of course, is rather like not taking it half seriously enough.»

(Lloyd → Dunn?: *Remarks*. In: *YAWN*. N° 7. December 31, 1989)

ART STRIKE FORM (valid 1990-1993) Date.....

Today I did not

Make Art

Exhibit Art

Sell Art

Buy Art

Think About Art

(put an x if you did)

Your signature.....

On January 1st, 1991, I will be suspending all activities in support of the ART STRIKE 1990-1993. This issue of Schism will be the last until 1993. If you feel the need for more copies of Schism #24 to get you through the 'years without art,' please send a SASE for a replacement. Data from the ART STRIKE FORM will be made available to the network of ART STRIKE ACTION COMMITTEES. Otherwise back copies of Schism will be available only in sets. These sets will include all Schisms published between 1985-89 (#11-24). Payment in CASH only: USA/CAN/MEX \$15. (→ Janet Janet: *Schism*, #24)

→ Held, John Jr.: *New Directions: Into the Nineties*. (See: *Thinking Openly: Art Strike 1990-1993*.) In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 103-111 p.

→ Home, Stewart: *About Art Strike*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 137-141 p.

«A. S. A. C.» (Art Strike Action Committee, 1990-1993)

<i>ASAC California</i> (Stephen Perkins), Box 170715. San Francisco, CA-94117, USA	● <sup>SM</sup>
<i>ASAC Eastern USA</i> (John Berndt) 3523 N. Calvert St. Baltimore, MD-21218, USA	● <sup>SM</sup>
<i>ASAC Ireland</i> (Tony Lewes) Allihies, Bantry, West Cork, Rep. Ireland	● <sup>SM</sup>
<i>ASAC Latin America</i> (Clemente Padín) C. de Cor. 1211. Montevideo, Uruguay	● <sup>SM</sup>
<i>ASAC United Kingdom</i> (Stewart Home) BM Senior, London WC 1N 3XX	● <sup>SM</sup>

«Copy Art» *in America (chronological):*

6500x20 *Color Xerox Exhibition*. Cat.: with description of the xerox process, commentary on the exhibition, part. list, color xerox cover (Exhs. review in → *Umbrella*, 2/#2, 36 p., 1979) A. Grosshans, 1525 10th Ave. Seattle, 1978

*Copy Art News*. In: *Umbrella* (→ Hoffberg):

- 1979: Vol. 2 / #2. 51 p. / #3. 69 p.
- 1980: Vol. 3, #2, 44 p. / #4. 88 p. / #5, 97 p.
- 1981: Vol. 4, #3, 75 p. / #4, 102 p. / #5, 141 p.
- 1982: Vol. 5, #1, 18 p. / #3, 74 p. / #4, 105 p.
- 1983: Vol. 6, #1, 28 p. / #3, 99 p. / #4, 128 p.
- 1984: Vol. 7, #1, 33 p.
- 1985: Vol. 8, #2, 29 p.
- 1986: Vol. 9, #2, 39 p.

° *Science is / and Art (Xeroradiograph)*. (Texts Italian & English) 30.5x21.8 cm., offset, 131 p. Ediprint. Firenze, 1979

*Copy Art Symposium* (Show and conference by Eastman House, Toronto / Xerox Corporation, Nov. 10-13, 1979). Report in: *Umbrella* (→ Hoffberg). Vol. 2 / #6. 131-133 p.

° *Electroworks*. Cat. Texts and org. by Marilyn McCray. International Museum of Photography. Rochester NY, 1979

*Studio 718*, or „*Electro Arts Gallery*“ – the first gallery for electrocopy art – opened by Nezam and Nora Manouchehre at 718 Columbus Avenue in San Francisco in 1980.

° *Copy Art Exhibition*. Mag. Letter, phc., 56 p. with plastic cover. {300} 16 orig. photocopies, among them 6 pages by colour xerox (S. Lust, M. Lara, B. Cleveland) Introduction by Ginnz Lloyd, + biographical notes. Exhibition in The Carbon Alternative, *La Mamelle* (→ Loeffler), San Francisco. June 12 - July 18, 1980

→ Cushman, Barbara: *Copy Art: San Francisco Revolution*. (About the international *Copy Art Exhibition* at *La Mamelle*. In: *Umbrella* (→ Hoffer), Vol. 3, # 5, 97 p. 1980

° *Exercicio de me ver*. (Also as «*Xerox Action*», by Hudinilson Jr.) Assembling like publs. series with xeroxed matter in envelope. Div. sizes: 11.5x21.7 or 32x30 cm., 12-28 p. {8 copies only?}. Sao Paulo, 1981. #1-4?

° Xerographical books by Magali Lara (Mexico DF, not dated publs.):

- Propuesta*. 20.5x22 cm., xerox, 24 p., spiral bound
- Sans titre*, letter, colour xerox, 34 p., spiral bound
- Enredo amoroso*. Letter, colour xerox, 26 p., spiral bound

*Objeto Biografico*. 21x31 cm., xerox, 26 loose leaves

°*Multiplicity*. Cat.: letter, phc. 16 p. With orig. photocopies by M. Rosenberg, C. Pittore, B. Porter & others. The Upstairs. Tyron NC, 1981

°*Xerografia, mostra colectiva*. (Org.: Hudinilson Jr.) 21.5x16 cm., phc., 8 p. Sao Paulo, 1981

→ °Lisboa, Unhandeijara: *Book Xerox. Exercicios*. 21x16 cm., phc., 14 p., spiral bound. {21}. Recife (Brasil), 1981

→ °Llyod, Giny: *Copy Art*. In: *Art/Communication*. Vol. 4, #4. San Francisco, 1982

*Electrographics – The Copyart Magazine*. The first issue of this quarterly (by Richard Torchia, 158, Valley Road, Princetown, NJ-08540) should be out in July 1982. See: *Umbrella* (→ Hoffer), Vol. 5, #3, 70 p. No later message about the publication.

*pARTiciFAX. Electronic Mail Project*. Grimsby Public Art Gallery (416-945 0045) 25 Adelaide Street, Grimsby, Ontario, L3M 1X2, Canada. June, 1984

°→ Neaderland, Louise: *Copy Art*. In: *Artists Newsletter*. 23-25 p. Aout, 1988

°*Copier Books*. Cat.: with bibliography. texts by Betty Bright & Karen Wirth. Minnesota Center for Book Arts. Minneapolis MI, 1990

→ Bruscky, P.: *FAX Arte* (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) 1991

→ Bruscky, P.: *Xerografia* (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) 1991

in Europe (chronological):

→ Bruxelles Copy Artists: *Digital Dance Magazine / Digital Pages* (Xerographical assembling, A/4. 1979?- , #1-2?)

°*Punk Xerox*. (Edited by Ekkerhard Lory) A/5, phc., 33 p. Contributions by 32 artists. Verlag E. Lory. Düsseldorf, 1980

→ *TRAX* (Piermario → Ciani, Vittore → Baroni, Massimo Giacon and others) A networking project 1981-87 with diff. centres and over 500 participants. A large collection of visual / audio publications in the form of xerographical books or (B/W or colour) assemblings in portfolios, further in audio-cassettes, disks and videos. Further → *TRAX*

→ Carrión, U.: *Art Photocopies*. Doc. A/3 xeroxed sheet. / Centrum 't Hoogt & Univ. Utrecht. February-March 1982

^Club Contemporano de Fiestas Guipuzcoanas (C.C.F.G.): *Errare Machinarum est*. (Xerographical „found pages“ exhibited at the CCFG, Apartado 1504, San Sebastian E. (1982?))

^*New Media 2*. Cat.: A/4, offset, 104 p. / Sponsored by Rank Xerox, Konsthall Malmö. (Katalog Nr. 95) Text: Lucius Burckhardt: *The Message of the Photocopy*. June-August 1984  
*Artists*: Amal Abdenour, Roy Adzak, Gilles Blanchard, Christian Boltanski, Rudolf Bonvie, Gianni Castagnoli, Michel Dector & Michel Dupuy, Chérif & Silvie Defraoui, Evergon, Gabriella Georgopoulos, Paul-Armand Gette, Gary Glaser, Philippe Guernier, Pati Hill, Susan Hiller, Kiyoko Ishizu, Margot Lovejoy, Jürgen O. Olbrich, Dennis Oppenheim, Lieve Prins, Jake Tilson, Bernar Venet, William Wegman, Joerg Wiebeck, Gil

Wolman

- ^ → Ciani, Piermario & others: *Défilé Electrostatic* / TRAX 0785 (Book about copy art with essays. A/4, offset, 1985) → TRAX Publication
- ^ → *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).
- ^ *Copy Art Builds Bridges*. (Brought over from Canada, Techn. University of Nova Scotia (Sarah → Jackson) + London Borough of Camden. Cat.: A/4 size. Exh.: Swiss Cottage Library, London. May 23 - June 27, 1989)
- ^ *Elektrografien / Alcalacanales* (with Begoña Sanjuán) Cat.: s7x21 cm., colour offset, 52 p. / Museum f. Fotokopie, Mülheim-Ruhr, D / Universitat de València E. August 1988
- ^ *Copy Art Exh.: Maerz: Original Kopie*. Cat.: in: *Apex*, N°6, 1989. (Ed.: C. Pálinkás, W. Schutz, B. → Nislony). Mainzerstr. 24, Köln. *Images*: Lieve Prins, J. O. Olbrich, Wolfgang Hainke, Piermario Ciani, Nelson Henrichs, Heta Norros, Rolf Walz, J. Charbonneau (CH<sub>2</sub>O), Ruben Tortosa Quuesta, H. Rustige, B. Nieslony, J. Kierspel, M. V. Stirnemann, Alcalacanales, Chrig Perren, Achim Schneider, Jürgen Schmoll, Ann Noel, Albrecht/d., Georg Mühleck, Ian Crofts.
- ^ *Viva La Resistance – International Copyart Exhibition ad Festival*. Brixton Art Gallery, 21 Atlantic Rd. SW9. Program and participant list on poster of 42x30 cm., phc., (1989?)
- ^ *Copy Europe / Art Nürnberg 5*. (Int. Show) Cat.: with 34 images on 28 p. (Konzept: J. O. Olbrich), 1990
- ^ *Kopiegraphie. Eine Belichtung Österreichweit*. Cat.: A/4, offset, 36 p. May 1990
- ^ Huemer, P.: *Kopiegraphie / Mischtechnik - Arbeiten 1987-1990*. Cat.: A/4, offset, 42 p. / Galerie → Maerz, Linz, 1990
- ^ *Árnyékkötök* (Shadow Fixers) (Mag. for electrocopy art. Texts: Hungarian / English. A/4, phc., ~60 p. 1990-, qu. ~ 22#) Budapest
- ^ Pietro → Pellini & Yola Berbesz: *Copy Art Aktion / FAX Art* (with the Toshiba, Germany) Spiral bound Cat.: cut A/4, phc., 64 p. / CEBIT '91.
- ^ Urbons, Klaus: *Copy Art: Kunst und Design mit dem Fotokopierer* (Offset, 370 p. with time-tables and large bibliography) DuMont Taschenbücher 269, Köln, 1991
- ^ *Com Trust. An Electrographic Expedition to the Artic Circle*. Cat.: 24.5x17 cm., offset, 32 p. (Franz John, Heta Norros, Jürgen O. Olbrich, Lieve Prins) Exh.: Rovaniemi Toide-museo, Finland. January-February 1992
- ^ *Museum für Fotokopie, Jahrbuch 1992*. Editor: Klaus → Urbons (with the text & image material of the exh. project «*Trivial Machines I.*», and the essay of Axel Wiczorke: *Auf der Suche nach dem verlorenen Original*) A/4, hand made publ. {50}, colour xerox, 120 p.  
Artists: Alcalacanales, C. Arnold Jr., M. Badura, H. Bär, H. Bardenheuer, W. Berman, J. Beuys, R. Beyelschmidt, P. Boissonet, H. Chadwick, Evergon, M. Friedberg, H. W. Franke & H. Helbig, K. G. Gaida, T. Griese, W. Hainke, R. Heuß-Dewald, V. Hildebrandt, D. Hockney, F. John, J. Kierspel, V. Kutscher, J. Mathiaut, F. Megert, K-H. Möller, B. Munari, G. Mühleck, J. O. Olbrich, Dr. Poinegl & Prof. Nolte, Don Preston, Creative Images, Electronic Artwork, Lieve Prins, S. Landy Sheridan, J. Tinguely, T. Ulrichs, K. Urbons, A. Wrexler

^*Copy Art. Trocken schreiben – it's a copy world.* Cat.: 21x21 cm., colour offset, 48 p. (Text: Dirk Schwarze) *Images:* Wolfgang Hainke, Ann Noël, Jürgen O. Olbrich, Niall Monro, Emmett Williams, Heta Norros. Exh.: Pfalzgalerie, Kaiserlauten. Aug 29 - Oct 10, 1993

Géza Perneckzy: *The New Medium: Photocopy.* (Albrecht/d, Alcalacalanes, Michael And, Árnýékkötök, Baroni, Billé, Ciani, Cleveland, Crozier, Daligand, W. van Dijk, Dogfish, Dunn, Duvivier, Gaard, Gajewski, Galántai, Hainke, Harley, Higgins III, ISCA, Sarah Jackson, Jupiter-Larsen, Lloyd, Luigetti, Mühleck, Neaderland, Olbrich, Perkins, Pittore, Richard, Rininger, Rypson, Sagrune, Stirnemann, Suls, Swierkiewicz, TRAX, Urbons / Museum of Fotokopie, Liz Was, Xexoxial Endarchy, etc. In: Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry. Köln, 1993. 84-95 p.

^*Copy Book Art International.* (with Thomas Meyer) Exh.: Gal. → Maerz, Linz. Cat.: A/4, phc., 120 p. {500} (with orig. copy-pages, like assembling) Text: P. Huemer: *In Search of a Book that was never written.* 1996.

Vittore → Baroni: *Fotocopie. La copy art, fra mail-box e Museo.* In: *Arte Postale. Guida al network della corrispondenza creativa.* (Text: Italian) AAA Edizioni. Bertiole, 1997. 96-101 p.

Some copy artists & editions:

- Aiello, Alessandro;
- Alcalacanales;
- Altemus, Red (*Bibliography of Copy Art*);
- Árnýék-kötök, Group, Magazine;
- Austrian Copy Artists (*Maerz Gallery*);
- Banville, Bernars (*Xona*);
- Baroni, Vittore (*Arte Postale!*, *TRAX*);
- Blaine, Julien (*Collection Zeroscopiz 845*);
- Bohár, András;
- Bruscky, Paulo;
- Bruxelles Copy Artists (*Digital Pages*);
- Capatti, Bruno;
- Ciani, Piermario (*TRAX*);
- Ciullini, Daniele;
- Colby, Sas;
- Cushman, Barbara;
- Dijk, Willam van;
- Dohring, Scott (*Collective Foist*);
- Dunn, Lloyd (*PhotoStatic*);
- Françoise Duvivier (*Métro Riquet*);
- Erikson, Leif;
- Fishbein, Sue (*Analog Prods.*);
- Glassboro State College (*Half-life Network*);
- Hainke, Wolfgang;
- Hill, Crag (*Score*);
- Huemer, Peter;
- Jackson, Sarah;
- Lloyd, Ginny;
- Neaderland, Louise (*I.S.C.A.*);
- Olbrich, Jürgen O.;
- Pawson, Mark;
- Pellini, Pietro;
- Perkins, Stephen;



- Post Machina, Group;
- Rigal, Christian;
- Rininger, John;
- Ropiecki, Waclaw;
- Rypson, Piotr (*Sator Comix*);
- Stetser, Carol (*Padma Press*);
- Stirnemann (*Copy Left*);
- Stüssi, Marcel;
- Swierkiewicz, Róbert (*Xertox*);
- Tillier, Thierry;
- Traço, Group;
- TRAX;
- Urbons, Klaus;
- Xexoxial Editions (Miachel And & Lis Was);

### **«French Graphism»**

#### General publications and catalogues:

^Jacques Pion: *Catalogue. Automne-Hiver. 1980.* (Collection «La Crise», Vol. 4.) A/5, offset, 48 p. ARTEFACT. 3 rue du Marché, Enghien, F-95880

^Jean Seisser: *La Gloire des Bazooka.* (Illustrated monography, French.) Offset book, 272 p. Éditions Robert Laffont, S. A. Paris, 1981. The chapters:

Les espoirs flous.

Bazooka au singulier désigne le groupe. Bazooka au pluriel désigne les membres du groupe. Bazooka au singulier désigne aussi un membre du groupe. Bazooka production est la signature utilisée indifféremment par n'importe quel Bazooka.

L'épopée Bazooka.

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.

Lulu Larsen est né le 7 aout au Mans. Mission impossible. Il signe ses dessins Lulu ou Lulu Larsen. Mais il s'appelle. Philippe Renault et ses parents.

L'appellent Phillippe.

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

Loulou Picasso est né le 13 mai 1954 à Masingerbe. La parole du bègue. On l'appelle Loulou. Il signe ses dessins Loulou puis il rajoute Picasso. Son vrai nom est Jean-Louis Duprés.

Olivia Clavel est née le 14 octobre 1955 à Paris. Un joli garçon (marin). Elle signe généralement de son nom. A un moment: Electric Clito plus souvent: Olivia Télé Clavel.

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 Scouleursavec-gout, Professeur Kolbe. On l'appelle généralement Chap ou Kiki. Sa mère l'appelait Titan quand il était enfant. Puis il abandonne tous ces pseudonymes pour signer Kiki Picasso et plus récemment de son vrai nom: Christian Chapiro.

Philippe Bailly est né le 29 mai 1957 à Déville-lès-Rouen. L'érotisme de l'angoise. Il signe ses dessins Ti5Dur ou Ti5 Absorption. Plus généralement Ti5. Ou simplement T5. On l'appelle Philippe.

Les lignes brisées.  
Le panier de crabes.

^*Actualité Graphique Paris-Lisboa*. (Clavel, Toffe, Lagautriere, Larsen, Placid, Muzo, Gerbaud)  
Cat.: A/5, offset, 32 p. / Inst. Franco-Portugais, Lisboa. April 7-22, 1986

^*Rumeur d'Images* (French graphzine artists in Berlin: Caro, Clavel, Doury, Richard, Gerbaud, Jocelin, La Procedure - Le Syndicat, Lagautriere, Larsen, Millet, Placid et Muzo, TI 5 DUR, Toffe, Voisin, Jaques Elie & Camille) Cat.: 21x21 cm., offset, + orig. silk screens, 80 p. / Französische Kulturinstitut, Berlin. February-March 1986

^*Bobigny / Babilon*. Cat.: 22x22 cm., offset, 52 p. (with 20 diff. silk screen-covers). Exh.: ERCA (Espace de Rech. et de Creation Artistique), 3 rue Rabelais, Montreuil, F-93100. October 1989. Artists of the portfolio covers:

Antoine Bernhart, Paquito Bolino, Captain Cavern, J. Elie Chabert, Olivia Clavel, Pierre Di Sziullo, Stéphane Fromm, Gerbaud, Thomas Hirschhorn, Jocelin, Lagautrière, Lulu Larson, Frederic Lévy-Hadida, Mezzo, Muzo, Placid, Isabelle Renucci, Jérôme Tham, Toffe, Henriette Valium, Y5 P5, Lombardi, Siegfried Zeller

^*Tete Beche* (Colour silk-screen & colour-xerox publ. of 20x20 cm., 52 p.) Edition *Sorti du zine*, 10 rue des Cardes, Paris, F-75018, 1990. Artists:

Captain Cavern, Conzo, Y5 P5, Paquito Bolino, Morlighem, Betty Lobby, Nozo., Donato, Zozo, Patalo, Bruno Richard, Veuve Clito, Poincelet, Oliver Pigassou, Leblanc, Placid, Caramel, Lionel Garcia, Dom Tom, Rotringo, Tham Vomy, The Raid Baron, Coignoux T.P.T.

^*Tacs à tirer* (Colour photocopies on the basic of computer graphics by Amiga + De Lux Paint, small size of 10.5x12.5 cm., 18 p.) Edition *Sortie du zine*, Paris, n.d. (1991?).

Artists: Veuve Clito, Dom Tom, Captain Cavern, Laurence, Oliver Pigassou, Paquito Bolino, Y5 P5, Romj', Djamila Laskri, Oscar

Géza Pernecky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 139-141 p.

### «Mail Art & Network Theories» (chronological)

→^Albrecht/d: *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. #1-2. Stuttgart, 1971

→^Kozlowski, J.: NET (with → Kostolowski, A.) (Network manifest + address list like a magazine. The absolute first publication of the network rules at all from May 1972.) A/4, typewritten with carbon paper + rubber stamp, 9 leaves. 1972, #1

→^Todorovic, M.: *Communication – Being – Thought*. (About signalist communication and art) Leaflet of 22.5x34 cm., folded to two, offset. n.d. (~1975)

→^Szombathy, Bálint, → Tóth, Gábor, → Konieczny, Marek, and others: *Alternativen in der sozialistischen Kunstproduktion*. (About the special trait of the Eastern European Conceptual / Alternative / Mail Art). Translated into German and published by Klaus → Groh in the form of a A/4 flyer, instant print, 4 p. 1976

→^Carrión, Ulises: *Erratic Art Mail International System –an alternative to the official Post Offices*. A/4 leaflet, mimeographic. (Amsterdam), n.d. (1978)

→^(Mohammed) Mesciulam, P.: *Mohammed / Yearbook of the restricted Comunicazione*

*Centre* (With the gallerist Rinaldo Rotta). Three editions in the years 1978-80

- ^Banana, Anna: *Introduction*. (To *Fe Mail Art*, an overview documenting some 110 female artists from 18 countries) In: *VILE #6, Fe Mail Art*, San Francisco, 1978
- ^Tavener, P.: *Four Years and More* (About «*Mail Order Art*» and other activities.) Letter size offset with colour xerox images, bibliogr., 62 p. Eternal Press, 1979
- ^Bleus, Guy: *Indirect Correspondence*. Essay about the possibilities of network communication – with diagrams and photocopied examples from the postage traffic. A/4, phc., 5 leaves. Distributed 1979-1981. Published in: *Clinch*, N°3, 1983 (→ Ruch). n. p.
- ^Allen, Gary: *Mail Art: A Survey*. (Essay on the basis of a questionnaire to mail artists asking them vital statistics such as age, sex, the use of pseudonym, how much mail is received, etc.) In: *Umbrella* (→ Hoffberg). Vol. 2, #4. 79 p. Glendale, 1979
- ^Rypson, Piotr: *Mail Art Objects, Collections and Archives*. One page leaflet, A/4, one typewritten original and 4 carbon copies (only?). Ed. Sator. Warsaw, n.d. (~1980)
- Lara, Mario & → Spiegelman, Lon: *Mail Art Shows* (The basic rules of Mail Art shows. Distributed as leaflet, also as supplement to *Arte Postale!* N° 19, 1981, by → Baroni) Letter size, phc. n.d. (~1980)
- ^Carrión, Ulises: *Second Thoughts*. (Theoretical essays, 21x16 cm., offset, 70 p.) Void Distrib. Edition, 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*
- ^Marín, Manuel: *Aquí, Arte - Correo*. («HERE collective project of alternative communication in 6 stages» Invitation and information texts, Spanish and English) Letter size leaflets, folded to two, mimeographic & phc. Mexico City, 1981-1982
- ^Bidner, Michael: *Statement* (about Mail Art, art galleries, philately and artistamps) 80x10 cm. long computer print with additive rubber stamps. Distributed as circular by Mail Art correspondence, ~1982
- ^Kretschmer, Hubert (ed.): *Materialien an der Fachhochschule Würzburg, 1981-82*, German translation of the following texts: U. Carrión: *Mail art and the big monster*, P. Below: *Mail Art*, L. Spiegelman: *Statement*, G. Lloyd: *Judit Hoffberg and the Umbrella*, H. Zabala: *Art is Prison*. A/5, phc., 22 leaves. Würzburg, 1977.
- ^Peli, R. and others: *1° International Mail Art Manifesto for the 20° Anniversary of „The New York Correspondence School of Art“ Founded by the American Artist Ray Johnson*. Poster of 49x33 cm., black print on red paper (silkscreen?), text Italian and English. Signed by: G. G. Marx (Argentina); G. Deisler (Bulgaria), A. Banana (Canada); D. Daligand (France); K. Groh (Germany); R. Crozier, M. Scott (United Kingdom); V. Baroni, A. Casali, G. A. Cavellini, G. Fontana, M. Lusignoli, E. Micini, E. Minarelli, R. Peli, L. Pignotti, M. Versari (Italy); U. Carrión (Holland); V. Salati (Suisse); C. Pittore, B. Cleveland, B. Gaglione, J. Hoffberg, T. Mew (USA). C. D. O. Parma, 1982

- ^Banana, Anna: *About VILE* (Letter size book, offset, 108 p.) S.P. Vancouver, 1983
- ^Morgan, Robert C.: *Mail Art is Not Correspondence Art*. In: *Umbrella* (→ Hoffberg), Vol. 6, No 4, 1983. Further: *Stamp Art is Not (Necessarily) Mail Art*. In: *Umbrella*, Vol 7, No 1. Both essays reprinted in: R. C. Morgan: *Commentaries on the New Media Arts*. Umbrella Ed., Pasadena, 1992; and in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 101-105 / 106-107 p.
- Cracker Jack Kid (Chuck → Wells): *It Ain't (Necessarily) So, Mr. Morgan a Mail Art Rebuttal*. In: *Umbrella* (→ Hoffberg), Vol. 7, No 2-5, 1984. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 107-108 p.
- ^Baroni, Vittore: *Real Correspondence*. Six one sheet size publs. between 1981 and 1984 about contacts, shows and tactic in the Mail Art. Important one is the #6 with the schema of the Network Communication. (Reprints in: *Flue / Mail Art Then and Now*. Vol. 4. #3, 1984 by → Franklin Furnace, New York and in: *CLINCH*, #5 / *Mail Art History*, 1984. → Ruch)
- ^Kattenstroth, U.: *Kunstarchäology im kosmopolitischen Urbanismus*. (About source and sociologic condition of Mail Art, German) A/4, stancil, 2 sheets. Berlin, Nov. 1984
- ^Padín, Clemente: *Participation* (Art theory mag., for some years perhaps the most important publ. on the problems of Mail Art and society in Latinamerica {500}). Very earnest presentation. 28x22 cm., offset, 4 p. 1984-86, #1-10)
- ^Jacob, J. P.: *Mail Art. A partial anatomy*. / In: *Post Hype*, Vol. 3, #1. (Letter, phc., 64 p.) 1984 .  
Essays by J. A. Hoffberg, G. Perneckzy, V. Baroni, A. Banana, Crozier, R. Cohen, Anthroart (V. Hamann), A. Igloo, H. Gajewski, D. Zack. *Artists talk on art*: R. Morgan, M. Bloch, Ed Higgins, C. Pittore, E. Plunkett, J. Evans, S. Random, K. Friedman, R. Cohen, D. Higgins, R. Kostelanetz, C. Welch, J. P. Jacob, J. Held, D. Cole.
- ^Crane, M.: *Correspondence Art. Source Book for the Network of International Postal Art Activity*. (With Mary Stofflet. The first large monographical work and essay anthology about Mail Art. Among the authors: T. Albright, A. Banana, U. Carrión, T. Cassidy, R. Craven, J. M. Felter, P. Frank, K. Friedman, B. Gaglione, D. Higgins, J. Hoffberg, C. E. Loeffler, R. Rehfeldt, E. A. Vigo, etc. Bibliography, index, list of exhs., list of Mail Art a.k.a.s, etc.) Offset, half letter, 522 p. Contemporary Arts Press (→ Loeffler), San Francisco, 1984
- ^Franklin Furnace: *Mail Art Then and Now*, Exh. cat. & essay anthology. In: *Flue* Vol. 4, #3-4 (Winter 1984): From the contents:  
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.*  
Lon Spiegelman: *A History of Los Angeles Mail Art (1978 Trough 1983)*  
Carlo Pittore: *N-tity*  
Mark Bloch: *The P.A.N. Project*.  
E. F. Higgins III.: *On Mail Art: Doo-Da Postage Woorks*  
Ronny Cohen: *A Conversation with Mike Crane*  
Fatima Bercht & Josely Carvalho: *Solidarity Art by Mail*.

- <sup>^</sup>Ruch, Günther: *CLINCH, #5. Mail Art History*. Genève, 1984. With the following essays:  
 G. Ruch: *From Mail-Art to Other Co-Works Statements* by G. Bleus, R. Johnson, G. A. Cavellini, M. Bloch, U. Kattenstroth, V. Baroni, L. Spiegelman, D. Kamperelic, C. Pittore  
 V. Baroni: *Real Correspondence - Six*  
 G. Pernecky: *Mail-Art as an alternative?*  
 H. R. Fricker: *Letter to G. Ruch (Tourism)*  
 G. Ruch: *Mail Art Messages... Chronology*  
 L. Spiegelman: *Mail Art Shows (Rules and statement)*
- <sup>^</sup>Anelli, Salvatore: *Mail-World's-Artists-Family*. (Thinking of Mail Art, towards an information-art – progetto su pace, guerra, e altro...) Congress / exhibition at the Centro Studi Mancini, Cosenza, 1984. Curated by S. Anelli, R. Granafei, S. Iagulli. Doc.: 21.5x16 cm., phc., 12 p. + offset cover.
- <sup>^</sup>Nielsen, Mogens Otto: *Conceptual Laboratory Future-Enginneering*. Published on small, golden signed cards in the years ~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
- <sup>^</sup>Rypson, Piotr: *Mail Art / Czyli Sztuka Poczty*. (Offset book with some orig. collages. Cut A/4, 106 p.) Texts (Polish): P. Rypson, Ulises → Carrión, Guy → Blues, V. → Baroni, J. P. → Jacob, C. Nesh, G. → Schraenen. Ed. Akademia Ruchu, Warszawa. 1985
- <sup>^</sup>C. Carr: *Wait a Minute, Mr. Postman*. (About problems and historical events of Mail Art / on the basis of recent book publications by M → Crane, A. → Banana and the → Franklin Furnace) In: *Voice Literary Supplement*. 17 p. February 1985.
- <sup>^</sup>Marx, G. G.: *We must have a Folk Art without Artists!* (Leaflet «...for the unity, in creation and as an homage to the marginated peoples of Central and South America...») Legal size sheet, recto/verso,, phc. n.d. (Middle 1980s)
- <sup>^</sup>Morandi, Emilio: *Verso il 2000 – Nuove realta' nell' arte –Spazi alternativi e indipendenti*. (with an additive diagram: «artestudio» and he development of Mail Art communication in 3 phases) Artestudio. Ponte Nossa, n.d. (1980s)
- <sup>^</sup>Bleus, Guy: *Mail-Art Sociology*. Leaflet, A/4, phc. 1 sheet. Also published in *CLINCH, #8*, → Ruch, Genève, 1986.
- <sup>^</sup>Welch, Chuck: *Networking Currents. Contemporary Mail Art. Subjects and Issues*. (Anthology of essays) Digest, xerox, 146 p.) Sandbar Willow Press, Boston, 1986
- <sup>^</sup>Anelli, Salvatore: *Labhirint. Nuovi Spazi per Nuove Idee*. (Statements by SAnelli, F. Flaccavento, G. G. Marx, G. Deisler, and C. Padín.) Texts Italian, Spain and English. A/4, phc., 13 leaves. 1987-88.
- <sup>^</sup>Billé, Ph.: *About Today's Mail Art / Au Sujet de L'Art Postal Aujourd'hui*. A/4 leaflet folded to A/5., phc. English / French. Bordeaux, February 1987

- ^Ruch, Günther: *Mail Art Congress 86*. (Xeroxed documentation, material & sources, A/5, phc., 160 p.) Out-Press / G. Ruch, Genève, 1987
- ^Ruch, Günther: *Everybody speaks from Communication and nobody do it* (Xeroxed pamphlet about Mail Art Congress, Tourism, etc., A/5, phc., 14 p.) Edition «B(oring) ART theory», Genève, n.d. (1987?)
- ^Bleus, Guy: *Philosophy of Mail Art*. In: *El Djarida* (Burial issue 7). Ed. Guttorm → Nordø. Trondheim N, 1988
- ^*El Djarida* (Burial issue 7) Ed. Guttorm → Nordø. Tabloid, newsprint, 24 p. (n.p.) Trondheim N, 1988. Anthology of poetical/theoretical articles about the underground and Mail Art movement.  
Publications by A. Ackerman (*The Ecstasy of Macaroni*), A. Aiello (*Re-Cyclation Manifesto*), G. Bleus (*Philosophy of Mail Art*), M. Bloch (*Dear Ronald Reagen*), C. Beloescu and I. Kiraly – Romania (*What is Mail Art?*), J. P. Jacob (*If Mail Art is to Be Considered High Art*), H. Mittendorf (*Mail Art – my Dream of Freedom and Love*), Monty Cantsin/Kántor (*Chosen by thge 14 Secret Masters of the Universe*), S. Perkins (*Magazine Review*), G. Perneczky (*The Search for the Lost Chance*), P. Sevcik (*Mail Art in Czechoslovakia*) L. Spiegelman (*List of Mail Art Magazines*), S. Szczelkun / E. Baxter (*The Ruins of Glamour*), and others.
- ^Horobin, Pete: *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
- ^Dunn, Lloyd: *YAWN. / Sporadic Critic of Culture* (Leaflet mag. Letter, phc. 2-4 p. 1989-92, #1-38) *Agressive School of Cultural Workers*. Box 162. Oaklade, IA-52319
- ^Broi, Gianni: *La Posta in Gioco*. (A phantastic rich and interesting publication of essays and statements by ~ 30 mail artists, all texts Italian only!) ☒ Catalogue + Anthology, 23.5x21 cm., offset (also colour), 138 p. Uffizi, Sala ex-Realì Poste, Firenze. Exh.: Ed.: Uffizi, Sala ex-Realì Poste, Firenze. November 15-28, 1990
- ^Held, John Jr.: *Mind the Gap. Bridging Art and Life During a One-Week Mail Art Performance Party in London*. In: *Lightworks* [→ Burch]. N° 20-21, 1990. 42-45 p.
- ^Tisma, Andrej: *The Networker's Role*. («After Dadaism, Fluxism, Mailism comes... No-Isms») A/4 leaflet, phc. June 16, 1991
- ^*The Question of Mail Art* (A discussion between John → Held Jr., Carol → Stetser and Guy → Bleus). In: *Umbrella* (→ Hoffberg), Vol. 14, No 1, 1991. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 108-112 p.
- ^Padín, Clemente: *The Ideological Character of NETWORK*. In: *ND* # 15. 1991, 35-36 p.
- ^Bleus, Guy: *Statement: The Roles of the Networkers*. («...The network is the medium, the networker is the message...») Suppl. to the Peripatic Congress 92 / Antwerpen Zoo. Also as leaflet: A/4, phc., 2 sheets. September 1991
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- ^Held, John Jr.: *Mail Art: An Annotated Bibliography*. (Digest, offset, 534 p. Voluminous handbook with 2199 items, + author, title & subject index) Scarecrow Press, Metuchen NJ / London, 1991

- ^Judith A. →Hoffberg: *Interview with Angela Pahler und Peter Küstermann* (About the Net Mail Tour, 1991-92). In: *Umbrella*, Vol. 16, No 1, 1992. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 112-119 p.
- ^Ford, Simon : *Smile Classified*. A/5, phc., 12 p. National Art Library / Victoria & Albert Museum, London. March-August 1992
- Perneckzy, G.: *The Magazine Network. The trends of alternative art... 1968-1988*. (Monographical work about the div. trends of Mail Art and relative efforts. Especial about the structure and functions of the Mail Art see the chapter: *The Dream about Eternal Communication*, 117-137 p.) A/4, offset, 286 p. Köln, 1993
- Perneckzy, Géza: *The Network as Second Publicity*. In: *The Magazine Network. The trends...* Edition Soft Geometry, Köln, 1993. 183-198 p.
- ^Janssen, Ruud: *Some thoughts about Mail Art* (A/4, phc., ~4 leaves publ., started in 1993)
- ^Janssen, Ruud: *The Mail-Interview Project* (A5 brochures, phc., 4-32 p. started Nov. 1994, Further about the single interviews: →Janssen)
- Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. In Appendix: *Mail Art shows 1970-1994 / Mail Art archives and collections / Mail Art magazines / Networker Databank*. University of Calgary Press, 1995. The most essays in it service – beside autobiographical data – important contribution to the history and theoretical problems of the Mail Art. Selected titles:
- Ken Friedman: *The early Days of Mail Art: A Historical Overview*. 3-16 p.  
 Clive Phillpot: *The Mailed Art of Ray Johnson*. 25-32 p.  
 Tom Cassidy: *Postage on My Brow*. 33-40 p.  
 Ed Varney: *The View from Canadada: 1968-1972*. 41-46 p.  
 Anna Banana: *VILE History*. 47-54 p.  
 David Cole: *The Open Letter Aesthetic*. 65-76 p.  
 Rea Nikonova: *Mail Art in the USSR*. 95-100 p.  
 John Held: *New Directions: Into the Nineties*. 103-112 p.  
 Hans Rudi Fricker: *Mail Art: A Process of Detachment*. 143-146 p.  
 Vittore Baroni: *The Hidden Links: A Networking Fable*. 157-164 p.  
 Peter R. Meyer: *Mail Art in Commercial Radio and Television*. 167-170 p.  
 Ayah Okwabi: *Networking Strategies: An African View*. 181-184 p.  
 Chuck Welch: *Corresponding Worlds: Debate and Dialogue*. 187-198 p.  
 Clemente Padín: *The Options of Mail Art*. 205-208 p.  
 Graciela Gutiérrez Marx: *A Folk Art without Artists*. 209-212 p.  
 J.P. Jacob: *Mail Art: Aesthetic Revolution or Personal Evolution?*  
 213-218 p.
- ^*Mail Art. Eastern Europe in International Network*. (Catalogue and Anthology) Staatliches Museum Schwerin / Kunsthalle Budapest. Bilingual edition: German and English. 318 pages. Schwerin, 1996. *Historical overviews* by Guy Schraenen, Kornelia Röder, Géza Perneckzy ( Hungary), Jiri Valoch (Czechoslovakia), Rea Nikonova (USSR), Constantin Flondor (Romania), Piotr Rypson (Poland), Bálint Szombathy (Yugoslavia), Klaus Werner (Eastern Germany), Eugen Blume (about Robert Rehfeldt), Karla Sachse (about Guilermo Deisler), and a *discussion* with Gerd Börner, Jürgen Gottschalk, Joseph W. Huber, Birger Jesch, Kornelia Röder, Friedrich Winnes, Lutz Wohlrab, Ruth Wolf-Rehfeldt.
- ^*Congress Documentation / Mail Art. Eastern Europe in International Network* (September 13-15, 1996). Staatliches Museum Schwerin. Bilingual edition: German and English. 126 pages. Schwerin, 1996. From the content:

Karol Sauerland: *On the Latitudes and Curtailments of Political-Cultural Expression in the Socialist Countries of C. Europe*. 23-38 p.  
 Géza Perneczky: *Mail Art – Opposition or Piece of Refuge?* 39-46 p.  
 Piotr Rypson: *Variations on the Network*. 47-52 p.  
 Guy Schraenen: *Alternative Communication Systems as an Artistic Concept*. 53-56 p.  
 Karla Sachse: *For Example: UNI(;)vers – Guillermo Deisler*. 57-62 p.  
 Joachim Blank: *What is Network Art?* 63-66 p.  
 Ralf B. Korte / Uwe Warnke: *Sound systems caterpillar downloading diaphragmatic dataflows*. 67-74 p.  
 Bálint Szombathy: *The Generations of Mail Art*. 75-78 p.  
*Is Mail Art Still Alive Today?* Discussion with Ruth Wolf-Rehfeldt, Leonard Duch, H. R. Fricker, Klaus Groh, Joseph W. Huber, Birger Jesch, Gitta Lindemann, Thomas Schulz.

- ^Kristof Debris: *Mail Art Versus E-mail: A Personal Inquiry*. In: *Umbrella* (→ Hoffberg), Vol. 19, No 2, 1996. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 119-120 p.
- ^Martinou, S.: *Mail Art: Scenarios for possible future*. (Essays and answers to the questions considering the invasion of new communication and information technologies by 95 artists.) ☒Cat.: A/4, phc., 130 p. Athens, 1997
- ^Baroni, V.: *Arte Postale. Guida al network della corrispondenza creativa*. Cut A/5, offset, 256 p. Text Italian. AAA Editioni. Bertiole, 1997
- ^Bleus, Guy: *RE: The E-Mail-Art & Internet-Art Manifesto*. (Published as the Vol. III. #1, December 1997, of the Electronic Mail Art Netzine *E-Pêle-Mêle*. 38 parts.) ☒Cat.: e-print, 38 leaves. Ed. The Administration Centre. Wellen, 1997
- Matt, Hubert: *Recherchen in Sachen Mail-Art in Österreich* (Mail Art in Austria – essay) In: Peter Weibel: *Jenseits von Kunst*. Cat. Ludwig Museum Budapest / Neue Galerie Gratz. Passagen Verlag. Wien, 1997. 750 p.
- ^→ Lumb, Michael: *Mailart 1955 to 1995. Democratic Art as Social Sculpture*. After an Internet contribution (www.fortunecity.com/victorian/palace/62/) published in: *Other Voices, - Electronic Journal of cultural criticism*. University of Pennsylvania, USA. 1999

### «Neoism»

- ^*The Neo* (The first large publications of the Neoism planned as a «5 years paper» by István → Kántor / Monty Cantsin and others. 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
- ^Sue → Fishbein: *The Monty Cantsin Songbook* (with Barbara Fogel, Deborah Kransberg, Maris → Kundzins & David → Zack) Xeroxed brochure with texts and more graphics, no songs! Letter fold vertical! , 32 p. n.d. (~ 1979)
- ^!Jo → Sait-Jean! *Vade-Mecum du security / La securiter dans le Neoism* (Letter, 20 leaves, phc. Texts and concrete poetry) Montreal, 1969 (!) (1979)
- ^*Brain in the Mail / Vehicule Art*. (Org.: → Kántor & → Zack text) ☒Cat.: 25x17.5 cm., offset, 78 p. «Have a nice brain wave» Montreal, 1980



- ^APT '80. *A Neoist Para-Festival*. (→ Kántor) (Xerox, double-letter size, 2 leaves, offset?) Montreal, n.d. (It has been printed probably later than 1980)
- ^*The Neoist Network's First European Training Camp* Würzburg, June 21-27, 1982. (by → Below & → Kántor) The best doc. of Neoism in its early periode with a large photo material. A/4, offset, 72 p. Kryptic Press, Würzburg / Centre de Reserche Neoists – Monty Cantsin, Montreal, 1982
- ^*WHAT IS A uh uh APARTMENT FESTIVAL? Fifth Int. Apartment Festival NYC. Mar 15-21. 82*. (Letter, phc., 8 p.) Centre de Reserche Neoiste, editor: Monty Cantsin. Montreal, 1982
- ^RCRN. Radio Centre de Recherche Neoiste (→ Kántor. Letter, phc., 8 p.) Vehicule Art, ~1982
- ^*5th Int. Apartment Festival*. NY-C. March 15-21 1982 (→ Kántor. Xerox, 8 p.) Publ. Centre de Reserche Neoiste, New York, 1982
- ^(Anonym/Kántor?:) *Neoism in the Modern Age* (White rat with black glasses) (Xerox, 7 p.) Montreal, n. d. ~1983
- ^*Smile* (Mag., the leading organ of the Neoism a'la «Karen Eliot» by S. → Home. A/5 and A/4, offset, some early issues photocopied. Analytical texts, a few images. #1-11. London, 1984-89  
→ Smile mania
- ^*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.) Neoist DATAcell Pete → Horobin, 25 Normand Road, Dysart Fife, Scotland. 1985
- ^Gordon W. Zealot: *Neoism*. (About Neoist processional manifestation Eternal Chapati in the restaurant Om Taka Taka and the state of mind AKADEMGOROD, etc. Letter sheet, recto/verso, computer-print) Montreal, 1986
- ^*Bloody-Art. Monty Cantsin's Blood Campaign Actions 1979-87*. (→ Kántor. Letter, phc., 6 + 4 leaves) Neoist Embassy, Outremont, 1987
- ^John → Berndt: *K7U: Ultimatum II*. (Brochure, letter size, phc., 20 p.) Texts: Berndt: *Dialectical Immaterialism* / Berndt & → tENTATIVELY: *Ultimatum II. Nouvelles Littératures – New Literatures, 11-19 September 1987* / tENTATIVELY: *Generic As-Beenism*. Baltimore, 1987
- ^Monty Cantsin: *The Possible Catalogue* (by → Haufen, Graf / Neoist matter, ~ 400 p.) Artcore Ed. Berlin, 1987
- ^Monty Cantsin: *Neoism Now*. The First Neoist Anth. and Sourcebook. (Ed: → Haufen, Graf / Xeroxed A/5 book, 152 p.) Artcore Ed., Berlin, 1988. Texts: Andrej Skrbinek, Michel Champendal, Stewart Home, Jo Klaffki, Mike Greenberg, Karen Eliot, István Kántor, Graf Haufen, Pete Scott, Salem Alaton, David Zack, Vittore Baroni, Gordon W. Zealot, Reinhard U. Sevol, Mark Bloch, Uli Kattenstroth, Harry Polkinhorn, John Berndt, Napoleon Moffat, Pete Horobin, Achim Schnyder, Al Ackerman
- ^Stewart → Home: *The Assault on Culture. Utopian currents from Lettrism to Class War*. A/5, offset, 120 p. Aporia-Press & Unpopular Books, London, 1988
- ^*Plagiarism*. Art as Commodity and Strategies for its Negation. (A/5, offset, 30 p.) Aporia

Press, London, 1988. Texts by Karen Eliot (Stewart → Home), Tex Beard, Bob Jones, John Berndt, Simon Anderson, Ralph Rumney, John Zerzan, Valery Solamas, Klaus Oldenburg, John Carlin, Anon, Gustav Metzger, Stewart Home

^*The Festival of Plagiarism*. (Document of the London «Festival of Plagiarism», 1988) A/5 offset, 24 p. No Copyright / Sabotage Ed. London, 1989

^Al → Ackerman: *Origins of Neoism Illuminated*. In: *PhotoStatic*, N°38, Oct. '89, 1415-1416 p.)

^*How to explain Neoism? Anthology of pamphlets 1978-1990*. (Xerox, 23 leaves) Neoist Front, New York, 1990

^!Ian Blake! (Pete → Scott): *Prologue (Neoism...)*. In: *Lightworks* (→ Burch). N° 20-21, 1990. 46-47 p.

^Al → Ackerman (Royal Historian of Neoism): „István Kántor“. *Being an Introduction to the Mystery of Monty Cantsin, Witten in the Manner of one who was there*. (With an supplement: István → Kántor: *Neoism?! Monty Cantsin?! Anarcho-Neoism?!* In: *Lightworks* [→ Burch]. N° 20-21, 1990. 49-52 p.

^John → Held Jr.: *Mind the Gap. Bridging Art and Life During a One-Week Mail Art Performance Party in London*. In: *Lightworks* [→ Burch]. N° 20-21, 1990. 42-45 p.

^**Re:Action** (4 pages mag. with Neoist and polit art matter by Stewart → Home. A/4, phc. 1991-, samy-yearly.)

^Simon Ford: *Smile Classified*. A/5, phc., 12 p. National Art Library / Victoria & Albert Museum, London. March-August 1992

^Stewart → Home: *Neoism, Plagiarism & Praxis*. (208 p.) AK Press, Edinburgh / BM Senior, London

Neoist News Agency (*We are soliciting NEWS from around the world or the Neoist News Agency Six o'Clock Report. 1/2“ NTSC video please»*) Cathode Ray TV, Neoist News Agency, 1439 Ocean Ave. #2F, Brooklyn NY.

^Marchard, Oliver: *Neoisumus. Avantgarde und Selbsthistorisierung*. Reihe „Art Exit“, Edition Seleme, Klagenfurt A. 22.5x20 cm., offset, 128 p. 1997

→ Kántor, István

→ Home, Stewart

→ Horobin, Pete

→ Smile

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Literature: (Letter from István → Kántor to Peter → Below):

«Peter, I have many different ideas about the Würzburg meeting,

1/ it has to happen in total secret, and only the invited conspirators and very close friends can participate

2/ it has to be a public action, open to all

3/ it will be a training camp for those who are interested to join the neoist network web

4/ it will be an appartement festival which includes conferences, performances, discussions, film and video projections, actions by the members of the neoist network web

5/ it will be a party with music, dance and food

6/ it has to be a manifestation of the neoist movement, including a report of the performed work from 1979, and a conference of our future plans

- 7/ it will be nothing more than a friendly gathering  
 8/ it has to be a subversive action to terrorize the inhabitants of Würzburg  
 9/ it will be a boring holiday  
 10/ it will generate a lot of new energy and will become a popular activity, just like soccer or football and I have many different questions:  
 1/ do you thinkk that Würzburg is safe enough to be a secret centre of a world wide conspiracy? / WHAT CAN BE SAFER THAN A VILLAGE IN THE DIASPORA? (Answer by Below)  
 2/ do you thinkk that Würzburg is big enough to accomodate all the neoists? / YES, IF THEY SLEEP AT DAY IN THE PARK AND GATHER AT NIGHT FOR THEIR SUBVERSIVE ACTIVITIES!  
 3/ do you think that Würzburg need neoists? /WHAT WÜRZBURG NEEDS MOST IS AN ENTIRE NEW KIND OF INHABITANTS!  
 4/ who are the neoists? who isn't a neoist? / WE'LL FIND OUT. SOON!!!!!!!  
 (In: *The Neoist Network's First European Training Camp. A/4. 72 p. offset. Würzburg / Montreal, 1982.*)

(The list of the early Neoist Apartment Festivals & the «independent members» of the Neoist WEB):

«The First International Apartment Festival ocured in sept 1980, at „No-galero“, in Montreall with the participation of Monty Cantsin, Lion → Lazer, Niels → Lomholt, Alain Snyers, Reinhart U. → Sevöl, Napoleon → Moffat, → Kiki Bonbon.

The series continued in febr 1981 at Kiki Bonbon's Peking Poolroom. Several members of the Krononautic Society assisted this event.

The 3rd APT took place in Baltimore (MD), coordinated by the Krononauts, from may 29 to jun 7, 1981. Among the participants were Richard X, David → Zack, Richard →Hambleton, Kurby Malone, → tENTATIVELY, Marshall Reese, Monty Cantsin, Bonnie → Bonelle, Sumu Pretzler, Tuth Turner, Dava Presslor, Lisa Mandle, Tom Könyves, Michael Gentile, Tom Diventi and others.

APT 4 was a „two-city-event“ as it started in Toronto and finished in Montreal. The Toronto gathering, „PUBLIC WORKS“, was generated by Gordon W., Kent Tate, Gary Shilling. A significant number of Montreal and Baltimore representatives were present. After three days in Toronto, the festival moved to Montreal and continued at the LOW Theatre until oct 18, 1981.

(...) The CENTRE DE RESYERCHE NEOISTE (srn) was formed in 1980, in Montreal, as a result of the neoist-conspiracy.

(...) The neoist movement was launched on may 22, 1979 in Montreal. Sitting on the corner of Sherbrooke and McGill streets, Monty Cantsin – accompanied by Lion → Lazer, distributedmlealflets to passers by and offered his „neoist-chair“ to anyone who wanted to be in his „position“.

(...) Along with CRN, Montreal, independent members of the „WEB“ are:  
 Krononautic Society, Baltimore (MD), USA  
 Zealot Productions, Toronto (Ont), Canada  
 Centar Neoista, Novi-Sad, Yugoslavia (→ Szombathy)  
 Kryptic Press, Würzburg, W-Germany (→ Below)  
 Neo Agency, London, England  
 CASF, Portland (OR), USA (→ Zack?)  
 Investigation Department, new York (NY), USA  
 Art revolutionist, Omaha (NE), USA  
 Intermedia Enterprises, München, W-Germany  
 Lomhol Formular Press, Akjaervej, Denmark (→ Lomholt)  
 SWITCH, New York (NY), USA  
 DOODA WORKS, New York, (NY), USA (E. F. → Higgins, III.)  
 T.T. P. Montreal (QUE), Cananda  
 The Service, Montreal, (QUE), Canada  
 Artists' Conspiracy, Montpelier (VT), USA

The Church of the SubGenius, Dallas (TX), USA (→ Ackerman?)  
 LOW-Theatre, Montreal (QUE), Canada  
 End Paper, Toronto (ONT), Canada  
 Kory Pons Dance Invective, Eugene (OR), USA  
 Lloyd Productions, San Francisco (CA), USA (Gini → Lloyd)  
 RUS, London, England (→ Sevöl)  
 Westside Agent, Los Angeles (CA), USA  
 The AAAAA, Montreal (QUE), Canada  
 Formular Publications, Victoria (BC), Canada  
 CoAccident, Baltimore (MD), USA  
 General Strike, San Francisco (CA), USA

(In: *WHAT IS A uh uh APARTMENT FESTIVAL? Fifth Int. Apartment Festival NYC. Mar 15-21. 82. 1982*)

(*NEOISM: Smile with Monty*): «NEOISM is a way of living not an art or music direction. NEOISM isn't Mail-Art, isn't hardcore electronic, isn't painting, isn't making sculpture, isn't established yet. NEOISM is free since 1979 David „Oz“ → Zack sent out the word „Monty Cantsin“ to everybody, everybody should use this name (...) *István* → *Kántor* from Canada did so, he only performed under this name after that. So Monty began to exist. The idea became flesh. István Kántor afterwards established the names „NEOISM“, „WHITE COLOURS“, and „SMILE“. (...) the next great thing, realized by Monty Cantsin c/o *Pete Horobin*. His idea was the international network of DATA-CELLS, which should operate independent... All activities were organized via mail-system. So NEOISM became exciting also for MAIL-ARTISTS. Those Cells are also all over the world. (...)

#### SMILES MAGAZINES

By Monty Cantsins... [the addresses of Home, Joki Mail-Art, Kántor, Berndt, Baroni, Pawson, Berkhoff, Erica Smith, see all → Smile mania] perhaps more. (...)

#### NEOIST CELLS AND INSTITUTIONS (with various programs, ideas)

NEOIST COMMUNICATION PROJECT, Art Lover (→ Szombathy) 21208

Sremska Kamenica, Rade Koncara 52, Yugoslavia

NEOIST DATA CELL, Monty Cantsin (→ Horobin), Norman Road. Dysart, Fife, Scotland.

NEOIST DATA CELL, Monty Cantsin c/o Michell, 2B Av. Brugman BTE 22, 1060 Bruxelles, Belgium

TX-78209 USA.

MISSION DIPLOMATIQUE NEOISTE, Bruno Moynie, 102 Rue des Dames, Paris

NEOISTISCHER VOLLZUG, Monty Cantsin, Postlagerfach 054025C, 1000 Berlin 12, Germany.

NEOISTA KAPCSOLATOK, Gábor Medvigy, 1052 Budapest, Tanács krt. Hungary

NEOIST CENTER, Carlo Pittore, PO Box 1131, Peter Stuyvesant Stn. NY-10009.

NEOIST LOODGINS, Kazunobi Yanagi, 1844 Golden Gate Av. San Francisco, CA-94103, USA.

NEOISME, Jaque → Massa, 75 Rue de L'ourcq, Paris, F-75019

CERTAIN GESTURE, Dave → Tiffen / Andreas James, 31 Stevens Close, Hampton, Middlesex, TW12 3YR, GB.

IMMORTALITY CENTER, David → Zack, Apt.121, Tepoztlan, Morelos, Mexico.

CELL, Ryosuke → Cohen, 1-6 Hiyoshicho, Morguchi-City, Osaka 570, Japan.

CELL, Emilio → Morandi- Via S. Bernardino 88, I-24028 Ponte Nossa, Italy.

If you like to become a member of AKAUCN (Akademgorod, United Cells of Neoism) please write to Monty Cantsin, Postbox 11839, Amsterdam, Netherlands

(→ Berkhoff).

(In: *NEOISM: Smile with Monty*. A/4 leaflet, phc. recto/verso, n.d. – Amsterdam? 1985?. Note to the text part: «White Colours» as music band & «Smile» as multiple magazine were the ideas by → Home.)

(*SOME OF THE MONTY CANTSINS*):

«MARRIS KUNDZIN

Latvian-American who spent a short time in Portland, Oregon, in the fall of 1977, and together with David → Zack Oz initiated the Monty Cantsin open pop-star idea. Later he moved to Los Angeles and then for a while he was living in Tokyo. Kundzin performed in the name of Monty Cantsin as latvian punk-folk singer. No news about him from 1980.

MÁRTON KOSZNOVSZKI

Hungarian cowboy and natural performance artist. He burned himself in his house in 1976. István Kántor's investigations about Márton's life and death shows that Márton's musical-brain was stolen or perhaps taken back by an extraterrestrial organization after his death.

ISTVÁN → KÁNTOR

Canadian-Hungarian poet, singer and performance artist, who developed Monty Cantsin's blank legend through his own life into a contemporary mythology. From 1978 Kántor creates all his art in the name of Monty Cantsin. He has taken the conceptual persone of Cantsin to extremes and actually became known as THE Monty Cantsin. Also known as the inventor of NEOISM. Lives in Montreal, coordinates Centre de recherche neoiste at Neoist Embassy.

DAVID → ZACK

Coordinates the IMMORTALITY CENTER in Tepoztlan, Mexico. During a short visit in Budapest, in 1976, Zack met Kántor and discovered his open pop-star personality. A few weeks after Zack's visit Kántor left Hungary. Zack was the first American correspondence artist who exposed mail-art in Eastern Europe, and showed color xeroxes. He lived almost everywhere in Europe, USA, Canada and have children and debts in every important North American cities. He plays tenor guitar, cello and improvizes at least 36 songs per day.

DR → ACKERMAN

Early researcher of multilias name aesthetics, and one of the most remarkable activist of mail-art. Liaison officer of the 14 SECRET MASTERS OF THE WORLD and founder of the legendary PORTLAND ACADEMY, Oregon. Presently lives in Texas. Loves legs.

PETE → HOROBIN

Also known as „DATA-MAN“, catalyzer and data collector of neoist activities. Known for his long hitchhikings, hand written adn xeroxed books, gold chapati. He lives in Scotland. Participated in the neopist Network's First European Training Camp in 1982, in Würzburg, West-germany. Poet, painter, cook. Initiator of CELLS.

STEWART → HOME

Discovered his Monbty Cantsinn self in 1984 during the 8th International Apartment Festival, in London, England. Starter of Generation Positive and SMILE magazine. Practitioner and propagator of POSITIVE PLAGIARISM and MULTIPLE NAME AESTHETICS, theorist of NEOISM. Likes to write short poems about vegetables.

GORDON W. ZERLOT

Official neoist cook. Studied cooking and tabla in India. Coordinates Chapati Center in Toronto. Master of neoist altar ceremonies. Likes white clothes, wears bread hat.

## LOUISE LITSZ

Actor and singer, member of FIRST AID BRIGADE. She doesn't want to be a rock star. Lives in Montreal. Studied at the Canadian Theater Academy in 1983-84. Founder member of „Les femmes de vain“.

## NATHALIE MONGEAU

Computer graphist and canoeist. Participates in neoist activities from 1981. Wrote studies about Monty Cantsin's life and activities, collector of Monty Cantsin artworks. Keeper of neoist secrets.

## BRETNY NOVA

Participant in several neoist performance as a model. Assisted APT 8 in London, 1984. Plays guitar.

## BORIS → WANOWITCH

He was born in a small village somewhere in France, near Dijon. Studied architecture in Quebec city. Became computer addicted 2 years ago and spends most of his time in front of an APPLE 2. He runs COMPUTER GRAPHIC CONSPIRACY at Neoist Embassy. Loves noodles.

## JOSE THIBOT

Singer and performance artist from Montreal, occasionally plays with BOYS DU SEVERE. She wants to be a pop-star, bigger than Jannis Joplin, Nina Hagen or Monty Cantsin. She is twenty years old and has a baby boy.

## EVA LAKE

Poet and make up artist. She writes a diary from childhood. She lives in San Francisco. She played in several new wave bands in Portland and San Francisco. Her collages are exhibited in art galleries.

## GINNY → LLOYD

Involved with mail-art and contemporary american dada activities. Xerox artist and likes to play with computers. Published books and organize events. Lives in San Francisco. Participated in APT 5, New York, 1982.

## LI-SAN

Lived in Berlin in 1983-84, where he played with The Golden Vampires and turned a film „BAD BLOOD“. She was also playing with Men Without Hats and Paradots. Singer, drummer, pianist. Participant in neoist activities from 1980.

More Cantsins in next issue (Vittore → Baroni, → tentatively, Carlo → Pittore, PAN [Mark → Bloch], Kiki Bonbon [Jean-Luc → Bonspiel], Zbigniew Brotgehirn [Tristan → Renauld], A. R. → Sevol, Via Vidore, Art Lover [Bálint → Szombathy]..... and many many more)»

(István → Kántor: *Some of the Monty Cantsins*. In: *imMortal LIES* #2, 1985.

Neoist Embassy, Outremont, Que., Canada)

(*C NILE*, *Panmag*, #15, Cover Story / Statement): «Welcome to C NILE: The Journal of Pan-Neoist Psychology. In this gala issue we explore the mysterious case of Monty Pansin. If you have not heard of Pansin, you have probably heard of one of the following: Monty Cantsin, Monty Hali, Monte Video, Istvan Cantor, The Royal Canadian Monties, Roger Maris Kundzins, or DJ at MONT. All these curious names are mixed up in the Monty Pansin affair. It is the task of this issue of C NILE to decipher these strange goin-on in an attempt to find out WHO is Monty Pansin and WHAT is Neoism. (...)

...I met the world-reknoned art critic and cello virtuoso David → Zack at Jerry Dreva's LA Mail Art Show in Los Angeles. Zack mentioned a strange concept.: The Open Pop Star. When I pressured him to tell me more, he explained that he was sworn to secrecy by the 14 Secret Masters of The Universe. He said that he could only reveal one fact: the name of the Open Pop Star was Monty Pansin. (...) It was about that time that I learned that Monty Pansin was the figu-

re head of a strange new religion called Neoism. It seems that Neoism confuse the public by drinking human blood, and wearing cats, fish, and mushrooms on their heads. These so called Neoists had certainly managed to confuse me. On the one hand there were parallels to my own life: Martial Panterel. Blocus Solus, The Oh Pan Pop Satyr, and now this Neoism. My own religion is known through the free world as One-ism. (...)

Just who this God of Neoism is or was, remains a mystery, even to this day. I have compiled some documents on this matter that are enclosed herein. You will find rare archival material from Zack, Sno White Jung, Arthur →Berkhoff, Stewart → Home, David → Cole, Al→ Ackermancy, Peter → Below and others too humorous to mention. I hope these documents and this concise essay will shed some light on just WHO this Monty Pansin is, as well as answer the question WHAT THE FUCK IS NEOISM?»

(Mark → Bloch: *Cover Story*. In: *C NILE, Panmag*, #15, New York, 1985)

(*What is Neoism?*): «Who cares about the sex of the angels? Each neoist writes his own manifesto, adds symbols to the mythology of Monty Cantsin (→ Kántor), publishes Smile magazines, draws maps of the promised land. A ghost floats over the decaying cake of contemporary art, the ghost of the Generation Positive (→ Home), invisible international organisms, fre spirits. Just like Lt. Murnau's (→ Baroni) purple hearts N League, or the Church of the Subgenius (→ Ackerman), or the Temple of Psichick Youth, or the Eternal Network (→ Filliou). From the chic decorativism of art movements programmed by the butchers of culture supermarkets to the staging of a collective dream. The total disposability of the ubiquitous media-star, one, nobody and a thousand prophets with a flaming neoteris heart pumping miraculous lymph. What if nothing is there, inside, over, under, behind? Our smile suffices. The spontaneous generation of pseudopodes, ectoplasms, materializations of thin souls, white slaver from the mouth, art of tought (try yourself, put your head in a photocopier, push the button, concentrate, expire, check the result). Neoism has many enemies and friends. Only thus the conspiracy may grow. Generation Positive is here to save the world, to slick a colourful mole on your skin, to fly flaming irons (→ Kántor) forever. Cool iron for delicate garments, dropped over your feet, mad with love. Wash yourself anew before wearing Neoism (...) Big Nemo is Mr. Network. A smile to everybody, a snarl if necessary.»

(Victor → Baroni: *What is Neoism?* In: *Smile-Snarl*, Pontenossa, 1985)

(*The goal of Neoism...*): «It is the times like this that Neoism, with its notorious doctrine of „positive plagiarism“, comes in especially useful. The goal of Neoism is nothing less than Total Freedom. Thus its teachings adónd rituals are designed to liberate rather than to enslave (as is so often the case with more orthodox artistic techniques). A weak-willed artist may choose to limit his options by following the conventional morals of society. A Neoist, on the other hand, will always follow his impulses through to their logical conclusion, borrowing fromany number of sources in his quest for pure expression...»

(Pete → Scott: Statement in *SMILE (again)*. Doncaster, August 1987, 2 p.)

^Ford, Simon: *Smile Classified*. Cat.: A/5, phc., 12 p. National Art Library / Victoria & Albert Museum, London. March-August 1992

^*Smile / The Anatomy of Neoism*. (A late appeared & collective edited issue about Neoism entitled with a hint to the Smile mania. A/4 horz. size, phc. 28 p. 1992, #1) The Memorial Group ( Monty Cantsin, Natalie Slovikoski, Björn Balcke, Mark Bloch, Oliver Gassner, Graf Haufen, Stewart Home, Helix Lott, Jena Parson, Bert Schuck) Berlin? 1992

Géza Perneckzy: *With Love and Sabotage* (About Neoism and Radicalism in the

Mail Art) In: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 152-175 p.

Géza Perneckzy: *The Network as Second Publicity / The Counter-Publicity*. In: *The Magazine Network...* Edition Soft Geometry, Köln, 1993. 183-198 / 193-, p.

Vittore → Baroni: *Movimenti. Neoismo, Plagiarismo e altri „ismi“ fai-da-te*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 190-193 p.

Oliver Marchart: *Neoismus, Avantgarde und Selbsthistorisierung*. (Monography, German) 22,3x20 cm., offset, 128 p. Art Exit / Edition Selene. Körnergasse 7/1, A-1020 Wien. 1997

Stephen → Perkins: *SMILE Magazine: Collective identities and the Mechanics of Historicisation*. Graduate Art History Symposium, University of Iowa School of Art. Iowa City, 1999.

**«Rubberstamp»** Some Rubberstamp Artists:

→ Banana / → Barneveld / → Bennett / → Bloch / → Brett / → Bryan Bieler / → Bzdok / → Cavellini / → Carrión / → Cleveland / Corbett, M. B. / → Cosey Fanni Tutti / → Crosier / → Curnoe / → Daniel / → Deisler / → DiPalma / → Dogfish / → Duch / → Durisin / → Friedman / → Fricker / → Gaglione / → Galántai / → Goulart / Helmes, Scott / → Jacks / → Jackson / → Janssen / → Kocman / → Lefebvre, Pier / → Leigh / → Lengyel / → Lisboa / → Lloyd / → Loeffler / → Maggi / → Mancusi / → Milliken / → Mittendorf / → Perneckzy / → Petasz / → Purves / → Ruch / → Spiegelman / → Tót / → Valoch / → Vigo

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The Magazines:

*National Stampagraphic* → Stein, Melody & Franklin  
*Our International Stamps Cancelled Seals Book* → Vigo  
*Rubber* → Barneveld / → Stempelplaats  
*Rubberstampmadness* → Sperling  
*The Rubber Fanzine* → Rubberoid  
*The Rubber Stamp Folio* → McNulty  
*Stamp Act* → Bryan Bieler  
*Stamp Art (VILE #7, 1977)* → Gaglione  
*Stamp Art (1981-84, 1994)* → Gaglione  
*Stampola* → Serpa  
*Stampzine (1979)* → Gaglione  
*Tampon-De-Collage* → Purves

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Rubber stamp art in exhibition catalogues (chronological):

- Rook, G. J. de: *Stempelkunst / Stamp-art, 1975*. ☒Cat.: A/4, 84 mimeographed leaves, voluminous book by works of 104 artists. Exh.: 't Hoogt», Utrecht NL, 1975
- Bottinelli, Bickhard: *Die Post als Künstlermedium*. (Exhibition with Mail Art and rubber stamp matter at the Foyer of the Hermann-Schaft-Haus in Kassel.)  
☒Cat.: A/5, instant print, 72 p. {700}. Essays by A. Schmidt, K. Groh, P. v. Beveren, H. Zabala, H. Fischer, R. Rehfeldt, Albrecht/d, P. Below, T. Ulrichs and others. Kassel, November 1-30, 1975.
- Rook, G. J. de: *Stamp Art, 1976*. (with U. → Carrión). ☒Cat.: A/4, 94 mimeographed leaves. (with introduction texts & rubber stamp art bibliography) Daylight Press. Exh.: Other Books and so... (→ Carrión), Amsterdam, 1976



- Loeffler, C & Stofflet, M.: *International Rubber Stamp Exhibition April 23 - May 30*. La Mamelle Arts Center, San Francisco (with essays by Loeffler, H. Fischer, K. Groh, E. M. Plunkett, C. Law, K. Friedman - G. M. Gugelberger, and participant list). In: *Front*. Vol. 1. / N° 4, May 1976
- Carrión / Lomholt: *Books /...the first exhibition of rubber stamp books ever held...* A/4, offset (colour) 8 p. / Egmont Highschool Odder DK. 1979
- Carrión, U.: *Rubber, Books & Post*. A/4, mimeogr. 11 leaves. A collection of rubber stamp books and publs. + the project *Postage Stamps and Cancellations Stamps*. 1979
- Rook, G. J. de: *Stempelen: een handeling*. Cat.: /De Ned. Kunst Stichting, Den Haag, 1980
- Stempelplaats / *Rubber*. See the Rubber issues / exhibition catalogues 1978-1980
- Galántai, Gy.: *Everybody with Anybody* ☒ (Hungarian rubberstamps,) Cat.: 68 p. 1982
- Marín, Manuel: *Aquí 1, 2 y 3*. ☒ Cat.: 22.5x20.5 cm, offset, 8 p. / Universidad Nacional Autónoma de México. 1982
- Marín, Manuel: *Aquí* (100 postcards with orig. rubber stamps as doc. of the 3 projects) 1982
- Olbrich, Bernd: *Postland N°2*. (Rubber stamp show at the Gesamthochschule Kassel) ☒ Cat.: 9.5x20 cm. horz., phc., 16 leaves. September 1982
- Olbrich, Bernd: *Rubberstamp Show* (I.) (with Jürgen → Olbrich) Anth. ~ 200 rubber stamps in b/w offset. A/5 horz. size, 34 p. Exh.: Gesamthochschule, Kassel, Oct.-Nov. 1982
- Olbrich, Bernd: *Rubberstamp Show*. (II.) ☒ Cat.: Booklet with 80 original rubber stamps from the same exhibition at the Gesamthochschule. ~A/5 horz. size, 68 p. {250} 1982
- Pernecky, G.: *Mail Art Aktion: Marx-Test*. (For the anniversary of Karl Marx) ☒ Cat.: A/4, phc. 16 p. German and English eds. Exh.: Poller Atelierhaus, Köln-Poll, 1983
- Gaglione, Bill. See in this book: *Selected exhibition catalogues & rubber stamp / Mail Art editions*. A list of the exhibition publs. at the *Stamp Art Gallery*, San Francisco, 1995-97

Morning Star Publications (16 Upper Grove Place, Edinburgh, UK EH3 8AU): *Passport*. An interesting solution to publish diff. rubber stamps: ca. 60 original artists' stamps on the pages of a passport. No mail artists: Lawrence Weiner, J. H. Finlay, Titus Nolte, Herman de Vries, & others. On the occasion of a visual poetry exhibition by the Finlay circle, 750 copies. 1999

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*Rubber stamp art in artists' publications, reviews and anthologies (chronological):*

- Gaglione, B.: *Dadazine* #1: (Special rubber stamp art issue) 22 p. San Francisco, n.d. (1969?)
- Kocman, J.H.: *My Activity Report* (Booklets like periodical with many rubber stamps. 1970-73)
- Kocman, J.H.: *Bipolar Fold Analysis* (5 leaves folded & stamped in cover) n.d. ~1971
- Tót, Endre: *I'm glad if I can stamp* («The first Mail Art rubber stamp») Budapest. 1971 and *Stamped by Endre Tót* (27x9 cm., offset & rub. stamps, 10 p.) Budapest, 1971

- Kocman, J. H.: *Stamp Activity* (The first rubber stamps anthology in form of an assembling. A/5, 130 p., 30 copies only) Brno, 1972
- Valoch, J.: Vis. Poetry by rubber stamps on postcards and loose paper sheets, early 1970s.
- Vigo, E. A.: *Hexa'gono '71* (with → Zabala, Horacio) Text, visual poetry, concept art, graphic, etc. by assembling in portfolio edition. La Plata, 1971-75. / #5 = rubber stamp art.
- Carrión, U.: *Amor, la palabra*. (Mimeogr. + rubber stamps, 26 p.) In-Out Prod. A'dam, 1973
- Jacks, Robert: *Hand Stamped*. (12 div. issues? Small booklets with raster-rubberstamps, entitled e.g.: *Red Yellow Blue / Twelve Red Grids*, 1973 / *Twelve Drawings*, 1974 / *Color Book*, 1975 / *Red Diagonals*, 1976 / *Dots Lines, I-II*, 1976-77 / *Dots*, 1978 / *Vertical & Horizontal*, 1978 / *Black Lines*, etc.) 1973-79
- Perneckzy, G.: *Stamping by little objects...* a rubber stamp activity in portfolio with 8x A/4 sheets from 1973. Further rubber stamp publs.: *Stamping Silence*, 1974; *Spirit Stamping*, 1975; *Memory*, 1977; *Stamping in Italy*, 1978; *Night Stamps* / photo technic, 1979; *Stamping Bird Twittering*, 1980; *International Stamps I-II*. 1980-81; *Very Alternative Art / Merde*, 1981; *Post Infinitive*, 1982; *Breakage*, 1982; *Isolated*, 1982; *Pseudo Computer*, 1984; *The Secret Life of the Cologne Cathedral*, 1984, etc.
- Kocman, J. H.: *Monography of my stamps*. (Small horz. booklet with 25 or. rub. stamps) 1974
- Cosey Fanni Tutti / Nations / P-Orridge # others: *Ecole de l'art infantile / COUM* Div. Mail Art and performance events / publs., also with rubber stamps. 1970s
- Bzdok, Henryk: *BZZZ-carts*. (Hand fabricated rubber stamps on post cards.) From the 1970s
- Daniel, Mario: *Album Operazio*. Anth. like mag. with rub. stamps, mixed techn. Firenze, 1975
- Brand, Jan / Beveren, Peter: *Transit. Book of Stamp*. (Orig. stamps, bound, 92 leaves.) 1975
- Jackson, Leavenworth: *Do Not Bend / a rubberstamp romance* S. P. n.d. (1970-s) and *Preseverance Furthers / Clown War 12-A*. (offset after rubbers) and other works. ~1976
- Schulz, Th.: «My» (Everybody autobiography) ☒Doc. with rubber stamps. Ladek PL, 1976
- Mason, Rainer: *Timbres et tampons d'artistes*. ☒Cat. 79 p. Cabinet des Estampes, Genève, 1976
- Nielsen, M. O.: Artistamps in div. form since 1976, also by rubber stamps. Very known piece: *earth-heart* (Sheet of 8 id. stamps, red rubber stamps on white paper) n.d. (1976?)
- Milliken, D. P.: *OR*. Magazine of mini booklet format, mixed technic with handmade applications, also many rubber stamps, 4-16 p., over 150#. 1976
- Rehfeldt, R.: *Contart. / Art letter for you / Contart News*, etc. Graphical sheets like leaflets in service of Mail Art contact. Litho? + rubber stamps. Berlin-Pankow, 1976-1978
- Bennett, J. M.: *Meat Dip / Blank Wall* (Stickers with rubber stamps in envelope) 1976 / 1980
- Jacks, Robert: *Stamps #1-2* (Rubber stamp assembling in box.) New York, 1976-77

- Tóth, Gábor: *Stamp*. (Cards {50} with orig. rubber stamps + handwriting.) Budapest, 1977
- Crane, M.: *Stamps in use*. (29 cards with original rubber stamps) 1977
- Kocman, J.H.: *8 Pieces by JHK*. A/4, hand stamped series of rubbers in envelope. Köln. 1977
- Schraenen, Guy: *Stamp Post Cards* (by 12 artists {250}) Antwerpen, 1977
- Loeffler, C.E.: *Imagezine*. (Object «magazine» in form of orig. stamping rubbers) 1977-78
- Leaman, M.: *Stamp out Stamping* (Hand made «news» by rub. stamps only. Düsseldorf, 1978
- Brett, George: *OR Post* (Rubber portraits of artists, {20} 20 p.) Orgroup. Greenville, NC, 1978
- DiPalma, Ray: Rubber stamp booklets and publs. mostly handmade outfit, in large series: *Tux*, 1977; *10 Cards*, 1977; *10 Pyramides*, 1978; *Black Stamp Book*, 1978; *Foreign Palm Works*, 1979; *Dreiundzwanzig Arbeiten*, 1982, etc.
- Carrión, U.: *Mirror Box*. (11 felt leaves + rubber stamps) S. P., Amsterdam, n.d. (~1978)
- Lisboa, Unhandeijara: *Karimbada*. Arte en Carimbo – Tenkoku – Rubber Stamp . #1-3. (Assembling with ~20 rubber stamped leaves in an envelope) Brasil. 1978-79
- Petasz, P.: *International Magazine of Rubberstamped Art*. Recycled mail + cancelling stamps collected and bound in A/5 brochures, very individual publs. 1978-80
- Petasz, P.: *Obsolute Rubber Stamps*. ~10# (A series of hand stamped magazines by broken [!] stamps of the author. A/5, pages and cover by rubber stamps only. 1978-81
- Matkovic, S. / Szombathy, B.: *WOW*, N°6. Sheets with orig. rub. stamps. Novi Sad YU, 1980
- Gajewski, H.: *Rubberstamp Workshop Remont*. Cat.: 60 p. → Stempelplaats, 1979
- Bucher / Maidan: *Soft Art Press* (Multimedia mag. 1975-79) Rubber issue = N° 17, 1979
- Brett, George: *OR Post* (8 cards with rub. stamps) ORgrup + Stempelplaats, A'dam, 1979
- Barneveld, Aart van: *Handstamped Selfportraits*. (**Commonpress #15**) Amsterdam, Sept. 1979
- Rooy, Walter van: *Z*. (Mixed technic magazine for visual poetry and art.) N° 6, 1979: *Exlusive Stempelnummer* (with original rubberstamps). Antwerpen, 1979
- Saunders R.: *Claud / Wolk*. (Booklets with rubber stamps, 14 p.) → Stempelplaats, 1979
- Schill, Rudi: *Rubberstamps by Artists*. Offset print postcards. Ed. Apropos. Luzern, 1979
- Horiike, Torei: *Rubber Stamp Art*. 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
- Schulz, Th.: *Beauty / Beauté*. Rubber stamp pr. (unique!), ~100 leaves. Ladek PL, 1979-81
- Cleveland, B.: *OK Post / OK Post Art Dada* (div. artistamps and rub. stamps in envelope) 1980

- Vigo, E. A.: *Small Creative Stamp Collection*. Portfolio with works/ rubbers by 7 artists from 6 countries. Stamps pasted on, 10 leaves in portfolio. S. P. 1980
- Goulart: *Between you and me*. ~A/5 exercise book with rub. stamps {40}, 18 p. A'dam. 1981
- Whorrall, Bill: *Stamp Untill You Feel Guilty*. In: *Umbrella* (→ Hoffberg), Vol. 4, No 3, 1981. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 98-100 p.
- ^Ebbenhorst, M. / Kromkamp, J.: *The World, Both Sides*. Small publ. of 11x22 cm., 7 p. + 2 envilops in cover, with orig. artists' stamps and rubber stamps. Haarlem, 1981-82.
- ^Lane, Brian: *Notes on Umpiring and Exercises*. Selfpubl. 162 Wyndham Road, London. 20.5x14.5 cm., 12 sheets by texts and hand stampings, 75 signed & numbered copies. n.d. (1980s?)
- Crozier, R.: *Rubberstamping an apple*. (A/5 booklet with rub. stamps & hand drawings) 1982, as well as other rubber pubs. in booklets, e.g. *One Table One table*. 1980s
- Lengyel, András: *Cloud Museum*. Mail Art project with rubber/postage stamps. Budapest, 1982
- Bergkamen / Workshop: *Art for Surviving. Mail Art Workshop, Bergkamen 1982-/83*. Catalogue and anthology by original rubber stamps, edited by the Dept. of Arts and Culture, Bergkamen + Gütersloh, Germany in 1200 copies. Horz. 20x21 cm., offset, 70 p. for texts + 191 leaves for rubber prints.
- Durisin, I.: *International Stamp Book*. #1. Mag. with rub. stamps & prints. A/5. Kosice, 1982
- Giboda, I.: *International Rubber Stamp Book*. #1. Assembling for rubber stamps. Kosice, 1983
- Pawson, M: Artistamps, labels and graphic sheets, also in small booklets printed by rubber stamps / images of the digitalized euro-ware-code. London, n.d. (~1984)
- Janssen, Ruud: *TAM Rubberstamp Archive* (Endless project – collection of rubber prints. From time to time archive lists and reports in form of A/5 booklets) Beginning in 1984
- Mittendorf, H.: *Hemis + A. Book / Hemis + A. Book / Mail-art – ein Traum von Freiheit und Liebe*. (A/4 size books with drawings, rubber stamps & poetry by xerox, also a summary of the diverse rubber publications by Mittendorf) Frankfurt, 1985
- Martin, Manfred: *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
- Ebrecht-Umgestalter, Werner: *Abgestempelt. Mail Art & Stempelgrafik*. ☒Cat.: in form of 137 postcards with continous text and images. Offset, 55 copies. Text: Wolfgang Ernst. 1985
- Helmes, Scott: *Read & Pass out*. (Rubber stamped coloring book by original rubber stamps and hand written texts, a few copies only) Letter size, ~20 leaves + cover, 1985
- Lefebvre, P.: *Stamp + Axe*. Allround mag. with rubber stamp interventions, squ. #1-10? 1986

- Lipman, Joel: *Poemvelope-action*. (Rubberstamped envelopes as visual poetry) Toledo, 1980s
- Lloyd, Ginny: *Gina Lotta Post*. (Book publ. / also rubber stamps, 16 p.) San Francisco, 1986
- Leight, Michael: *Rubber Stamp Exchange*. Ongoing Mail Art project. Cat.: A/4 booklet with 15 leaves with original rubber prints +1 sheet for participant list. Suppl: 4 original rubbers to stamp. A1 Waste Paper Co Ltd., London. 1986
- Caldera, Lesley M. (!Creative Thing!): Div. Mail Art publs. with rub. stamps, 1980s. Further: *Kurt Schwitters 100 years of MERZ*. (phc., + rubber stamps, collage, 56 p.) 1987
- Fricker, H. R.: *Mail Art is not Fine Art it's the Artist who is Fine*. (A rubberstamp book with handstamped outfit, A/4, 148 p. {150}) Designbuchverlag, → Löbach, 1987
- Deisler, G.: *Words Images Stamps*. (Rubber Stamp Book) {25} S. P., 30 Nov. 1989
- Curnoe, G.: *Blue Book* (Rubber stamp book, 180 sheets) Art Metropole, Toronto. 1989
- Kerozen, E.: *Tetes Crues*. (Original rubber stamps, 10.5x7.5 cm., 20 p.) France. n.d. ~1991
- Mittendorf, H.: *Sonderangebot Drucksache*. (Stamps & rubber stamps by xerox, Mittendorf's oeuvre catalogue with images, 65x A/4 leaves) See also: *Communication with Hemi-Sphere* (Collected orig. rubber stamps, 48x A/4 leaves) Both S. P. Frankfurt, 1991
- ^*Mail Art PTT-Museum Bern* – Stamp sheets 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 H. R. → Fricker, G. → Ruch & M.V. → Stirnemann)
- Mars, Diana: *Spin Traces / Key*. Rubber stamped cards in envelope. 50 signed and numbered copies. San Francisco, 1995
- Ruch, Günther: *19 Rubber Stamped Concepts*. Assembling like publ. with original rubber stamp works and additive documentations by texts and images. The artists: V. Baroni, G. Bleus, Buzz Blurr, B. Gaglione, John Held, R. Maggi, R. Nikonova, J. O. Olbrich, M. Pawson, C. Pittore, Colette & Günther & Imelda Ruch, S. Segay, M. Stirnemann, P. Tavenner, P. Thoma, W. Tietz, S. Wyder. 21x21 cm., mix.techn. 27 leaves, {100}. Out-Press, Genève. 1999.

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General literature:

Dieter Roth: *Munduculum*. (Offset book with stamp activity by D. Roth.)  
Ed. DuMont. Köln, 1967

Hervé → Fischer: *Art et Communication Marginale. Tampons d' Artistes / Art and Marginal Communication. Rubber Art – Stamp Activity / Kunst und Randkommunikation. Künstlers Stempelmarken*. Offset, 246 p. Edition Balland. France, 1974

Georg F. Schwarzbauer: *Künstlerstempel*. In: *Magazin Kunst*. Vol. 14. N° 3. Mainz, 1974, 67-84 p.

Tim Ulrichs: *Stempel, zur Kunst gestempelt*. In: *Magazin Kunst*. Vol. 15. N° 1. Mainz, 1975, 66-84 p.

Guy → Schraenen: *The Theory and Praxis of Rubber Stamping*. 11x15 cm.,

offset, 16 p. {500} In: Ed. «*colleXtion*» Vol. 13. Antwerpen, 1976

Ken Friedman & Georg M. Gugelberger: *The Stamp and Stamp Art*. In: *Front*. (→ Loeffler) Vol.1, N° 4. May, 1976. International Rubber Stamp Exhibition, La Mamelle Center, San Francisco.

Second publication in: Crane / Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (→ Loeffler). S. F., 1984. 397-419 p.

Joni K. → Miller / Lowry Thompson, : *The Rubber Stamp Album* (History, techniques, persones. The book published materials and images also from the alternative and the Mail Art scene. Workman Publishing, New York, 1978

George L. Thompson: *Rubber Stamp & How to Make Them*. Pantheon Books, New York, 1982

Michael → Crane: *Exhibitions and Publications / Rubberstamps*. In: Crane / Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (→ Loeffler). S. F., 1984. 333-338 p.

Carl E. → Loeffler: *International Rubber Stamp Art*. In: M. Crane / M. Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (Loeffler). S. F., 1984. 395 p.

Julie Hagan → Bloch: *Carving Stamps*. (Publication about the genre) Self-edition. Hurleyville, 1989

Jeanne Borofsky: *Rubber Art: A Guide to Rubber Stamping*. Rubber Stamps of America. Saxtons River, USA 1989

Géza Perneckzy: *The New Genre: Rubber Stamp Art*. (van Barneveld, Ben, Bennett, Brett, Bruscky, Bzdok, Carrión, Crozier, DiPalma, Ecole de l'Art Infantile, Espinoza, Gaglione, Galántai, Hervé Fischer, Kocman, Law, Jacks, Leavenworth Jackson, Lisboa, Marín, Minkoff, Mittendorf, Perneckzy, Petasz, Rehfeldt, de Rook, Rubberoid, Ruch, Serpa, Sperling, M.& F. Stein, Steklik, Tavenner, Tót, Valoch, Vigo, Welch, etc.) In: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 70-83 p.

Roger Button (curator/editor): *Artstamper Worldwide*. Kettering, UK. 1994.

Vittore → Baroni: *Timbri. Anime di gomma*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 51-59 p.

John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999

Bill Gaglione, John Held Jr.: *A Ray Johnson Miscellany*. Letter size, phc., 94 p., in 50 copies. Spiral bound brochure with an original rubber stamp on the cover. Correspondence and documentation material collected by the Stamp Art Gallery of Bill Gaglione. (Includes also the facsimile images of the rubber stamps by Ray Johnson) Snowman Publs. San Francisco - New York, 1999

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*The commercial rubber shop catalogues:*

(This is a rubberstamps catalogue listing published by *Métro Riquet* [→ Duvivier] in its last, 8th issue in 1990 – completed by some oldier/newer addresses marked with \*):

*Acey Deucy - Rocking Rubber Stamps* – Box 194. Ancram, NY-12502, USA. (Many of the

stamps have photographic images. Also images of stars as M. Monroe, Dale Evans, etc.)

- All Night Media Rubber Stamps* – Box 2666. San Anselmo, CA-94960, USA. (Another luxurious and coloured catalogue, also the offer of sets by 28 rubber mounted stamps.)
- Beth Clubb - Stamping Gear* – Box 2396. Station A. Champaign, IL-61820, USA. (A large offer of pretty and delightful rubberstamps, some of them realistic.)
- Bizzaro Catalog* – Box 16160. Rumford, RI-02916, USA. (Curious things of popular interests.)
- Calligraphic Rubberstamps* – 3626 Central Avenue. San Diego, CA-92105, USA (Calligraphic.)
- Circus Stamps* – Box 250. Bolinas, CA-94924, USA. (To them who are interested in circus.)
- Creatix Carvings* – Patricia Walsh. RD1. Box 208. Palisades, NY-10964, USA (Hand carved stamps with archeological and historical images, luxurious featuring.)
- Earthy Impressions* – Box 791. Farmington, NM-87499, USA. (Rubber designs of our natural environment.)
- Exlibris Stempel* – Richard Müller. Fischerstrabe 43. Düsseldorf, D-4000. Germany
- Graven Images* – Ronald and Louise Johnson. 4211 Seneca. Chattanooga, Tennessee 37409, USA (These rubberstamps are pretty and naive, a kind of folk art.)
- Heindesign Stempel* – Bohmerstrass 18. Hagen, D-5800. (Old address from 1990!)
- Inkling Stamp Co.* – Box 40195. Santa Barbara, CA-93140, USA. (A master catalog including 1) Inklings, 2) Foundlings, 3) Wordlings provodong sayings for all occasions.)
- Ken Brown Stamps* – Box 474. Saxtons River, VT-05154, USA (Realistic images of people, etc.)
- L. A. Stampworks* – Box 2329. North Hollywood, CA-91602, USA. (Designs of the artist Larry Nielson and other very fine and detailed images.)
- Lasting Impressions* – Kathy Dulf. 1056 Walter Avenue. Tustin, CA-92680, USA. (Realistic and detailed images of animals.)
- Leavenworth* → *Jackson* – 175 Belvedere Street. San Francisco, CA-94117, USA. (A catalogue from the workshop of the famous rubberstamp artist. Very fine designs + photographic images. A big choice of designs and messages.)
- My Favorite Things* – 2056 Lambert Drive. Pasadena, CA-91107, USA. (All kinds of rubberstamps and tools from a professional workshop.)
- Orange Rubberstamp Company* – 59 Bacon St. Orange, MA-01364, USA. (A big catalogue featuring an impressive choice of designs from original drawings + a pretty section to „Miniature art stamps“ A second publication is featuring popular and photographic images.)
- Personal Stamp Exchange Inc.* – 345 SO/MC Dowel Blvd 324. Petaluma, CA-94952, USA. (A coloured and luxurious catalogue as a big magazine featuring a quality and beauty of stamps – also for Christmas / Hearts & folk / Halloween, etc.)
- Portfolio Rubberstamps* – 11 Roosevelt Avenue. Westwood, NJ-07675, USA. (The designs of two artists-painters printmakers, the finest and best ones mostly in the „Myth and legend“ section.)
- Rubberstampede* – 2547 Eight Street / Box 1105. Berkeley, CA-94701, USA. (Magical images.)
- Rubberstamps of America* – Box 567, Saxtons River. Vermont 05154, USA. (Fine and delicat designs, lots of animals and other stuff, as well as Halloween and Christmas section. Yearly new catalogues.)
- Stamping Up a Storm* – P. O. Box 76. S. Plymouth, NY-13844, USA (Flowers and animals.)
- Stampinks Unlimited - Graphic Rubberstamps* – 8383 mentor Avenue. Mentor, OH-44060, USA. (Very artistic and fine images with the biography of each artist, „carousel stamps“.)
- Stamp in the Hand* – Box 5160. Long Beach, CA-90805, USA. (Stamps by naive and childish look which is featuring an important choice of imagery and messages.)
- Stamp Magic* – Box 60874. Long Meadow, MA-01160, USA. (Popular images and decorative initials.)
- Synergistic* – Box 2625. Goleta, CA-93118, USA. (Original drawings, paper cuttings, clip art..) environment and others as flowers and animals, also landscapes.)
- Top Drawer* – RT\*A12. Box 72 A. Rochester, VT-05767, USA. Among a large choice of stamps you can find the images of some underground cartoonists, too, e.g. works by R. Crumb, Art Spiegelman, Bill Griffith, Spain, Trina, Kim Deitch, Bob Armstrong...)

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\**Stamp Francisco* – Box 16215. San Francisco, CA-92116, USA

- \**Abracadada* – Box 210367. San Francisco, CA-94121, USA. (Both of these distribution places were established by Bill → Gaglione in the 1970s and 80s. They offered maybe the largest choice of rubber stamps in the world at all. A number of diverse catalogues were published by these firms from year to year.)
- \**Stamp'j* – Warmoesstraat 145. Amsterdam J-B, NL-1012, Holland. (Its spiral bound catalogue entitled *Stamp'j catalogus van 1001 Rubber Stempels*, published in the late 1970s, is probably the first big and professional rubber stamp catalogue in Europe. In the next years the number of stamp images grew to about 2500 items. The offer of all kind of graphics and images looks like the great American rubber stamp stores.)
- \**Heindesign Stempel* – (New address:) Eilper Strasse 76. Hagen, D-58091 Germany. FAX: (49) 02331-72292. (Its catalogue was the only European rubberstamp catalogue in 1990. Maybe, this store stayed the most important rubberstamps distribution place also in the later 90s in Europe. All kind of rubberstamps, a series of yearly catalogues.)
- \**Stampa Barbara* – 15, 16 & 2, El Paseo. 813 Anacapa Street. (New address: 505 Paseo Nuevo) Santa Barbara, CA-93101, USA.
- \**Stampa Barbara on Melrose* – 6903 Melrose Avenue. Los Angeles, CA-90038, USA. (These stores dominated the rubber stamp market from the middle 1980s in America. A number of diverse catalogues. „Your Stamping Headquarters!“)
- \**Clearsnap Inc.* – Box 98, Anacortes, WA-98221, USA. (Among its 1990 catalogues also so-called „Rollegraph Stamp Wheel Pattern“ pieces with roller stamp systems for „endless“ stamping.)
- \**The Stamp Pad Co., Inc.* – Box 43. Big Lake, MN-55309, USA. (In the tabloid size „*The Real Deal Rubber Art-Stamp Catalog #4*“ from the early 90s the following sections: Art-stamps, roller stamps, custom name stamps, personalized stamps, return address stamps, stamping supplies & more.)

## ❖ Smile mania

### Source:

^SMILE HISTORY LESSON (by Mark → Pawson, A/5, phc., 8 p. 1989) «...this issue of Smile takes all Smile published to date, which somebody actually asked for, surely not realising its length/extent. A conventional Family Tree proved impossible, and the published list is inevitably incomplete...»

### Listed issues:

#### **United Kingdom**

*Stewart* →Home (Further the issues at him):

- SMILE (xerox 1) (A/4, phc. 10 p. „...establish the name Smile“ 1984)
- SMILE (xerox 2, ritual) (A/4, 8 p. 1984)
- SMILE (xerox) (Childish drawings & photoboth pictures, A/4, 6 p. 1984)
- ^SMILE 1. (A/4, 20 p. Stewart Home in T-shirt cover. Febr. 1984)
- ^SMILE 2. (A/4, 20p. Stewart Home cover. Aprj. 1984)
- ^SMILE 3. (A/5, 16 p. Burroughs cover. June 1984)
- ^SMILE 4. (A/5, „Do it yourself“ issue, screenprinted cover only. Aug. 1984)
- ^SMILE 5. (A/5, 16 p. Home in checkered cloth cover. Oct. 1984)
- ^SMILE 6. (A/5, 16 p. Dog picture cover. Dec. 1984)
- ^SMILE 7. *Neoism: Dance the Monty Cantsin* (A/4, 20 p. 1985)
- ^SMILE 8. *Smile back at the ruling class* (A/4, 20 p. Bottle cover 1985)
- ^SMILE 9. *Take your desires for reality* (A/4, 20 p. Demo cover. 1986)
- ^SMILE 10. *Sex without secretions* ( A/4, 20 p. Cola cover. 1987)
- ^SMILE 11. (not in Pawson's list) *Plagiarism special* (A/3 tabloid, 8 p. 1989)



*Collaboration issue:*

NEO-SMILE (by Stewart → Home, Ben → Allen, Pete → Horobin)  
(A/4, 8-14 p. 1984)

*Mark → Pawson:*

- SMILE (with Erica → Smith) A/4, 6 p. 1984  
 SMILE *'how to write a Stewart Home style letter...* (A/5, 4 p. 1984)  
 ^SMILE (A/5, 16 p. Strong man arcade game cover. 1985)  
 SMILE-EMIL (Single copy, includes a rubberstamp of Emil, the sacred  
 cow of Neoism... A/5, 20 p. 1985)  
 SMILE AKAUCN I. D. 's. (A/7, 24 p. a selection from 48 identity cards,  
 1985)  
 ^SMILE CONGRESS (A/4, 8 p. Docs. of London Mail Art Congress. 1986)  
 SMILE portraits (with Ben → Allen, Pete → Horobin, Stewart → Home)  
 (A/3, 6 p. 1986)  
 ^SMILE *Small Plastic Babies* (A/4, 10 p. Cat.: of a Mail Art project. 1987)  
 ^SMILE HISTORY LESSON. (A/5, 12 p. Contents a reply card. 1988)  
 ^SMILE HISTORY LESSON. (A/5, phc., 8 p. Listing of all SMILE publ.  
 1989)

*Pete → Horobin:*

- SMILE (A/4, phc., 6 p. Teeth cover. 1985)  
 SMILE (A/4, 10 p. Teeth cover / different contents. 1986)  
 ATTIC SMILE (A/4, 12 p. 1986)  
 ^SMILE „FOMT CIRCULAR“ (A/5, 20 p. Texts by D. J. at FOMT. 1986)  
 SMILE C. N. (A/5, 16 p. materials by Snowwhite Jung & D. → Zack.  
 1986)  
 ^SMILE „sell your archive“ (A/4, 30 p. 1987)  
 ^SMILE UB40 (A/4, 28 p. 1987)  
 SMILE (A/5, 4 p. Karen Strang's matter. 1987)  
 SMILE „Lifes a bitch“ (A/4, 68 p., with Cat.: to the exhibition on suicid.  
 1988)

*Others:*

- SMILE FLAME by Rouska Rouska. (A/5, 12 p. 1984)  
 SMILE by → Roger Radio. (One-off publication, A/4, 6 p. 1985)  
 SMILE by David → Jarvis. («Piss take of SMILE AKAUCN»)  
 (~12x6 cm. 14 p. 1985)  
 LIMES by Erica → Smith. (A/5, 8 p. includes a bag of lime + min tea.  
 1985)  
 SMILE by Erica → Smith. (Unique colleged piece in → Home's collection,  
 ca. 20x2.5 cm. 48 p. 198?)  
 SMILE by David → Tiffen & A. James. (A/7, 8p. 1986?)  
 SMILE by Andy Semple. (A/6, 24 p. 1986?)  
 ^SMILE N° (*again*) N° 1. by Pete → Scott as Monty Cantsin. (A/5, 16 p.  
 1986?)  
 ^SMILE N° NO. 23/ N° 2 by Pete → Scott as Monty Cantsin. (A/5, 16 p.  
 1987?)  
 SMILE SHRAPE by Strngy. (A/5, 12 p. 1987?)  
 ^VAGUE N° 18-19. (editor: Tom Vague. A/4, 148 p. contains „What there  
 to SMILE about“, 6 p. supplement)  
 ^VAGUE N° 20. (A/4, 100 p. contains „Smile-Cretinisation“ by → Home,  
 1988)

SMIRK #1 by «Sam Monk», both SMIRKs inserted into SMILE issues in bookshops (A/4, 1 p. 1988)

SMIRK #2 by «Sam Monk» (A/5, 2 p. 1988)

### Australia

SMILE IMUURI by !Imuuri!=C. Roberts (A/4, 22 p. 1987)

### USA & Canada

*John → Berndt (as Monty Cantsin), Baltimore:*

SMILE (A/4, 10 p. 1984?)

SMILE «*now is never*» (A/!, 14 p. 1985?)

SMILE issue 2 (A/!, 12 p. includes 2 audio-cassettes, 1986)

^SMILE issue 3 «*The answer is the destruction of the qauestion*» (A/5, 8 p. 1986?)

^SMILE issue 4, Vol 1. «Formalism issue» (A/5, cover with empty pages, December 1985)

^SMILE issue 6 / 7 Vol. 1 (A/4, 24 p. screenprinted cover, 1987)

SMILE T-shirt issue (Small, medium, large)

^SMILE «*Art Strike issue*» (not in Pawson's list!) (Digest, 12 p. 1989-90)

*tENTATIVELY a cONVENIENCE, Baltimore:*

TRANSPARENT SMILE (Letter size, 20 p. with a rubber stamped condom and comes in a fizzy pop bottle with zip top. 1985)

TRANSPARENT SMILE (Letter, 18 p. with the damaged material of a 5 minutes film made by „Monty Cantsin“ performing with the band White Colours. 1985)

SMILE «*I am not a deasfperson*» Hand out in the street (Mini, 8 p. 1987)

*István → Kántor (as Monty Cantsin), Montreal:*

BIG SMILE (Unique exhibition matter. Distributed in form of slides only. 1984?)

^imMortal LIES (Half-legal, 24 p. 1985?)

imMortal LIES (Letter, 24 p. 1985?)

SMILE «*Neoist music anthology*» (Package, containing an A/1 poster and 3 compilation C60s from Europe, USA and Montreal. 1985)

^START (A/5, 16 p. 1986)

*Schiz-Flux Edition, Madison WI:*

^SMILE *free the genitals cage the generals* (Letter, phc., 14 p. 1987)

^SMILE issue 2. *The Totality for Kids* ( Letter, phc., 28 p. 1987)

^SNARL, Smile #3. *Technology is destroying the planet* ( Letter, offset, 24 p., 1988)

^smirk, smile #4. *post-leftist pleasure politics* (Letter, 32 p. newsprint, n.d.)

^smut, Smile #5. *Journal of Illicit Sex and Hardcore Exposure* (Letter, 44 p. offset, 1989-90)

^snicker, SMILE #6. *Magazine of Multiple Becomings* (Cut letter, 44 p. offset, n.d. ~Sept. 1991)

^sQUiRts, SMILE #7. *A children's journal of flows* (Cut letter, 60 p. offset, n.d. ~1993)

*Janet Janet (Stephen → Perkins), San Francisco:*

- ^**SCHISM** (Mini size, phc. 8-16 p. 1985-89, #11-24)  
 ^**SCHISM** Reprint in the 90-s, Iowa City. (Any differents to the orig. publication in the coloring of the paper only. Distributed – with a yellow title page – the whole set of 14 issues)  
 #11 (Mona Lisa) *Schism was never intended to be a serious art movement...*  
 #12 (Monkey) „...firm as a monkey's tail...“  
 #13 Norman Conquest issue  
 #14 (Execution) *Drug tests: the loyalty oath for the new inquisition*  
 #15 (Hand) *Beating about the bush*  
 #16 (Home's Smile cover page) *Plagiarism is necessary progress implies it*  
 #17 (Target) *Strike out before you're struck out. Art Strike 1990-1993*  
 #18 (Penis) *Signs of life or a life of signs*  
 #19 (Woman) *Under every woman's curve lies a muscle*  
 #20 (Man) *Under every man's muscle lies a curve*  
 #21 (1968-1988) *La culture est l inverse de la vie*  
 #22 (Bow) *A womb of my own ... legal abortion a woman's right*  
 #23 (Bad words: Attack night) The curriculum of Janet Janet  
 #24 (Art Strike Emblem) *Art Strike Form*

*Others:*

- ^EMILS 69. by Dr. Emil Steiner alias Al → Ackerman, San Antonio TX  
 (Digest, 12 p. 1984?)  
 SMILE Cover by Al Ackerman (Letter size handmade cover)  
 ^C NILE (Pan Mag N° 15) by Mark Bloch, New York. (Letter, 12 p.,  
 includes a magnifying glass to reading the small text print. 1985)  
 SMILE «commodity issue» by Brian Gentry (Digest, 8 p. 1988)  
 SMILE «History is the index» by Brian Gentry (Letter, 4 p.. 1988)  
 SMILE «operation negation», editor unknow (Digest, 8 p. 1988?)

**Europe**

*Arthur → Berkhoff as Monty Cantsin, Amsterdam:*

- LISME 1 (A/5, 20 p. 1985)  
 LISME 2 (A/5, 20 p. «Diving issue», 1985)  
 LISME 3 (A/5, «Key issue», 24 p.)  
 LISME 4 (A/5, 28 p. 1985)  
 LISME (A/4, 18 p. 1986)  
 ^NOW (29.7x10.5 cm., 16 p. 1986?)

*Jo → Klaffki as Joki Mail Art, Minden (Germany):*

- ^SMILE (The last issues are more neoist. A/4, 48-62 p. 1984-91? #1-11?)

*R. U. → Sevöl, Paris:*

- MILES / SMILE (A/5, 16 p. 1984)  
 MILES #2 (A/5, 12 p. with Montreal supplement. 1985)  
 ^MILES #2 «English dept.» (A/5, 20 p. 1985-86?)

*Others:*

- ^SMILE / SNARL, also as → TRAX 1085 by Vittore → Baroni, Forte dei Marmi, Italy (A/5, 8 p. with a C30 audiocassette by Monty Cantsin & the band White Colors)

SMILE by Vittore Baroni (unique edition) (A/4, 14 p. 1985)

SMILE by Serse → Luigetti, Perugia, Italy (A/5, 4 p. 1985?)

^*List of Smile issues since 1989 until March 1993* (This list is a one-sheet publication in letter size, phc., its origin is unknown (Amherst?). The paper doesn't contain all publications from this time! – see i. e. the diverse Smile issues by Schiz-Flux after 1989)

Listed issues:

SMILE/FILE. A/4, 127 p. 17 cardboard boxes, 200 meters of string. Glasgow, Scotland, August 1989 – Magazine space at Transmission Gallery accompanying the 5th Festival of Plagiarism.

SMILE. *A Hook is a Hat* (fake issue) A/4, 12 p. German/English. Konstanz, Germany March 1991 – Limericks, Situationist and Neoist manifestos, index, bibliography.

SMILE. *A Hook is a Hat* (genuine issue) A/4, 4 p. German/English. Konstanz, March 1991

SMILE. *Briefe abgestandener Männer*. A/5, 4 p. German. Konstanz, June 1991 – Educational issue on plagiarism

SMILE. *Plagiarists, One More Effort*. A/4m 16 p. German/English. Konstanz, December 1991 – Plagiarism and poetry, Neoist news flash, exh. review.

SMILE 030/85555. (in collaboration with Daniel Braunschweig) A/5, 8 p. two-layer-two-color print. German/English. Hamburg, Germany, Jan. 1992

SMILE. *Secretinisation*. A/4, 1 p. English. Konstanz, January 1992. – Single copy for TENTATIVELY, a CONVENIENCE.

SMILE. *Stale Man's Letters*. A=5, 24 p. German. Konstanz, March 1992. – Street notes about Canon bubblejet printers, doctors and policemen.

SMILE. *Addendum to SMILE*. A/4, 12 p. English. Konstanz, March 1992. – Archive issue.

SMILE. *The Rhetoric of Neism*. A/4, 8 p. German. Konstanz, May 1992. – Selections of SMILE A Hook... / Plagiarist... / One more Effort. Special issues for the Zine Show at → Perkins' SubSpace Gallery, Iowa City.

SMILE. *The Anatomy of Neoism*. A/4, 36 p. English. Berlin/Amherst MA., Aug.-Sept. 1992. – Reprinted correspondence of Alice and Karen Eliot.

SMILE. *The Anatomy of Neoism*. A/4, 36 p. German translation from the same editors in the same time.

SMILE. *The International Magazine of Entertainment and Revolution*. A64, 8 p. English. Berlin, August 1992. – Selections of earlier SMILEs from Konstanz + an essay about Neoism and Neoplatonism (Reprint in: *YAWN* N° 35 by Lloyd → Dunn)

SMILE. *Stale Man's Letters 2*. (Unpublished) A/4, 4 p. German. Konstanz, March 1992.

SMILE. *Mein bester Freund hat Probleme...* A/4, 6 p. German. Berlin, Aug. 1992. – Bibliographical issue.

SMILE. *Presence and Space*. Digest? 4 p. English. Amherst MA, Nov. 1992. – On Neoist mnemonics.

SMILE. *Rhetoric is pornography*. Letter size, 50 p. English. Amherst MA, December 1992. – Includes the SMILE issues *The International Magazine of Entertainment...* / *The Anatomy of Neoism* / *Presence and Space* + two bonus letters.

*Addendum to SMILE magazine*. Letter, 2 p. English. Amherst MA, Dec. 1992. – On the language of Neoism.

SMILE (written in hieroglyphs) Letter, 1 p. English. Boston MA, Dec. 1992. (Three copies only with hieroglyphs and braille text, recto/verso)

SMILE Cake issue by Yuko Asano, Keiko Iino and Miki Takeyama. March 1993.

SMILE. *Saturnalia*. (Part of *Perennial Magazine*) Half-legal? 8 p. Montague MA,

March 1993. – Neoism anthropologically illuminated.

^SMILE issue 100. *My Alphabet*. Digest, 8 p. Amherst MA, March 1993. – Text pages identical with those in SMILE *Saturnalia*.

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Literature: Stewart → Home: *To Tell the Truth?* (*The Confession / The Background / Smile Begins / Collaborators / Breakdown / A New Identity*). In: *Lightworks* [→ Burch], N° 19, Winter 1988-89, 30-32 p.

«*Smile* is infectious. As a magazine of multiple origins it can and has appeared anywhere it wants. Donning the mantle of Monty Cantsin, its founder, various artists have published their own version of *Smile*. This may seem a bit like *Commonpress*, Pawel → Petasz's magazine of revolving editorship, and it is, but looser, miles and miles looser. *Smile* relates to Neoism a helter-skelter philosophy of Cantsin aki to T.V. evangelism, dada and hyperbolic time travel. Neoism is at its amorphous heart about freedom – spontaneous, unbridled, go-anywhere freedom. *Smile* is an artifact of those explorations... Karen Eliot's *Smiles* are clenched-fisted and political – real potent. *Smile / Snarl* was thematically treated by Vittore → Baroni in a cassette / magazine format. Perhaps the most amazing version is that of → TENTATIVELY, a convenience of Baltimore. His collection came in a clear plastic pop bottle – each page printed on transparent stock. Like so many smiles you could see right through it. The real Monty Cantsin is a bit of an itinerant but hangs his hat in Canada. Try 1020 Lajoie Avenue, Outremont, Quebec H2V 1N4. Or simply start *Smiling* your-self.»

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

(*Smile*, issue 100, «My Alphabet», Statement): «Hello and welcome to the 100th issue of SMILE, the international magazine of happiness and self-enslavement. SMILE is founded on external relations: its universe is textual, constituted by similarities and differences. The traveling Neoist who imitates voices and speech, facial expressions and gesticulation is the nucleus of this universe. Her voyage is camouflaged as an exploration of the semiotic zone in the episodic sequence of the medieval romance, beginning with her „death“ as the spectacle of containment. Neoism avoids the term „Mimesis“, but hints at it when mentioning the ritual roots of its undertaking. The Neoist negates „representation“ and shifts the notion of mimesis to a purely linguistic level. Although this magazine presupposes language as the initial condition of its mechanism, its textual space has already expanded to such a degree that it will be capable of perpetuating itself in unlimited semiosis.» (*Smile*, issue 100, «My Alphabet», Amherst MA, 1993. 2 p.)

^Ford, Simon: *Smile Classified*. Cat.: A/5, phc., 12 p. National Art Library / Victoria & Albert Museum, London. March-August 1992

^*Smile / The Anatomy of Neoism*. (A late appeared & collective edited issue about Neoism entitled with a hint to the Smile mania. A/4 horz. size, phc. 28 p. 1992, #1) The Memorial Group ( Monty Cantsin, Natalie Slovikoski, Björn Balcke, Mark Bloch, Oliver Gassner, Graf Haufen, Stewart Home, Helix Lott, Jena Parson, Bert Schuck) Berlin? 1992

Géza Pernecky: *With Love and Sabotage* (About Neoism and Radicalism in the Mail Art) In: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 152-175 p.

Stephen → Perkins: *SMILE Magazine: Collective identities and the Mechanics of Historicisation*. Graduate Art History Symposium, University of Iowa School of Art. Iowa City, 1999.

**«Suicide» as a Network Idea**

- Rinnstein, Tom: *Destroy Mail Art – The Last Mail Art Show*. ☒Cat.: A/4, offset, 40 p. 167 parts. Exhibition at the Cafe Galerie Gruppe Grün, Bremen-Fdelhöm, Mai 29 - June 6, 1982
- Knížak, Milan czech artist done a mail piece with instructions were sent anonymously to 1,000 unsuspecting receivers (selected from the telephon directory of Prague) in 1965. The last instructions reads: „Commit suicide! Live!“ (The whole text is reprinted in: M. → Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 69 p.)
- Summers, Rod destroyed his Mail Art archive as part of a performance in the Foundation De → Appel in Amsterdam in 1977. Many noted artists participated in the project in full knowledge of what would happen to their work at the end.
- Kántor, István / Monty Cantsin: *The Neo*, N°2, 1979:  
(*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... (more → Kántor / Literature)
- Kántor, István: *The Monty Cantsin Restriction*. «I am Monty Cantsin, an extra terrestrial non artist from the Earth. I escaped away from a total-art-suicide which was forced by the two world-art-power in 1984...» (In: *Cairn*, #7. December 1980, 23 p.)
- Richard, Bruno: *Elles sont 2 sortie*, N°8. *Portraits – suicide graphique – spécial veufs*. Paris, ~1980
- Suicide*. ☒ Inv. The R. Dick Trace-it Investigation Dept. in Vancouver was requesting any images /informations concerning Suicide in the size of 7x5¼“ till October 20, 1980. Catalogue promised. (Competition in: *Umbrella* [→ Hoffberg], Vol. 3, #4. 82 p.)
- Hambleton, Richard: *Suicide*. ☒Inv.: Two half-legal leaves, phc., with invitation text. Deadline: June 1981
- Bleus, Guy: *^Are You Experienced? Love / Hate / Fear / Suicide*. ☒Cat.: 18x14 cm., offset booklet, 20 p. + 17 microfiches, + poster / Vrije Universiteit of Brussels, October 1981
- Bleus, Guy: *^Suicide of a Belgian Bureaucrat*. (Proposal for a performance.) In: Fred → Truck: *The Memory Bank*. 1986. 50 p.
- Richard, Bruno: *^Elles sont 2 sortie*, N° 8: *Portraits - suicid graphique - spécial veufs*.
- Court of Suicides, Studio 79* (Bedeschi & Ponzi. Via degli Sforza 14, Lugo AR, Italy) «Send place and time within which the sentence will be carried out by the applicant on case of authorization... requests must reach Studio 79 in stamped paper... You can send personal card, medical tests and other certification. Send of request of suicid to Italy by 31 December 1981.» (In: *Umbrella* [→Hoffberg], Vol. 4, / #5, 126 p.)
- ^Rinnstein, T.: *Destroy Mail Art*. Invitation for a ☒ show / destruction act in Bremen, 1982

- Lagautriere, Philippe: *^Ecole de Suicide* (16x11 cm., offset, 48 p.) {100} APAAR, Paris. n.d. (198?)
- Nuk, Ona: *^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)
- Home, Stewart: *The Karen Eliot Manifesto*, appeared as a flyer ca. 1985-86 and has been reprinted in a number of underground publications in the next years.  
(...) «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.»
- Deprez, Bruno: *Suicide / The Little Big Pages*. Supplement booklets to the Mail Art assembling *Pazuzu's Paper*. Kain, Belgium, 1986
- Scott MacLeod, FOP (SF): *San Francisco Hari-Kiri*. (About the hari-kiri performance of Chris Olsen: «...several people to ask me if he was „serious“, that is, was he preparing to actually kill himself. Certainly there was an aura of disaster about the Group Six activities following Moe Andre's poisoning by tainted fish blood and Robert Morgan's increasing self-marginilization due total lack of sleep. I did not really believe that Chris intended himself any harm...») (In: → Perkins: *Festival of Plagiarism*. Plagiarist Press, San Francisco, 1989, 9 p.)
- Horobin, Pete: *Exhibition about suicid as Non-Participation*, Dundee, September 1988 (Catalogue of this exhb. in the *SMILE „Lifes a bitch“*, 1988 by P. Horobin)  
«During the first two weeks of September the DRCU in Dundee will host a large exhibition about suicid. This will be in two parts; the first statistic and historic, the second visual and artisitic. Although an emotive subject for many, we cannot ignore the reality that, for an increasing number, especially the unemployed, suicide acts as a form of non-participation.  
(In: *Non-Participation Festival, Scotland 1988*, Appeal poster and programm, A/3)
- Christopher Erin: *^Dada: Suicide as an Art*. In. *PhotoStatic*, N° 32, Sept. 1988, 1115-16
- Rogalski, Piotr: Project at the KONT Galeria, Piotsków Tryb, 1989: Mail Art's Liquidation (annihilation his archive)
- Castelli, Gabriele: *Suicide*. Mail Art invitation. Via C. Colombo 3, Cernusco, I-20063.  
Deadline: Mai 18, 1990
- Home, Stewart: Editorial notices in *Smile* N° 11, 1989, 2 p.:  
«...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.»
- Ray → Johnson's suicide in New York, January 13, 1995.

## Visual / Experimental Poetry (chronological)

### General works

- Kostelanetz: *Visual Language* (23x15 cm., offset, 64 p.), Assembling Press. New York, 1970

*konkrete poëzie? / concrete poetry? / konkrete poesie?* (One of the most important anth. of this topos with over 100 artists, published for an show exhibited at the Stedelijk Museum, Amsterdam / Württembergischer Kunstverein, Stuttgart / Institut für Moderne Kunst, Nürnberg / Liverpool / Oxford, 1970-1971. The material has been collected by Bob → Cobbing, Reinhard Döhl, Hansjörg Mayer and Paul de → Vree. Also essays by these authors, furthan by the both curators: E. de Wilde and Lisbeth Crommelin. All text in Dutch, English and German) A/4, offset. Amsterdam, 1970

Solt, Mary E.: *Concrete Poetry, a World View*. (Anth. Commentaries in English and Spanish, 3th edition) 25.5x21 cm., offset, 310 p. Indiana Univ. Press. Bloomington IA, 1971

McCaffery, Steve / Nichol, B. P.: *Sound Poetry. A Catalogue*. Anth. 22x14 cm., offset, 114 p. Underwiche Editions. Toronto, 1978

→ Kostelanetz: *Text-Sound Texts* (Anth. by 100 American authors, 441 p.) New York, 1980

→ Kostelanetz: *The Avant-Garde Tradition in Literature*. Anth. 23x15 cm., offset, 424 p. Prometheus Books. Buffalo NY, 1982

→ Hill & others: *Core*. A symposium on Contemporary Visual Poetry, Ed. Generatorscore, 1993

→ Schmidt, S. J.: *ersichtlichkeiten, int. visuelle texte der 90er* (Anth. 172 p.) Sonderband der «experimentelle texte», → Riha, K. / Uni GH, Siegen, Germany, 1996

→ Baroni, Vittore: *Poesie. Lineari, visive, concrete: una rete nella rete*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertoli, 1997. 105-109 p.

→ Bulatov, D.: *A Point of View. Visual Poetry: The 90s. An Anthology*. (One of the most important source book/anthology for visuale poetry in the network and the whole 1990s. Texts Russian, some short titles also English. Encyclopedic structure. Also as catalogue for an exh. tour.) 24x17 cm., offset, 592 p. Essays (Russian) by 19 authors, works / biographies of 116 artists, 546 illustrations, + biblio- / disko- / WEB-lio- /graphy. Exhibition tour: Kaliningrad, St. Petersburg, Moscow, Niznij Novgorod, Vilnius (Lietura), Krakow, Wroclaw, Budapest, 1998-99. Ed. Simplicii. Kaliningrad, 1998. The author about yourself: 205 p.

#### North / Latin America

→ Kostelanetz: *Assembling* (Assembling {1000}, 1970-86, #1-12)

°Bowles, Jerry / Russel, Tony G.: *This Book is a Movie* (An exh. of Language Art and Visual Poetry, Anthology) 20x13.5 cm. offset, 320 p. Dell Publishing, New York, 1971

→ Porter, Bern: *Found Poems*. (Concrete poetry, ~ 350 p.) Something Else Press. N Y, 1972

→ (Lyons, Nathan) *Afterimage* (Mag. 1973- m.) Visual Studies Workshop Press. Rochester, NY

→ Porter, Bern: *The Manhattan Telephon Book 1972*. (228 p.) Somevill MA, Abyss, 1975

→ *Open Ring* Galleries / Also Magazine from 1975 → Kempton / K. & Wagner, D. R. 426 Pearl, Shell Beach, CA-93449

→ Bennett, John M.: Luna Bisonte Prods. / *Lost and Found Times*. Mag. 1975- 2-3xy. over 30#

→ Rahmmings, Keith: *N. R. G.* (Tabl. mag. about vis poetry, 1975- qu.) (after Rammings' death:



→ Skydog Press, D. Raphael, D. Whited)

→ Caldwell, Robert: *Typewriter* (...written vis. poetry Magazine, 197?- ) Iowa City

→ Kempton: *Kaldron*. Mag. 1977- ~ 2xy. #1-20?

→ Gaglione, Bill: *Typewriter Stamp Poems*. Offset, 10 p. {50}, Ed. → Schraenen, 1978

→ Gibbs, M.: *Deciphering America*. (Anth. 120 p.) Kontext Publ. 1978

→ Polkinhorn: *Atticus Review* (with Quattrociocchi, David) Mag. 1981-91, ~ 2xy., #1-21

→ Hill, Craig: *Score* (timely with B. Di Michele & L. Schneider) Mag. 1983-92, #1-12  
On the term „visual poetry“ by Karl Kempton and Dick Higgins in: *Score* #9.

^*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 (C. → Espinoza) Exh.: Pinacoteco de  
la Universidad Autónoma de Puebla. Apr 18 - May 9, 1986

→ Sackner, Ruth & Marvin: *Archive of Concrete and Visual Poetry* (Large Cat., till 1984,  
890 p.) Miami Beach, FL-33139, USA1986

→ Mercer, Trudy / emPo Publications: *Red Line Magazine*. Mag. 1986- ~ 10#, Seattle, WA

°Helmes, Scott. *Visual Poems*. Digest, ofoffset, 12 p. The Zelot Press. Vandegriff PA, 1986

→ Kempton: *Access* (Mag. 1987- ) Paperbird Press, College Park, Maryland

^*International Exhibition of Visual Poetics – Mostra Internacional de Poéticas Visuales*.  
Cat.: 18.5x20 cm., offset, accordion folder (3x). Text by Philadelpho Meneses.  
Exh.: Museu de Arte Contemporanea de America (MACA) Sao Paulo? Apr 19 -  
May 26, 1988.

→ Polkinhorn: *Post-Art Int. Exh. of Visual / Experimental Poetry*. (with C. → Espinoza)  
Cat.: San Diego State Univ. Calexico, CA., 1988

→ Polkinhorn: The Mexican Avant-Garde. In: *Score*, #10. (→ Hill) n.d. (~1989) 11 p.

→ Kempton: *Rune: A Survey*. (Edited by K. Kempton & Karl Young [essay], offset, 80 p.)  
Light and Dust Books / Atticus Books – Membrane Press, Kenosha WI, 1992

#### Visual & Concrete Poetry in Czechoslovakia

^Barbara Baworowska: *Czeska i Slowacka Poezja Konkretna*. Cat.: 28x20 cm, offset, 48 p.  
Text Polish + English summary. Muzeum Narodowe. Wroclaw, 1976  
Artists: K. Adamus, Z. Barborka, B. Grögerová, J. Hirsal, J. Honys, J. H. Kocman,  
J. Kolar, M. Korycan, K. Miler, L. Mirvald, E. Julis, L. Nebesky, L. Novak,  
E. Ovcacek, V. Preclik, Z. Sedlacek, J. Stelik, J. Valoch, J. Wojnar.

^Dezider Tóth: *Omalovanky, grafiky, Partirury*. Cat.: 20x20 cm., offset, 12 p. Text (Czech):  
→ Valoch Exh.: Gal. Mladych Metské / S. K. Neumanna , Brno, 1978

#### Visual & Concrete Poetry in Germany / Austria

°Weiermair, Peter: *Kunst aus Sprache*. Cat.: Texts by Rudy Fuchs. Biographies. 22x23 cm.,

offset / colour, 144 p. Galerie im Taxispaleis. Innsbruck, 1975

°Gosewitz, Ludwig: *Gesammelte Texte*. (Essays) 15.5x100, offset, 235 p. Rainer Verlag. Berlin, 1976

°Gomringer, Eugen: *Letras, Texto, Imagenes*. Anth. 22x21 cm., offset. Institutos Alemanas en España. Madrid, 1968

*Visual & Experimental Literature in the GDR (Eastern Germany)*

^*Poesía - Poetry / Visual - Experimental*. N°8. Spring 1985: *Republica Democrata Alemana*. (Leaflet magazine with special issues for the vis. poetry in various countries by → Espinoza. Horz. 21,5x34 cm., folded to 4 p. like accordion. Phc. 1982-,) Mexico City, 1985

^*Visuelle Poesie (Monat der Poesie)*. Cat.: 15x10.5 cm., offset, 8 p. Kleine Galerie / Süd. Arthur-Strobel-Straße 1 Karl-Marx-Stadt GDR-9061 (Chemnitz) May 9 - June 1, 1989

^*Bildende Kunst*. #11, 1989 (Issue «Visuelle Poesie»). Henschel Verlag Kunst und Gesellschaft. Berlin / DDR, November 1989

^*wortBILD - Visuelle Poesie in der DDR*. (Eds: Guillermo → Deisler & Jörg → Kowalski. Anthology with the curriculum of the authors) 20x15 cm., offset, 164 p. Mitteldeutscher Verlag, Leipzig, 1990. *Authors*: Ingo Arnold, Wilhelm Bartsch, Manfred Butzmann, Carlfriedrich Claus, Udo Degener, Guillermo Deisler, Volker Dietzel, Stefan Döring, Tobias E. Ellmann, Elke Erb, Jan Faktor, Ralf Alex Fichtner, Lutz Fleischer, Fritz Rudolf Fries, Peter Gosse, Henry Günther, Thomas Günther, Eberhard Häfner, Ulf Christian Hasenfelder, Christian Heckel, Andreas Hegewald, Hans-Jürgen Heß, Joseph Huber, Johannes Jansen, Jörg Kowalski, Volker Kraft, Juan H. León, Kito Lorenc, Richard Mansfeld, Stephen Jacob, Steffen Mezger, Osmar Münzner, Detlef Opitz, Bert Papenfuß-Gorek, Wolfgang Petrovsky, Richard Pietraß, Walter Petri, Jens Pönitzsch, Hans-Ulrich Prautzsch, Robert Rehfeldt, Carla Sachse, Horst Sagert, Rainer Schedlinski, Udo Scheer, Holger J. Schubert, Jürgen Schöberl, Valeri Sherstjanoi, Klaus Sobolewski, Jörg Sonntag, Hartmut Sörgel, Stefan Stein, Ulrich Tarlatt, Uwe Warnke, Olaf Wegewitz, Frank Weiße, Grit Wendelberger, Ruth Wolf-Rehfeldt, Micahel Wüsterfeld, Ottfried Zielke

→ Deisler, Guillermo

→ Rehfeldt, Robert & Ruth

*Visual Poetry, Hungary*

^*Ver(s)ziók*. (Anth. of experimental and visual poems.) Editors: Ernő Kulcsár-Szabó & Tibor Zalán. 24x16.5 cm., offset, 156 p. Ed. Magvető – JAK Füzetek 2. Budapest, 1982

^*Kép-vers / vers-kép* (Image-poem / poem-image) *Szövegek* (Texts). Cat.: A/4 cm., offset, 52 p. (Hungarian) / «Petöfi» Literature Museum, Budapest. 1987

*Artists*: Gábor Attalai, Imre Bak, József Bíró, Alpár Bujdosó, Elek is, Ernő Endrödi-Szabó, Dániel Erdély, Miklós Erdély, István Fábián, Ferencz Ficzek, György Galántai, Tibor Gáyor, István Geller B., János Géczi, Béla Hap, Ágnes Háty, Károly Kismányoki, Irén Kiss, Attila Kovács, Katalin Ladik, László Lakner, Ferenc Lantos, Emöke Lipcsey, János Major, Dóra Maurer, István Més-Záros, Katalin Molnár, Pál Nagy, Dezső Pandula, Tibor Papp, Géza Pernecky, András Petöcz, Róbert Swier-

kiewicz, Tamás Szentjóby, Ákos Székely, Endre Szkárosi, Bálint Szombathy, Endre Tót, Gábor Tóth, Ildikó Várnagy, Antal Vásárhelyi, Tibor Zalán, István ef. Zámbó

^*Médium-Art. Selection of Hungarian experimental Poetry*. Editors: Zoltán Fráter & András Petőcz. Introduction: A. Petőcz (Hungarian and English) A/4. offset (also colour), 280 p. Ed. Magvető – JAK Füzetek 51. Budapest, 1990

→ Nagy / *Magyar Műhely*

→ Petőcz – Kurdi / *Medium Art*

#### Visual & Concrete Poetry, Poland

^*Seminarium poezja wizualna*. Anthology. A/4, offset, 20 p. Galeria Sztuki Najnowszej. Wrocław, March 1976

^*Stanislaw Drózd: Poezja Konkretna 1967-77*. Cat.: 21x23 cm., offset, 96 p. / Akademicki Ośrodek Teatralny Kalambur. Wrocław. 1978

^*Wrocławska poezja konkretna*. Cat.: 16x16 cm., offset, 24 p. (12 artists) Politechnika Wrocławska. Curator: Michał Bieganowski. April 10-29, 1978

^*Polska poezja konkretna*. Cat.: 16x16 cm., offset, 30 p. Politechnika Wrocławska. Curators: M. Bieganowski & S. Drózd. Introduction: Stanislaw Drózd (Polish). 1979. Artists: Piotr Bernacki, Michał Bieganowski, Marianna Bocian, Artur Tomasz Bok, Stanislaw Drózd, Roman Gorzelski, Józef Andrzej Grochovina, Marian Grzeszczak, Zbigniew Jez, Grzegorz Kolasinski, Hubert Koryzna, Marzenna Kosinska, Barbara Kozłowska, Zbigniew Makarewicz, Bogusław Michnik, Andrzej Partum, Ewa Partum, Jerzy Przytocki, Bohusław Rostworowski, Aleksander Rozenfeld, Krzysztof Sloniski, Leszek Szaruga, Wojciech Sztutowski, Sławomir Zabek.

#### Visual Poetry, Portugal

^*Poemografias. Exposição itinerante de Poesia Visual*. (supp. Fund. Gulbenkian) Org.: Fernando → Aguiar & Silvestre Pestana. Cat.: A/4, offset, 24 p. Text: → Aguiar: *Poemografias: um projecto* (Portuguese) 1985. Exhs.: Lisboa, Gal. Diferença / Torres Vedras, Gal. Nova / Évora, Gal. Municipal de Arte / Lagos, Gal. Mercado de Escravos / Coimbra, Gal. C. A. P. C. Artists: Abílio, Alberto Pimenta, Anna Hatherly, Antero de Alda, António Aragão, António Barros, E. M. de Melo e Castro, Fernando Aguiar, José-Alberto Marques, Salette Tares, Silvestre Pestana.

^Fernando → Aguiar: *Visuelle Poesie aus Portugal*. (A/5, offset, 60 p.) *experimentelle texte* N°22, Siegen. 1990

→ Aguiar, F.

#### Visual Poetry, Russian

^*Konkret russische visuelle Poesie*. Cat.: 11x21 cm., horz., offset, 16 p. Text: Peter → Huckauf. / Galerie am Markt, → Annaberg-Buchholz. Sept.-Oct. '90  
Artists: Valeri Afanasjew, Boris Konstrictor, Rea Nikonova (Anna Tarschis) Lev Scherstjanoi, Sergej Segay (Sigow) Awgust Sigow, Leonid Tischkov

^Radlov, Sergej: *Kurze Einführung in die Geschichte des Moskauer Samizdat* (Essay, + poems by Julia Fon Kizin, V. Scherstjanoi, Sergej Birjukov, Boris Konstrictor, Leonid

Tischkov) In: *ersichtlichkeiten, int. visuelle texte der 90er* (Anth. 172 p.)  
Sonderband der *experimentelle texte*, (→ Riha) Uni GH, Siegen, 1996, 70-94 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500  
illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998.

→ Birjukov, → Bulatov, → Nikonova, → Pankow, Galerie Transfutur, → Scherstjanoi,  
→ Sherstjanoi, → Segay, → Transfurism

# REGISTER

## of Alias, Logos, Significant Works & Projects

(You find here more projects and titles/authors than in the regular part of the Network Atlas)

- & (Mail Art project, 1993).....Werkgroep „&“ .....Brugge, B  
 A 1. Waste Paper Comp. Ltd. (logo for Mail Art activity) Michael Leigh & Hazel Jones .....London, UK  
 A, AB, ABC (mag. for vis. poetry by The National Poetry Center, ~1974-, ) Adler, Jeremy ...London, UK  
 A A A Editions (network publs., artists' books, graphic, 1990s) Baroni, V. / Ciani, P....Viareggio / Bertiole, I  
 „A“ Gallery catalogue: Artists' Books & Records, 1981. Ruhe, Harry .....Amsterdam, NL  
 A + C Books (Assembling like annual, 1998-2000?).....Delgado, Fernando Garcia .....Buenos Aires, AR  
 A. M. A. E. (Asociacion Mail-Artistas Españoles, also as magazine, 1995-97) Ibérico.....Alcorcón / Madrid, E  
 A Margem (mag. for visual matter, 1986).....Capistrano, F. / Silva, F. / Fernandez, A. ..Natal, BR  
 A. Proxi. (Neo-dada & Mail Art manifestation, 1977) ....Brett, George.....Athens, GA  
 A. Q. Magazine (Fluxus, post-Fluxus, intermedia arts, div. editors!, 1971-80) Stegenwitt, Erwin. ....Dudweiler, D  
 A. R. G. (Action Resource Guide, magazine 1989-, ) Parker Owens, A. / Hensel, Guy.....Chicago, IL  
 A. R. T. Was ist Kunst? (assembling, 1973).....Kalkmann, Hans Werner.....(?) Germany  
 A. S. A. C. (Art Strike Action Committees, 1990-93) San Francisco, Baltimore, Allihies, Montevideo, London  
 A. S. P. C. (Archive Small Press Communication).....Schraenen, Guy / Marsily, Anne .....Antwerpen, B  
 A. T. C. A. (Alternative Traditions in the Cont. Arts) at the Univ. of Iowa: Milman, Estera. .Iowa City, IA  
 A. U. / Artists' Union – Art Unidentified (Mail Art magazine, ~1979-, ) Shimamoto, Shozo. .Hyogo, J  
 A. U. Mail Art Books, Japan, I. II. III. (cats. 1982-83) ...Kusumoto, Mitsao.....Hyogo, J  
 A - Z, The letter from... (Mail Art prj., 1995) .....„Rodoid Koyott“ (?) .....Besançon, F  
 AAAA (magazine for concrete visuals, Mail Art, performance, 1982-, ) Rhum, Bunny .....Toronto, CDN  
 „Aakoun, Dr. Pjotr“ (Mail Art alias, 1980s) .....Moreels, Peter .....Tournei / Pecq, B  
 Aardlynx (mag. for vis. poetry by Aardpress, 1980s) .....Jarvis, David .....London, UK  
 Aardpress / Aardwerk Studios (for poetry & Mail Art, 1980s) Jarvis, David .....London, UK  
 AB Sex (magazine for French graphism, 1986-, ) .....Petou, Kris .....Caen, F  
 Abgestempelt (card-anthology for Mail Art & stempelgrafik, 1985) Ebrecht Umgestalter, Werner. (?) Germany  
 Abilio v(l)er (flyer publs. for vis. poetry, 1985).....Santos, Abilio-José .....Maia, P  
 Abnormal Mail Becomes Art (Mail Art project, 1992)....De Deckert, Geert .....Tielrode, B  
 Abnormality (Mail Art project, cassettes only!, 1981) ....Jupiter-Larsen, Gerald X .....Vancouver, CDN  
 Abolition of Work, The... (Essays. Loompanics, ~1986 ) Black, Bob .....Port Townsend, WA  
 About Art (travelling exh. a De Media, Eeklo / Udine / Veneto, etc., 1992) Ciani, Piermario ... Eeklo, B  
 About Face (publ. of photobooth images, ~1982) .....Lust, Scarletina .....New York, NY  
 About Face (Mail Art prj., Bunnell St. Gallery, 1996) ....Naden, Lynn Marie. ....Alaska, Homer, AL  
 About the West, That's was I Like... (Mail Art prj., 1985) Jensen, Deborah .....Rapid City, SD  
 About Vile (...magazine. Offset book publ., 1983).....Banana, Anna.....Vancouver, CDN  
 Abracadabra (magazine for vis. poetry, exper. art, 1977-80) Angioni, Marcello .....Luxemburg, LU  
 Absent Words, The... (exh. of vis. poetry, etc., cat.: 1980) Gibbs, Michael .....Amsterdam, NL  
 Ab-Zug (new texts & graphics, a samizdat / Mail Art mag., 1989-90) Seifert, Jörg .....Annaberg, GDR  
 Academy Ultimate (gallery and edition for underground arts, 1990s) Pellini, P. / Berbesz, Y. Köln, D  
 Ace Space Co. (logo, ~1971-72) .....Atchley, Dana.....Vancouver Island, CDN  
 Access (magazines for vis. poetry, theory, 1987-, ).....Kempton / Schowalter / De Villo .....College Park, MD  
 Accra Mail Art, (Ghana) 1985 .....Okwabi, Ayah / Hamann, Volker .....Accra, GH  
 „Acrobat“ / „Data Cell“ (Mail Art alias & neoist logo, 1980s) Horobin, Pete .....Dundee, UK  
 Acrobat Live / Acrobat Toast, etc. (diverse actions with publs., ~1982) Horobin, Pete .....Dundee, UK  
 Act of Responding (Mail Art prj., 1984) .....Otis Student League .....Los Angeles, CA  
 Act of Shelflife, The... (assembling, 1986 / 1988).....Xexoxial Endarchy .....Madison, WI  
 Act of Stamping (Mail Art prj., 1986).....C. C. A. G. ....Calgary  
 Actualité Graphique Paris-Lisboa (French graphic exh., & cat., 1986) Inst. Franco-Portugais. Lisboa, P  
 Action Art International (7 Mail actions at the Global MA, 1990-93) Parker Owens, Ashley. Grove City, PA  
 Action Resource Guide – A. R. G. (magazine 1989-, ) Parker Owens, A. / Hensel, Guy.....Chicago, IL  
 Action, Works, Performances, 1970-1987 (work catalogue, 1987) Padín, Clemente .....Montevideo, U  
 Action, Works, Performances, 1970-1991 (work catalogue, 1992) Padín, Clemente .....Montevideo, U  
 Acumulatory, Galeria (for conceptual works and Mail Art, from 1970s) Kozlowski, Jaroslaw . Poznan, PL

- Acuse de recibo (Mail Art project with cat., 1975) ..... Padín, Clemente ..... Montevideo, U
- Adam, Von... zu neuem Menschen (Mail Art inv., 1987) Bernhardt, Martin ..... Greifswald, GDR
- Adresses, Names and... (project at the „FMK“, 1979) .... Carrión, Ulises ..... Budapest, H
- Adenoidi (magazine: Art e Mail-by-Soft-Art, ~1988) .... Rominzi, Giano ..... Perugia, I
- Aditi Theatre (Mail Art prj., cat. Georgian & English, 1995) Chikladze, David ..... Tbilisi, GE
- Administration Centre – TAC 42.292 (Mail Art logo).... Bleus, Guy ..... Wellen, B
- Adolf Hitler Fan Club (neodada, Mail Art, 1970s)..... Smith, Pauline ..... London, UK
- Adolf Hitler Memorial Found (Mail Art project, 1975) Smith, Pauline / Carrega, Ugo ..... Milano, I
- Adresa (magazine for underground lit. & art, 1976-77) Tucic, Vujica Resin ..... Novi Sad, YU
- Adventures of Carlo Pittore, The... (offset publ., 1979).... „Pittore, Carlo“ ..... New York, NY
- Advertisement (Warehouse...) – what to do with all this (inv. + material, 1998) Art Students.. Pau, F
- Aedes (fanzine via Mail Art from Malaysia, 1987) ..... Zulkifli & Zakaria ..... Kuala Terengg, MY
- Aela ricerca di un titolo... (graphics and texts of an travelling exh., 1984-85) Anelli, S. .... Cosenza, I
- Aerogrammes (Commonpress #56, exh. in Museum Het Toreke, Tienen/B, 1984) Bleus, Guy. Wellen, B
- Aeropes (Mail Art project & oversize „score“ publ., 1981) ASPC / Schraenen, Guy ..... Antwerpen, B
- Aerosol (magazine for graffities, 1978-87) by „Metallic Avau“ (Avau, Roger) ..... Bruxelles, B
- Afterimage (magazine for visual arts, 1973-, )..... Lyons, Nathan / Visual Studies WS., .... Rochester, NY
- Afgrijs (magazine for mimeo-graphism & Mail Art, 1984-87) KNUST (Group) ..... Nijmegen, NL
- Africa: Colonialism and Libration (Mail Art inv., 1990) Padín, Clemente ..... Montevideo, U
- Africa, Images from South... (Mail Art at the Media, 1986) Perkins / Washburn / Yrizarry ..... San Francisco, CA
- (Africa:) Sudafrica '86 (Mail Art at the Subte Municipal, 1986) Padín, C. .... Montevideo, U
- Africa Arise (Mail Art prj., 1987)..... Okwabi, Ayah / Hamann, Volker..... Accra, GH / Berlin, D
- Afzet (Mail Art assembling, 1981-85)..... Burg, Sonja van der / Oosten, Margot van..... Den Haag / Delft, NL
- Against Racism (Mail Art prj. & offset cat. at the Wiener Volkshochschule, 1998) Pasiecznyk, H. Wien, A
- Against SHELL (Mail Art prj., 1990) ..... „De Rode Hond“ ..... Den Haag, NL
- AGAR (Avant Garde Art Review, mag. with a conceptual program, 1980-, ) Soref, Stephen. New York, NY
- Agent, The... (magazine for neodada and related trends, 1979-, ) Hol, Jim / Munday, G. .... London, UK
- Agentzia (magazine for vis. poetry, 1968-, ) ..... Gerz, Jochen ..... Paris, F
- Agius, J. A.: Livres et Multiples (first cat. 16 p., 1991, later flyers and e-mail/internet cats).... Genève, CH
- Agressive School of Cultural Works (Mail Art / neoist logo) Pawson, Mark & others ..... London, UK
- Agri-culture (Mail Art project, inv. only? 1987)..... Aakoun, Piotr..... Tournai, B
- Agriculture, Food Prd. and Environment (Mail Art prj., 1992) Bio Cultura, c/o Clot 39 ..... Barcelona, E
- Agriculture in the World (Mail Art prj., 1993)..... Fulgor, Silvi C. .... Frontone, I
- Ah! Arte Postale (mag. like tabloid publs., Mail Art from „New Zealand“, '80s) de Michele, Rino..... Padova, I
- Ahnungen, Editions / Solande (magazine for vis. poetry, ~1988-, ) Zauner, Hansjörg..... Wien, A
- AIDS and Paradise (Mail Art project at the SPC. Wojvodina, 1987) Tisma, Andrej ..... Novi Sad, YU
- AIDS International Project (Mail Art prj., 1994) ..... „C. W. Poste“ (Summers, Craig) ..... Seattle, WA
- AIDS: First Alids Seal (artistamps) Terra Candella, 1991. Harley ..... Oberlin, OH“
- AIDS: Art and Aids – visual poetry (inv., 1997)..... Ael, Juan López de ..... Vittoria-Gasteiz, E
- Aigua („Water“, Mail Art prj. & exh. at the Ajuntament de Caldes d'Estrac, 1998)..... Barcelona, E
- Air, Festival of the... (Mail Art inv., 1992)..... Barnes, Andy ..... Tyne & Wear, UK
- „Air Garden“ (logo)..... Kalkmann, Hans-Werner ..... ?
- Air Mail Envelopes (Mail Art prj., 1995)..... Laszlo, Joan-Noël ..... Toulon / Paris, F
- Airmail Eros (Mail Art prj., 1983)..... Hoocker, Richard / Council for the Art..... Santa Fe, NM
- „Ajax“ (alias): Derisoire (graphzine for French graphism, Pissier circle, ~1986) „Ajax“ (?).... Paris, F
- Akademia Zaumi (logo for Russian visual/zaumnist poetry by Sergey Birjukov, 1990s)..... Tambov, RU
- AKAUCN / Basis Orguna: Lisme / NOW (neoist magazines, 1985-87) by Berkhoff, Arthur. . Amsterdam, NL
- Aktuele Kunst uit Oost-Europa, Wij hebben ook Ideën... (New Reform, 1972) d'Hondt, Roger ..... Aalst, B
- Aktuelle Kunst in Osteuropa (book, DuMont, 1972) Stembera, Piotr / Groh, Klaus... Praha, CS / Oldenburg, D
- Alarm (Neoist publ., ~1980)..... Kundzins, Maris ..... Montreal, CDN
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- „Albrecht/d“ – Reflection Press (Gesamtkatalog, 1974-75) Albrecht, Dietrich ..... Stuttgart, D
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- Alcalacanales Electrographic (Jos, Ramón, Alcalá Mellailo, Fernando N. Canales) ..... València, E
- Alea (magazine for vis. poetry, 1985-, ) ..... Hamill, Tom ..... Mechanicsburg, PA / Oakland, CA
- Aleph Group (Mail Art invs: Christmas / Lovers Dorian Gray, 1993; Rock-On / Football, 1994... Verzuno (BO), I
- Alfabeto (Mail Art prj., 1984) ..... Stagnaro, Umberto ..... Finale Ligure, I
- ALGA – Anarchist Library Group of America ..... San Francisco, CA

- Algo Pasa (Mail Art magazine, 1981) .....Marin, Manuel .....Mexico, MEX  
 Alice Home – a community for young women... (Mail Art project, 1997) Fortini, Attilio .....Gandosso, I  
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 Alive, If still... (Mail Art prj., 1985).....Mittendorf, Henning .....Frankfurt, D  
 Alkalmi Eseményűjság („Occasionally News“, polit art, 1984-86) Inconnu Group .....Budapest, H  
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 Allegories of the 21. Century (Mail Art prj., 1997).....Museum of Post & Communication, Berlin, D  
 Allen Ginsberg (Mail Art prj., 1997).....Gino (?).....Napoli, I  
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 Almanaco Novissimo (xerography magazine – TRAX circle, 1986) Post Machina Group. ....Bologna, I  
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 Altered Page, The... (Book Arts Gallery 626 Broadway,, 1988) R. & M. Sackner Archive .....New York, NY  
 Alternative Arts (theory at the Umbrella mag. & editions, 1980s) Morgan, Robert C. ....Pasadena, CA  
 Alternative, Creative and Free Conference (offset anth. with essays by networkers, 1995) Broi. B-a-Ripoli, I  
 Alternative Culture and Ecology (Mail Art project by vis. & audio works,mags., 1988) Sousa, M. Cascaix, P  
 Alternative Expressions / Communication (FSU for Arts / Inst. Cont. Arts, 1986) Rutkovsky, Fran..Tallahassee, FL  
 Alternative Press, The... (assembling, 1980) .....Mikolowski, Ken .....Grindstone City, MI  
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 (America Latina:) Eds. marginales d' Amerique Latine (exh. by ASPC, Maison d. l. Culture, 1977) Havre, F  
 El Networker Latinamericano (Mail Art Congress Newsletter, 1992) Padin. Montevideo, U  
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 Amnesty International Artists‘ Stamps Show, 1993 (Mail Art project) Duquette, Michael.....Scarborough, CDN  
 Amodulo (magazine for vis. poetry, esthetics, 1968-,) ...Sarenco .....Calaone Baone, I  
 Amor, la palabra (mimeography + rubber stamps, In-Out Prod., 1973) Carrión, Ulises.....Amsterdam, NL  
 Amor, Historias de.... (Mail Art inv., 1991) .....Areya M.E.M.R. ....Rosario, AR  
 Amour, C'est l'.... (Mail Art inv., n.d.).....Marini, Fabio.....Castelnuovo / Firenze, I  
 Amtramdram (magazine for French graphism, ~1984-, ) „Jocelin“. ....Paris, F  
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 Analytical Poetry (card set in envelope, 1975).....Tóth Gábor.....Budapest, H  
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 Angeli (Mail Art in the magazine Collage #9, 1997) ..... Garbin, Ornella ..... Milano, I  
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 Animals & Mail Art, All about (inv., 1991) ..... Piatek, Piotr ..... Szczecin, PL  
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 „Data“ (Mail Art logo, 1980s) .....Meade, Richard ..... Los Angeles, CA  
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 De Media Club / Gallery / Édition..... Boever, Jean de..... Eeklo, B  
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 Destroy... „Mail Art's Liquidation“ (...his archive, Kont Galeria, 1989) Rogalski, Piotr..... Piotsków Tryb, PL  
 Destry this piece... (series of publs. & objects, via Mail Art, 1980s) Jupiter-Larsen, Gerald X. Vancouver, CDN  
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 Diary Pages (Commonpress #11, 1978) ..... Mew, Tommy ..... Mt. Berry, GA  
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 Dlaczego / why (exh. & cat. by the Gal. Foksal, 1975)...Drózd, Stanislaw .....Warszawa, PL  
 Do Not Bend / a rubberstamp romances (tabloid size print, 1970s) Jackson, Leavenworth .....San Francisco, CA  
 Do not open (closed envelopes bound to book, ~1980)...Olson, Richard .....Beloit, WI  
 Doc(k)s (allround magazine for altern. arts, 1976-, ) / Edition Nèpe: Blaine, Julien .....Ventabren, F  
 „Doctor Trust“ (alias, collaborating on Impossibilists) ..Sargent, Mark .....Minneapolis, MN  
 Doewa Art (assembling, 1991-, ) .....Goubert, Filip .....Liedekerke, NL  
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 „Dogmatic, Irene“ (alias for neodada, Mail Art & „dog“ books, 1970s) Mosen, Nancy .....San Francisco, CA  
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 Don Mobie's Drawings 1978-1990 (exh. at the Muttart Art Gallery, 1990) Stake, Chuck .....Calgary, CDN  
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 Doo Da Postage (artistamp logo, also show: 1982) .....Higgins, Ed F. III. ....New York, NY  
 Doo Daa Florida (graphic tabloid with special themes, 1985-86) Rutkovsky, Paul .....Tallahassee, FL  
 Doors (Mail Art project, 198?) .....Gentili, Chiara .....Poretta, I  
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 Dora Diamant et ses amants (=Dora Maar?, French graphism, 1986) Doury, Pascal .....Paris, F  
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 „Dott, Mr.“ / „Aquaflutt Laboratories Ltd.“ (alias) .....Seifried, E. ....Kornwestheim, D  
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 Doventertainment Inc.: Cat.: 1992 .....„Death of Vinyl“ (Music) .....Toronto, CDN  
 Dr. & Lady Bruts present... (E. Metcalfe's & Kate Craig's section 1969-79) Western Front. Vancouver, CDN  
 Dragon Rouge (magazine by the Llys Dana Group, 1976-77) Mounier, Patrick .....Aureille, F  
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 Droles d' envois... (large Mail Art exh. & cat., 1992).....Compiègne mail artists .....Compiègne, F

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 Duchamp's 110 Birthsday (Mail Art prj., 1997) ..... Tartarugo Mail Art ..... Madrid, E  
 Du Da Magazine (magazine on object + collage works, 1984-, ) Alatalo, Sally ..... Chicago, IL  
 Dull Century (magazine, neoism, ~1980) by „Kiki Bonbon“ (Bonspiel, J. L.) & Moffat, N. ... Montreal, CDN  
 Dump Type Bookworks (via Mail Art) ..... „Dumb Type“ (?) ..... Kyoto, J  
 Duplex Planet, The... (magazine from a nursing home, 1979-, ) Greenberger, David ..... Saratoga Spring, NY  
 Dürer's Birthday – The Birth of A. Dürer (exh. at the 514. anniversary) Dudek-Dürer, Andrzej. Wroclaw, PL  
 Dusex (French graphism in a tabloid from the „Block 11“ circle, 1985-, ) Bocahut, Bruno ..... Arcueil (?), F  
 Dustbooks: Small Press Record of Books in Print (eds. from year to year...) ..... Paradise, CA  
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 E Magazine (experimental & sound poetry, scores, visuals, 1976-, ) Carl, E. / Reese, M.....Panorama City, CA  
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 Earth Collection (ongoing Mail Art project, 1979-83) .... Golkowska, Wanda..... Wroczlaw, PL  
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 East – West, send 40 copies (Mail inv., 1991) ..... Nolewayka, Marcin..... Bytom, PL  
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 École de Suicide (brochure, ~1980) ..... Lagautriere, Philippe..... Paris, F  
 Ecran Caderneux, L'... (offset artists' book, 1985)..... Duvivier, Françoise ..... Paris, F  
 Ecrire une lettre gigantesque (Graphic publ. at the Ed. Jeu des Tombes, 1986) Pujol, C. .... Montmorency, F  
 „Edgar“ (Mail Art logo)..... Bushmiller, Edgar. .... Norfolk, VA  
 Edgar Postcards (ongoing project, completing postcards) Lipinsky, Georg ..... Uelzen, D  
 Edgazine / Letters to Edgar (Mail Art magazines, ~1986-, ) Bushmiller, Edgar. .... Norfolk, VA  
 Editexpo 1992 – Fanzinerie (Italian essays & cat. for „periodica amatoriale“) Baroni & others. Fontana Fredda, I  
 Edition (magazine at the Intermedia Press, Vancouver, ~1978-, ) Hambleton, Richard ..... New York, NY  
 Edition Augenweide (samizdat publs., artists' books) .... Tarlatt, Ulrich / Kowalski, Jörg ..... Halle, GDR  
 Edition Nèpe / Doc(k)s (allround altern. magazine, 1976-,) Blaine, Julien ..... Ventabren, F  
 Edition Vitrine (for French graphism, 1980s) ..... Thiellement, Pacom ..... Paris, F  
 Ee!, An... (Mail Art magazine, 1983?) ..... Kazuyoshi, Takeishi ..... Tokyo, J  
 Eeklo, De Media (club, eds. & exhibition house)..... Boever, Jan de..... Eeklo, B  
 Effetto Dossier (magazine for vis. & exper. lit., 1983-, ) Anelli, Salvatore ..... Cosenza, I  
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 „Ego Post“ (Mail Art logo) ..... Below, Peter ..... Würzburg / Köln, D  
 Egomania (Mail Art prj., 1990) ..... „Mr. Gossip“ (?) ..... Sheffield, UK  
 „Egon“ (with an underground home-gallery for Mail Art exhs., 1983): Neumann, Sören ..... Dresden, GDR  
 Egozin – Living Art (magazine, 1975-, )..... Lambert, Robert..... Hollywood, CA  
 Einai Aypio – C'est demain (Mail Art mag., later assembling, 1982-86) Rassias, Vlasis ..... Athens, GR

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 Eins von Hundert (assembling, 1988-, ) Axel Fabry, Köln; Rainer Resch, Köln; P. Krabbe, Köln-Berlin, etc.  
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 Ekstraktion (Mail Art mag, later assembling, 1984-, ) .....,Aakoun, Piotr“ (Moreels, Peter)..... Tournei, B  
 El Djarida (tabloid size magazine with Mail Art, graphism, etc., 1985-, ) Nordø, G. ....Trondheim / Oslo, N  
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 El Networker Latinamericano (Mail Art Congress Newsletter, 1992) Padín, Clemente ..... Montevideo, U  
 Elbart 98 – Hamburg’s Hafen / Harbour (Mail Art inv., 1998) Braumüller, Hans ..... Hamburg, D  
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 Electric Samsara Lightbook, The... (silkscreen publ. by the Xexoxial + Survival, 1980) And, M. Madison, WI  
 Electrografien – Alcalacanales (exh. at the Museum für Fotokopie, 1988) Urbons, Klaus..... Mülheim/Ruhr, D  
 Electrographic Alcalacanales (Jos, Ramón, Alcalá Mellailo, Fernando N. Canales) ..... València, E  
 Electrographic Art (program in the 1980-90s)..... Máté Gyula ..... Bonyhád, H  
 Electrografic Art, Árnyékkötök,... (group & magazine, 1990-, ) Dárdai, Saxon-Szász, Zsubori, etc., Budapest, H  
 Electrographic Art (theoretical publications)..... Bohár, András ..... Budapest, H  
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 Fine Hand Prods. / Color Xerox Calendars: Cushman, Barbara..... San Francisco, CA  
 Grafí@kák (monographical anthology, 1999) Máté, Gyula..... Bonyhád, H  
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 Mohammed (Mail Art prj. by colour-xerox exchange activity) Mesciulam, Plino... .. Genova, I  
 Paper / Post-scriptum (One-sheet xerographical mags.): Luigetti, Serse ..... Perugia, I  
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 Xero-Post (magazine, ~1980) ..... Polsky, Sheldon ..... Philadelphia, PA  
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 Electronic Dreams of the Silicon Age (Mail Art, 1989)....,CW Poste“ (Summers, Craig) ..... Seattle, WA  
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 Home, Postcard with an image of... (inv., 1988) .....Holsum Roc Architecture Gallery.....Chicago, IL  
 Homosexuality: (Commonpress #39, 1981) .....Machert, Christoph .....Witten / Bochum, D  
 Homosexuality: Gay Art (Mail Art inv., 1986) .....Gay Group / Ratkowski, Heinrich ....Lübeck, D  
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 Hungarian Artists Assotiation of Book Works... .....Kiss, Ilona .....Budapest, H  
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 I. A. L. A. (International Ass. of Letter Art) at the Kala Institute. Peters, Ursula .....Berkeley / San Rafael, CA  
 I. A. S. (International Artists' Stamps).....Varney, Ed .....Vancouver, CDN  
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 Idea and Communication (Commonpress #36, 1980) .... Ruch, Günther..... Genève, CH  
 Idea X-Change (collective edited Mail Art mag., 1985-, ) Mela / Peters / Patrick / Cellini. San Rafael, CA  
 Ideas on Wheels (Commonpress #6, 1978) ..... Carioca..... San Francisco, CA  
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 Identical Cards (Mail Art Inv., ~1985)..... Paridaen, Sjoerd..... Gent, B  
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 Idle Time (Mail Art magazine, bands, contacts, 1984-, ) Dixon (?)..... Denton, TX  
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 Idolise (multimedia magazine, 1984) ..... Nixon, Robert ..... New Malden, UK  
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 Image Bank: Kate Craig, Glenn Lewis, Eric Metcalfe, Michael Morris, Vincent Trasov. .... Vancouver, CDN  
 Image Bank – Int. Image Exchange Directory, 1972, by Western Front: Morris / Tresov, etc... Vancouver, CDN  
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 Informative Art (Mail Art project, 1985?).....„Graf Haufen“.....Berlin, D  
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 Intermámor '88 – musalliance transactiviste (festival, vis. poetry, Club MM) Szkárosi / Galántai....Budapest, H  
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 „Irene Dogmatic“ / „dog“ books (1970-80s) ..... Mosen, Nancy ..... San Francisco, CA  
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 Juicy Art: Orange (inv., 2000) ..... Ajuntamnet de Puig..... El Puig (Valencia), E  
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 Kentucky Art (Mail Art prj., 1992) ..... Greenman, Christ. .... Louisville, KY  
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 Kinky Sex – KS („pornographic“ Mail Art magazine, 1980-82) Jupiter-Larsen, Gerald X ...Vancouver, CDN  
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 Kissing (Mail Art inv., 1990) ..... „Honorita“ ..... Austin, TX  
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 KLM (int. magazine for concepts, vis. poetry, 1977-, ) Kuipers / Mark / Lelie....Groningen / Tilburg, NL / London  
 Knick-Knack Show (assembling like publ., exh.: 1983: Bercsényi Club) Xertox / Swierkiewicz...Budapest, H  
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 Libres d'artista – Artists' Books / A. B. (exh. cat. 1981) .Metrònom ..... Barcelona, E  
 Libri / Non solo libri / Not Only Books (Artists' books exhs., 1989-91) Maggi, Ruggero ..... Milano, I  
 Libri d'Artista (travelling exhs. by the Laboratorio 66 through the 1990s) Gini, Gino ..... Milano, I  
 Libri d'artista e poesia visiva (exh. & large cat., 1998) Boschi, Anna ..... Castel San Pietro Terme, I  
 Libri da / Autore (exh. at the Studio Laboratorio by the Offerta Speciale, 1990) Bertola, C. .... Torino, I  
 Libro de las Mutaciones, E... Fotogrammas (to B. Brecht, publ., ~1985) Padín, Clemente. .... Montevideo, U  
 Libro Int. – International Books (assembling for stamps & graphics, ~1976-80?) Vigo, E. A. La Plata, AR  
 Lichtblick (project) by the Elephants Mail Art, 1990 ..... Panitz, Uli ..... Berlin, D  
 Liebesbrief / Love letter (inv., 198?) ..... Weiß, Hildegard ..... Rosenheim, D  
 Lies in the Sand (anti-war Mail Art prj., 1991) ..... Perkins, Stephen ..... Iowa City, IA  
 Lieu Commun (Mail Art prj. for rubber stamp exh., 1993) „Pig Mail“ (Simon, Baudhuin) ..... Habay, B  
 „Lieutenant Murnau“ (collective (?) name, Mail Art fiction. ~1980) Baroni, Vittore ..... Forte dei Marmi, I  
 Lieutenant Murnau – Janus Head (xeroxed compilation + booklet/disk, 1980) Baroni, V. .... Forte dei Marmi, I  
 Life \* Art \* Celebrate! (Mail Art prj., 1985) Community Service, Festival of Arts ..... La Mirada, CA  
 Life on Earth (Mail Art prj., 1995) ..... Oca, Carlos Montes de ..... Santiago de Chile  
 Life without Art? (Mail Art prj., 1984) ..... Kiraly, Josif ..... Timisoara, R  
 Liget Galéria (Gallery also for Mail Art, ephemera & post-Fluxus): Várnagy, Tibor ..... Budapest, H  
 Liget-Galéria 1983-1990 (source book for axh. activity, docs., photos, 1990) Várnagy, Tibor. Budapest, H  
 Liget-Galéria 1990-1995 (source book, texts – like the earlier publ. – Hungarian / English) Budapest, H  
 Light and Dust Books (also on the internet!) Membrane Press, Kempton /Young. Halcyon, CA / Kenosha, VI  
 Light Shadow (Mail Art project by photocopied circular, 1984) Papp, Tibor ..... Byron Bay, AUS  
 Lightworks (allround post-Fluxus magazine, 1977-2000) Burch, Charlton ..... Birmingham, MI

- Lightworks Envelope Show (Public Library, 1978) Burch, Charlton ..... Ann Arbor, MI  
 Ligne (magazine for vis. poetry & neoist contacts, Post Neo Publs., 1986-, ) Spence, Pete ..... Elwood, AUS  
 Limes (Smile mutant, ~1985) ..... Smith, Erica ..... London, UK  
 Line from 1970-90, A... Works by Günther Ruch (a 32 p. catalogue, 1990) ..... Genève, CH  
 Lines (Travelling exh.: Ruine/Genève, De Media, Kernhaus/Wasserburg, Milan Art C., 1989) Ruch, Günther  
 „Lion Lazer“ (alias – early neoism) ..... Pilon, Raymond ..... Montreal, CDN  
 Liquids from the Human Body (one shot assembling, 1981) Jupiter-Larsen, Gerald X ..... Vancouver, CDN  
 Lisme (magazine, Smile mutant, 1985-87) by Basis Orguna (Neoism): Berkhoff, Arthur ..... Amsterdam, NL  
 Lithuania independence (Mail Art prj., ~1992) Nekrasius, Jonass / Chiarlone, Bruno ..... Cairo Montenotte, I  
 Little Free Press (Mag. for exper. literature & theory, 1976-80) Mann, Ernest ..... Minneapolis, MN  
 Little Objects, Stamping by... (rubber publ. in portfolio, 1973) Perneckzy, Géza ..... Köln, D  
 Liverpool as Mail Art theme (inv., 1984) ..... Polytechnic Fine Art ..... Liverpool, UK  
 Living Archive, The..., 1973 (manifesto of the Galeria Foksal, 1973) Borowski / Turowsky. . Warszawa, PL  
 Livre qui sent le Caca (Offset publ., SEN Artefact, 1983) „Placid“ (Duval, Jean-François) .... Enghien, F  
 Livres a Mediter (exh. & accordion of Hungarian book artists' at Le Pont-Neuf, 1995) Kiss, Ilona. Paris, F  
 Livres & Multiples, Artists' books, / distribution of network matter: Agius, Juan J. .... Genève, CH  
 Livro de Sonetos 1984-1994 (vis. poetry, 1994) ..... Araujo, Avelino de ..... Natal, BR  
 Livros ANALgésicos / ANALgerie Books, Artists' books, vis. poetry: Figueiredo, Cesar ..... Porto, P  
 Ljmite (magazine for xeroxed graphism 1982-87) ..... Billé, Philipp ..... Bordeaux, F  
 Ljub, altern. edition from 1996 (Galerie am Markt, 1980s) Milde, Brigitta. Annaberg / Chemnitz, GDR  
 Ljub, Editions – Verlagsverzeichnis (edition catalogue, flyer, 1997) Milde, Brigitta ..... Chemnitz, D  
 LLRRR (Mail Art assembling, 1985-1995) ..... Zito, Roberto ..... Roma, I  
 „Llys Dana“ – collective Mail Art logo in Beaugency, F / Syke, Ryde, Bremen, Gornheimertal, D / Charleroy, B  
 Łódź Kaliska (Group): Andrzej Kwietniewski / Marek Janiak / Kedziora / Snopkiewicz etc. . Łódź, PL  
 Lomholt Formular Press (Underground typography, Mail Art, ec.): Lomholt, Niels ..... Odder, DK  
 Long Distance Communication, First Biennial for... (inv., 1994) Art Students ..... Panama, PA  
 Long Life to the Arts (Mail Art inv., 1985) ..... Mascheroni, Roberto ..... Legnano, I  
 Long Live Cleaning 1985 (Mail Art) ..... Porto Journalistas ..... Porto, P  
 Looking for a Job – Future Suitcases (Mail Art, 1997) ... Museum der Arbeit ..... Hamburg, D  
 Loplop, Edizioni (for texts and images), e.g.: Il Sorriso Verticale. Musarra, Natale ..... Piano Tarola (CT), I  
 Lorca, A Federico Garcia... (Mail Art prj., 1988-1990) .. Manuel, Jesus / Morales / Alberti .... Granada, E  
 Lorenzo il Magnifico (Mail Art inv. to Centro Culturale, Studio d'Arte, 1992) Pecchioli, Bruno ..... Firenze, I  
 Los Angeles Book Art (shop in N. Almont Drive, „Art Catalogues“ 120 p., 1988-89) ..... Los Angeles, CA  
 „Los Angeles Dada“ (logo for Mail Art publications) ..... Mollet, Michael / Taylor, Neal / Spiegelman, Lon  
 Los Angeles, Images and Delusions of... (Mail Art project) / Selfportraits: Dreva, Jerry ..... Los Angeles, CA  
 Losing Faith (anonym edited graphzine, 1986-, ) ..... Losing Faith publishers ..... Minneapolis, MN  
 Lost and Found Times (mag. for vis. poetry, 1975-, ) Luna Bisonte Prods.: Bennett, John M. . Columbus, OH  
 Lost Art (Mail Art inv., 1990) ..... Nolan, Gay ..... Laval, CDN  
 Lost Book Shows (Book-objects: Gutenberg Museum / Krash Verlag, 1983-84) Pokoyski, Dietmar. Mainz / Köln, D  
 Lost principles (political Mail Art, 1990s?) ..... Funlovia Republic (?) Anonym ..... USA ?  
 Lotta Poetica (magazine for visual poetry, 1971-, also book publs.) Sarenco / de Vree, Paul... Calaone Baone, I  
 Lotta Poetica (magazine) – Nuova series from 1982 ..... Guglielmi, Anna ..... Verona, I  
 Lottery!, Won the... (Mail Art inv., 1998) ..... Harris, Dorothy ..... Atlanta, GA  
 „Loulou Picasso“ (alias for „Bazooka Graphics“, 1970s) Duprés, Jean-Louis ..... Paris, F  
 Love: Are you experimenced? Love.etc. (Mail Art at the Univerity, 1981) Bleus, Guy ..... Bruxelles, B  
 Love and (Anar)Kisses – Savage? Love. (Mail Art at the „Imuuri“, 1986) Robert, C. E. .... Carlton, AUS  
 Love & Hate (Mail Art project for Banana Rodeo Gallery, 1993) Corroto, Mark ..... Youngstown, OH  
 Love & Sexy in the 21th Century (Mail Art prj., 1991) .. ShinOH! NOdera ..... Tokyo, J  
 Love Box (assembling, 1988) ..... Tarlatt, Ulrich / Deisler, Guillermo. Bernburg, GDR  
 Love Letter / Liebesbrief (inv., 198?) ..... Weiß, Hildegard ..... Rosenheim, D  
 Love Letter Theory (experimental poetry as samizdat, 1981/85) Sevcik, Petr ..... Trinec, CS  
 Love Letters (Mail Art prj., 2000) ..... Desmet, Tanja ..... Gent, B  
 Love Post (inv., 1991) ..... Casa de Cultura ..... Valencia, E  
 Love Storty, My Fairest... (Mail Art inv., 1996) ..... Ferdinande, Guy ..... Lonpré, F  
 Love Stories (Mail Art prj., 1991) ..... Areya, Maria E. M. R. .... Rosario, BR  
 Lovers (Mail Art inv: 1993) ..... Aleph Group ..... Verzuno (BO), I  
 LPDA (La Poire d'Angoise, Mail Art magazine, 1984-86) Moulinier, Didier ..... Boulazac, F  
 LPDD (La Pomme De Discorde, magazine for French graphism, 1989-, ) Garcia, Frank ..... Paris, F

- Luna Bisonte Prods. / Lost and Found Times (magazine, 1975-, ) Bennett, John M. .... Columbus, OH  
Lundada Bank (neo-dada project, docs., 1977) ..... Sellem, Jan ..... Lund, S  
„Luther Blissett“ (name for fictive/multiple person used in England (Home) and in Italy (Baroni), etc.)  
Luther Blissett, Hapy New Year for... (Mail Art prj., 1995) „Caffè Carmagnola“ ..... Udine, I  
Luther Blissett Mail Art, 1997 ..... Guglielmi, Federico ..... Bologna, I  
Luxus (mag. and group, 1984) Pavel & Maria Jarodzki, E. Ciepielewaswa Grzybozena, P. Gusta: Wroclaw, PL  
Lyrics: illustrate a vers (Mail Art prj., 1992).....„Fliss“ ..... Southfield, MI  
Lyrische Collagen (logo for poetry, graphic and Mail Art publs.) Küstermann, Peter ..... Minden, D
- M. A. R. S. Mail Artisans and Rubber Stamper (Guild, Seattle) – with exhs. on the West Coast of USA & Canada  
m c (tabloid size Mail Art magazine, 1981-84) ..... Cole, David / Zelevanski, Paul ..... New York, NY  
„Mabie, Don“ (logo) / CCAG (gallery) / Images and Informations (magazine): Stake, Chuck. .... Calgary, CDN  
„Machart“ (logo for Mail Art, 1980s) ..... Machert, Christoph ..... Bochum, D  
Madrid un grito en el cielo (Mail Art inv., 1992) ..... Ayuntamiento ..... Madrid, E  
„Madame X“ / Madame X's Gazet (logo and dadistic graphzine, 1980s) „Madame X“ (?)..... Los Angeles, CA  
Maerz Copy Art (exh. 1989) / Kopiographie Österreich, 1990: Galerie Maerz, ..... Linz, A  
Mafia, La... (Mail Art inv., 1997)..... Ass. Artistico Culturale ..... Locri, I  
Magazine (assembling for „California Symbols“, 1980-, ) Winder-Baker, M. / Colby, Sas..... Berkeley, CA  
Magazine for..., A (with correspondence and vis. matter, 1980-, ) Below, Peter..... Würzburg, D  
Magazine Network. The trends of altern. art... 1968-1988 (monography, 1993) Pernecky. Köln, D  
Magic and Mystery (endless Mail Art prj., 1989-1992?) Fulgor, Silvi C. .... Frontone, I  
Magic Show (Mail Art at the Cont. Art Forum, 1982) .... Santa Barbara mail artists ..... Santa Barbara, CA  
Magic in the 21. Century / Icons-Idols / Shaman.. (Mail Art prjs., 1994) „CW Poste“ (Summers, Craig) Seattle, WA  
Magritte, René, Homage to... (Mail Art prj., 1994)..... Oca, Carlos Montes de ..... Santiago de Chile  
Magyar Műhely, II. series (mag. for vis. and experim. poetry, 1990s): Kovács / Simon / Sörös ..... Budapest, H  
Mail Angels Art (Mail Art prj., 1999) ..... Zamboni, Maria / Gr. Postarte ..... Roma, I  
Mail Ark (sic! „old & new media“. Seminar on the Univ. + Mail Art project, 1991) Broi, Giovanni. Firenze, I  
Mail Art – Postanska Umetnost (exh.: Happy Gallery, 1981) Todorovic, Miroľjub ..... Beograd, YU  
Mail Art – Postkunst (project & exh.: DEWAG, 1983) ..Brookman, Dieter ..... Rostock, GDR  
Mail Art – Postmuseum Stockholm (1985) ..... (?)..... Stockholm, S  
Mail Art about Mail Art (exh. + Commonpress #55, 1984) Gallery Modern Realism, Held, John Jr.....Dallas, TX  
Mail Art Ambassadors (stamp album, 1984-85) Darnel, Wally with Welch & Altschul. Eugene, OR / Kyoto, J  
Mail Art and Illegality – Cockraoches/Kakkerlakken (Mail Art prjs., 1996) Desmet, Tania..... Gent, B  
Mail Art and Music (prj., 1996) ..... Hamard, Marie ..... Latouville Lentillac, F  
Mail Art and Sport (project, Biblioth. in Capannori, 1996) Baccelli, Vittorio ..... Lucca / Capannori, I  
Mail Art Archive (Exhs. at the Gallery Alatea, Bukarest, 1988-90). Kiraly, Josif ..... Timisoara / Bukarest, R  
Mail Art at the Cloud and Water Gallery, 1979 ..... Tivy, Patrick ..... Calgary, CDN  
Mail Art aus der DDR (project, Studentenklub, 1981-82) Brookmann, Dieter..... Weimar, GDR  
Mail Art Book (project, 1998) ..... Rastorfer, Jean-Marc..... Lausanne, CH  
Mail Art Bridge (project, 1993) ..... Gasper, Liz (Carpenter) ..... Bellevue, WA  
Mail Art by Your Oal ..... E-Z. Smith / Mallory Moad / The Moadster ..... Fresno, CA  
Mail Art Campaign in Japan (exh.-series, 1983) Shimamoto, Shozo / Cohen, Ryosuke, etc..... Tokyo, J  
Mail Art Color, 1994 ..... Manganiello, Cristina ..... La Plata, AR  
Mail Art Communication, 1985 ..... „Quasi“ (?) ..... St. Niklaas, B  
Mail Art, Communication a Distance Concept (exh. & cat., 1971) Poinot, Jean-Marc ..... Paris, F  
Mail Art Congress 86 (Docs. & sources in book form, 1987) Ruch, Günther ..... Genève, CH  
Mail Art – Copier Art (Technical University of Nova Scotia, 1985) Jackson, Sarah ..... Halifax, CDN  
Mail Art – Czyli Sztuka Poczty (offset book, anthology, 1985) Rypson, Piotr..... Warszawa, PL  
Mail Art Day (=December 5: project at the magazine Vortice, 1999 / 2000) Delgado, F. Garcia...Buenos Aires, AR  
Mail Art Desert, 1987 ..... Academia de Belles Arts..... Sabadell (Madrid), E  
Mail Art, Destroy... (at the Cafe Galerie „Gr. Grün“, 1982.) Rinnstein, Tommy ..... Bremen, D  
Mail Art Exh. (& cat. at the Kunsthistorisch Instituut te Amsterdam, 1973) Gribling, Frank. .Amsterdam, NL  
Mail Art Exhibition: E. R. G. – École de recherche graphique (1987)..... Bruxelles, B  
Mail Art Exhibition at the „Art & Print Gallery“, 1989 ..Wirth, Franz Milan ..... Wien, A  
Mail Art Exhibition, Int. at the Stadtbücherei, Hansaring, 1990. Ziegler (Sack), Harald ..... Köln, D  
Mail Art Exhibition: Utica College of Syracuse University, Barret Art Gallry, 1994..... Syracuse, NY  
Mail Art Exhibitions 1983-1988 (cat. by Gal. Assoc. de Jóremes, 1988) Padín, Clemente ..... Montevideo, U



- Mail Art Fete (exhibition in the home gallery, 1983) ..... Dressler, Uwe ..... Cottbus, GDR  
 Mail Art Festival, Weimar, 1<sup>st</sup>... (Studentenklub, inv., 1981) Brookmann, Dieter ..... Rostock, GDR  
 Mail Art for Kids (Museum of Art, 1984) ..... Held Jr., John ..... Dallas, TX  
 Mail Art for our Soviet Friends ..... Kudla, Tom ..... Worms, D  
 Mail Art for Peace, Staatstheater & Künstlerhaus, 1982. Ozory, Georg ..... Stuttgart, D  
 Mail Art from the West (at the EU-administration, Maastricht, 1996) Bleus, Guy ..... Wellen, B  
 Mail Art History (project & exh. at the Centro Lavare Arte, 1984) Gini, Gino / Maggi, Ruggero . . Milano, I  
 Mail Art Icon (logo and motive at div. projects) ..... Fricker, Hans-Rudi ..... Trogen, CH  
 Mail Art Icons (Mail Art prj., 1983) ..... Fricker, Hans Rudi ..... Trogen, CH  
 Mail Art in Czechoslovakia (Article in: The Works, June 1989) Sevcik, Petr ..... Trinec / Ostrava, CS  
 Mail Art in the Post Denmark (exh. & cat., 1996) ..... Visbøll, Anne ..... Copenhagen, DK  
 Mail Art in the Street – send posters! (inv., 1991) ..... Northam, M. .... Indianapolis, IN  
 Mail Art in the Street Museum of Tokyo, 1998 ..... Eiichi Matsushashi ..... Tokyo, J  
 Mail Art in Wiener Secession (exh., 1984) ..... Schwarzenberg, Jörg ..... Kirnberg / Wien, A  
 Mail Art is Metropolis (project, 1992) ..... Cherchi, Antonio ..... Sassari, I  
 Mail Art is not Fine Art... (rubberstamp book series, handstamped, 1987) Fricker, Hans Rudi. Trogen, CH  
 Mail Art Manifestos (Mail Art inv., 1988) ..... Kassitz ..... Schwarzenegg, CH  
 Mail Art Manual (project + statements, theory. Published in Zolden/NL, 1991) Bleus, Guy .... Wellen, B  
 Mail Art Mekka, Minden (artists' group) ..... Küstermann, P. / Klaffki, J. .... Minden, D  
 Mail Art Memorabilia, TAC 42.292 (exh. at the Musée Postal) Bleus, Guy ..... Bruxelles, B  
 Mail Art Obscurities / Missing Documentation / (projects, 1996) Jensen, Frank ..... Roskilde, DK  
 Mail Art, Osteuropa in internationalem Netzwerk (exh. & congress at the museum, 1996) .... Schwerin, D  
 Mail Art Porno (by the „Fröhliches Wohnzimmer“, 1989) Widhalm, Fritz / Kilic, Ilse ..... Wien, A  
 Mail Art Postage Stamps (exh. in Houston, 1986) ..... Held, John Jr. .... Dallas, TX  
 Mail Art Posters (exh. at the Xerox Group, 1988) ..... Swierkiewicz, Robert & others ..... Budapest, H  
 Mail Art Power / Offensive Art Postal (at the Diagonale, Espace Critique) 1985. Massa, Jaques. Paris, F  
 Mail Art PTT Museum Bern (stampsheets in accordion book, 1994) Fricker, Ruch, etc. .... Bern, CH  
 Mail Art Puzzle (project & exh., 1996) ..... Seifert, Jörg ..... Annaberg-Buchholz, D  
 Mail Art, Pédagogique: documents (1995) by Laszlo / Baccelli / Fricker / François, etc. .... d'Aix Marseilles, F  
 Mail Art Reciclado (project by the „Boek 861“ magazine, 1992) Reglero, Cesar ..... Tarragona, E  
 Mail Art Roster, The Super Number... (1984) ..... Aschworth, Robert ..... Bellingham, WA  
 Mail Art Service (one sheet info by Atelier in Keller, 1980s) Kierspel, Jürgen ..... Stuttgart, D  
 Mail Art Show Show (Invitation for MA Show docs., 1984) ..... Baroni, Vittore ..... Forte die Marmi, I  
 Mail Art Shows 1970-1985, International Artists Cooperation (offset, 1985) Held, John Jr. ... Dallas, TX  
 Mail Art Shows Show (inv. to collected docs., 1986) ..... Kato, Kowa ..... Zushi, J  
 Mail Art Surprice (project at L'espace critique diagonale, 1986) Massa, Jacques ..... Paris, F  
 Mail Art Then and Now (Exh. at the Franklin Furnace, 1984) Cohen, Ronny / Martha Wilson. ... New York, NY  
 Mail Art Szene DDR 1975-1990 (monography, 1994) ... Winnes, Friedrich / Wohlrab, Lutz. . Berlin, D  
 Mail Art Symposium, Int... (at the CCAG, 1986, large portfolio doc.) Stake, Chuck ..... Calgary, CDN  
 Mail Art und seine Freunde (inv. to show + info, 1996) Stadtbücherei / Döhl, Reinhardt ..... Stuttgart, D  
 Mail Art versus E-Mail – send reactions! (Invitation, 1996) Debris, Kristof ..... Brussels, B  
 Mail Art Workshop at the Artcore Gallery '86 ..... „Graf Haufen“ ..... Berlin, D  
 Mail Art 666 (Mail Art project, 1983) ..... Tillier, Thierry ..... Charleroi, B  
 Mail Art '83 (Exh. & cat. - Wasserburg/Inn, 1983) ..... Lechner, Ute / Thurner, Hans ..... Landertsham, D  
 Mail Art: An Annotated Bibliography (handbook, 1991) .. Held, John Jr. .... Dallas, TX  
 Mail Artists International (Calender project, 1986) „Artfoot“ / Holt, Helen / Patrick, Tom .... Berkeley, CA  
 Mail Artist's Tarot (Mail Art prj., cat. in: Mail Artist's Tarot, 1995) Jensen, Frank ..... Roskilde, DK  
 Mail Artists with Camera (project, 1984) ..... Rasmussen. S. M. .... Brønby Strand, DK  
 Mail Artists' Day – December 5, 1999 (inv., 1999) ..... Delgado, Fernando Garcia ..... Buenos Aires, AR  
 Mail Artists' Trunk (Mail Art prj., 1997) ..... Jensen, Frank ..... Roskilde, DK  
 Mail Art's Liquidation (prj.: to annihilate his archive, Kont Galeria, 1989) Rogalski, Piotr ..... Piotsków Tryb, PL  
 Mail Arts' Tarot (magazine, 1993-,) ..... Jensen, Frank ..... Roskilde, DK  
 Mail-Artumentary (Mail Art prj., 1990s) ..... Kasher, Brian ..... Springfield, IL  
 Mail Bang! (Mail Art exh. & bookwork cat., Museum of Cont. Art, 1992) mail artists ..... Helsinki, SF  
 Mail Board (inv., 1981) ..... Kato, Kowa ..... Zushi, J  
 Mail Box Blues, The... (Mail Art prj. at the Junior College, 1990) ..... Albany, NY  
 Mail Boxes (curator: Christ Greenman, inv., 1992) ..... Kentucky Art & Craft Foundation .... Louisville, KY  
 Mail-ElbArt (Mail Art prj. at the Elb-Tunnel, 1996-97) Braumüller, Hans / „Merlin“ ..... Hamburg, D

- Mail etc. Art (exh. at the University of Colorado, 1979) Koslow, Ed / Donohue, B. .... Boston, MA
- Mail-Interview project (pubs. by TAM, 1995-99).....Janssen, Ruud ..... Tilburg, NL
- Mail Love Art (project, published in WestEast, #6) Galerija Nove / Zagorocnik, Franci..... Zagreb, YU
- Mail Moz-Art (Mail Art project at ILMO, Alcorcón, 1991-92) Ibérico / Sanchez, M. A..... Madrid, E
- Mail Music (Sound / Mail Art invitations, 1980s)..... Frangione, Nicola ..... Monza, I
- Mail Music & Art Exh., 1<sup>st</sup> & 2<sup>nd</sup> Int.... at the Joke Project (invs.: 1984 & 1985) Nakahara, Seiei, Jack...Tokyo, J
- Mail Order Art (magazine, 1971-73) by the „Queen of the Mail“: Tavenner, Patricia ..... Oakland, CA
- Mail Photo Show (exh. at the Kawagoe City Library, 1985) Takamura, Mukata ..... Saitama, J
- Mail Puzzle Art (inv., 1998)..... Delgado, Fernando Garcia..... Buenos Aires, AR
- Mail-Return-Cards (corresp. project by balloon flight, 1972) Stüssi, Marcel ..... Basel, CH
- „Mail Chauvinist“ (Mail Art alias) ..... Durland, Steve ..... New York, NY
- Mail Sound Art, 1994 ..... Neoist Machine Group ..... St. John's (NF), CDN
- Mail Stamps & Treated Stamps (artistamp exh. at the Museo Postal, 1982) Schraenen, G. .... Bruxelles, B
- Mail Stones for Meana Sardo / Thinking the difference – La Posta in Gioco 3. (Mail Art, 1998) Broi, Gianni
- Mail World's Artists Family (Mail Art Congress matter with exh. cat., 1984) Anelli, S. .... Cosenza, I
- Mailart Rag, Spiegelman's (magazine, 1983-86)..... Spiegelman, Lon ..... Los Angeles, CA
- Mailartspace International (assembling, 1980-81) ..... Peli, Romano / Versari, Michaela. .... Parma, I
- Mailartists favorit mailartists (request for names & proposals, 1985) Meyer, Peter R..... Stockholm, S
- Mailboxes: Mail Art (prj. at the Kentucky Art & Craft Found., 1992) Greenman, C. .... Louisville, KY
- Mailed Art in Uppsala (project & exh./offset cat.: 1985-1994) Gillet, Gamla / Meyer, Peter R. .... Uppsala, S
- „Maillard, Colin“ (alias): F. David, A. Randja, P.O. Parmentier, P. Peyraube, P. Sendrot, M. Jeannateau
- Maine Festival, International (Mail Art project, 1983).... Pittore, Carlo (in: magazine ME #6) Brunswick, ME
- Maine Moments... (one of 3 assembling books, Yurt yet / Colleagues, 1979) Pittore, Carlo..... New York, NY
- Maj 75 (magazine for/by Mail Art, 1975) ..... Group Sestoria Autora ..... Zagreb, YU
- Make a Comic-Strip, To... (an „add to“ mailing action, 1986) Vigo, Edgardo-Antonio..... La Plata, AR
- Make a Cow (Mail Art in: Eat it Up, #44, 1985)..... Patrick T. / Heaven Helen..... Berkeley, CA
- Make Art no Arms I-II. (Mail Art projs. 1982-83)..... Kamperelic, Rorica ..... Beograd, YU
- Make love – not ware (Mail Art in the Church Anne, 1982) Stange, Joachim ..... Dresden, GDR
- Make my Day – Postal Employees (Mail Art benefit auction, 1990) Casper mail artists ..... Casper, WY
- Making Photographs (Mail Art project, 1981) by „Canadada Post“: Duquette, Michael..... Scarborough, CDN
- Makkom (Stichting – Foundation, 1980s) ..... Semah, Joseph ..... Amsterdam, NL
- Maladie d'amour (offset book on French graphism, Ed. Syros, 1991) Doury, Pascal..... Paris, F
- „Malatesta, Meshuggah Morgana“ & „Simeon Stylities“ Feh! (magazine, Editionhouse Feh!)..... New York, NY
- „Male Art“ (logo for artistamp activity, 1980s)..... Fallico, Arturo G. .... Saratoga, CA
- Mallarme & the 20th Cent., – „Chances are“ Melbourne Festival, 1998. Spence, Pete ..... Melbourne, AUS
- Mallife (magazine for Mail Art & copy art, ~1981-92).... Miskowski, Mike ..... Seattle, WA
- Malthus (magazine for vis. poetry, 1986-87) ..... Jensen, Dale ..... Berkeley, CA
- MAM (Mail Art Magazine, contact rag, info, 1982-93?) Stuckens, Guy ..... Bruxelles, B
- MAM Catalogue, N°1., revues, dessins, music, cassettes, fanzines, disques, etc., 1985..... Bruxelles, B
- „Mamablanca“ (logo for alternative & Mail Art pubs.) .Marx, Graciela Gutierrez ..... La Plata, AR
- Mamablanca's Treasure (Mail Art project, 1981-82)..... Marx, G. G. G. .... La Plata, AR
- Mamablanca, El Network de... (Mail Art exh. from G. Marx's archive, 1997) Eckmeyer, M. La Plata, AR
- Man and Ox (Mail Art inv., 1995)..... Brugès, Daniel ..... Neuveglise, F
- Man and the Sea, The... (Mail Art prj., exh. in Bergen-Rügen/D, 1986) Hartwick / Goes ..... Sellin-Rügen, D
- Man and Woman in the Universe (Mail Art inv., 1996) Expoterrestre, Seulement pour les Fous..... Troye, F
- Man Gallery (Performances and actions on Mail Art basic, 1995-2000) Bogdanovic, Nenad .. Odzaci, YU
- Mandala / Mandalakarawane Unterwegs (Mail Art, 1996-97) Nold, Windfried.....Nydeggen, Frankfurt, D
- Mandela, save.... (Mail Art inv., 1986)..... Padín, Clemente ..... Montevideo, U
- „Mandragora“ (Centro de Cultura, also Mail Art logo) ..Sousa, Manuel Almeida E. .... Cascais, P
- Mandragora – Mail Art Exhibition (project: 1985-86).... Sousa, Manuel Almeida E. .... Cascais, P
- Mandragora / Taoism (Mail Art at the Comm. Municipal, 1996) Cunha, Joaquim. .... Cascais, P
- Manhattan telephon book, The... (concrete poetry, 1975) Porter, Bern ..... Someville, MA
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 Manufacture d'image – N°4 L'Effort (anthology for French graphism, ~1985) Kao, Gabor.....Paris, F  
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 Maraton de Arte-Correo – 1984 despues de 1984 (Mail Art, Casa del Lago, 1985) Colectivo-3. Mexico, MEX  
 Março, Group (magazine, catalogues) M. G. Castille / M. Guerrero / M. Marin / S. Mario. ....Mexico DF, MEX  
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 Marktsgrafik (Market Graphics – assembling by the „art intermedia“, 1972) Rywelski, Helmut. . Köln, D  
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 MARS – 1<sup>st</sup> American MARS Exp. (artistamps, 1993) ..„Toast Prods.“ (Byrd, Greg) .....Seattle, WA  
 MARS – 2<sup>nd</sup> Expo: Artistamps at the Seattle Center (1994) „CW Poste“ (Summers, Craig) ...Seattle, WA  
 Martí, José, 1895-1995, Arte Correo Centenario... (Mail Art, 1995) Padín, Clemente .....Montevideo, U  
 Marx Now (Mail Art anniversary at the Showburg, no cat. 1983) Brower A. / Meyer, H. ....Arnhem, NL  
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 Mask Production (anth. of masks from all over..., Art Center, 1977) Reid, Terry & others. Mildura, AUS  
 Mask (Mail Art inv., 1991).....Focant, Jean-Roch.....Marçhe-en-Famenne, F  
 Mask, The (Mail Art inv., 1999).....Capua Mail Art / Coop. Culturale.....Capua, I  
 Masks (Mail Art prj., 1988) .....Martinou, Sofia .....Athens, GR  
 Masks (Mail Art at the University City, Gallery, 1987) ..Sivin, Carole .....Philadelphia, PA  
 Masque, Le... (Mail Art prj., 1991) .....Marche mail artists .....Marche, F  
 Matchbooks Mail Art (project, 1990s).....Smith, Larry D. ....Freedom, PA  
 Matches – on postcard (Mail Art inv., 2000).....Göbel, Sylke .....Annaberg, D  
 Matcho Girl. Les aventures de Télé (Tabloid s. offset publ. with Bazooka graphics) Clavel, O. Paris, F  
 Matematyka (Visuale Poetry exh. art the „A“ Gal., Gniezno/PL. 1970) Berezianski, Andrzej. Poznan, PL  
 Materials / Immaterial in Mail Art (Project, 1987) .....Capatti, Bruno.....Dogato, I  
 Mathematics –2000: World-Wide Year of the... (Mail Art prj., 2000) Boschi, Anna.....Castel S. Pietro Terme, I  
 Matin / Morning (Mail Art inv., 1996) .....Collège Jean Jaurés .....Lomme, F  
 Mauer, Die... / Wall (Mail Art prj., 1985) .....Jacob, Stephen... Karl-Marx-Stadt (Kemnitz) GDR  
 Mauer, Die... / Wall (Mail Art prj., 1990) .....Hess, Hans-Jürgen .....Schwarzenberg, D  
 Mauer, Die... / Wall (Mail Art prj., 1990) .....Jacob Stephen .....Chemnitz, GDR  
 Max Ernst (Mail Art prj., 1991).....Bobrowicz, Wojciech .....Przemysl, PL  
 Maximal Art (logo, also Maximal Art Gallery) .....Dziamski, Grzegorz. ....Poznan, PL  
 Maximal Art, Bulletin.... (for Mail Art, 1978-80) .....Dziamski, Grzegorz. ....Poznan, PL  
 May Day (Mail Art inv., 1986).....Skoczek, Carri.....Milwaukee, WI  
 (May Day:) 1. May (Mail Art prj., 1983, published 1986) by Franzen, Piet / Hefting, Paul.....Haarlem / Leiden, NL  
 ME (Mail Art magazine, 1980-86) .....„Pittore, Carlo“ .....New York, NY  
 Me Ben I Sign – Ben Dieu (Fluxus book-work from 1962, later moore reprinted) Vautier, Ben. Nice, F  
 Means War / Battlecards (concrete and visuelle poetry)...Finlay, Jan Hamilton.....Dunsyre Lamarkshie, UK  
 Meanwhile (Commonpress #33, 1980).....„Buz Blurr“ (Butler, Russel).....Gurdon, AS  
 Measuring (Mail Art prj. with ruler pieces, 1994).....Crozier, Robin.....Sunderland, UK  
 MEC (One man magazine with vis. poetry, 1969-71) .....Bertini, Gianni .....Milano, I  
 Media, De... (club / gallery / edition, 1980s) .....Boever, Jean de .....Eeklo, B  
 Media, Old & New, Seminar on the Univ.: Mail Ark (sic! project, 1991) Broi, Giovanni. ....Firenze, I  
 Mediaval (magazine for mimeo-graphism, Mail Art, 1980s) KNUST (Group) .....Nijmegen, NL  
 Mediterranéen, Environement... (Mail Art prj., 1982).....Martinou, Sofia .....Barcelona, E  
 Mediterraneo, Vivere il... (Mail Art prj., 1989).....Furtado, Mario / Perna, Tonno.....Lisboa, P / Messina, I  
 Medium Art (mag. & projejet for vis. poetry, 1985-86) Petöcz, A. / Kurdi, I. ....Budapest, H  
 Medium Mangels Masse (Mail and copy art assembling, 1983-85) Philippi, Rydl & others.....Germany, D  
 Meeting (Commonpress #31, 1981) .....Dijk, Pier van.....Hengelo-Duiven, NL  
 Meeting (Mail Art doc., 1981).....Fakkeldij, Henk.....Utrecht, NL  
 Megazine Bulletin (Flemish review for alternative zines, 1987-, ) De Media / Boever, Jean de. Eeklo, B  
 Mein Partner (Mail Art prj., 1984) .....Hildegard Weiß / Clerico, Hannes ...Rosenheim, D  
 Mein Vorbild, My Idol (Mail Art prj., 1996) .....Seipel, Spunk .....Berlin, D

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Méla (Magazin for exper. & visual lit., 1976-81)..... Nannucci, Mauricio ..... Firenze, I  
Méla Post Card Book (collection of cards, 1979)..... Nannucci, Mauricio ..... Firenze, I  
Melbourne Festival, 1998: „Chances are“ – Mallarme & the 20th Cent.... Spence, Pete..... Melbourne, AUS  
Memo(random) – Memo(ry) (endless Mail Art project, from 1983) Crozier, Robin ..... Sunderland, UK  
Memoria Pulp (Mail Art logo, also project, 1992) ..... Schuler, Andre / Rats, Oliver..... Meersburg, D  
Memorial Group, The (for late neoist/Smile publs.) Bloch, Gassner, Haufen, Home, Lott, etc. Berlin, D  
Memory (Mail Art inv., 199?) ..... Bartl, Johanna / K.I.E.Z. .... Dessau, D  
Memory Bank, The... (Data bank for a Performance Network, 1980s) Truck, Fred..... DesMoines, CDN  
Menage à trois (offset publ. at the Art metropole, a bio-biblio-videography, 1978) General Idea. Toronto, CDN  
„Mendo dada“ (logo from the Bay Area Dadaists, ~1976-77) Caravello / Cleveland / Nation, Ester, etc. S. F., CA  
Mendo Do De Do, The... (mini zine from Bay Area Dada, 1974) Caravello, Steve ..... San Francisco, CA  
Mental Zoo (Mail Art prj., 1992) ..... Larry „Esquire“ ..... Woodinville, WA  
Mercer Gallery at the Monroe Communication Center (also for Mail Art exhs.: 1988-)..... Rochester, NY  
„Merlin“ Mail Art (logo) ..... „Merlin“ (?) ..... Hamburg, D  
„Merz Mail“ (logo): P. O. Box (magazine for Mail Art & vis poetry, 1989-99) Sousa, Pere ... Barcelona, E  
Meshuggah (magazine for exper. literature, Feh! Press, 1991-, ) Malatesta, M. / Stylities, S.... New York, NY  
Messages '81 (Mail Art prj., 1981) ..... Capuano, Guido ..... Ispica, I  
Mesuring (Mail Art prj., 1994) ..... Crozier, Robin ..... Sunderland, UK  
Metakommunikáció (Mail Art at the Liget Gal., 1984)... Swierkiewicz, Robert..... Budapest, H  
„Metallic Avau“ (alias): Aerosol (graffiti magazine, 1978-87) Avau, Roger ..... Bruxelles, B  
Metamorphosis (Commonpress #47, 1982)..... Welch, Chuck ..... Omaha, NB  
Metaphysical Telepatic Mail Art (endless project)..... Dudek-Dürer, Andrzej ..... Wroclaw, PL  
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Metro Media, Monthly Mail Art Exhs. (5 shows?, mimeogr. docs., 1982) Jupiter-Larsen..... Vancouver, CDN  
Métro Riquet (magazine for Mail Art, reviews & xerography, 1988-90?) Duvivier, Françoise. ....Paris, F  
Metrònom (artists' books, magazines, assembling, 1980s) Metrònom: Club, Exh. House..... Barcelona, E  
Metrònom Mail Art (logo)..... Picazo, Gloria ..... Barcelona, E  
Metropolis, Mail Art is... (project, 1992)..... Cherchi, Antonio ..... Sassari, I  
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Midsummer Nighs Dream (Mail Art prj., 1991)..... „Fliss“ ..... Southfield, MI  
Mildew Magazine – Penész (Graphic & Mail Art, ~1990) Takács, László..... Kazincbarcika, H  
Miles (3 issues, Smile mutants, ~1984-86)..... Sevöl, R. U..... Paris, F  
Milk, The (Mail Art prj., 1993) ..... Les Vraies Folies Bergeres ..... Camares, F  
Milleneum (Mail Art prj., 2000)..... „Snak-y Mail Art“ ..... Luxemburg, LU  
Millenium of the City Joigny (Inv., 2000)..... Pêlè Mail Art ..... Joigny, F  
(Mimeographic): Beau Geste Press publs..... Mayor, David / Ehrenberg, F. & M. Cullompton, UK  
Camera Obscura (magazine, eds., 1980s) ....Barbery, Stephan ..... Bruxelles, B  
KNUST (Group): A. Boland, J. D. de Wilde, D. Krol, A. Rachmaf, E. Odijk. Nijmegen, NL  
some KonText publications ..... Gibbs, Michael..... Exeter, UK / Amsterdam, NL  
Letreio (magazine for experimental poetry & texts): Medeiros, J. .... Alecrim, Natal, BR  
O Feto (magazine for alternatives, Mail Art, 1972-,) Rocha, M. .... Rio de Janeiro, BR  
Spanner (magazine for underground literature & music, 1975-, ) Fischer, Allen. .. London, UK  
Strange Faeces publs. by Nation, Opal Louis 1970-77..... London, UK / California, US  
Vache Bigarrée, La... (magazine, 1986-90?) .Linden, A. / Costes ..... L'Ile Saint Denis, F  
Mindful Page, The..., Symbolism in Contemporary Artists' Books (a travelling exh., 1987) Richman, Gary  
Mind's Eye (Mail Art inv. for outdoor exh. in Downtown, 1985) Mullican, Jeff..... Los Angeles, CA  
Miniature Art, 1992 / Philautics Mail Art (projects) ..... Brittin, Phil ..... Boulder, CO  
Miniature Obscure (Mini assembling in cubus form, 1991) Ebel, Gerhild ..... Berlin, D  
Minimal Books (series of very small bookworks, 1980s) Maggi, Ruggero ..... Milano, I  
Minimal Rock Eds.: Nobody is perfect (Sinn + Wahn, etc., 1984) Fischer, Roberto (HaHa!) .. Lugano, CH  
Minimart Production (series of thematic Mail Art books, 1985-, ) „Fraction Studio“ ..... Cesson, F  
„Minóy“ / The Haint Digest (Mail Art mag., ~1984) ..... Bowsza, Keith ..... Torrance, CA  
Minus – Xerobook de Imagine Poetica (Mail Art zine, 1978-82?) Chiarlone, Bruno .... Rocchetta dei Murales, I  
Mira (vis. poetry and Mail Art magazine, 1984) ..... Paseado, D. / Ribeiro, B. .... Campinas (SP), BR  
Mirall de Glaç – Posia Visual (exh. & cat., 1992)..... Calleja, J. M..... Terrassa (Barcelona), E

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 Mirror, A Look in the.... – reflections (Mail Art prj., 1987) Lipinsky, Georg .....Uelzen, D  
 Mirror Box (Publ. by felt leaves & rubber stamps, ~1978) Carrión, Ulises ..... Amsterdam, NL  
 Mirror Images (Mail Art prj., 1991) .....Arte ala Carte („Joan“) ..... Avon, CT  
 Mirror, The... – Lo Specchio (Mail Art prj. & offset cat., 1993) Berardi, Rosetta..... Ravenna, I  
 Mirrors / Skin / Food (Mail Art prjs., 1995) .....Lens, Bob ..... Bremen, D  
 Missing / Vermissst (Mail Art show at the Kunstverein, 1989) Prinz, Herbert ..... Stockhausen, D  
 Missing Documentation / MA Obscurities (Mail Art projects without doc., 1996) Jensen, Frank . Roskilde, DK  
 Mix Magazine (Mail Art compilation & vis. poetry, 1973-74) Sladden, T. / Sheubrook, R. .... Saskatoon, CDN  
 Mix Magazine, N° 3 (Eastern European or „Bumper Issue“ 1973, co-editor: Groh, Klaus)..... Saskatoon, CDN  
 Mixed Art (Mail Art at the Centro Culturale „P. Whistler“, 1986) Colonna, Gaetano..... Vico Equense (NA), I  
 Mixed Media – Edition (for post-Fluxus & Mail Art, 1970s) Below, Peter..... Würzburg, D  
 Mixed Media at the Skanska Art Academy (info, 1978) Below, Wulle Konsumkunst, etc. .... Åstorp, S  
 Mixed Up Underground (assembling with typewritten matter, 1972) Csernik, A. / Szombathy, B. Novi Sad  
 Mixturas (offset book for vis. poetry, Pagès ed., Bibl. de la Suda #5, 1993) Calleja, J. M. .... Lleida, E  
 „Miz Mimi“ / Art Missionary (Mail Art logos also for artists' books) Holmes, Mimi ....Haleyville / Florence, AL  
 Möbius / Indigo (underground & avantgarde projects, 1980s) Erdély, Miklós..... Budapest, H  
 MOCKreviewZ (Mail Art review, 1986-, ) by „Mockersatz Zrox“: Sutherland, Zen ..... Sterling, VA  
 Model Peltex (Mail Art magazine, 1980s).....Leblanc, Dominique .....Strasbourg, F  
 Model Peltex Catalogue 1990, N°5 (a 12 p. cat. with Mail Art & alt. arts publs.) ..... Strasbourg, F  
 Modelle – Notebooks (xerographical publs., 1983).....Hainke, Wolfgang..... Ganderkesee, D  
 Modern Greek – Modern Turk (Commonpress #17, 1979) Pyros, J. .... New York, NY  
 Modern Realism (Edition & Gallery with Mail Art projects) Held Jr., John ..... Dallas, TX  
 Modern Myths Prods. (Stop Looking magazine, 1978-,) McConnel, White..... Oakland, CA  
 Moebius / Möbius (conceptual & art projects) .....Erdély, Miklós ..... Budapest, H  
 Mohammed (Mail Art project by colour-xerox exchange activity, 1978- ) Mesciulam, Plino ..Genova, I  
 Mohammed / Yearbook of the restricted Communication Centre, 1978-80. Mesciulam / Rotta. ... Genova, I  
 Moholy-Nagy (Mail Art & graphic project, 1995) .....Museum of Photography ..... Kecskemét, H  
 Moholy Nagy, In Memoriam.... (artist's book exh. at the Kunsthalle, 1995) Kiss, Ilona, curator. Budapest, H  
 MOMA, Library (also spec. coll. for post-Fluxus, ephemera, Mail Art, etc.): Phillpot, Clivr ...New York, NY  
 Momento to Momenta, Post it!, Send... (Mail Art prj., 1999) Dellafiora, David ..... Geelong, AUS  
 Mon Stres (graphzine by „Dom Tom“, Sortie du Zine Ed., 1990) Garcia, Dominique..... Paris, F  
 Mona Lisa Show (Mail Art prj., 1987) .....Alien, Gail ..... San Francisco, CA  
 Mona Lisa Show / Post-C-Art (Mail Art prj., 1988) .....Schulz, Thomas .....Ladek Zdrój, PL  
 „Monastirsky“ (alias) in the Moscow Performance Group: Andrej Sumnin ..... Moscow, RU  
 „Mondo Post“ / „Global Post“ / „Canadada“ (logos for artists' stamp eds.): Varney, Ed ..... Vancouver, CDN  
 Mondragon (magazine for inismo / vis. poetry, 1993-, ) Garcia, Graciela? ..... Turon (Asturias), E  
 Money (Mail Art project) Atelier in Keller. ....Kierspel, Jürgen ..... Stuttgart, D  
 Money Art, International Exh. (Mail Art inv., 1985) .....Klaffki, Jo (Joki Mail Art) ..... Minden, D  
 Money Auction (also as Mail Art project?), 1999 .....„Beszélő“ magazine ..... Budapest, H  
 Money-Money (Mail Art prj., Palace of Arts, 1998).....Michnovsky, Sergy ..... Lviv (Ukraine), UA  
 Money, The Unbearable Arrogance of the ... (Mail Art project, 1998) Gottschalk, Jürgen ..... Dresden, GDR  
 (Money:) Artists' Banknote Works (exh. & cat. in Weddel, 2000) Löbach, Bern ..... Cremlingen, D  
 Monroe Communication Center, Mercer Gallery (also for Mail Art exhs.: 1988-)..... Rochester, NY  
 Monster Folio (like palimpsest magazine, Mail Art scene, 1977) Zack, David / Kundzins, Maris. Portland, OR  
 Monster from an other Planet: The Joke Project / Tokyo, (Sound & Mail Art, 1999) Toshi, Onuka. San Francisco, CA  
 Montage '93 (Mail Art inv., 1993).....Mercer Gallery at the Monroe Communication Center ..Rochester, NY  
 Monthly, The (Mail Art magazine by the Gina Lotta Post, 1980-, ) : Lloyd, Ginny ..... San Francisco, CA  
 Monthly Bulletin (magazine for stories, cartoons, misinformations, 1983-, ) Child, T. S. .... Berkeley, CA  
 Monthly Mail Art Exhs: Metro Media (5 shows?, mimeogr. docs., 1982) Jupiter-Larsen..... Vancouver, CDN  
 „Monty Cantsin“: multiple name (Neoism) proposed by Zack, D., launched by Kántor, István. ... Portland, OR  
 Monty Cantsin, Selected Stuff (Exh., Arnold Gottlieb Gallery, 1991) Kántor, István ..... Toronto, CDN  
 Monty Cantsin Songbook, The... (neoist brochure, no songs! ~1978) Fishbein / Zack / Kundzins, etc. S. F., CA  
 „Monty Cantsin“ as Smile Neoism / Smile Editor .....Berndt, John ..... Baltimore, MD  
 Monty Cantsins: Berndt / Haufen / Horobin / Kántor / Memorial Group / Scott / TARP, etc.  
 „Moo Man“ Mail Art .....Knepper, David ..... Evansville, IN  
 Moon Faces (Mail Art prj., 1984).....Jesch, Birger ..... Volkmandorf, GDR  
 Moon Faces, The Dark Sides of your... (Mail Art prj., 1985) Jesch, Birger ..... Volkmandorf, GDR

- (Moon Faces:) The Springfullmoon Project (Mail Art prj., 1998) Jesch, Birger ..... Volkmandorf, GDR  
 Morality, Against State Imposed... (Mail Art inv., 1998) Mail Artists / Grazia, Roberto..... Milano, I  
 Moreels, Peter (Mail Art activity).....,Dr. Aukoun, Pjotr“..... Tournei, B  
 Morning / Matin (Mail Art inv., 1996) ..... Collège Jean Jaurés..... Lomme, F  
 Morrison, Universal Tribut to Jim... (Mail Art prj., 1985) Malanga, Denis ..... Mont de Marsan, F  
 Mosaico (Mail Art project, 1981) ..... Tillier, Thierry ..... Charleroi, B  
 „Moscow Artistamp Collection“ (First exhibition.: 1998) Lamanova, N. / Kholopov, A. .... Moscow, RU  
 „Moscow Performance Group“ (logo for collective projects in the 1980s) ..... Moscow, RU  
 Mouth, The (A/5 Mail Art magazine, ca. 1991-)..... Rizzi, Alberto..... Rovigo, I  
 Movie Festival: Fisher-Price PXL-2000 (Mail Art prj., 1991) tENTATIVELY..... Baltimore, MD  
 Moz-art Mail Art (project with Ibérico, 1992) ..... Sanchez, Miquel Arranzá ..... Alcorcón, E  
 MRAUR / Post Mraur: Artistamp logos by „Jas“ ..... Felter, James Warren ..... Vancouver, CDN  
 Mr. Aventure (Mail Art prj., 1987-88) ..... Lagautriere, Philippe..... Paris, F  
 „Mr. Dott“ (alias) / Aquafutt Laboratories Ltd. (logo) ... Seifried, E. .... Kornwestheim, D  
 Mr. Klein (Mail Art prj. & publ. at the Lomholt Formular Press, 1977)..... Elling, Tom ..... Sweden  
 Mr. Klein (project, also with exh. at the S:t Petri Gall., 1979) Lomholt, Elling, Sellem, etc. .... Lund, S  
 „Mr. Munos“ - „Y5/P5“ - „Basic“ (logos for French graphism) Renault, Frédéric..... Paris, F  
 „Mr. Peanut“ (also as project at the Western Front, 1970s) Trasov, Vincent ..... Vancouver, CDN  
 „Mr. Poem“ (alias for experimental poetry, 1970-, ) ..... Varney, Ed ..... Vancouver, CDN  
 Mr. Prolong (xeroxed collage matter, neodada publ., 1970s) Cazazza, Monte ..... Berkeley(?), CA  
 Mr. Ree Search Continued (Mail Art, street art, a doc. book from 1979) Hambleton, Richard. .... New York, NY  
 Mr. X (Mail Art project, 1987) ..... Corroto, Mark ..... Youngstown, OH  
 Multiculturalism (Mail Art at the Bunker Hill Comm. College, 1993) Stangroom, Jonathan. .. Boston, MA  
 Multiculturalism (in Theatre) (prj. & exh. with catalogue, 1995) Chikladze, David... ..... Tbilisi, GE  
 Multimedia Festival – Diaspora (exh. & cat. by the Mixed Media Ed., 1980) Below, Peter. ... Würzburg, D  
 Multinous Looks, The... Eye (Mail Art project, 1989) ... Kowalsky, Kazych ..... Gdansk, PL  
 Multipostais I-II. (postcard size assembling, 1977-97) ... Bruscky, Paulo / Santiago, Daniel .... Recife-PE, BR  
 Multiple Show by KRASH Ed.: Lit goes art! Art goes lit! (exh. & cat.: Ultimate Academy, 1992) Köln, D  
 Multiples (assembling by matter of the „Last Int. Exh. of Mail Art '75“) Vigo / Zabala. .... Buenos Aires, AR  
 Multiplications (handmade assembling like publ., 1992) Ruch, Günther ..... Genève, CH  
 „Munos“ - „Y5/P5“ - „Basic“: logos for French graphism: Renault, Frédéric ..... Paris, F  
 Mur des Communications (at the Cité Radio-Televusuon. Mail Art, 1984) („Metallic“) Avau, R. Bruxelles, B  
 Museo Cavelliniano, Sull'uso...100 opere del... (cat., Centro di Doc. Arti Visive, 1980) Cavellini. Pescara, I  
 Museo Internazionale de Neu Art, The... (for artists' stamps): Varney, Ed..... Vancouver, CDN  
 Museum, City Art: Perfo-Ratio Kanta, 1994 / Word Theatre, 1995 (Mail Art prjs.) ..... Kaliningrad, RU  
 Museum für Fotokopie (a privat inst. & collection, closed 1993) Urbons, Klaus ..... Mülheim/Ruhr, D  
 Museum für Fotokopie, Jahrbuch 1992 (handmade publ., also col.-xerox ) Urbons, Klaus. .... Mülheim/Ruhr, D  
 Museum für Wegwerfkultur (logo) ..... Löbach, Bern ..... Cremlingen, D  
 Museum of the Artistamp (also „Tui-Tui Stamp Museum“, a concept by „Dogfish“) Rudine, R. C. Seattle, WA  
 Museum of Museums (logo, also post-Fluxus & Mail Art projects) Geluwe, Johan van ..... Waregem, B  
 Museum of Photography (also for works from the underground and Mail Art)..... Kecske-mét / Budapest, H  
 Museum of Silence (Mail Art logo, 1990s) ..... Rob G. M. Vrakking ..... Amsterdam, NL  
 Museums (Commonpress #40, not edited) ..... Geluwe, Johan van ..... Waregem, B  
 Museums on Postcards (Mail Art prj., 1983)..... Geluwe, Johan van ..... Waregem, B  
 Mushrooms (Mail Art inv., 2000) ..... Russian Mail Art Ass., Mikhaylova 33/3, 66 ..... Moscow, RU  
 Mushrooms of life... of death (Mail Art inv., 1998) ..... „Maison de la Poesie“ ..... Amay, B  
 Music in Network: Doventertainment Inc.: Cat.: 1992 ..... „Death of Vinyl“ (?) ..... Toronto, CDN  
 Music in Visual Art (Mail Art project, 1987) ..... Bogdanovis, Nenad..... Odzaci, YU  
 Music in Mail Art: Horror & Music (Mail & Copy Art prj. in the AP! #26, 1982) Ciullini, D. Firenze, I  
 Music in Visual Art (Mail Art inv., 1987) ..... Bogdanovic, Nenad ..... Odzaci, YU  
 Music Mail Art (project, cat. in: RANT #4+5, 1983)..... „Creative Thing“ (Caldera, Lesley) . Whittier, CA  
 Music Mail Art (inv., 1995)..... Hamard, Marie ..... Latouille-Lentillac, F  
 Music Mail Art, 1999 ..... Zanellati, Luigi ..... Imola, I  
 Music & Mysticism (Mail Art exh., Gal. Osrodka, 1999) Fraczek, Bartosz / Dudek-Dürer. .... Czeszachowa, PL  
 „Music Master, Musicmaster“ (alias) / Musical Comedy Editions (1970s-80s): Cassidy, Thomas... Minneapolis, MN  
 Mutualismo Laboral de Trabajadores Autonomos... (Mail Art, 1989) Bericat, Pedro F. .... Zaragoza, E  
 Művészet + Posta – Postal Art (Mail Art at the Mini Gal., Újpest, 1981) Galántai / Swierkiewicz, Budapest, H  
 My Activity Report (conceptual works in form of mini-books): Kocman, Jiri, H. .... Brno, CS

My Best Friend (Mail Art prj., IAC-Focke-Ed., 1977) ...Groh, Klaus .....Oldenburg / Edeweicht, D  
 My Dear Nature (Mail Art prj., 1992) .....Sanchez, Manuel A. ....Alicante, E  
 My Fairest Love Story (Mail Art prj., 1996) .....Ferdinande, Guy .....Lompret, F  
 My Home (Mail Art prj., 1979) .....Tisma, Andrej .....Novi Sad, YU  
 My Idol, Oh Idol... (Mail Art prj., 1995 / assembling ed., 1996) Houser, Christina .....Portland, OR  
 My Model (Mail Art prj., 1996) .....Seipel, Spunk / Kunstverein .....Altdort, D  
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 Neoism, Canadean French publs. ....Saint-Jean, Johnson .....Montreal, CDN  
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 Neuroart (object-accumulation magazine, 1971)..... Bilejic, Dusan ..... Zrenjanin, YU  
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 Night Exercise (altern. arts in the „Sveriges Radio“, cat. by the Franklin Furnace, 1985. Meyer, P. Stockholm, S  
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 Nihilism in Network: Nilmag / Ocean Front (magazines) Jupitter-Larsen, Gerald X ... Vancouver / Fremont, CA  
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 No Institute (artspace and editions) ..... Olbrich, Jürgen O. .... Kassel, D  
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 Noise Mail Art (project, 1986) .....„Miz Mimi“ (Holmes, Mimi) ..... Haleyville, AL  
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 Nomads: Winter Souvenir (1988) Arts, Olbrich, Schnyder, Stake, Stirnemann, etc..... Calgary Olympia, CDN  
 Nomo, the Zine (graphzine for the underground, 1991-95) „Rubberoid, Rudi“ ..... Bellingham, WA  
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 „Nonlocal Variable“ Post Card Art, 1992 ..... Nonlocal Variable (?) ..... Cupertino, I  
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 Notebook One (assembling like ringbook, 1970) Ace Space Comp. Atchley, Dana..... Vancouver Island, CDN  
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 Nudes – O nu (Mail Art prj., 1994) ..... Biblioteca Municipal..... Barreiro, P  
 Nudes on Stamps (Commonpress #18, 1979) ..... Higgins, Ed F. III. .... New York, NY  
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 Ocean, The... Os Oceanos (Mail Art project, 1997) ..... Biblioteca Municipal ..... Barreira, P  
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 Olho Vivo (assembling for lettrism & concrete poetry, ~1974) Lacerda / Dico / Samaral, etc.. Rio de Janeiro, BR  
 Olympia Kalender (Mail Art invitation for 1984, 1983) Gallery 1331 / Michael Hyatt..... Santa Monica, CA  
 Olympic MA Show (a fake inv. in the name of the Olympic Committee, 1984) Spiegelman, Lon. Los Angeles, CA  
 Olympic Games (Mail Art at the Hyatt Gall., 1984) Spiegelman / Caldera / Mellett / Meade / Skooter. L. A., CA  
 Olympic Games (Mail Art project with more exhs., 1984-85) Tisma, Andrej..... Novi Sad, YU  
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 Original Photocopy, The (Exh: 1992).....Harris, N.....Media Centre, Palace, Tamworth, UK  
 Ornamental Envelopes (Mail Art prj., 1993) .....Welch, Nancy ..... Woodside, CA  
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- Polaroid Selfportraits (Mail Art prj., 1985) ..... Kowa Kato ..... Zushi, J
- Polaroid Show (project by the Béla Lugosi's Magazine, 1986) Caravita, Lamberto ..... Massa Lombarda, I
- Polaroid SX-70 en Mexico (Mail Art project, 1979)..... Março Group ..... Mexico, MEX
- Polartis (mag. with vis. poetry and Mail Art, a Post Neo Publs., 1987-, ) Spence, Pete ..... Elwood, AUS
- Political Art Show, A... (inv., 1988) ..... Sinclair, Jack ..... Atlanta, GA
- Political Satire – Post Scriptum (Commonpress #23, 1979) Baroni, Vittore ..... Forte dei Marmi, I
- Pollock's Shoes, Jackson (Mail Art prj., 1991) „Christie's Mail Art“ / Bates, Keith. London / Manchester, UK
- Polska poezja konkretna (by the Politechnika, 1978) Bieganowski, Michael / Drózd, S. .... Wroclaw, PL
- Polyphonix (Sound poetry group in Paris / Yearly festivals, e.g. in Budapest, Artpool, 1994) .Paris, F
- Pomme De Discorde, La..., LPDD (magazine for French graphism, 1989-, ) Garcia, Frank .... Paris, F
- Pomme de Discorde (La...) & Lune Product. (booklet on French graphism, 1990) Garcia / Poincelet. Paris, F
- Pontevedra Bienal (Mail Art prj., 1983) ..... Anton Sobral & Xoan Anleo ..... Pontevedra, E
- Pool Letter – Pool Window (Info mag. by Artpool, 1980-82) Galántai, György / Klaniczay, Júlia . Budapest, H
- Popular Anthropology (neoist centrum with info-publs, ~1995) „TARP“ (?) ..... Berlin, D
- Poqo (mini graphzine, one artist in each issue, 1986-88) Billé, Philipp ..... Bordeaux, F
- Poque Mahone (thematic assembling, 1987-88)..... Laporte, Christian ..... Roquefort, F
- Por Chile & America Latina (Mail Art. Galerie am Markt, 1987) Milde, Brigitta ..... Annaberg-Buchholz, GDR
- Portfolio Project (the first planned version of an assembling, realized as UNI/vers) Deisler, G. Halle, GDR
- Pornographic-erotic-body-art (series of booklet publs., 1985-87) Stirnemann, Vānci ..... Zürich, CH
- (Pornography:) Corpus Christi / Coitus Christi (Mail Art like mags., 1984) Brus, Günther. .... Vöcklabruck, A
- Kinky Sex (Mail Art magazine, 1980-82) .... Jupiter-Larsen, Gerald X ... Vancouver / Fremont, CA
- Mail Art Porno (Fröhliches Wohnzimmer, 1989) Widhalm, Fritz / Kilic, Ilse ..... Wien, A
- Original Porno-Photos (inv., 1986)..... Giacomucci, Ubaldo ..... Pescara, I
- Your Favorite Pornography, 1990 ..... Jesch, Birger / Wohlrab ..... Volkmandorf, GDR
- Portraits I-II. (anthologies of post-Fluxus works, 1970s) Crozier, Robin ..... Sunderland, UK

- Positiv-Negativ (Commonpress #8, 1978) .....Brög / Grünfeld / Sturm .....Bergisch-Gladbach, D  
 Positives Negatives (publ. of xerographical elaborated photoseries, 1986) Stetser, Caroll ..... Oatman, AZ  
 Possessed Images (Mail Art prj., 1990s) ..... Gaither, Jeff ..... Louisville, KY  
 Possible Catalogue, The... (brochure with neoist matter by „Monty Cantsin“, 1987) „Graf Haufen“. Berlin, D  
 Post („postage office“, info mag for Mail Art news, Gal. Remont, 1980) Gajewski, Henryk ... Warszawa, PL  
 Post als Künstlermedium, Die... (Mail Art prt., + cat. with essays, 1975) „Bickhard Bottinelli“ (sic) Kassel, D  
 Post-Apocalypse, Where are you in the...? (Mail Art, 1990) Semiotic Liberation Front, ..... USA  
 Post-Art In. Exh. of Visual/Exper. Poetry (State University, 1988) Polkinhorn / Espinoza ..... San Diego, CA  
 Post Arte (group & magazin by the Colectivo 3 group) ..Espinoza, César ..... Mexico, MEX  
 Post Card Art, by Nonlocal Variable, 1992 .....„Nonlocal Variable“ (?) ..... Cupertino, I  
 Post Cards (one shot compilation of orig. postcards, 1977) Ferro, Antonio ..... Napoli, I  
 Post Historic Docs. (Mail Art at the Workspace, 1984) Frank, Joachim / Krasniewicz, Louise. .... Albany, CDN  
 Post Hype (Mail Art magazine by „Hype World“, ~1982-84) Jacob, John P. .... New York, NY  
 Post Impressions (Mail Art prj., 1986) ..... Hartwick Junior College ..... Albany, CDN  
 Post Industrialism (Commonpress #50, 1982) ..... Walsh, Emmett ..... Gulfport, FL  
 „Post Infinite“ (logo for Mail Art, rubber & graphic publs., 1982) Perneckzy, Géza ..... Köln, D  
 Post Infinite (exh. at the Kunold Str. 34, 1983) ..... Perneckzy, Géza ..... Kassel, D  
 Post It! Send Momento to Momenta (Mail Art prj., 1999) Dellafiora, David ..... Geelong, AUS  
 „Post ME“ (Mail Art alias) .....„Pittore, Carlo“ (Stanley, Charles) ... New York, NY  
 Post Modern Creaturs (Mail Art inv., 1986) Parick Moya / G-L. Barbier: Galerie d'Art Contemporane.....Nice, F  
 „Post Neo“ (Mail Art logo)..... Rockola, Robert ..... San Francisco, CA  
 Post Neo Publs. / Ligne (magazine, vis. poetry, neoism, 1986-, ) Spence, Pete .....Elwood / St. Kilda, AUS  
 Post, Non-Classified... (exh. & publ. with small press, marginal art, etc., 1980) Sellem, Jean. Lund, S  
 Post Office (Commonpress #10, 1979)..... Brscky, P. / Duch, L. F. .... Recife, BR  
 Post Products (about mailing & disitributions 1976-86, 1988) Ruch, Günther ..... Genève, CH  
 Post sends everythings, The... (Mail Art inv., 1986) ..... Gross, B. .... Berlin, D  
 Post Scriptum – Political Satire (Commonpress #23, 1979) Baroni, Vittore..... Forte dei Marmi, I  
 Post, You, I and the... (Mail Art prj. with answering form, 1982) Bergmann, P. T. .... Wien, A  
 Posta in Gioco, I-II-III., La... (exhs. + cats.: 1990,-91,-98) by „Free Dog“ Mail Art: Broi, Gianni. Firenze, I  
 Posta Restante Mail Show (at the Academy of Arts, 1979) Scott, Michael ..... Liverpool, UK  
 Postage Art for Paece (Mail Art at the Gal. am Markt, 1985) Milde, Brigitte. Annaberg-Buchholz, GDR  
 Postal Art Work – Művészet + Posta (Mail Art, Mini Gal., Újpest, 1981) Galántai / Swierkiewicz, Budapest, H  
 Postal Employees – Make my Day (Mail Art, benefit auction, 1990) Casper mail artists ..... Casper, WY  
 Postal Medium (Mail Art at the cento de Doc. Arti Visiva, 1980) Profico, Silvestro ..... Pescara, I  
 Postal Modernism (artistamp history) / FLUXUS ..... Frank, Peter.....New York, NY / Los Angeles, CA  
 Postal Regulations Mail Art (Commonpress #42/a, 1981-1990) Duquette, M..... Scarborough, CDN  
 Postal Workers, I Support the... (Commonpress #42/a, Mail Art show, 1990) Duquette, M. .... Scarborough, CDN  
 Postanska Umetnost – Mail Art (exh.: Happy Gallery, 1981) Todorovic, Miroljub ..... Beograd, YU  
 Post-Avanguardia, La... (exh. & cat. at the Museo del Sannio, 1978) Ferro, Antonio ..... Benevento, I  
 Postcard action by the Prague Telephonbook, 1965: Correspondence Action. Knizák, Milan. Praha, CS  
 Postcard Exchange, 1985 ..... at the C.V.A.A. .... Vancouver, CDN  
 Postcard exh. (Museum of Fine Arts, 1981).....Jergely, Kr. / Sárosdy, J. .... Budapest, H  
 Postcard exh. (Mail Art inv., 1984) ..... Glassboro State College..... Glassboro, NJ  
 Postcard Presentation Sociaty / SHAZAM! (exh. & cat. at the Dubbo / Universe City, 1979) .Sydney, AUS  
 Postcard project by PAN (Mail Art, cat. in Panmag #13, 1981) Bloch, Marc..... New York, NY  
 Postcard Shows, 1971-79 / Image Bank / Int. Image Exchange Directory by Western Front,... Vancouver, CDN  
 Postcard size magazine: Tacit (1979-, )..... Durland, Steve ..... New York, NY  
 Postcard, Transfrom this... (Mail Art inv., 1986) ..... AAAA (?) ..... Arras, F  
 Postcards, book project by...: Kennkarte Mail Art. (1983) Lechner, Ute / Thurner, Hans..... Landertsham, D  
 Postcards (album with 30 orig.: Postkarten & Künstlerkarten“, Galerie Arkade, 1978) ..... Berlin, GDR  
 Postcards, Edgar... (ongoing Mail Art project)..... Lipinsky, Georg ..... Uelzen, D  
 Postcards, A collection of artists'... (Publ., 1977)..... Higby, Frank ..... London, UK  
 Postcards (in the Mail Art) ..... Corris, Michael ..... New York, NY  
 (Postcards also in the Mail Art, in general) ..... Eggemann ..... Kassel, D  
 ..... Nevidal, Hans ..... Wien, A  
 ..... Rabascall, Joan ..... Paris, F  
 ..... Staeck, Rolf ..... Bitterfeld, D  
 (Postcard assembling:) Cardmaker (1994?)..... Jensen, Frank / Witta, G. M. .... Roskilde, DK



- (Postcard editions:) SCHILDERungen Mail Art / Texturen by Huber, Joseph W. .... Berlin, GDR
- (Postcard festivals:) Carte Postale d'Avantgarde, 1979 Image Bank (Vancouver).....Paris, F  
 Fête de la Lettre; Postcards, 1983 Rabascall, Joan .....Paris, F  
 Festivals with publs., also Mail Art: Nuove Cartoline, 1980-81. Sturani, Enrico ... Roma, I
- (Postcards as projects:) Carte Postale (Mail Art action, 1979-81) „Maillard, Colin“.....Frankfurt, D  
 DDR Postkarten (Mail Art prj., 1986) ..... Wohlrab, Lutz ..... Berlin, D, GDR  
 Hausfrau „Largest card store in the state“ Mail Art cards Fred & Howard's ..... Columbus, OH  
 Kunst auf Postkarten (Mail Art prj., 1983)....Müller, Rudolf ..... Bonn, D  
 La Carte Postale (project by „Gruppo Puzzle“, 1980) Mendes, A. / Ozevedo, S. / Diko, J.....Porto, P  
 Méla Post Card Book (collection of cards, 1979) Nannucci, Mauricio ..... Firenze, I  
 „Postkarten & Künstlerkarten“ (exh., Galerie Arkade, 1978) Werner, Klaus ..... Berlin, GDR  
 Texturen (series with German vis. poetry).....Huber, Joseph W. .... Berlin, GDR  
 Weihnachtsvisitenkarten (at the Kunold Str. 34, 1978) Olbrich, Jürgen O ..... Kassel, D  
 1984 – Grüße zum Untergang (by 18 artists, Kunoldstr. 34) Eggeman / Olbrich ..Kassel, D
- Post-C-Art / Mona Lisa Show (Mail Art prj., 1988) .....Schulz, Thomas .....Ladek Zdrój, PL  
 Postcard (Mail Art project at the Druckereibüro, 1977)...Schill, Ruedi.....Luzern, CH  
 Post-DDR-Mail-Art-Congress '92 (at the Sonder/bar, documentation) Wohlrab, Lutz.....Berlin, D  
 Poste Restante Mail Art .....Scott, Michael .....Leeds, UK  
 Poster wanted, Your... (Mail Art at the IALA AT KALA Inst., n.d. ~1985) Peters, Ursula ..... Berkeley, CA  
 Posters! Mail Art in the Street – send... (inv., 1991) Northam, M.....Indianapolis, IN  
 Postextual (magazine for visual poetry, after countries, 1986-, ) Espinoza. César.....Mexico DF, MEX  
 Postfluxpostbooklet (mini magazine, ~1987-91).....Fierens, Luc ..... Hombeek, B  
 Posthistoric Documents (Mail Art at the magazine Prop, #12, 1984) Frank, Joachim.....Albany, NY  
 Postkarten & Künstlerkarten (exh., Galerie Arkade, cat. + spec. album, 1978) Werner, Klaus. .... Berlin, GDR  
 Postkarten, DDR (Mail Art, 1986)..... Wohlrab, Lutz ..... Berlin, D, GDR  
 Postkunst für den Frieden (Mail Art at the Gal. am Markt, 1985) Milde, Brigitte. Annaberg-Buchholz, GDR  
 Postman, My... – send stamp with image (Mail Art inv., 199?) Daffunchio, Jorge ..... Buenos Aires, AR  
 Postman Always Rings Twice, The... (Mail Art at the College, 1979) Spiegelman / Mollet. Santa Monica, CA  
 „Postman's day“, Nov 12, 1982: Vision Global (Mail Art project ) Group Colectivo-3 ..... Mexico, MEX  
 „Postmaster“ / „Dazar“ / „Omahaha“ (logos for Mail Art) Dunlap, Monica..... Omaha, NE  
 Postmodern Postdogmatics – Art Dump (Mail Art, 1991) „Art Dump“ (?) ..... Toronto. CDN  
 Postmuseum Stockholm: Mail Art, 1985.....(?).....Stockholm, S  
 Post-Scriptum (One page periodic, 1980s).....Luigetti, Serse .....Peruiga, I  
 Pounding Waves Magazine (graphzine, 1985-, ).....Pounding Waves publishers .....Seattle, WA  
 Pour ou contre (magazine like publ. in a discussion form, 1973-, ) Vautier, Ben .....Nice, F  
 Povis (assembling for vis. poetry & Mail Art, 1977-, ) ...Medeiros, J. ....Alecrim, BR  
 POW ART '84 I-II. (Mail Art anthology project / edition: 1985-86) Barbery, Stephen .....Brussels, B  
 „Pre Natal“ (artistamp logo) .....„Dogfish“ (Rudine, Robert C.) .....Seattle, WA  
 Pregnant Library / Buch Leibesfrüchte – Das schwangere Bibliothek (Mail Art prj., 1997) Nold, Wilfried. Frankfurt, D  
 Pregoperativistic Movement (Mail Art / neoist logo).....Arthur Berkhoff .....Amsterdam, NL  
 Prehistory in Forli (Mail Art inv., 1996) .....Boschi, Anna. ....Bologna, I  
 Premiere Fete de la Lettre, (cat. for lettrism & vis. poetry, 1976) Galerie P. Facchetti.....Paris, F  
 Premontres, Mail Art at the Centre Culturel des...: Object culturel, L'... ( 1984).....Pont-a-Mousson Lorraine, F  
 Preserverance Furthers / Clown War (offset after rubber stamps, 1976) Jackson, Leavenw. ..San Francisco, CA  
 Pretty Art Works by Mail Art (inv., 1986) .....Nishiyamo, Tomomichi .....Ishikawa, J  
 „Principial Player“ (Mail Art & neoist alias, ~1981) .....Horobin, Pete .....Dundee, UK  
 Print Exchange (Mail Art inv., 1994) .....Emgelhardt, Jeremy .....New York, NY  
 Printed Matter (artists' books, alternative art publs.) .....Printed Matter Bookshop at Dia .....New York, NY  
 Printed Matter Catalogue (the large one..., 162 p., 1986) .....New York, NY  
 Printed Matter: Books by Artists, Fall Catalogue, 1988 (a 36 p. cat.).....New York, NY  
 Printed Matter Bookstore, Spring 1990. (a 72 p. catalogue, 1990).....New York, NY  
 Printed Matter Catalog, Spring 1991. (a 92 p. cat., 1991) .....New York, NY  
 Printed Matter: Books by Artists, Summer, 1992. (a 62 p. cat.).....New York, NY  
 Printed Matter, 1994 – long remembered (a 80 p. catalogue, 1994).....New York, NY  
 Printed Matter Catalog 1955 (a 96 p. cat.).....New York, NY  
 Printed Matter: Books by Artists 1997/1998 (a 128 p. catalogue, 1997).....New York, NY  
 Prison (formular project, exhibited 1978).....Lomholt, Niels / Lomholt Press .....Odder, DK  
 Prison is made of the others (Mail Art prj., 1986) .....Laszlo, Joan-Noël .....Toulon / Paris, F

- Prison, Today Art is a... (Mail Art project 1976-, publ. by Lomholt, 1978) Zabala, Horacio. La Plata AR  
 Prison, Today Art is a... (Mail Art project, Editions Bailly, 1979) Zabala, Horacio. .... Genève, CH  
 Prison, Today Art is a... – Oggi l'arte e un carcere (Mail Art prj., 1981) Zabala, Horacio..... Salerno, I  
 (Prison:) What to do in the cellar? (Mail Art, 1 May Galeria, 1985) Bogdanovic, N. / Toman, T.... Novi Sad, YU  
 Privat Neurologist – Maszek Ideggyógyász (fanzine with Mail Art, 1987) Pap, Béla..... Szolnok, H  
 Private Life (travelling Mail Art project, 1985-87) Tisma, A. Novi Sad, Sombor, Ojisek, Zrenjanin, etc. YU  
 Private World Mail Art N°-1 (project, 1983) ..... Caldera, Lesley ..... Whittier, CA  
 „Private World“ (logo for Mail Art activity)..... Hamilton, I. G. .... San Francisco, CA  
 Pro – Blätter für neue Literatur (magazine, 1966-77)..... Bulkowski ..... Düsseldorf, D  
 Proboscidea and Superstitious Sun (Mail Art magazine, ~1987) Toroman, Tatomir ..... Sabac, YU  
 Production Kunst & Literatur (one shut assembling, 1972) Missmahl, Stephan..... Köln, D  
 Produzentengalerie / Artist' books ..... Kretschmer, Hubert..... München / Frankfurt / Darmstadt, D  
 Progetto Int. Sulla Pace / Progetto Ombra, etc. (anth. for Shadow project, 1985-86) Maggi, R. & others  
 Program Galerii Foksal PSP (Elimination of art from art, etc., 1967) Borowski, Wieslaw ..... Warszawa, PL  
 Project '88 8. 8. (and other Mail Art projects) ..... ShinOH!NODera ..... Tokyo, J  
 Projecto Terra (Mail Art prj., 1997) ..... Acosta, Daniel ..... Boeado, AR  
 Projeto (assembling for vis. & experim. poetry, ~1975) .Medeiros, J / Samaral, J. C.... Alecrim / Rio, d. J., BR  
 Prop Magazine (multimedia matter, 1979-86)..... Frank, Joachim ..... Albany, NY  
 Propia Copia (exh. at the Asociación Coclea, 1998) „Merz Mail“ (Sousa, Pere)..... Barcelona, E  
 Proportia '81 – Letters to Kobe (Mail Art prj., 1981)..... Miyzaki, Tatsuo ..... Kobe, J  
 Provisoire & définitif (project by the Zona / ECART, 1975) Nannucci / Armleder..... Firenze, I / Genève, CH  
 P's Magazine (underground mag. with dadaistic matter, ~1981-, ) Beerens, Rudy ..... Maastricht, NL  
 Pseudo (project for conceptual object-works) ..... Pauer, Gyula ..... Budapest, H  
 PST! (documentary book-publ. by the ASPC, 1986) Łódź Kaliska / Robakowski, J.... Łódź, PL / Antwerpen, B  
 PTT Museum, Bern (Collaboration with the...) ..... Langebacher, Dominik ..... Bern, CH  
 Public Enemy (Mail Art magazine, 1980-, ) ..... Kerckhoven, Annemie ..... Antwerpen, B  
 Public Property (magazine, 1984) by the Circle Art West: Public Arts in Print ..... San Francisco, CA  
 Publications, International Exhibition of... (inv., 1998) ..Delgado, Fernando Garcia..... Buenos Aires, AR  
 Publish it Yourself – the Complete Guide... (offset book by Trinity Press, 1978) Chikadel..... San Francisco, CA  
 Pulling Face (Mail Art inv., 1986), A 1. Waste Paper Comp. Ltd.: Michael Leigh & Hazel Jones. London, UK  
 Punctuations - Mail Performance (Mail Art prj., 1992)... Martinou, Sophia ..... Athens, GR  
 Punknow edition (alias for samizdat publ. in Hungary, 1980s) Inconue Group..... Szolnok / Budapest, H  
 Punkt – Berlin, Alexanderplatz, U2 (Mail Art prj. with offset cat., 1999) Sachse, Carla ..... Berlin, D  
 Punho (#1=mimeogr. mag., later assembling, 1973-96).. Bruscky, Paulo..... Recife-PE, BR  
 Punk is Good Choise (Mail Art project, 1991)..... Bochenski, Olgierd ..... Warszawa, PL  
 Punkomik (thematic Mail Art magazine, ~1979) ..... Jarvis, David ..... London, UK  
 Punto Graphico (graphic magazine at the Universidad de Carabobo, ~1979) Zerpa, Carlos..... Carabobo, YV  
 Put here your address and send it to another artist (Mail Art prj., 1977) Bzdok Henryk ..... Katowice, PL  
 Puvertas di la tapalanda, Las... (with Jorge Ramaller, 1997) Marx, Graciela G. .... La Plata, AR  
 Puzzle (Mail Art project & exh., 1996) ..... Seifert, Jörg..... Annaberg-Buchholz, D  
 Puzzle (Jigsaw) (Mail Art project, 1990)..... Lumb, Michael..... Ipswich, UK  
 Puzzle-action (Mail Art prj., 1984)..... Pawson, Mark ..... London, UK  
 Puzzle Gruppo: La Carte Postale (Mil Art project, 1980) Mendes, A. / Ozevedo, S. / Diko, J.... Porto, P  
 Puzzle: Mail Puzzle Art (inv., 1998) ..... Delgado, Fernando Garcia..... Buenos Aires, AR  
 Push-Machinery (magazine for alternative arts, ~1986).. Bradley, Daniel ..... Toronto, CDN  
 Pyramid Magazine (anonym edited Mail Art magazine, 1987-, ) Pyramid publishers ..... Vancouver, CDN  
 Pyramids, All around... (Mail Art project, 1998) ..... Seifert, Jörg..... Annaberg-Buchholz, D  
 Pythagoras, Teaching of.... (Mail Art inv., 1985)..... Anelli, Salvatore ..... Consenze, I
- Qorpo Estranho (magazine for intersemiotic matter, 1976-, ) Plaza, Julio / Suzana, Gabriela. São Paulo, BR  
 „Quasi Mail Art“ (alias): Communication (Mail Art inv., 1985).....(?)..... St. Niklas, B  
 Quarter of Century, A... (Mail Art at the Musée, 1987) Laszlo, Jean Noël..... Salon de Provence, F  
 Quarternion Journal, The... (magazine, 1985-86) Jupiter-Larsen, G. X / Hall, F. / Titus, D.... Vancouver, CDN  
 Quel Fromage Coffee Themed Mail Art Shows (~1988-95 yearly) Coffee Quel Fromage ..... San Diego, CA  
 „Queen of Mail“ (Mail Art alias) / Mail Order Art (magazine, 1971-73) Tavenner, Patricia. .. Oakland, CA  
 Queen Street Magazine (multimedia journal with vis. poetry, ~1975) Sgabellone, Angelo ..... Toronto, CDN  
 Queer Art / FIAir Mail 1992 ..... Queer Art ..... Chicago, IL

- Questions Project (Mail Art prj., 1984-87).....George, David.....Bristol, UK  
 Questions to Mail Art (project, 1996).....Debris, Kristof S. ....Gijzegem, B  
 Qui? Résiste (French graphzine with thematic issues, 1983-?) Sciuillo, Pièrre di .....Paris, F  
 Quilt Show I-II., International... (Mail Art prjs., 1991 / 1992) „Lady J.“ (?) .....Smirna, TN  
 Quote by my word (Mail Art inv., 1989).....Mészáros, Otto .....Nové Zámky, CS  
 „Qunst Post“ (= Kunst Post) / Kunstpostamt (Mail Art logos) Koschitz, Norbert .....Schwarzenegg, CH  
 Quoz? (also „Flash Art“, magazines by Bay Dadaists, 1974-76) Chickadel, Charles .....San Francisco, CA  
 Qwertyiop (vis. poetry, a facsimile ed. by Xexoxial, 1987) Rahmmings, Keith .....Brooklyn, NY
- R. A. T. / RATOS (Research in Art and Telecommunication, 1980s) François, Charles.....Liege, B  
 R. Dick Trace: Mr. Ree Search Continued (Mail Art, street art, doc: 1979) Hambleton, Richard. New York, NY  
 R. Mutt – Galleries Press (Mail Art prj., 1976-77) .....Mutt, Richard .....Northridge, CA  
 „Râ“ (alias for Llys Dana Publs. in Mail Art) .....Juin, Jacques .....Bremen / Gorxheimertal, D  
 Racism (Mail Art inv., 1984).....Cellini .....Berkeley, CA  
 Racism, Mail Art against.... I-II. (inv., 1997-98).....Verband der Volksbildung.....Wien, A  
 Racismo, O... (Mail Art prj., 1996).....Biblioteca Municipal.....Barreiro, P  
 Radio: Night Exercise (altern. arts in the „Sveriges Radio“, 1982-87) Meyer, Peter R. ....Stockholm, S  
 Radio Art Revue, The... (info magazine, loose leaves, 1986) Stuckens, Guy .....Bruxelles, B  
 Radio Box (Travelling Mail Art show, 1981).....„Roger Radio“ (?) .....Shrosphire, UK  
 Radio Pica, 95,5 FM (audio tapes inv., 1993) .....Sousa, Pere .....Barcelona, E  
 „Radio Free Dada“ in California (logo for Mail Art activity): „LeClair“ (Ishvani) .....Santa Rosa, CA  
 „Radio, Roger...“ in England (Mail Art logo).....(?).....Telford (Shropshire) / Faversham (Kent), UK  
 RAFT Group: Smirnoff, Yudin, Shashkin, Medvejev, Markova / Detective Mail Art .....St. Petersburg, RU  
 Rain Mail Art Show (at the Gallery Nexus, Philadelphia, 1983) Rabayna, Debla .....King of Prussia, PA  
 Raizes de arte (Mail Art prj., 1995).....Jundai mail artists .....Piso Térreo, Jundai, BR  
 Rampike (allround magazine – also marginal literature and arts, 1982-, ) Jirgens, Karl. ....Toronto, CDN  
 RANT (one page magazine by „Creative Thing“, ~1982-, ) Caldera, Lesley .....Whittier, CA  
 RATOS (Research in Art and Telecommunication, also a mag., ~1990) François, Charles. ....Liege, B  
 Rattlestar (Mail Art assembling, 1982-83) .....Vitale, Angelo .....Caserta, I  
 Rattla Zig-Zag-Project (Mail Art, 1992 by „Werkgroup Rattla“) Hampl, Josef .....Pieterburen, NL  
 Rats and Mice (Mail Art inv., 2000).....Behmenburg, Christa .....Neufahrn, D  
 Raum der Worte, Der... (Polish avantgarde & Mail Art publs., & exh., 1991) Rypson, P.....Wollfenbüttel, D  
 Raumbild (Texts & image pages, a samizdat publ., 1984) Sonntag, Jörg .....Dresden, GDR  
 Raunch-O-Rama (magazine for music and network, ~1985-, ) Goins, Brad .....Champaign, IL  
 Ravenna dal Mondo / ...from the World (Mail Art prjs., 1990 / 1992) Berardi, Rosetta / Strada, G. Ravenna, I  
 RAW (tabloid magazine for comics like graphic publs.) Spiegelman, Art .....New York, NY  
 RAWZ (magazine for visual and exper. poetry, 1977-, ) Cheek, Chris.....London, UK  
 Ray dit Mail.. Homage a R. Johnson (at Espace des Arts, 1995) Laszlo, Jean Noël. Ville de Chalons-sur-Saône, F  
 Ray Johnson's homage: Thirty Years... (Mail Art prj., Gallery Prima Pagina, 1992) Boschi, Anna. Bologna, I  
 Raymond Rousset (performance by mail artists in Paris, docs., 1998-99) Broi, G. & others....Paris, F  
 Re:Action (text magazine for late neoism & radicalism, 1991-99) Home, Stewart .....London, UK  
 Re-Pages (exh. for American bookworks, New England Found., 1981) Richman, Gary .....Cambridge, MA  
 Reactive (Mail Art prj., 1993) .....Hamburg mail artists .....Hamburg, D  
 Read and Pass out (rubber stamped coloring books, 1985) Helmes, Scott.....St. Paul, MN  
 Read my Lips (Mail Art prj.) .....Wagner, Lill K. ....Seattle, WA  
 Ready Mady Poetry (exh. at the New Reform Gall., Allst B, 1973) Groh, Klaus .....Oldenburg, D  
 Readymade Boomerang, The... (Mail Art at the 8th Biennale of Sydney, 1990) Block, René. Sydney, AUS  
 Reaktion (assembling for post-Fluxus trends, 1975-, ) Verlaggalerie: Leaman, M. Düsseldorf, D / Edinburgh UK  
 Real Correspondence (series of Mail Art theories, etc. on flyers, 1980s) Baroni, Vittore .....Forte dei Marmi, I  
 Reale Concepte (Exh. at the New Reform Galerie, 1972) d'Hondt, Roger / Groh, Klaus .....Aalst, B  
 Reality and Appearance (Mail Art inv., 1997).....Ceolin, Mauro .....Milano, I  
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# ABBREVIATIONS

**Magazines:** m. = monthly                      qu. = quarterly                      y. = yearly  
 sm. = semy monthly                      squ. = semy quarterly                      2xy. = yearly twice  
 bim. = bimonthly                      ir. = irregular                      2-3xy. = two or three times y.

<b>Sizes:</b>	A/3 = 42 x 29.7 cm.	~16.5 x 11.75"		
	Folio = 33 x 22 cm.	~13 x 8.6"	Legal = 14x8.5"	~36 x 21.5 cm.
	A/4 = 29.7 x 21 cm.	~11.75 x 8.25"	Letter = 11x8.5"	~28 x 21.5 cm.
	A/5 = 21 x 15 cm.	~8.25 x 5.8"	Half-legal = 8.5x7"	~21.5 x 18 cm.
	A/6 = 15 x 10.5 cm.	~5.8 x 4.15"	Digest = 8.5x5.5"	~21.5 x 14 cm.
	Mini= ~A/6 or ~A/7		Mini = 5.5x4.25"	~14 x 10.7 cm.

🎨 = 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 Perneckzy / ° = J. Agius' catalogues

✉️ = Mail Art Project  
 ❖ = Group of artists  
 Anth. = Anthology  
 Broch. = Brochure  
 Cat.: = Catalogue  
 Comm. = Community  
 Cont. = Contemporary  
 Coord. = Coordinated by...  
 Diff. / div. = different / diverse  
 Doc. / Docs. = Document / Documents  
 Ed. = Edition  
 Ed. / Eds. = Edited by... / editor / editors  
 E-print = Electronic / computer print  
 Exh. / Exhs. = Exhibited.... Exhibition / Exhibitions  
 Gal. / Gall. = Galeria / Galerie / Gallery  
 Horz. = Horizontal (size)  
 Id. = identical  
 Int. = International

Inst. = Institute  
 Inv. = Invitation  
 Ip. = Instant print  
 Mag. = Magazine  
 n.d. = not dated  
 n.p. = not paginated  
 Org. = Organized by.... / Organizer  
 Parts. = Participants  
 Phc. = Photocopy  
 Prov. = Provincial  
 Publ. / Publs. = Publication / Publications  
 Rub. = Rubber (stamp)  
 S. P. = Self Publacation  
 Techn. = Technic / Technical  
 Them. = Thematic, with themes (issues... etc.)  
 Univ. = University  
 Vis. = Visual / Visuelle  
 Xerogr. = Xerographical (photocopied)

## SOURCES:

^Archive material (artists' magazines, alternative art / literature / exh. catalogues) from the „Soft Geometry“ archive, Géza Pernecky, 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 Geneva. Tel/Fax: 22-321.77.15 e-mail: agius.books@netsurfer.ch

‡ = (Ruud Janssen: *Dead Mail Artists*.) Regular updated information list by TAM/Rudd Janssen from Tilburg NL.

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