

Géza Perneczky

# **NETWORK ATLAS**

Works and Publications  
by the People of the First Network

**Volume 1:**

**A - N**

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

(Unedited manuscript for letter size)

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



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

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

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

(Guillermo Deisler: *Some events...* )

<b>1 a Collective de Arte Postale»</b>	Faculdade de Filosofia.	Arapongas	Brasil	1978	→
°1 a Collective de Arte Postale. ☒ Doc. List of 29 parts. 1978				☒	
<b>«A 1. Waste Paper Comp. Ltd.» (Hazel Jones &amp; Michael Leigh) → Leigh</b>					
<b>!Aakoun, Pjotr Dr.!</b>	<b>(Peter Moreels)</b>	6 rue de la Croix Rouge. Pecq, B-7740	Belgium	1992	
↑ Changed addresses, the order of which is not clear: 6 rue Sainte Caip, 18 rue des Soeurs Noires, nc 84 Chausse de Renaix, 5 Terasse de la Modeleine, all in Tournei, B-7500,					
.....					
^ <b>Ekstraktion</b> (Mail Art magazine, after the start in the form of unbound or stitched A/5 assembling, ~20 p. 30-100 copies, 1984-, ir.)				☒	
^#1, #3, #1984, #Nov, 1985					
^ <b>Frenetic</b> . <i>Un simply regard</i> (Mag. Mail Art compilation. A/5. phc., 16 p. 1985-, ir.)				☒	
^#1					
^ <b>Collective Brainwash</b> (A/5 assembling in envelope {30}, 1986, #1 only?)				☒	
^#1 <i>Our Brains in Blue Water</i> (June 1986, 23 parts.)					
^Invitation to the 2nd issue (not realized): <i>Agri-Culture</i>					
<b>Aarssen, Ruud v. / Joseph, Robert / → Rook, G. J. de</b>	Van Dortmundnstr. 19. Arnhem. Netherlands			1971	
<b>Bloknoot</b> (Mag. with visual poetry & concept art, also assembling issues {125-150}. 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?)					
☒ ⤴					
<b>Abajkovics, Péter → Leopold Bloom</b>					
<b>Abbot, Steve</b>	545 Ashbury, N° 1.	San Francisco, CA-94117	USA	1981	
^ <b>Soup</b> . A pineering journal of newest development in writing & the art. (A generous edited magazine with many visual matter. Cut A/4, offset, ~50 p. 1981-, y?)				☒ ☼	
^#2					
<b>Ackerman, Al</b>	<b>(!Blaster!)</b> 425 East 31st St.	Baltimore, MD-21218	USA	1997	
.....					
↑ 2407 Maryland #1.		Baltimore, MD-21218	----	1995	
↑ 208 Rout St.		San Antonio, TX-78209	----	1990	
↑ 137. Burr Rd.		San Antonio, TX-78209	----	1988	
↑ P. O: Box 15035		San Antonio, TX-78212	----	1985	
↑ 1220 SE. 30		Portland, OR-97214	----	1978	
↑ 2623 S. E. Belmont		Portland, OR-97214	----	1975	
.....					
^ <b>The Laughing Postman</b> (Mag. Each issue focused on a specific aspect or personality of Mail Art. A witty contribution to problems and theories of under-ground art trends. Letter, phc., ~10-20 p. 1975-81?, #1-8?) Portland				☒ ☒ ⤴	
^#11					
^ <b>Maître Ling &amp; autres histoires</b> . (Prose, translated by Philippe → Billé, 80 p.)				☒	
La Tête Reposée, Plein Chaut, Bassac, F-16120, 1975					
^ <b>Ask Ling</b> (Mag. in the form of series of open letters to friends and artists, Letter & digest size, phc., ~4-20 p. 1980-, irregular numbering!) San Antonio				☒ ☒	
^#37, 38, 45					
<i>Confessions of an American Ling Master</i> (6 stories including the <i>Bread Doll Fancier / In Hellish Benares / The Squid Boys of Terre Haute</i> . Book, Publishers Group South West – Allihies, Bantry, West Cork, Ireland, 1984)				☒ ☒	
+ <b>Smile</b> (Mag. with handmade cover, 1984, #1) Neoist Study Centre, San Antonio				☼ ☼	
^ <b>Emils 69</b> (Smile mutant [anagramm] by !Dr. Emil Steiner!, digest, phc., 12 p. 1984? #1), Portland				☼ ☒	
^ <b>The Wire</b> (Mag. Smile mutant. Digest, phc., 18 p. 1984, #1 only?) Editor: !Sharon Wysocki! <i>Progressive Press</i> . 7320 Colonial, Dearborn				☼ ☒	

Heights, MI-48127

- ^**Birk Nearth.** *Karen Eliot's own magazine.* (Mag. A pamphlet about the → *Smile* mania. Digest, phc., 20 p. 1985? #1) Mad Dog Press / San Antonio  
*Rotational Situationism.* „Levi-Strauss“ *Style* (Essay) In: *PhotoStatic* (→ Dunn), N° 40, Dec. 1989, 1509-1511 p. ☛ ☒ ☛
- ^*Proud Cray* (Prose, 28 p.) → Feh! Press, New York, n.d. (~1993-94) ☛
- ^*The Blaster Al Ackerman Omnibus* (Collected texts, 228 p.) → Feh! Press, 1995 ☛ ☒ ☛
- Neoism / Literature: István → Kántor: *Some of the Monty Cantsins.*

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

Al Ackerman: *Letter to Géza Perneckzy*, Dec. 30, 1988. Quoted in: Perneckzy: *A Háló.* Ed. Héttorony, Budapest, 1991. (Original English text: 299-230 p.) and Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry, Köln, 1993.179 p. Reprinted in: *The Blaster Al Ackerman Omnibus*, 1995, 121-122 p. In this letter, Ackerman describes his very intensive small magazine editorship activity and mentions the following titles:  
*Gnom Club News, Clark Ashton Smith Fellowship Newsletter, Scientific Electricity, The Gulf Bulletins, The Other Room Magazine, Drunkard R.N.S., Dummysm, 14 Secret Masters of the World Intelligencer, Oral Suctions Magazine, White Worm Review, Harry Bates Club Magazine, Do You Have Crabs?, Wire, Edgar Allan Poe Inspirator, Ask Ling, Davy Crockett's Misteryous Son, Unowned Worlds, The Keeper, Whap!, Hidden Love Romances, The Shrunkn Heads Collector, Moonhead News, Parking Lot Reporter.*

Al Ackerman: *Lettre à Géza Perneckzy / Lettre à Philippe Billé* In: *Maître Ling & autre histoires.* Translated into French by Ph. Billé. La Tête Reposée / Plein Chant, Bassac, F-16120, 1995. 69-71 and 72-73 p.

Literature: John Held Jr.: *Al Ackerman* (An interview of the almost mythical mailartist) In: *N D*, # 15, 1991. 29-33 p.

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

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

Vittore → Baroni: *Al Ackerman*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 120-121 p.

<b>«Adalbert Stifter Verein»</b>	Hochstrasse 8	München, D-818669	Germany	1991
	^ <i>Böhmische Dörfer</i> , ☒ Cat.: 23x17 cm., offset with 16 colour images, 64 p. Exh.: Ostdeutsche Galerie, Regensburg / Museum, Cesky Krumlov. 1991			☒
<b>Adams, Jim</b>	c/o Kwantlen College, Box 9030	Surrey, V3T 5H8	Canada	1992
	^ <i>UFO Celebration</i> . ☒ Inv. 1992			☒
<b>Adamus, Karel</b>	Dudelská 685 / 13.	Trinec VI. CZ-739 61	Czech	1990
	↑ 689 § 13. / Okr. Frydek-Mistek	Trinec VI.	Czechoslovakia	1984
	↑ 739 61. / Okr. Frydek-Mistek	Trinec VI. CS-685 13	---	1978
	.....			
	<i>Envelope works</i> by cutting, punching & collageing, all in size of 11x22 cm. horz., used as correspondence material from 1970-1972			✿ ☒
	~			
	<u>Literature:</u> Karel Adamus: <i>Poems Pictures</i> . In: <i>Und</i> , #8. (→ Käsmayr) Edition & Verlag Boczkowski, D-3500 Kassel, Kirchhainer Strasse 3. 1971.			
<b>Adler, Jeremy</b>	(The Nat. Poetry Centre) 21 Earls Copurt Square, London, SW5	United Kingd.	1974	
	<i>A, AB, ABC...</i> (Unbound envelope mag. for vis. poetry with a title that expands from issue to issue. A/4, phc. & offset, 1974?-ir. ) The Nat. Poetry Centre			⌘
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	<u>Literature:</u> ^Dmitry → Bulatov: <i>A Point of View. Visual Poetry: The 90s. An Anthology</i> . 592 p. with over 500 illustrations, Russian. Ed. Simplicii. Kaliningrad, 1998. 117 p.			
<b>Affelder, Jessie</b>	8808 South Grove	Oak Park, IL-60304	USA	1990
	↑ c/o School of the Art Inst. of Chicago, Columbus Dr. / Jackson Blvd. IL-60603			1982
	.....			
	Curator of the <i>artists' books collection</i> in the Library of the School of the Art Institute in Chicago, 1980s			📖
	° <i>Button Art Show</i> . ☒Doc. /Art Institute. Chicago, 1980			☒
	<i>International Artists' Book Show</i> . (Curator: J. Affelder) Exhibition in 1981. Cat.: in 1982. Introduction by J. Affelder, essays by Michael Day and Janice Sydner. Exponats list, addresses + presses, distributors and archives.			📖
	° <i>How Do I Cope with the Loss of an Idol?</i> ☒Doc. /Art Inst. Library. Chicago, 1982			☒
	° <i>Some People Say We Look More Like Sisters...</i> ☒Doc. 1 sheet in plastic cover with the list of 90 parts. / Art Instiute, Library. Chicago, 1982			☒
<b>Agius, Juan J.</b>	<i>Livres &amp; Multiples</i> . C. P. 5243	Genève 11, CH-1211	Switzerland	1987
	agius.books@netsurfer.ch			
	↑ <i>Da Costa Editions</i> . Korte Kreizersdwarstraat 18. G J Amsterdam, NL-1011			1984
	.....			
	^ <i>Kunstenaarsboeken: twalf benaderingen</i> . (with → Carrión, Ulises) Cat.: A/4, offset, 8 p. Text (Dutch & English): A. de Vries. Exh.: Museum Waterland, Weerwal 5, Purmerend, NL (J. J. Agius, F. Bonillon, A. Heibel, D. v. Kleef, F. Sanguinett, B. Sleuwenhoek, U. Carrión, A. Geritsen, J. H. Koeman, T. Ockerse, G. Perneczky, P. Petasz) 1982			📖
	~			
	<u>Source:</u> ^Juan J. → Agius: <i>Catalogues of Books &amp; Multiples /Livres &amp; Multiples. #1-13</i> . (Concrete & Visual Poetry, Conceptual Art, Fluxus, Mail Art & Related Media, Artists' Books, Magazines, Documentations – the cats. included also the whole archive material of the <i>Other Books and So</i> archive by Ulises Carrión after his death.) 24x 10.5 and 24x15.5 cm., phc/offset, ~16-20 p. Genève, 1992-1996 Later issues as flyer, also e-mail/online service from the 1990s.			

^Juan J. Agius: *The Alternative Communication: Correspondence and Mail Art*. (Special items from the Mail Art part of the *Other Books and So* archive, a selection of 338 docs. between 1973 and 1983) Prepared for this „Network Atlas“ publ.: A/4, 30 leaves, phc. Genève, 1996

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

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

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

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

(*Da Costa Editions*. In: *Umbrella* [→ Hoffberg]. Vol.7, #1. 7 p. 1984)

<b>Agrafiotis, Demosthenes</b>	23 Xenias Street	Athenes GR-11527	Greece	1984
<i>Clinamen / Χλινάμεν</i> (A/4 sheet mag. on Mail Art, folded to A/5, phc., 1980- m.)				☒
<b>Aguiar, Fernando</b>	Apartado 50253	Lisboa P-1707	Portugal	1996
^ <i>O Dedo</i> (Poema en 22 andamentos, June 1977 - March 1978). Concrete poetry in self edition. 31x11 cm., offset, 32 p., canvas cover. Lisboa, April 1981				⌘
^ <i>Poemografias. Exposição itinerante de Poesia Visual</i> . (supp. Fund. Gulbenkian) Org.: Fernando Aguiar & Silvestre Pestana. Cat.: A/4, offset, 24 p. Text: Aguiar: <i>Poemografias: um projecto</i> (Portuguese) Exhs.: Lisboa, Gal. Diferença / Torres Vedras, Gal. Nova / Évora. 1985 de Arte / Lagos, Gal Mercado de Escravos / Coimbra, Gal. C. A. P. C. Artists: Abilio, Alberto Pimenta, Anna Hatherly, Antero de Alda, António Aragão, António Barros, E. M. de Melo e Castro, Fernando Aguiar, José-Alberto Marques, Salette Tarares, Silvestre Pestana.				⌘
^ <i>1º Festival Int. de Poesia Viva</i> . Cat.: 26x19 cm., offset, 248 p. Texts: F. Aguiar, E. M. de Melo e Castro / Museu Municipal dr. Santos Rocha, Figueira da Foz. April May 1987				⌘
^ <i>Rede de Canalização (Una interrenção consoante)</i> (Broch. 16x16 cm., 32 p.) From the III. Festival Int. de Arte Viva, em Almada: «Alternativa 3». Edition of the author + Camara Mun. de Almada. 1987				⌘
<i>Poesia: Quatras Escritas, Novos Supertes</i> . Cat.: (Port. /Engl.) / Museu de Setúbal. 1988				⌘
^ <i>II. Encontro Nacional de Intervenção e Performance</i> . (Org.: Aguiar) Cat.: 26x11 cm., offset, 112 p., 139 artists. (Port. / Engl.) / Galeria Municipal Recreios Desportivos, Amadora, Portugal. July 8 - August 7, 1988				⌘
^ <i>Concreta, Experimental, Visual Poesia Portuguesa 1959-1989</i> . (with Gabriel Rui Silva) Cat.: 27.5x20, offset, 72 p. Text: Ana Hatherty (Port. / Italian) / Università di Bologna. April 10-17, 1989				⌘
^ <i>Visuelle Poesie aus Portugal</i> . (A/5, offset, 60 p.) <i>experimentelle texte</i> N°22, Siegen 1990				⌘

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Source: *Who is Who / Fernando Aguiar* (In: *A.M.A.E.* → Ibérico, N° 17, Marzo-98.)  
 Exhibition list / Performances. Further publications by Aguiar (Books):  
*Poemas + ou - Histó(é)ricos*. Ed. of the author. Lisboa, 1974  
*O Dedo*. Ed. of the author. Lisboa, 1981  
*Minimal Poems*. Ed. experimentelle texte. Siegen, 1994  
*Indicis*. R. Salvo Editions. Barcelona, 1995  
 (Anthology): *Poesia Experimental Portuguesa Dels 90*. R. Salvco Ed. Barcelona, 1994

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

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. 592 p. with over 500 illustrations, Russian. Ed. Simplicii. Kaliningrad, 1998. 113 p.

<b>Aguillard, Leslie</b>	( <i>Artemis Art</i> ) Box 4435	Denver, CO-80204	USA	1984
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^*Grand Canyons*. ☒ Inv. 1984

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

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**Constrictor Magazine** (Mag. with a sea of fractured imagery, contacts and record, or tape reviews, A/4, phc., 24 p. 1984-, ir.) Catania ☒ ☐

^**Imbezill / Adult**, the recycled xerox bulletin. (Mag. on Mail Art and graphic, A/6, phc., ~32 p., 1986, #1-3) Giardini ☒ ☐  
 ^#1, 2, 3

^**Not-Recovering Flover / WERK** (Register-texts + images) 42x10 cm, phc., 3 sheets. ☒ ☘  
 Giardini, n.d. (~1988)

^**Manipulated and stolen images recyclation**. (by «doctor Long Peter», ) A/4, phc., 24 p. 1988 ☘

^**Force Meat** (Statement: *The avantgarde/power electronics opinion-magazine, supplement to „Il sorriso o verticale“ book, written in idiosyncratic english, tape & publication review, recycled graphics section.* A/5, phc., 50 p. 1988) ☒ ☐  
 ^#1

→ Natale Musarra / *Il Sorriso Verticale*

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

(*Imbezill, Small*): « Serves as both catalog of cassette releases and a collection of images which make very deliberate use of xerographic quirks (especialy that dirty but almost typographic look) and produce a set of opieces of text float to the surface of random forms sort of like a dreamscape.» ( Lloyd → Dunn: *Mail Review*. In:



*PhotoStatic*. N° 22, Febr. 1987, 706 p.)

(*Imbezill*, #3): «This is the final issue of this small format booklet created from recycled images and plagiarised material plus 3 pgs. of magazine reviews. „More then ever the COPY is an unique ORIGINAL, sine recycling, the process of creation are destroyed and randomly planned aesthetic typologies appear anyhow LOGICAL.“...» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 4, 1988)

Alessandro Aiello: *Re-Cyclation Manifesto*. In: *El Djarida* (Burial issue 7). Ed.: Guttorm → Nordø. Tabloid, newsprint, 24 p. (n.p.) Trondheim N, 1988.

<b>!Ajax!</b>	c/o Bondage. 17 rue de Montreuil, Paris, F-75011 France	1986
^ <i>Derisoire</i> (French graphzine of a late generation / with works by Pissier, Ossang, Tillier, Ajax, Galdo, Marker, F. kervizic, etc. and the publication of the <i>Manifeste Reseau 666</i> . by → Tillier. A/4, phc., 24-28 p. 1986?- , ir.) ^#1, 2		✿
<b>Ajtony, Árpád / Happ, Béla</b>	(as initiators) Budapest Hungary	1971
<i>Expressió</i> Self-manipulated dissolved/spreading magazine (In A/4 size, Hungarian underground publ. with free variable contains, typewritten pages, each copy has been changed its content spontaneous like a new mutation. An amalgam of samizdat literature in the communismus and early mail art phenomena. The magazine exists in a few copies, same of them in the Art Pool Archive, Budapest → Galántai) Budapest, 1971-72.		↑ ✂ ✿
<b>Akita, Masami</b>	Merzbow. 7-32-14-105 Takinogawa, Kita-ku. Tokyo, 114, Japan	1992
<b>Alatalo, Sally</b>	c/o Sara Ranchouse Publishing, P. O. Box 476787. Chicago, IL-60647. USA	1984
<i>Warriors hate clowns</i> and <i>When you fall</i> . Two books of 19x14 cm., offset (also colour) + screenprinted cover, 16 p. Visual and photographic matter. Chicago, 1984 / 1985		📖 ✿
<i>The tempestous romance</i> . 14x10 cm., colour offset, 28 p. Photographic and text matter. Chicago, 1985		📖 ✿
^ <i>Du Da</i> (The periodical variously known as <i>chicagodada</i> [#1 only] <i>Do Da</i> , <i>Doo Da</i> , <i>Do Dah</i> , <i>DuDa</i> and <i>DUZ</i> . Object-mag. with booklets and «found object» supplements in very various form. The issues: 1984-89 Vol. 1-4: quarterly – altogether 16# / 1989-90 Vol. 5: #1-3 / 1990 Vol. 6: #1-2 / from 1991 with the title <i>DUZ</i> , yearly only.) Chicago ^# Vol.1 / 3,4; Vol.2 / 3,4; Vol.3 / 1,2,3,4; Vol.4 / 1,2,3,4; Vol.5 / 1,2,3; Vol.6 / 1		✿ 📖 ✉
^ <i>Collusion</i> (Magazine by offset / phc. / electronic print like bound A/4 assembling with booklet supplements or postcard-collections in cover of 14x20 cm.; ~34 p. or ~13 postcards. 1987-89, y.) Print: The School of the Art Institute, Chicago ^#1, 2, 3		✉ ✿
Launching the <i>Sara Ranchouse</i> editionhouse for publication of <i>DUZ</i> magazine and var. bookworks with experimental literature and graphic/text collage works in a «Pulp Fiction Series» (authors: Sally Alatalo, Toby Greenberg, Doug Huston, Matthew Konicek, Karen Reimer, Kevin Riordan, Anne Wilson, etc.) Sara Ranchouse Publishing. (S. R. P.) Box 476787. Chicago, IL-60647, 1992		✂ 📖
<i>Big stand-up emperor doll</i> . (with Matthew Konicek) 33x14 cm., colour offset, 8 p. Illustration and text, printed on transparent acetate pages. S. R. P. Chicago, 1992		📖 ✿
<i>Imperfect sutures</i> . (with Anne Wilson) 22x15 cm., black and red offset, 16 p. + unbound title sheet inserted in back cover. S. R. P. Chicago, 1995		📖 ✿

<b>«Albany, Junior College of»</b>	140 New Scotland Avenue.	Albany, NY-12208	USA	1990
	^ <i>Post Impressions</i> . ☒ Diverse documents: Letter, phc., 4 p. / 8 p. and photos. ☒			
	Traveling show: Student Gallery, Albany, Campus Center, Room 101, Nov - Dec, 1986 Hartwick College, Oneonta NY. Student Gallery. Jan-Feb, 1987 Barbados Community College, West Indies. Spring 1987			
	<i>Stamp Act</i> . (Curator: Willie Marlowe) ☒ Cat.: 10 p. (505 contributors, 8 of them from Russia), 1987 ☒			
	^ <i>The Mail Box Blues</i> . ☒ Cat.: Letter, phc., 12 p. February-March, 1990 ☒			
<b>«Albany, Woorkspace»</b>	278 S. Manning Blvd.	Albany NY 12208	USA	1984
	^ <i>Post Historic Documents</i> ☒ (with Luise Krasniewicz & Joachim → Frank) ☒ Cat.: in: <i>Prop</i> (Joachim → Frank ) N° 12. 1984			
<b>«Alberta, Ring House Gall.»</b>	University of Alberta	Alberta, Edmonton, T6G 2E2	Canada	1984
	^ <i>Peace Earth Peace</i> . ☒ Doc.: one sheet of 61x46 cm., offset. 1984 ☒			
	^ <i>Images of Peace</i> . ☒ Doc. Legal, offset, 2 sheets. 1985-1986 ☒			
<b>Albrecht/d, (Dietrich)</b>	(Reflection Press) Friedenastr. 21	Stuttgart 1, D-7000	Germany	1988
	↑ Raichbergstr. 7	Stuttgart 61, D-7000	---	1968
	^ <i>Flug / Flux Blatt Zeitung</i> (Info mag. A/4 & A/5, mimeogr. + phc., 1968-88, #1-49) ☒ ☞ ^#15, 16			
	^ <i>Everybody's Creativity</i> (One of the first network activity by a selfpublished magazine. It contains answers to the question: «Is everybody creative?» Mimeographic issues, A/5., 26 p. 1971, #1-2). ☒ ☞ ^#1, 2			
	° <i>A Concert at the I. C. A.</i> (A performance documentation with J. Beuys) 10.5x14.5 cm., offset, 100 p. Reflection Press, Stuttgart, 1974 ☒			
	^ <i>Yoshio Nakajima: ACTION</i> . (Early performance art from 1970-71 documented by photos and text-reproductions, with a short foreword by Albrecht/d. A/5, phc. and mimeogr., 24 leaves. Reflection Press Nr. 34. 1974 ☒			
	<i>Bundeskartenschau</i> (with A. Schmidt / «Elsässer») Cat.: A/4, mimeogr. & phc., 140 p. / Stadtbücherei, Stuttgart, 1977 ☒			
	° <i>Violence permanente</i> . Cut A/5, offset, 24 p. S. P. Stuttgart, 1977 ☒ ☞			
	° <i>Kotzet mit Spaß</i> . (Xeroxed bookwork, 30x11 cm., 8 p., mounted to accordion) 1982 ☒			
	~			
	<u>Source:</u> ^ <i>Albrecht d. – die letzten jahre – eine dokumentation, 1-2-3</i> . Reflection Press N° 33. (Works, activities & publs. + press reaction in 3 volumes, ~ 20 p.) 1970-71. <i>Gesamtkatalog der Reflection Press 1974 / 75</i> . (Listing of magazine issues, books, catalogues, postcards, silkscreen works, graphics, etc. with press reaction, 28 p.)			
	<u>Literature:</u> Albrecht/d.: <i>Statement</i> (about own publications and early assemblings) In: Stephen → Perkins: <i>Assembling Magazines. Internationale Networking Collaborations</i> Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 (Print: 1997). 58 p.			
<b>Alcorcón</b>	→ Ibérico			
<b>«Aleph Group»</b>	P. D.	Verzuno (BO), I-14040	Italy	1993
	^ <i>Box for Christmas Tree</i> . ☒ Inv. 1993 ☒			
	^ <i>Lovers</i> . ☒ Inv. 1993 ☒			
	^ <i>My Name is Dorian Gray</i> . ☒ Inv. 1993 ☒			
	^ <i>Rock-On / Fottball</i> . ☒ Inv. 1994 ☒			
	^ <i>Orientation</i> . ☒ Inv. ("Send to Acidpunk") 2000 ☒			
<b>Alien, Gail</b>	2717 Clement St. #4.	San Francisco, CA-94121	USA	1987
	↑ 377. 4th Ave.	San Francisco, CA-94118	---	1985

	Mona Lisa Show ☒Doc. / Blue Danube, 36 Clement St. S. F. July 15-Aug. 15, 1985			☒
	Summer of Love '87 ☒Doc. 1987			☒
	^Elvis Wanted Dead or Alive. ☒Inv. Soft Touch Gallery, Haight St., San Francisco. 1990			☒
<b>Allen, Ben</b>	Flat 4. The Mote, Motelands. 132 Old Hollywood Road. Belfast. Bt 42 HN. North. Ireland. 1997			
	↑ 94 Adelaide Grove, Sepherds Bush,	London,	United Kingd.	1986
	↑ 1. Carnhill Av. Newtownabbey, Co.	Antrim, BT36 6LE	----	1980
	<b>Cabaret</b> (Multimedia mag. collages, infos, review. A/4, offset, 16 p. 1980?- qu.?)			☒☒
	^The Transmutated Envelope Mail Art Show. ☒Cat.: A/3, phc., 12 ép. / Roy. College of Art, Kensington Gore, London, 1985			☒
	^Neodata (Mag. Compilation of images by the editor + some mail and neoist artists. A/5, phc., ~20-30 p. 1986?- ir.), London			G ☒
	^#3			
	^Particles from Space. (Offset publ. with Neoist texts & graphics {400}, A/4, 20 p.) Antrim, 1986			☒☒
	^Youth Antem (Fanzine from partly Neoist editors: Martin, Ben Allen & others. A/4, phc., ~20 p. 1986?-, ~10#) Moneyreagh, N. Ireland			☒
	^#10 (1987)			
	^Photobooth Portraits (Offset, {300}, A/4, 32 p.) S. P., London, 1987			☒
	^Photocollage, Postcards, Badges & Books, Photobooth Portraits. Cat. in form of a photocopied BW A/3 poster. Exh. at De Media, Eeklo (→ Boever), Nov 6 - Dec 3, 1987			☒☒
<b>Almonde / Sigogneau, Paul / Chapiron, Chris.</b>	2, impasse Lebouis, Paris, F-75014	France		1976
	^Bulletin-périodique (Graphic mag. with the works of the group → Bazooka. 46x32 cm., offset / colour offset, ~12 p. 1976-, qu. #1-4?) Paris			☒
	^#1, 2, 3, 4			
<b>Alozen</b>	P. O. Box 215.	Vercelli, I-13100	Italy	1989
	^Chaos. Mail Art project for the late XXth century. ☒Cat.: A/4, phc., 64 p. (+ AUDAX #1, info-magazine). March 1989			☒
<b>Altemus, Reed</b>	16 Blanchard Rd. / Box 422	Cumberland, ME-04021	USA	1996
	<b>Ylem Newsletter</b> (One page info with art data. Letter size, phc., monthly, 1981- 1995?)			☒☒☒
	^Bibliography of Copier Art (Nov. 17. 1993. Letter, 34 leaves, spiral bound) S. P.			☒
<b>Altman, Roberto</b>	Beckagässle 144.	Vaduz	Lichtenstein	1971
	<b>Apeiros</b> / Apériodique Utopique (Exp. literary magazine with actionism and lettrism. Cut A/4, offset, ~72 p. 1971-77, #1-9)			☒☒☒
<b>Altschul, Darlene</b>	(!Tarzana Savannah!) 5365 Orrville Ave. Woodland Hills, CA-91367. USA			1997
	↑ 5711 Donna Av.	Tarzana, CA-91356	USA	1986
	«Tarzana Savannah» Artists' Postage Stamp activity beginning about 1980, various stamps at the start in b/w, later also in multicolour print techniques. Often with the marking „Femalist“			☒
	^Mail Art Ambassadors Stamp Album (with Chuck → Welch and Wally Darnell) (One of the most beautiful Mail Art publication: accordion book (8x) like a book in a size of 33x23 cm. by handmade „sky-paper“ and with 18 artists' postage stamps by Welch, made as commemorative stamps to the Latinamerica trip of W. Darnell. Also an attendant brochure, text by Chuck Welch, letter size, 10 p. 1984-85			☒
	^Find Vanishing Creatures. ☒Inv. ~1985			☒
	^Accordion folder. (9x) (Collages + orig. rubber stamps, 9 p.) S. P. n.d. (~1988)			☒☒☒

^*A Mail Art Tribute Kees Francke* ☒ Exh. with a cat. in colour phc. (org. by Darlene Altschul & others) Show at the "Raadskelder", Sluis, NL-4524 CD. February, 2003

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

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

«**Amis, Les**» (E. Cheval, P. B. Conjoint, Cuerra, M. Duschnock, J. Banus, Tetranadon, Xanax 0,50, A. Lavillat, Caramel, Boiro, A. Tjoyas, S. Granier, Yamm Yudas, P. Zigmunt) c/o 3 rue du Gond Angouleme, F-16000 France 198?  
 ^*Votre Ami* (Tabloid graphzine in 42x28.5 cm. size, offset, 40 p. Maybe the work of art school students in South-France? 198? #1 only?) ☼

❖ **Amsterdam / artists** «*Interplanetary Review*» Postbus 10920, Amsterdam Netherlands 1974  
 °*Mark / Space* (Assembling in envelope with rotating editions {200}. Works by G. P-Orridge, R. Crozier, O. Nations, P. Smith, P. Louwers, H. Targowski, T. Leary, P. Weiss, S. Vinkenoog, P. Taverner, J. Edwards & others. A/4 matter in envelope. 1974-, ir.) Amsterdam ☼ ☼ ☒  
*Mark / Space* (Phantasmal texts and images, an «*Interplanetary Review*». A/5, offset booklet, supplement to the Oct. / Nov. issue of *Mark / Space*, 1976) ☼ 📖

**And, Miekal** *Ed. Xexoxial Endarchy*. 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

.....  
 Launching the *Xexoxial Edition* with Lis → Was. Madison, 1979? ☐ 📖  
*The*. (Xeroxed br., 24 p.) Account of the male archetypal THE... Madison, 1980 ☼  
 ^*The Electrix Samsara Lightbook* (3-colours silkscreen, 21x25 cm. horz., 12 p. {50}) ☼ ☐  
 Xexoxial Endarchy, Madison + Survival Graphics, 1980  
 ^*Chameleon, Bounce, Facility, Contact, Sample* (Colour xerox book, letter, 74 p.) ☼ ☐  
 Xexoxial Endarchy, 1981  
 ^*Absorbent Surface's* (by Chuck Boyen), xeroxed broch. half-legal, 20 p. ☼  
 Xexoxial Endarchy, 1981  
 → Xexoxial Endarchy / also in the literature!

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

<b>Anderson, Frank, J.</b>	?	Spartanburg, SC	?	1980
°Mail Art Exh. ☒Doc. List of 252 parts. Wofford College Library. Spartanburg SC, 1980				☒
<b>Andersson, Peter</b>	Box 14050	Göteborg, DK-40020	Denmark	1973
<b>Embryo</b> (Magazine for actionism and experimental art, many visual and poetry matter. A/4, offset, 48-98 p. N°13 = postcard issue. 1973?-, over #10)				⌘ ♣ ☒
<b>Andryczuk, Hartmut</b>	<i>Hybridland</i> . Belziger Str. 29	Berlin, D-10823	Germany	1996
	↑ Urbanstr. 34	Berlin-61, D-1000	----	1989
.....				
^Solypse – Prospekte 5. <i>Satellits Sendungen</i> (Experimental literature with drawings and photos. A/3, phc., 26 p. 111 signed and numbered copies. Göttingen, Fall 1984				⌘ ♣
^Sternesprache (I.) Material by Chlebnikov (Werke I-II, Ed. Reinbeck 1972). Illustrations by Chanskaja Stanka (Hommage an Chlebnikov, Berlin, 1986. 29.7x10.5 cm., phc., 32 p. n.d. (1986?)				⌘ ♣
^Sternesprache (II.) Elaborated form of „Sternesprache I“, a book-object in a very limited edition. A/4, 6 colour phc. sheets, recto-verso print, + 8 BW photocopied transparent foils. Signed, dated: 3. Sept. '87				⌘ ♣
^Jenseits der Südsee. „YR“ 1st. Deutsche Maori production. (Concrete Poetry.) A/5, phc., 12 p., 57 copies. October 1987				⌘
^Teraz Mowie «...für vis. Poesie + verbale Kunst» (Mag. A/5, phc, also colour xerox pages, 20-50 p. Many Eastern European contributions. Published in an edition of 10-100. 1989- squ., over 20#)				⌘ ☒ ♣
^#15, 16, 17, 20				
Launching the Ed. <i>interWall</i> and the <i>Hybridland</i> Verlag for documents, catalogues, statements, / magazines and anthologies in alternative arts and experimental literature in self-edition. Berlin, 1993.				☒ ⌘
^Steckenpferde. Int. Visual Poesie. (Coord.: Andryczuk) Cat.: A/5 in Z-form, phc., 50 p. {169}. Galerie 13. Hannover. January 22 - February 19, 1993				⌘
^Brieffreundinnen & Brieffreunde. ☒Cat.: A/4, phc. (also colour), 44 p. {70} Edition interWall N° 5 / Exhibited in Studio im Hochhaus, Zingerstr. 35. Berlin, D-13051. April 1995				☒ ⌘
^Visuelle Poesie aus der USA. (Anth. A/5, 68 p.) <i>expreimentelle texte</i> N° 41-42. 1995				⌘
^Erste Eschatologische Internationale. ☒Cat.: SA/5, phc. + offset, 40 p. {150}. / Studio im Hochhaus, Berlin. June 1996				☒ ⌘
^Hybridland Editionsbox 1998. (Visuale literature and network material in wood box) Box of 31.3x22.2x6 cm. Hybrinden Verlag {25}. Berlin, 1998				⌘ ☒
Content: Karl → Kempton: <i>From Meditation on om...</i> A/5, e-print, 60 p.				
Boris → Konstrictor: <i>Leningrad: StuttgART: St. Petersburg.</i>				
Cut A/5, , 6 p. With 2 orig. cards, painted over, rub. stamps				
Boris → Konstrictor: <i>Ausgabe B. Miniaturen ½ IV.</i>				
Cut A/5, 2 orig. postcards + rubber stamps.				
Pierre Garnier: <i>Im 21. Jahrhundert...</i> A/4, e-print, drawings, 40 p.				
Z. F. M. U. K. (Assembling, works by 12 artists) 28 leaves				
Valeri → Scherstjanoi: <i>Lautgenommen</i> . Audio-cassette.				
Register. A/5, phc., 12 p. (Text: German, with biographies)				

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

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

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p. Russian. Ed. Simplicii. Kaliningrad, 1998. 129 p.

^Korrespondenzen – Hybride Literatur und Kunst. Exh. in the Studio Hochhaus, Zingsterstr. 25, 13051 Berlin. Curator: H. Andryczuk. Accordion book of 21x11 cm (3x), offset print. Berlin, 1999

<b>Anelli, Salvatore</b>	S. S. 19 Bis N. 50.	Cosenza, I-87100	Italy	1983
	^ <b>Effetto Dossier.</b> «mail art work in progress samoizdatel» (A compilation magazine. A/4, phc., 32-36 p. 1983-, ir. )			☒
	^# 1			
	^ <b>Fuori Rotta and other xerographed pages.</b> (Photocopied Mail Art and graphic works in 3 brochures) A/4, phc., 6 / 5 / 5 sheets. Cosenza, ~1984			☒ ☐
	^ <b>Aela ricerca di un titolo. Appurti per la memoria.</b> (Graphic works and texts on the occasion of an travelling exhibition at the Galleria la Roggia (Pordenone), Centro d'Arte Spazio (Maddeloni), Exp-Arte (Bari). 23x16 cm., offset, 16 p. October, 1984 - March, 1985.			✿
	^ <b>Mail-World's-Artists-Family.</b> (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.			☒ ☞
	^ <b>Teaching of Pitagoras.</b> ☒ Inv. 1985			☒
	^ <b>Labhirint. Nuovi Spazi per Nuove Idee.</b> (Statements by Anelli, F. Flaccavento, G. G. Marx, G. Deisler, and C. Padin.) Texts Italian, Spain and English. A/4, phc., 13 leaves. 1987-88.			☒ ☞
<b>Angioni, Marcello</b>	61 rue de Trèves	Luxemburg	Luxemburg	1977
	^ <b>Abracadabra</b> (Magazine for experimental & vis. poetry. A/5, offset, ~60-80 p. 1977-80, #1-5, 1-2xy.)			⌘ ✿
	^#1, 2, 3, 4, 5			
<b>Anker, Mp</b>	Wichertstr. 68	Berlin, GDR-1071		1980
	<i>Save the Small Things</i> ( <b>Commonpress #38</b> , not edited yet)			☒
	☒ <b>Exh.:</b> Fachschule für Werbung und Gest., Berlin, GDR, 1981			☒
<b>«Annaberg-Buchholz / Galerie am Markt» → Milde</b>				
<b>Anonym</b>	B. P. 14. Uccle 5.	Bruxelles, B-1180	Belgium	1974
	<b>Schède</b> / Fiches d'opérateurs anonymes. (Mag. with happenings, action art, photos etc., self the editor exists as a post box number only. A/4, offset, 16-32 p. 1974-, m.)			👤 ✿
<b>Anonym</b>	11 Ascham Street	London, NW5	United Kingd.	1974
	437 Springtown Road	New York, NY-12561	USA	1974
	<b>Wallpaper</b> (New York – London magazine with visuelle & exp. literature, bound in wallpaper cover. Cut A/4, offset, ~50 p. 1974-. qu.)			⌘ 👤

<b>Anonym</b>	Jan Brand?	Voorburg	Netherlands	77
	<b>Zonnebul</b> / Eksperimenteel-kulturelle uitgeverij (Xeroxed mag. with Mail Art, ☒☘☞®☞ rubber stamps, vis. literature and theory. Cut A/5., phc., 32 p. 1977?-)			
<b>Anonym</b>	Box 20781	Seattle, WA-98102	USA	1985
	^ <b>Pounding Waves</b> (Mag. for xerography. Digest, ~24 p. 1985-, m., over 20#) ^#2, 17, 19, 20, 21, 22 ☘			
<b>Anonym</b>	P. O. Box 10533	Minneapolis, MN-55458	USA	1986
	^ <b>Losing Faith</b> (Mag. for graphics only. Digest, offset + phc., ~20-30 p. 1986-, qu.) ☘ ^#1, 6, 9, 10, 11 ~ <u>Literature:</u> «I don't know what happened to issues #8 and #9 but this is what I got, a very nicely produced, light and dark little publication. Issue #7 features a spread of „true Comix Stories“ (one of which gives me a certain sense of déjà-vu about a personal trip to Moscow), but other than that the magazine is entirely graphic art. The styles range from neo-German Expressionism to adolescent male doodle-art and everything in between.» (Anastasia Coles: <i>Print Reviews. PhotoStatic</i> . N° 40, Dec. 1989, 1521 p.)			
<b>Anonym</b>	508 Howks Ave.	Vancouver B.C. V6A 3H9	Canada	1989
	↑ 301-1010 Salsbury Dr.	Vancouver B.C. V5L 4A7	----	1987
	^ <b>Pyramid Magazine</b> (Mag. for Mail Art. Letter & digest sizes, phc., ~32 p. 1987- squ. Issues not dated, not numbered? / «Cities» issue in 1990) ☒ ^# Cities (1990)			
<b>Anonym</b>	( <i>Neoism anthropologically illuminated</i> )	Amherst, MA	USA	1993
	<b>Smile</b> (Mag. from March 1993, #1 = «issue 100») ● <sup>sc</sup>			
<b>Antaki</b>	( <i>A. S. B. L. Restaurant</i> ), 13 rue Roture	Liege, B-4020	Belgium	1980
	^ <b>Cirque Divers</b> (Info mag. by a restaurant with good contacts to the alternative scene. ☮ «If you're looking for humour and derision, don't miss <i>Cirque Divers</i> ... is not only a booklet but a Theater/Café/Gallery/Restaurant/Jazz video club, too. [Métro Riquet, #6] 15x7.5 cm., phc., 32 p. 1980-, ~ #150) ^# 99-100, 152			
<b>!Anthroart!</b>	→ Hamann, Volker			
<b>«Aorta»</b>	(Underground club) Spuistr. 189.	Amsterdam	Netherlands	1982
	^ <b>The WORLD</b> , ( <i>Artist-World / World-Artist</i> ) ☒ <i>Int. Mail Art Show Org.</i> :→ Vlugt. ☒ Cat. as supplement for <i>Artzien</i> (→ Gibbs), N° 28, Nov. 1982 : 21x16.5 cm., offset, 20 p. / Aorta. Amsterdam, October 23 - November 13, 1982 ~ <u>Literature:</u> Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 42-43 p.			
<b>Aphesbero, Michael</b>	3 rue Canihac	Bordeaux, F-33000	France	1978
	^ <b>4 Taxis</b> (Mag. with correspondants in Barcelona, New York and Roma. Booklets or prints by post-fluxus artists from French and the Mediterran zone. ☮ ☘ Mostly in A/4 size, offset. 1978-, ~15#, 2-3xy.) ^#1, 2, P2, 3-4, 5, 8, 9-10, 12-13, 14 ~ <u>Literature:</u> 4 TAXIS: <i>an international magazine</i> . In: <i>Umbrella</i> (→ Hoffberg), Vol. 6, #3, 73 p.			
<b>«Appel, Foundation, De»</b>	Prinseneiland 7	Amsterdam LL, NL-1013	Netherlands	1990
	↑ Brouwersgracht 196	Amsterdam HD, NL-1013	----	1986

^*Works and Words: International Art Manifestation Amsterdam* (Festival for the Eastern European / Holland avant garde & alternative art with conceptual, performance, film and mail artists. Stichting De Appel, Film-museum Amsterdam, + with an exhibition in the Fundatie Kunsthuis) Cat.: 92 p. (Org.: Jossine van Droffelaar & Piotr Olszanski).



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

Józef → Robakowski: *Operative Photography*

*List of film-contributions*

Jaroslav Andel: *The Present Czechoslovakian Art Situation*

Tomas Straus: *Three Model Situations of Contemp. Art Actions*

*Czechoslovakia / Chronology 1960-1979*

Lóránd Hegyi: *The Loss of Collective Validities*

L. Beke / L. Hegyi / D. Maurer: *Hungary, art events 1966-1979*

Grzegorz Dziamski: *Art in Poland During the Seventies*

Andrzej → Kostolowski: *Possibilities of Art*

*Poland / Chronology 1961-1979*

Jesa Denegri: *The Situation of the New Art in Yugoslavia*

*Yugoslavia / Chronology 1957-1978*

Artists with one-page contributions in the catalogue:

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

Artists who contributed to the exhibition: F. Aalders, J. Andel, G. Attalai, M. Cardena, B. Grinberg, M. Cardena, L. Durcek, V. Gudac, T. Hajas, K. Halász, V. Havrilla, S. Ivecovic, C. Jaworski, J. Józwiak, K. Kelemen, M. Kern, J. Koller, T. Konart, J. Kowanda, R. Kutra, H. de Kroon, P. Kwiek, Natalia LL, A. Lachowicz, D. Martinis, D. Maurer, A. Mikolajczyk, K. Miler, S. Peeters, S. Pinczehelyi, J. Rishtr. J. Robakowski, T. Ryszkiewicz & Z. Sosnowski, J. Szczerek, I. Szirányi, J. Valoch, J. Vető, R. Waško, A. v.d. Weide.

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



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Literature: Jan van Raay: *Reindeer Werk Live-In at „De Appel“*. In: *Artzien* (→ Gibbs), Amsterdam. N°1, Nov. 1978. n.p.

Flavio Pons: *Feministische Kunst International. Panel discussion organized by Stichting de Appel... Dec. 10, 1978*. In: *Artzien*, N°3, Dec. 1978 (→ Gibbs). n.p.

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

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

(In: *Artzien* [→ Gibbs], Vol. 1, N°10, October 1979. n.p.)



→ *GENERAL IDEA* premiered their latest TV programme *Test Tube at De Appel* on 8 November... (The whole text of this production was reprinted in: *Artzien* [→ Gibbs], Amsterdam. Vol. 2, N°1, November 1979. n.p. In the same issue also an essay on this thema: *General Idea – a Social Event* by Hezy Leskly.)

Hezy Leskly: *The Apple and the Worms, I-II. A silly fairy tale for unintelligent children by an unintelligent writer.* In: *Artzien* (→ Gibbs), Vol. 2, N°5, March and N°6-7, April-May 1980. n.p.)

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






























(Michael Gibbs: *Documents*. In: *Artzien*, Vol. 3, N°1, Jan. 1981. 27 p.)

<b>«Apropos»</b>	Sentimattstrasse 6,	Luzern	Schweiz	1979
	^ <i>The Apropos T-Shirt Show</i> . ☒Cat. in form of a poster: A/2 (59.4x42 cm.), offset RV, with photodocumentation and participant list (over 60 parts.) Exh.: at the Apropos, Nov 15 - Dec 12, 1979			☒☘
<b>Araujo, Avelino de</b>	Rua Seridó 486. Apt. 116.	CEP 59020-010 Natal-RN.	Brasil	1993
	° <i>Cultura Alternativa</i> . ☒Doc. List of ~300 parts. / Centro C, Mendes, Rio de J., 1982			☒
	° <i>Mostra de Arte Postal</i> . ☒Doc. A/3, offset colour / Centro de Cultura Alternativo. Rio de Janeiro, 1982			☒
	^ <i>Poezine</i> (Accordion (4x)-size mag. Vis. poetry. 23x15.5 cm. offset, 1993- bim.) ^#2, 4, 5, 7, 9			⌘
	^ <i>Livro de Sonetos 1984-1994</i> . (21x16 cm, offset, 54 p., {1000}) S. P. Natal, 1994			⌘
	^ <i>Mostra Int. de Poesia Visual</i> . (with Delmo Montenegro & J. Medeiros) ☒ Inv. 1995			⌘☒
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	<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. 133 p.			
<b>Archetti Maestri</b>	« <i>Last European Boys</i> »	Via C. Battisti 9. I-15011	Italy	1989
	^ <i>Fiumi e inquinamento / Rivers Pollution</i> . ☒Doc. A/3 poster phc., + an offset accordion folders in (5x) 22x10 cm., + postcard. Citta di Acqui Terme, Palazzo Robellini. November 25 - December 10, 1989			☒
<b>Archivo Storico</b>	→ Baccelli, Vittorio			
<b>Argañaraz, N. N.</b>	Miguelete 1669	Montevideo	Uruguay	1982
	^ <i>O Dos</i> / Revista de Arte de Vanguardia (Mag. for visual poetry with Mail Art colour. Half-legal, offset, 16-28 p. 1982-85, #1-5 in two series) ^#1, 2			⌘ ☒
<b>«Arkade, Galerie»</b>	→ Werner, Klaus			
<b>Armleder, John M.</b>	( <i>Gallery Ecart</i> ) 14 rue d'Italie	Genève-I. CH-1211	Switzerland	1979
	↑ <i>Gallery &amp; Publication Ecart</i> , 6 rue Pantamour, Genève-I.	----		1972
	<i>Happening Festival</i> (The forming the artist group <i>ECART</i> : John M. Armleder, Claude Rychner, Patrick Lucchini; later also Gérald → Minkoff, Carlos Garcia & others) The festival was held in the cellar of the Hotel Richemond, Geneva, and consisted of 15 evenings between Nov. 18 - Dec. 3, 1969.			⤴
	Launching the <i>Ecart Publication</i> by the purchase of an offset machine and opening			⤴☒

the *Ecart Galerie* in the arcade localities of the house in 6 rue Plantamour. The *Ecart* published altogether 59 catalogues and artists' books or other kind of art publications in the years of 1973 –1982 and held a number of exhibitions and manifestations which supported the fluxus and post-fluxus movements, further the diverse conceptual and alternative trends of the international art scene in the 1970s.

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Exhibitions and gallery events referring to network activities in Ecart:

















- J. A.: Collage collectif par correspondance Nr. 1. (1972/73).* (with Patrick Lucchini – a collection of collage material in the form of correspondence art)     
Cat.: A/4, offset / colour, 40 p. Exh.: February 10 - March 9, 1973
- Gérald Minkoff / Art reported Stolen – An Analytical Work in a Reward Stimulation.*    
Cat.: A/4, colour offset print on blue & beige paper, 39 leaves in portfolio (32x24 cm.) {150}. Exh.: June 13 - ?, 1973
- Groupe Ecart / Ayacotl.* (Participation on the 8<sup>e</sup> Biennale de Paris) Cat.: A/5 horz., offset, 24 p. Ecart Publications. Genève, 1973 
- John Gosling / Billard Drawings. 19 States of Play & Public Actions on Gallery Windows.* (Window exhibition by graphic works on transparent foils)    
Cat.: A/4, colour offset, 20 p. {500}. Text: David → Briers. Nov. 1973
- Gérald → Minkoff – Jean Otth: Videoart.* Cat.: A/4, colour offset, 28 p. {500}.  Video   
Text by Pierre → Restany. Ecart Publications. March - April 1974.
- David → Zack / CV Nut Art Show.* Facsimile catalogue of Mail Art pieces in envelope (of 35x25 cm.): colour offset print on diverse papers (12 pieces of 33x23 cm., 2 pieces of A/4, 1 sheet of A/3 folded to two, and 1 piece of 25.3x21 cm.) stitched to 2 steps, {450}. Texts by D. Zack, David Gilholly, Ray → Johnson, and Sam Goodman (*Not Art / Shit Art*).   
Ecart Publications. Genève, Mai-June 1974.
- Endre → Tót / Correspondence avec John Armleder.* (Facsimile edition of Tót's „zero correspondence“ with Armleder from 1973-74) Cat.: cut A/4, offset, also color print, 80 p. {500}. Ecart Publications. July 1974. 
- Endre Tót / One Dozen Rain Postcards 1971-73.* No catalogue. Exh.: June-July '74. 
- Hervé → Fischer / Art et communication marginale – Tampons d'artistes.* (Rubber stamp art) No catalogue. Exh.: November 14 - December 4, 1974.   
- Robin → Crozier / Drawings, Collages & other Works.* Cat.: with a letter of Crozier to Armleder: A/4, colour offset, 12 p. {500}. December 1974  
- Raul → Marroquin / Installation Pieces – Performances.* No catalogue. Exh. & performances: March - April, 1976 
- Dick → Higgins / Œuvres graphiques recentes, rétrospective des livres, documents, édition Something Else Press.* No catalogue. During the exh.: *Events, musique, théâtre* (performed by the Groupe Ecart, January 27 ).      
January - February, 1977
- David → Zack / Art Cause.* No catalogue. Mai 26 - ?, 1977 
- Ben (→ Vautier).* No catalogue. February 23 - April 15, 1978 
- Ulises → Carrión / Box Clinch – Carrión versus Armleder; Carrión versus Merlin.* (Performances) Mai 10, 1978 
- Anna → Banana, Bill → Gaglione / Futurist Sound Performance.* No catalogue. November 3, 1978  
- Günther → Ruch: Vergangenheit / Zukunft / Gegenwart – Présent / passé / avenir.* No catalogue, but an earlier publication from the year 1976.   
December 5 - ?, 1978

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

- Double Sphinx Series* (Altogether 8 booklets, all in offset print, cut A/5 size):  
#1) Patrick Lucchini: (*without title*). 24 p. {250}. July 1973  
#2) John M. Armleder: *Lézards sauvages I*. 24 p. {250}. Nov. 1973

- #3) John M. Armleder: *Ayacotl – Excerpts*. 40 p. {250 + 20}. Nov. '73
- #4) Gérald Minkoff: *Alias*. 64 p. {250}. Nov. 1973
- #5) Muriel Olesen: *Dix fresques confuses à cinq voyelles*. 32 p. {250}-  
July 1973
- #7) Gérald Minkoff: *Touch your*. 60 p. {250}. Nov. 1973
- #9) Mauricio → Nannucci: *Provisoire & Définitif*. 36 p. {250 + 50}.  
March 1975
- #11) Paul Armand Gette: *Alnus glutinosa (L.) Gaertner*. 20 p.  
{500 + 25}. Mai 1977

- Ecart Yearbook* (planned as a periodical publ., one issue only). Texts by Armleder, John Gosling, Lucchini, Minkoff & Daniel Spoerri. 5x5x2.5 cm booklet, 200 p. {430}. With a rubber stamp on the edge: *homage à Dieter Roth*. Also stamps on the first and last leaves: E. P. G. 1973. 
- Claude Rychner & Dougal (David McIntosh): *Janvier 1975*. (Poems by Michel Dufour & Allan Wall). 8.2x9.5 cm., colour offset, 12 p. {~200}. 1975  
- Mauricio → Nannucci: *Rose aux...* An envelope (of 16.3x22.8 cm.) publication with 17 contributions printed by colour offset on paper of diverse qualities and formats. The artists: John Armleder, Carlos Garcia, Patrick Lucchini, Ben Vautier, Aligheri Boetti, George Brett, Robert Filliou, Daniel Buren, James Lee Byars, Giuseppe Chiari, Robin Crozier, Antonio Dias, Ken Friedman, Jochen Gerz, Jannis Kounellis, Giulio Paolini, Claudio Parmeggiani, Endre Tót, Tim Ulrichs, Emmett Williams. April 1975   
- Carlos Garcia: *Country of Origin*. 10x6 cm., 7 loose leaves (5 ones with orig. rubber stamps). 1975: 1st edition {50}; 1976: reprint {100}.   
- Mauricio → Nannucci: *Creare l'artista creativo / Ecritures, documents, editions*. Diverse documents and print works as well as post cards, as magazine issues (*Supra*), artists' books (by Nannucci), slide, magnetic tape, info matter, invitations cards, and other ephemera in a black cardboard box of 18.5x26x2.6 cm. {~50}. Ecart Publications. Genève, 1975  
- Günther → Ruch: *Vergangenheit / Zukunft / Gegenwart – Présent / passé / avenir*. Cut A/5 size, colour offset, 36 p. with some transparent adhesive paper applications. {300}. April 1976  
- Endre → Tót: *TÓTalJOYS / 1971-75*. Cut A/5 horz., offset, 12 p. {650} June 1976  
- Genesis → P-Orridge & COUM: *G. P. P. v[ersus] G. P-O. / Mail Action*. Cut A/4, offset, 104 p. {500}. September- October, 1976 

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Source: 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“ (October 28, 1997 - January 19, 1998) and the Cabinet des estampes (October 28 - December 21, 1997), Genève. With a chronological survey of the editors and additive essays by Catherine Quéloz, Christian Besson and Rainer Michael Mason, furthermore with an large documentation of the exhibition and manifestation events of the Gallery Ecart and the complete list of all Ecart Publications. Bibliography and index. 24x22 cm., offset, 156 p. Genève, 1997

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Literature: «ECART is a gallery/bookshop/publisher in Geneva run by John Armleder, Gerald → Minkoff, Carlos Garcia, & others. The world „ecart“ means approximately „the space between things or the fact of making a step aside. It bears eventually the sense of deviation, digression, a gap, a swerving“ which sums up very well their activities with video, books, postcards, and with such exhibitors as Endre → Tót and Robin → Crozier. Books by these 2 artists arrived recently in the post. (...) Ecart's *Double Sphinx Series* of booklets are, as their title suggests, something like riddles. In *Touch Your* (no. 7) Gerlad Minkoff presents the reader with enlarged details from a number annotated drawing of an elephant, and the upper sections from pages of an english-french dictionary, while in *Alias* (no. 4) we find permutations of the letters of the author's name and a selection of faint xeroxed photographs. Not much to go on, but it's worth trying to work them out. One that I haven't yet been able to get into

is Muriel Oleson's *Dix Fresques a Cinq Voyelles*. Ecart are operating on the far-out fringe of the avant-garde, in a sort of no-mans-land without frontiers. But their works are not too distant...»

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

<b>Arnold, Heinz Ludwig.</b>	Pf. 638.	Göttingen, D-3400	Germany	197?
<b>^Text + Kritik</b> (Literature mag., 23x15 cm., offset, ~60 p. 197?-, qu.) Ed. <i>Text + Kritik</i> GmbH, München. In the issues 25 & 30: <i>Konkrete Poesie I-II</i> : ^#25 / 1975: <i>Experimentelle und konkrete Poesie</i> , 48 p. ^#30 / 1975: <i>Kritische Ansätze zur konkreten Poesie</i> , 60 p.				

**Arnold, Tomy W.** → Feh! Press

<b>❖Árnyékkötők</b>	(Shadow Fixers) (Zsuzsa Dárdai, János Szász, István Tenke, Ervin Zsubori, Dániel Erdély & others)			
	Timár u. 17. fsz. 3.	Budapest, H-1034	Hungary	1996
	↑ Ed. Cserépfalvi, Attila út 20. III. / 1.	Budapest, H-1013	---	1990
.....				
<b>^Árnyékkötők</b>	(The «ancestor Árnyékkötők». Mag. for copy art only – no texts! A/5, phc., 18 leaves {12 copies only}. Appeared monthly, 1989. #1-6) ^ #1-6			☐✿
<b>^Árnyékkötők</b>	(„Shadow Fixers“, from the #15 entitled as <i>Árnyékkötők, co-media.</i> ) (Mag. for electrocopy art. Texts: Hungarian / English. A/4, phc., ~60 p. 1990-, qu. ~ 30#) Budapest. The Issues (with guest authors/groups/events): #1 (90/1) Frankl Aljona, Klaus Banet, Daniel Cabanis, Joseph Kadar, Irén Kiss, Vera Molnár, <i>Electrografia Museo Cuenos E</i> , etc. #2 (90/2) R. Hervé, László Kerekes, Bálint Szmbathy, etc. #3 (90/3) György Vadász (1953-1985) issue. #4 (91/1) Fax-project <i>Manufaxtura</i> , Ágnes Haász, Gyula Máté, Vera Molnár, etc. #5 (91/2) Debra Millard, József Scherer, Gábor Tóth, etc. #6 (91/3) Cejar (Christian Rigal) issue. <i>1ere Biennale d'Electrogra- phie Paris</i> . #7 (92/1) Piermario Ciani / <i>Stickerman</i> . TRAX. Group Art-Reseaux. <i>4th Int. Alternative Art Festival Érsekújvár/Nové Zámky SL</i> . Essay by András Bohár #8 (92/2) State of Being, István Burger, Dániel Erdély, Ágnes Haász, Dezső Kiss, Slavko Matkovic, etc. #9 (93/1) Daniel Cabanis, Jamesa Duran, Jean Mathiaut, Dijon Art School – Intermedia. #10 (93/2) Georg Mühleck, Jürgen O. Olbrich, Andrej Tisma. COM TRUST Group. I. S. C. A. <i>Ars Electronica '93, Linz</i> #11-12 (93/3-94/1) FAX-projejects: <i>Send us a Fish</i> (BBS, Budapest), <i>S.O.S. live line</i> (5th Int. Alternative Art Festival, Nové Zámky), <i>City-Analysis</i> (Autumn Festival, Budapest) #13 (94/2) <i>Ars Electronica '94, Linz</i> / Peter Weibel. <i>Trench Art Festival</i> in Romania. Graphic Biennale, Győr Hungary. Gyula Máté. #14 (95/1) Stephen Perkins issue (Street art collection, San Francisco) #15 (95/2) Eduardo Kac: <i>Aspects of the Aesthetics of Telecommuni- cations</i> . Árnyékkötők retrospective show in Győr H. #16 (96/1) FAX issue: Essays by G. Bleus ( <i>Telecopying in the Electro- nic Netland</i> ), C. F. Vicente, Reed Altemus, Georg Mühleck & Paulo Bruscky. #17 (96/2) <i>Concentration</i> exhibition (János Saxon Szász). Works and essays by Zsuzsa Dárdai ( <i>Electro-Aura</i> ). Writings and works by István Tenke & Ervin Zsubori. #18 (97/1) <i>Shadow</i> exhibition at the Hungarian Photographic Museum, Kecskemét, April-May 1997. Essay by Miklós Peternák.			☐✿☞

- #19 (97/2) FAX-issue: Marie Paule Cassagne, Lilian A. Bell, etc.  
The chronology of internationale FAX-projects 1982-1996.
- #20 (97/3) FAX-issue: R. Maggi / FAX-show in Kaposvár H / M. Mitropolus / *Eyes* project by I. Tenke, Budapest / Klaus Urban: *Museum für Fotokopie*.
- #21-22 (98/1-2) Works from the Árnýékkötők-archives 1990-1998.  
Essay to the Árnýékkötők story by Géza Perneczky.
- #23 (99) Repertorium for the #1-22.  
^#1-22, 23, 26, 27, 29
- ^*Electrographic Art*. (A/4, 17 phc. leaves in portfolio). Comm. Centre «Somogy», Kaposvár H. May 17 - June 15, 1991 ☐
- ^*Electrographic Art*. Cat.: 20x14 cm., phc., 28 p. Selyem u 12, Nyiregyháza H. July-August 1991 ☐
- ^*FAX Catalogue* (FAX matter on a 240 cm. long paper roll) Edition FÁME. FAX ☐  
Exh.: Érsekújvár H. September 1991
- ^*Electrographic Art*. Cat.: 21x21 cm., offset, 20 p. {300}. (Concept by → Szombathy) ☐  
Texts: Bohár & Barna Exh.: Galerija Savremene Likorne Umetnosti Izložbere Prostorijske Galeje. YU. January-february 1993
- Launching the *Gallery Black* for exhibition about electrographic art in Budapest, 1997  
Invitation from the ISCA (→ Neaderland) to co-operation at an quartal-issue, New York, 1998 ☐
- ^*FaXi-mille: Date and Time*. Fax and electrographic show included into the large exhibition "Internet Galaxis 99" at the Mücsarnok (Kunsthalle) in Budapest, Feb-March, 1999. Cat.: Horz. A/4, B/W phc., ~100 p. 1999. FAX ☐
- ^*Árnýékkötődések* (Light and shadow art associations). Electrographic exhibition at the Liget Gallery, March-April, 2001, Budapest. Artists: Dárdai, Kováts, Tenke, Zsubori. Cat.: Horz. 14x20.5 cm. phc., 54 p. + cover. ☐  
Documentation in images and texts, also statements of the artists in Hungarian and English.

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

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

(Géza Perneczky: *What do the Árnýékkötők copy?* [On the 10. anniversary of the Group Árnýékkötők] In: *Árnýékkötők*, #21-22. Budapest, 1998. 41-66 p.)

«Arrowspire Press» → Egger, Walter

«Art Attack» → Nordø, Guttorm

!Art & Tal! → Figueiredo, Cesar

«Artefax» → Guerrero, Mauricio

«Artestudio» → Morandi, Emilio

**!Artistamp!** → Bidner, Michael  
→ Appendix: Artists' Postage Stamps

**«Artists' Books»** → Appendix

**«Artists' postage stamps / Artistamps»** → Appendix

<b>!Art Dump!</b>	Box 147, Stn. J.	Toronto, M4J 4X8	Canada	1990
	^Postmodern Postdogmatism. ☒ Inv. 1990			☒

**«Art Lover»** → Szombathy

<b>«Art Metropole»</b>	788 King St.	Toronto, M5V 1N6	Canada	1989
	↑ 217 Richmond St. W.	Toronto	---	1981

.....  
*Books by Artists*. Cat.: (with essays by Tim Guest & Germano Celant and with documentation of books by over 50 artists. Exhs.: Nat. Gallery of Canada / Winnipeg Art Gallery, 1981) 20.4x26.5 cm., offset, 128 p. or 50 p. (?) ☒  
 Toronto, 1981  
 ^Evidence of the Avant Garde / Collection of intermedia + ephemera. Cat.: 26.5x19.8 cm., phc., 96 p. Toronto, 1984 ☒ ☒

<b>«Art Papers»</b>	P. O. Box 77348	Atlanta, GA-30357	USA	1991
	↑ 119 N 4th St. #303, Textile Building	Minneapolis, MN-55401	---	1989

.....  
 Information about the Art Strike. In: *Artpapers*. Vol. 9, N° 3, November 1989 ☒  
 Bob → Black on the Art Strike. In: *Artpapers*. Vol. 9, N° 4, December 1989 ☒  
 ^Correspondents. *Art Papers' Opened All Nite*. ☒ Cat.: in: *Art Papers*, May-June 1991. 2-35 p. Exh.: Tula Fundation Gallery, May 30, 1991 ☒

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

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Literature: «...When living in Minneapolis, Minnesota about eight to ten years ago, I took a workshop at the Minnesota Center for Book Arts on mail art. I was done in conjunction with the Walker Art Center, a wonderful contemporary art museum there. We modified text by – draft, can't remember famous artists' name now, type set on old press – added our modifications and art do it, then mailed it all over the world to a list of mail artists that Scott → Helmes had, asking these artists to modify our modifications and mail them back to the Walker museum... As a result of that, we started a rubber stamp/mail art group in Minneapolis, and it is still doing strong. I think. The → Bag Lady, whom I introduced to mail art and invited to that party, still lives in Minneapolis and participates in that group, and is coming to spend a week with me, to make art and play on the computer, in just a couple of weeks. And so the networking goes. I have since lived in St. Louis, Missouri; Chicago, Illionis; and now in Atlanta. In each in these Cities I formed groups that meet periodically to talk mail art, and have had mail artists visitors and house guests from all over the world, som of whom I had never met in person before, but knew through the mails, coming through or to each city...»  
 (^Ruud Janssen: *The Mail Interview with Arto Posto*. TAM-950076, 12 p. A/5, phc., 1995.)

**«Artpool»** → Galántai, György

<b>«Artons Publishing»</b>	183 Bathurst Street, 1st Floor	Toronto, M5T 2R7	Canada	1988
	↑ 217 Richmond St. W.	Toronto M5V 1W2,	---	1978
	↑ 489 College Street, 5th Floor	Toronto, M6G 1A5	---	1976

↑ *Artons*. 320 – 10st St. N.W. Calgary (Alberta), T2N 1V8, -<-<- 1974

Editors: Robertson, Clive & Marcella Bienvenue.

**Centerfold.** *An interdisciplinary Artists' Newspaper.*

(Tabloid, newsprint, 1976-79, m.)

人 罂 ㄣ

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

人 罂 ㄣ

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

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Literature: Judith → Hoffberg: *Centerfold*. In: *Umbrella*. Vol.1, #3. Glendale, 1978. 80 p.

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

«Artpool» → Galántai

Arts, Arno	Klarlenseweg 419	Arnhem GV, NL-6822	Netherlands	1984
	^ <i>Festival of Arts</i> . (Drawings, paintings, prints, photos, objects, projects.) Cat.: 23.5x21 cm., offset, 72 p. Gemeentemuseum, Arnhem. 1982			人
	^ <i>Arts in the City</i> . ☒ Doc. A/4, phc., 4 p. / Festival Arnhem, Post Office, May-June / Living Room Arts, Nijmegen NL, September 1983			☒
	^ <i>Arts on the Move</i> . ☒Cat.: 24x17 cm., offset, 16 p. Exh.: SBK Gelderland, Kerkstraat 19. Arnhem, NL. 1984			☒
	^ <i>Arts above the Couche</i> . ☒Doc. A/4, phc., 4 p. / Kunstverein, Stadt. Museum, Kassel, D. 1984			☒ 人
	<i>Another Art / Life Dinner</i> (with Rob Thuis). A box of 26x15.5x5 cm. with contributions by Rob Thuis (tape), <i>Art/Life</i> magazine, Café Podium, Restaurant Prelude and the artists A. Arts, W. Krechting, J. O. Olbrich, N. Monro, A. Schnyder, J. Wessels (objects, text & image docs. in ~ postcard size). {59} Korenmarkt. Arnhem NL, 1984?			☒ 人
	^ <i>Artibus Sacrum / The Arts Friends Show</i> . (Exhibition and live-performances by A. Banana, M. Bloch, S. van de Burg, J. van Geluwe, W. Hainke, K. de Jonge, D. Kamperelic, R. Maggi, J. O. Olbrich, S. Paridaen, M. Peulen, C. Pittore, A. Schloss, C. Schmidt-Olsen, J. Sonntag.) Cat.: A/5, offset, 44 p. Exh.: Kunstcentrum de Gele Rijder, De-Korenmarkt, Arnhem. Oct 1-20, 1985			人 ☒

»Art Strike 1990-93» → Appendix

Artworks Comittee, The...	Tokyo	Japan	1985
<i>Art Works. The art-minded network. Limited edition.</i> (Unbound, letter s. assembling published in spring folders in an edition of 150 copies. Thematic issues. Ca. 25 sheets per each publ., 1985-, bimonthly. A parallel / accessor publication to the <i>Art Works</i> by Steve → Peacock in the USA.)			☒ 罂

«A. S. A. C.» (Art Strike Action Committee, 1990-1993)

ASAC California (Stephen Perkins), Box 170715. San Francisco, CA-94117, USA	●
ASAC Eastern USA (John Berndt) 3523 N. Calvert St. Baltimore, MD-21218, USA	●
ASAC Ireland (Tony Lewes) Allihies, Bantry, West Cork, Rep. Ireland	●
ASAC Latin America (Clemente Padin) C. de Cor. 1211. Montevideo, Uruguay	●
ASAC United Kingdom (Stewart Home) BM Senior, London WC 1N 3XX	●

Ashworth, Robert	P. O. Box 2161	Bellingham, WA-98227	USA	1984
^ <i>Telling Tales / Robert's letter</i> , etc. The Handmade Magazine Featuring Creative				☒

Social Commentary. (Letter & digest size mag., phc. 8-20 p.  
1979-81 monthly, after 1981 quarterly)  
^#2, 14

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

^My West Coast Bike Ride. Summer 1987. Self edition. 21,6x14 cm., phc., 30 p. ☒

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 174 p.

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

**«Asociacion Mail-Artistas Españoles» → Ibérico**

<b>Atchley, Dana</b>	<i>Ace Space Company</i> . Box 62	Crested Butte, CO-81224	USA	1989
	↑ Phoenix College, Art Dept. 1202 W. Thomas Road,	Phoenix, AZ-85013,	USA	1972
	↑ <i>Ace Space Company</i> , Victoria Univ.	Vancouver Island	Canada	1970

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

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

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

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

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

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

(Anna → Banana: *Mail Art Canada*. In: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 237-238 and 243 p.)

«...Dana Atchley, a thirty-year-old Bostonite trained as a graphic designer and typographer, continous to produce exquisite prints... which he distributes throughout the correspondence systems. His own system, however, has to do with the coordination of other networks via a concept whereby „space is the connector of all things“.

Atchley accomplishes this through a unique approach to both publishing and curating. His publication, *Space Atlas*, brought together pages designed by hand artists from all over the world, including printed pages and others made by hand or bearing stamps and stuffed envelopes. Each contributor bore the expense of reproducing 250 copies of each of his pages, which were then sent to Atchley and assembled into 250 loose-leaf, three-ring nootebooks. Mailing and binding costs were subsidized by a \$ 440 Cannada Art Council grant. Each artist received two copies. Nothing was rejected or edited, no rights were reserved and no copies were offered for sale. An earlier effort, *Notebook One*, followed similar principles.

Atchley has since extended the notebook principle to traveling „space trunk“



...that can accomodate... video tapes, found materials, and so on. He has been hauling the trunk from one city to another...»

(Thomas Albright: *Correspondence Art*. In: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. S. F., 1984. 224 p.)

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

« <b>Atelier du 3x3:33</b> »	B. P. 665–75531	Paris, cedex II.	France	1986
^ <i>Bandes</i> (Tabloid mag. for Mail Art and graphic, 44x32 cm., offset, 8 p. 1986-, ir.) ^#3, 5				☒

**!Atmosphere Controlled!** → Nielsen, Mogens Otto

« <b>Atom Club</b> »	(Rock & multimedia centre / W. Levy, Genetic Factor, G. Hobijn, W.de Ridder), Prins Hendrikkade 142,	Amsterdam	Netherlands	1985
^ <i>Atom Club Magazine</i> (Info booklets, 13.5x8.5 cm, offset, ~80 p. 1985-, qu.) ^#1				✿

<b>Attalai, Gábor</b>	Gróza rkp. 11	Budapest, H-1085	Hungary	1990
<i>L-P-C art</i> (Land-Project/Post-Concept art) in: → Groh: <i>Aktuelle Kunst in Osteuropa</i> , 1972, 9 p. ° <i>Red-y-made pieces</i> . (Applicated paper works on cardboard with rubber stamps, colour effects or orig. photos. 1-4 sheets, div. sizes, distributed as Mail Art uniques and multiples) Budapest, 1976-79				☒ ☒ ☒ ☒ ® ☒

**«Audio Art / Audio Network»** → Cassette Net

« <b>Augenweide, Edition</b> »	c/o → Kowalski, Jörg, Halle D-06114 & Tarlatt, → Ulrich, Bernburg, D-06466			1987
→ Tarlatt, Ulrich: <i>Mein Zahn riesengroß</i> . (The first edition of the Augenweide, «erotic dreams» by J. → Kowalsky, U. Prautsch, H. Schubert, 29 silk-screen illustration by U. → Tarlatt + 4 photos by J. Franke) {80}, 48 p. 1987				☒ ☒ ☒
→ Deisler, Guillermo & others: <i>Rauhachtträume</i> . (Dreams by 12 authors, graphics by G. Deisler, Steffen Vollmer & U. Tarlatt) {100}, 30 p., 1987-88				☒ ☒ ☒
<i>Des Kaisers Bart</i> . (The «last German-German anthology» 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>5 Jahre Edition Augenweide</i> . Inv. to the exh. / Gal. Marktschlößchen, Halle, Am Markt 13. Accordion book (4x) with the history of the in 1987 launched (and in the first time illegal publishing) editionhouse as well as some book-illustrations and an list of authors. 1991				☒ ☒ ☒
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<u>Source:</u>	^Ulrich Tarlatt. <i>hortus animae</i> . (Ed.: Erik Stephan) Cat.: 25.5x19.5 cm., offset, 80 p. With the complete publication list of the artists' books 1987-1995 of the <i>Edition Augenweide</i> (22 items). / Museum Schloß Burgk / Galerie Himmelreich, Magdeburg / Cranach-Stiftung, Wittenberg. 1996			

❖ <b>AU+MA (Mail Art Urgent Action) GOM@ (Global Org. of Mail Artists)</b>				1999
Organisation committee: Cesar Regelo Campos, Tartarugo, Montse Fornós, Hans Braumüller, Clemente Padín, Fernando García Delgado, Jose Emilio Antón, Elias Adasme / <i>Boek 861, Taller del Sol, Amma, Vortice Argentina, P.O. Box, Siidna</i> . <a href="http://www.geocities.com/SoHo/Atrium/2759">http://www.geocities.com/SoHo/Atrium/2759</a>				
~				
^ <i>Libertad en la enseñanza de las artes / La influencia de los regímenes autoritarios</i> . (Solidarity with Humberto Nilo, ex director of the Fac. of the Fine Arts, Santiago de Chile) ☒Doc.: Poster of 70x50 cm, by black/red offset, r/v.				☒

+ participation list: A/4, 4 leaves. Exh.: Escola d'Art i Disseny, Tarragona. March, 1999

#### ❖ Australian Mail Artists

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

#### ❖ Austrian Copy Artists

^Zwischenbilder und elektronische Arbeiten von österreichischen Künstlern. ☐

Cat.: Cut A/4, offset, 152 p. Exh.: Landesmuseum. April 28 - June 5. Linz, 1994. Texts: Peter Assman: *Transformationen der Wiederholung* / Carl Aigner: *Bild-Laboratorien* / Johannes Dornisch: *Wie «es» sein könnte* / Peter → Huemer: *Dazwischen.* / Artists' Statements.

^13. Int. Triennale für Originalgrafik / Copy Art / High Tech-Reprokunst. ☐

Cat.: 20x20 cm, offset, / Grenchen October 1994

→ Maerz Galerie, Linz

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

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

^#16 = ☒Cat., 18 = ☒Cat., 21, 24, 25

^International Graffiti Mail Art. ☒Cat. in: *Aerosol*, Vol. IV, No 16, Aout 1981. ☼☒  
A/3 sheet folded to two, offset. Exh.: Salon d'Art, rue Hotel des Monnaies 107/a. B-1060 Bruxelles.

^Cirque Divers - Int. Graffiti Mail Art / 2. ☒Cat. in: *Aerosol*, Vol. V, No 18. Jan. 1982. 61x43 cm. folded to 4 (~A/4 size), RV. Exh.: at Cirque Divers, Roture 13, B-4020 Liege. ☼☒

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

^Mur des Communications. At the Cité de la Radio-Television, Patio 1 U. 1984 ☼☒  
(Blvd. A. Reyers 52, 1040 Bruxelles) Project by Metallic Avau.  
☒Catalogue in the form of a poster with image & part. list. Rose paper of 61x38 cm., BW offset.

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

^Com 1000 (with a text of André Noël: *Computerized sign drawing*. Book, A/4, phc., 71 p.) S. P. Bruxelles «1st English Edition, 1993» ☼☼

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

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

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Literature: «...It is sure the graffiti is my big adventure for about fifteen years. I've quickly understood that the graffiti would bring me into another sight about art. At first it's a free expression where life and art deeply mixed. It is a modest action because these works are spontaneous and mortal. The public graffiti lets us know that there are not the cultural organizers who impose their taste. It's the individual intelligence which lets everyone decide about the art. It brings you into a freedom of your choice, a wish to have another look at your moral/intellectual values. It is the look, the eye which create the artwork, which should stay a vulgar and lifeless object without this glance...»

(Metallic Avau / Carmelite Convent / Brugelette / Belgium (Interview). In: *Métro Riquet*, N° 8, Paris, 1990 [→ Duvivier], 19-24 p.)

<b>!Axe Street Arena!</b>	27788 N. Milwaukee Ave.	Chicago, IL-60647	USA	1986
	Panic (Mag. for polit art / writings and images. Letter, offset. 1986-, qu.)			☼☼☒

	^ <i>Bolo' Bolo Mail Art Exh.</i> (Bolos were largely self-reliant communities of 300-500 people working on an imaginative plan of the substruction of the „Planetary Work Machine“ and the emergence of social order based on the autonomous authority of bolos.) ☒ Inv.: Letter size leaflet r/v. 1987		
	~		
	<u>Literature:</u> «This first issue of <i>Panic</i> serves as the catalogue for an international mail art show held in Chicago last year to celebrate Haymarket Centennial Week. A mash of articles, writings, images and anarchy.» (Stephen → Perkins: <i>Magazines</i> . In: <i>Box of Water</i> , N° 3, 1987)		
«A. Y. O.»	P. O. Box 44123.	W. Sommerville, MA-02144, USA	1985
	<b><i>Bag of Wire Expose (BOWE)</i></b> (Curious and disconcerting mixes of collages, writings, found pieces and quasi-informational text/image combinations. ☘ ☒ Half-legal, phc., 40 p. 1985?- , qu.)		
	~		
	<u>Literature:</u> «We've never actually been in contact with these xeroxers but have found a copy in a funky store in NY and been given a copy at a bookfair in MN. Says they come out quarterly, the graphics are imaginative and strange, the writing less so. Belongs on the shelf next to your old copies of <i>PhotoStatic</i> and <i>Box of Water</i> . (Mega Zines. In: <i>Anti-Isolation</i> [→ Xexoxial], #3-4, 1987. 10 p.)		
Ayah Okwabi	Box 6055	Accra-North / Accra	Ghana (Africa) 1985
	^ <i>Africa Arise</i> . (with → Hamann, Volker, Berlin) ☒ Cat.: A/5, phc., 12 p. Edited in Berlin, 1988. Project in Ghana / Germany, 1987 ☒		
Baake, Rolf-Peter	Postfach 301642	Berlin, D-1000	Germany 1981
	<b><i>Gepein</i></b> (Magazine in A/3 tabloid size with concrete poetry and concept art. Phc., collages, + orig. drawings, offset, ~80 p. 1981?- , #1-7) ☘ ↑		
	~		
	<u>Literature:</u> Instant Media, #16 (→ Kretschmer)		
Baccelli, Vittore	<i>Archivo Storico</i> . Via S. Giorgio 33 / C. P. 132. Lucca, I-55100	Italy	1996
	↑ Piazza S. Giusto 10	Lucca, I-55100	--- 1992
	.....		
	<b><i>Fuck</i></b> (Assembling for prints, stamps, Mail Art, poetry {200}. Folio and A/4 sizes, ~15 sheets. 1978?- , over 20#) ☒		
	^ <b><i>Vittorio Baccelli Magazine</i></b> (A/4 assembling {100}, folded to A/5, 1980-81, ir.) ☒		
	^#?		
	^ <b><i>Vittori Baccelli in vitro</i></b> (with V. → Baroni), 13 xeroxed & collaged A/4 leaves in plastic cover {20}, Forte dei Marmi, 1980 ☒		
	^ <b><i>Mail Art &amp; Sport</i></b> . ☒ Cat.: A/4, phc., 14 leaves / Piscina & Bibl. in Capannori, 1996 ☒		
Badao, Dao	(Connection to → Rastorfer, J-M, or an Editionhouse only?)		
	Case 54, Bergières	Lausanne, CH-1000	Switzerland 1989
	^ <b><i>Send Postage Stamps for Karenni</i></b> . ☒ Inv. 1989. (Curious para-philatelic movement about the “young state Karenni“. The result was published by→ Léopold, Pierre (?): <i>Timbres pour le Karenni and Karenni: des artistes et des timbres</i> , Ed. Dao Badao, Lausanne, 1990 ☒		
	^ <b><i>Mail Art Projects / Mail Art Events</i></b> . ☒ Invs. for data and documentations. 1994 / 1997 ☒		
Backstain, Joseph	<i>Modern Art Institut</i> . Bersenjevskaya Naverejnaya 20. Moscow, 109072, Russia 1996		
!Bag Lady, The!	108831 Sumac Lane	Minnetonka, MN-55343	USA 1991
	^ <b><i>The Empty Envelope</i></b> . ☒ Doc. / Empty Envelope Press. 233 East Wacker Drive. #3011. Chicago, IL-60601, USA. 1991 ☒		
	^ <b><i>Small Books Documentation</i></b> . Cat.: Digest, phc., 16 p. /School of the Art Inst. of ☒		



**!Bag Post!** → Barbot, Fernand E. J.

<b>Bak, Imre</b>	Petzvál u. 23/A. ↑ Nagybányai út 34.	Budapest, H-1115 Budapest, II.	Hungary ---	1990 1972
.....				
Conceptual works in form of postcards and minibooks 1972-73, used also as correspondence material:				
^ <i>Big Art</i> (1 km²). (Conceptual & visual literature works) Photocopied A/4 brochure with 7 sheets, + cover. S. P. Budapest, n.d. (1971)				☹☹☹
^ <i>Itt / Here</i> . Booklet in the size of 13.3x20.3 cm. horz., offset + photo, 5 leaves, 1972				☹☒
^Booklets: <i>Space and Time</i> & <i>Three Pictures / Három festmény</i> . 13.5x20.5 cm. horz., offset, 3 leaves, 1972				☹☒
^ <i>Three Project / Három projekt</i> . 12.5x20 cm. horz., offset, 4 leaves, 1972				☹☒
^ <i>My Shadow is my Art / my Art is my Shadow</i> . Offset leaflet, 14.5x21 cm. horz., 1972				☹☒
^Three leaflets: <i>Portrait / Still Life / Landscape</i> . Each 13.5x20.5 cm. horz., offset. 1972				☹☒
^ <i>The Rising of Good and Bad</i> . Postcard, A/6, offset b/w. 1972				☹☒
^ <i>Up - Down</i> . Postcard in size of 10x21 cm.. horz., offset b/w. Galeria Akumulatory. Poznan PL, 1973				
^Three postcards with concepts in colour: <i>Three Blue Squares / Three Yellow Squares / Three Red Squares</i> . Each A/6 horz., offset colour. 1972				☹☒
<b>Bäker, Heimrad</b>	Stockwiesen 13.	Linz, A-4020	Austria	1970
^ <i>Neue Texte</i> (The best known review for visual and experimental poetry from Austria, 26.5x21.5 cm., offset, ~40 p. 1970-, m.) ^#5-6, 11, 15				☹
<b>Bakhchanyan, Vagrich</b>	219 E. 84th St. Apt. 1-D.	New York, NY-10028	USA	1987
^ <i>Stalin Test</i> . Project. New York, 1987				☹☒
<b>Bakos, Zoltán</b>	?	Tapolca	Hungary	1982
<i>Fixing of Sings</i> . ☒Doc. 1982				☒
<b>Balbat, Made</b>	Veimeri 34 - 165.	Tallin, 200038	Estonia	1992
Artistamps: ^ <i>Statements about Mail Art</i> (With Ruud → Janssen. Sheet of 16 diff. stamps, phc. on rose paper, not perforated) Marked: TAM / MB. TAM. Tilburg, 1992				☒
<b>Baldacci, Luigi</b>	?	Pescara	Italy	1980
° <i>Sull' uso del mezzo postale in arte</i> . (Essay, 24.5x17 cm., offset colour, 20 p.) Centro di Documentazione, Pescara. 1980				☒
<b>Baldwin, Dennis / Callahan, Brian</b>	<i>Level Head Quarters</i> . P. O. Box 50164. Indianapolis, IN-46256. USA			1984
<i>Level</i> (Assembling, mostly by Mail Art matter, sometimes bound, N°8 in textile bag, ca. 50 contributor's sheets per issue, the N°10 as a publication with audio cassettes. {100}. Various sizes, mixed technic, 1984?-, over #10)				☒
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<u>Literature:</u> ( <i>Level</i> ): «This is sort of a conceptual magazine, it is a piece where people from all over contribute. I received my <i>Level</i> in a small box, and people had contributed postcards, photos, xerox pieces, even a tiny plastic doll with no legs. <i>Level</i> is fun and detailed, send to them for more information on how you too can contribute.» ( <i>Publication Listing</i> . In: <i>Unsound</i> . Multimedia magazine with booklets & tape supplements, →Davenport. Vol 2, N° 2, 1985. 44 p.)				

(*Level*, #9): «Not united by so much as a binding. *Level* is an eclectic package of things (much of it xerox stuff) thrown together like a salad & shipped out every so often. Contributors send in 105 on anything and *Level* assembles and mails. There are always, needless to say, surprises in every issues Includes a great little booklet of contacts.» (*PhotoStatic*. N° 19½, Aug. 1986. Lloyd → Dunn: *Mail Review*)

« <b>Balear, Edition</b> »	Apartado 471.	Ciutat de Mallorca	Spain	1976
	^ <b>Neon de Suro</b> (Tabloid graph. mag. in the size of A/3 with monographical issues: Collective Paris-Néon: J. Palau, S. Gilbert, Mariscal, A Muntadas, J. Blaine, Collective New York, etc. Newsprint, 8 p., 1976-, ~ 8#) ☸ ☒			
	^#Lund, #Bruno Richard			
	~			
	<u>Literature:</u> «Each issue of this 8 page tabloids is done by someone else. As handprints, studies of genitalia on sculpture, or reprints of newspaper headlines 4 years apart, it seems to be art and definitely out there.» ( <i>Lightworks</i> [→ Burch], New Art in Print, N° 11-12, Fall 1979, 60 p.)			
<b>Balthaus, Fritz</b>	?	Berlin	Germany	1982
	° <i>Views-beside-Words</i> (Assembling like publs. with black & colour offset pages + orig. ☸ ☒ ☸ works by vis. poetry & concept art {550}. 66 contributors; B. Anderson, B. Adrews, J. Baldessari, F. Balthaus (with disk 45), J. Blaine, U. Carrion, R. Crozier, R. diPalma (orig. rubbers), M. Gibbs, H. Hahn, D. D. Hompson, T. Kapelski, M. Rosenberg, J. A. Sarmiento, F. Truckk, E-A. Vigo & others. 33x25 cm., bound, 340 p.) Ed. Vogelsang, Berlin. 1982			
<b>Balthazar, Jacqueline / Bury, Paul</b>	29 rue Jule Thiriar	La Louvière, B-7100	Belgium	197?
	<b>Le Daily-Bul</b> (Offset magazine for concrete and vis. poetry. 21x16.5 and 21x11 cm., also orig. collages on the pages and the #7 with a hand painted cover, #13 like book-object in portfolio. 1957-68, #1-13?) ☸ ☸ ☸			
	° <i>Daily Bul and Co.</i> (Anthology. 22x16.5 cm., offset, 354 p.) Lebeer-Hossmann, Bruxelles, 1976 ☸ ☸ ☸			
<b>Banana, Anna</b>	R.R. 22, 3747 Highway 101,	Roberts Creek, BC, VON 2W2, Canada		2000
	↑ P.O. Box 2480	Sechelt. B. C. VON 3A0	---	1995
	↑ 287 E. 26th. Ave.	Vancouver B.C. V5V 2H2	---	1992
	↑ P. O. Box 3655	Vancouver B.C. V6B 3Y8	---	1981
	↑ 1183 Churchill St.	San Francisco, CA-94114	USA	1973
	↑ R. R. 2, West Coast Road,	Victoria B.C.	Canada	1971
	.....			
	^ <b>Banana Rag</b> (Mag. {200-2000}. 1971-90, #1-28) various size and technic, Victoria, ☒ Canada /San Francisco, USA/ Vancouver, Canada			
	^#1-28			
	^ <i>Somethimes Monthly Banana Rag</i> (Banana Rag #9). Legal, offset, 14 p. Editor: ☒ Ms. Canadadda, Daddaland Edition. San Francisco, June 1973. Works by Daddaland (B. → Gaglione), Dada Processing (T. → Mancusi), Arthur Cravan (C. → Chickadel), J. Dowd, Stu → Horn, Genesis → P-Orridge, Helicopter Art Co., & others.			
	<i>The First International Hosanna Banana Show.</i> (with Bill → Gaglione) Cat.: A/4, ☒ phc/ip. 62 p. A Correspondence – Mail Art show with works by Haddock, → Ackerman, The Western Dakota Junk Co., C. → Stake, R. → Marroquin, Mr. Tip / Ms. Top, P. → Smith, R. → Crozier, C. → Padin, K. → Groh, and others at the Schwartz Gallery, Milano, 1974			
	^ <b>VILE</b> (Mag. 1974-78, #1-7. Editor for the issues 1-6 Anna Banana. The issues 4 & 6 have been signed by Bill Gaglione as co-editor, issue 7 was edited and published by Gaglione) ☒ ☸ ®			
	1 = Vol. 1. N°1, Febr. 1974 (announced as February 14, 1985).			

Letter, ip., 56 p.

2 = Vol. 1. N° 4, «The Editors Vile». Sept. 1974. Letter, phc., 48 p.

3 = Vol. 3. N° 1, Dec. 1975. Letter, offset, 66 p.

4 = Vol. 1. N° 2 + Vol. 2. N° 1, «International Double Issue».



Summer 1976. Letter, offset, 100 p.


5 = Vol. 3. N° 2, Summer 1977. Letter, offset, 98 p.



6 = Vol. 6. N° 3, 1978. *Fe Mail Art*. 18x25 cm., offset, 107 p.



7 = *Stamp Art*. Winter 1979. Letter, rubber stamps, np. (Rubber stamp assembling, ed. by B. Gaglione, prod. manager: Joel Rossman)


^#2, 3, 4, 5, 6,



^*The Sometimes Yearly Banana Rag* (Banana Rag #11, a «special report» on the Banana Olympics). Legal, offset, 6 p. Banana Prods. S. F., May 1975  

^*The Sometimes Yearly Banana Rag* (Banana Rag #14, a mailer, included information on the prods. of VILE 4, 5, and 6, the European performance tour of Banana and → Gaglione, the forthcoming visit of → Cavellini, an update of the *Encyclopedia Bananica*, the organisation of *Interdada 80*, and the forthcoming publ. of *Stamp Art* magazine by Gaglione and Joel Rossman). Legal, offset, 2 p., Banana Prods. S. F., June 1976 

^*Introduction* (to *Fe Mail Art*, an overview documenting some 110 female artists from 18 countries) In: *VILE* #6, *Fe Mail Art*, San Francisco, 1978  

^*About VILE* (Letter size book, offset, 108 p.) S. P. Vancouver, 1983  

^*Mail Art: Canada & Western U.S.A.* In: *Flue* / → Franklin Furnace, Vol. 4 #3, 1984, 25-28 p. (See also: *Mail Art Canada*. In: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984) 

^*International Art Post (IAP)*. Banana Prods. Full-colour «anthology editions» of artists' postage stamps from in- and outside of the Mail Art network. Photo offset print on gummed & perforated glossy paper, divided into full (with 36 stamps), half or quarter, etc. sheets / also block form for individual publications.  

The first sheet of the Vol.3, No. 1 publication contains 36 of triangle and square form stamps by A. Banana + 6 Northern American artists.

Six single blocks of the Vol. 9, No. 1 are the catalogue for *You & Me* show at the Art Gallery of S. W. Manitoba.

Authors of some individual compiled sheets:

Airbush Emporium, Anna Banana, Buz Blurr, Dogfish, Harley, Robert E. Gerow, Intermedia Press, International Rocketship, Eleanor Kent, Lithotech Canada Ltd., Sir Real, Ed Varney, Graham Wade, etc.

The edition structure of the first 10 volumes of the *International Art Post* publications:

Vol. 1. 1988 / No. 1: I-II Sheets / No. 2: 1-4 Sheets

Vol. 2. 1989 / No. 1: 1-4 Sheets / No. 2: 1 Sheet / No. 3: 1-5 Sheets

Vol. 3. 1990 / No. 1: 1-2 Sheets / No. 2: 1-6 Blocks / No. 3: 1-7 Blocks

Vol. 4. 1991 / No. 1: 1-7 Blocks

Vol. 5. 1992 / No. 1: 1-2 Blocks / No. 2: 1-9 Blocks


Vol. 6. 1993 / No. 1: 1-2 Blocks

Vol. 7. 1994 / No. 1: 1-5 Blocks / No. 2: 1-5 Blocks

Vol. 8. 1995 / No. 1: 1-2 Blocks

Vol. 9. 1996 / No. 1: 1-6 Blocks / No. 2: 1-4 Blocks

Vol.10. 1997 / No. 1: 1-4 Blocks

^*Artistamp News* (Info mag. devoted also for the *International Art Post* publs.   

The best source in the field of artists' postage stamps in the 1990s with special columns for news, stories, artistamp catalogue and book update, artists' profiles, practicals, show and project informations, etc. Letter, offset on yellow paper, 4-12 p. 1991-96, squ, altogether 8 issues.

The new editor and publisher after the February 1996 issue: →Varney.)

^*The Banana in Contemporary Germany: Art Parodies Science*. An abstract for the ISHC Conference, Ithaca, 1994. In: Ingrid G. Daemmrich: *The Changing Seasons of Humor in Literature*. Drexel University. Dubuque IA, 1995 (The complete 12 pages paper available from A. Banana)

^*United States of Mind* (The Artistamp Movement) In: *American Inst. Graphic Arts Newsletter*. March 1995, p. 36-39. / Banana Prods. Sechelt BC., Canada.

*Artistamps / Mail Art Network*. Cat. Letter, phc. 8 p. Exh. at the Sunshine Coast Art Center. Sechelt BC, Canada. March, 1998

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

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

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

1. *Signs & Symbols Series, 1-9*. (Sheets of 25 elongated rectangle stamps with diverse geometric forms, road signs & symbols, marine markers, signal flags, statistical illustrations of wedding couples or babies, etc. on map fragments of Den Haag, Copenhagen, Northern Denmark and Stockholm) Banana Post. 1987
2. *Putting Physical Fitness on the Map, 1-4*. (Sheets of 30 square or 24 triangle form stamps, photographic images of exercising men / women on Cologne City or Denmark maps.) Banana Post. 1987
3. *Unknown Artist Series, 1-2*. (Sheets of 24 elongated rectangle stamps. Black boat and ship forms with red-green-white light signs or signal flags) Banana Post. 1987

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

*Twenty Years of Fooling Around with A. Banana*. (1970-1989) Sheet of 25 stamps with series of colored drawings, printed by Canon Laser. Open edition. 1989

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

^*Eyeful Tower* (Block of 6 diff. stamps/eyes, colour photo offset, {1500}) IAP, Vol. 2, No. 3., Sheet 2/5. December 1989. Banana Prods.

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

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

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

^*A. Banana Goes to Germany 1993* (Block of 3 diff. stamps, colour photo offset) IAP, Vol. 6, No. 1., Sheet 2/2. 1993. Banana Prods.

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

^*Italy Goes Bananas*. (Block of 6 stamps, colored drawings by phozo offset print) IAP, Vol. 11, No. 2, Sheet 1/4. 1998. Banana Prods.

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Source: Anna Banana: *Vile History & April Fooleries / Futurist Sound* (Mail Art tour of Europe, 1978) / *Work Record 1971-1982*. With illustrations. In: Anna → Banana: *About VILE*. Letter size, offset, 108 p. S.P. Vancouver, 1983. 1-10 / 83-104 / 105-106 p.

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

(Anna → Banana: *Mail Art Canada*. In: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 245 p.)

Anna Banana: *Women in Mail Art*. (Adopted from the introduction to VILE #6, *Fe-Mail Art* by Anna Banana.) In: M. Crane / M. Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. 279-297 p. Names of „fe-mail artists“ and other women in this article:

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

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

^*Bananapost. European Tour Commemorative Edition* by Anna Banana. Offset print accordion folder (4x) of 21.5x9 cm. with data about a series of 15 limited edition artist's stamp sheets. Also «A little History of Artistamps», «About the Artist / this Editon», etc. Banana Prods. Vancouver, 1987

^*International Art Post*. (Publication / artist name list and order form for the IAP artists' stamp sheets from Feb 1988 - Dec 1997, further for the Artistamp Collector's Album by Banana Productions) Letter size leaflet, phc. Banana Prods. Sechelt, 1998

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

(*About Vile*, 1983):

«*VILE* was inspired by *FILE* Magazine's growing disdain for mail-art. It began at



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

(About «*About VILE*», 1983-84):

«This 8th edition of *VILE* is its swan song – Anna is cutting back on her mail art and her responsibilities as editor. However, if you don't know how important *VILE* has been to mail art, *About VILE* is a good place to start. Anna recounts the magazine's history and reproduces a good number of letters, mail art and images by others. A substantial portion of the issue deals with her *Banana Olympics*, her travels to Europe and her performance work (on which she continues to work). *VILE* is a send-up of General Idea's *FILE* and both are parodies of *LIFE*. *VILE* (as the early issues of *FILE*) provided a kind of mirror for the greater network of mail artists, documenting exchanges and amplifying various issues. Always there was at the fore a wiggy, high-spirited irreverence. *VILE* was not vile in any sense other than the way some blunosed art patron might approach it. It was wacky mail art fun and a sense of community from the 70s. It remains a considerable legacy.» (*Lightworks* [→ Burch]. *These Things Too* [Print review]. N° 16, Winter 1983-84. 54 p.)

Anna Banana: *Mail Art Canada*. In: : M. Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art. San Francisco, 1984. 233-264 p.

Anna Banana: *Mail Art: Canada & Western U. S. A*. In: *Flue* (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now» issue, 25-28 p.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 63-65 p.

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

In the course of the next year and a half, I responded to all the mail I received, participated in all projects I heard about, and expanded the number of artists I was exchanging with to perhaps 100. When I left Sooke (a town on Van-

couver Island), it was to go on the road, to meet my correspondents, and decide where I would live next. I intended to drive across Canada, down the eastern USA, across the southern states, and up to the West Coast. However, the van I bought to make this trip in turned out to be a lemon, and my start was delayed for 6 months. When I did leave Canada in May of 1973, I went south into Washington, Oregon and California. In the Bay Area, I met with all 12 of my mail art connections, and decided pretty quickly that was the place for me to live. (...)

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

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

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

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

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

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

There are many aspects of artistamps that engage my attention. I think the first thing that grabs me about them, is that they parody of an official currency / medium of exchange. People still do double-takes when looking at an envelope with artistamps on them. Because they look so REAL, the question always comes up, „are they real/legal?“ „Can I mail a letter with these?“ I like this aspect, because it startles people, and makes them question what *is* real. Since I have a healthy dis-

respect for most government agencies, this is very satisfying...»

(Ruud → Janssen: *The Mail-Interview with Anna Banana*. A/5, 14 p. TAM Pubs.: TAM-960092, Tilburg, 1995)

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

Vittore → Baroni: *Anna Banana e Bill Gaglione*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 92-95 p.

^Anna Banana: *On Artistamp News*. In: James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 90-95 p.

<b>Banville, Bernard, (!Xona!)</b>	Chevalier Ave. / 30. Olive St.	Greenfield, MA-01301	USA	1983
^ <i>Nebuleux 'gazine</i> (Mag. postfluxus images and collages, sA/6, phc., 8 p. 1983-, #?)				☐ ☘
^#1				
^ <i>Void</i> (Mag. with editor's graphics. Letter, phc., ~24 p. 1983-84, #1-2?) Xona Prods.				☘ ☒
^#2				
<b>Barber, Daniel</b>	?	?	?	1977
° <i>The Secret Code Work Book</i> (Xeroxed bookwork) 21.6x13.8 cm., 20 p. n. d.				☐
° <i>Some of the names have been changed</i> (Xeroxed publ.) cut A/5, 20p. 1977				☐ ☘
° <i>Send no more letters, please!</i> (Xeroxed spiral book) Letter, 6 p. 1977				☐
° <i>Superman</i> . (Xeroxed spiral book) Letter, 14 p. 1977				☐
<b>Barbery, Stephan</b>	Camera Obscura. 52 rue Stévin	Bruxelles, B-1040	Belgium	1983
^ <i>Camera Obscura</i> (The only high quality colour mimeogr. magazine of the Mail Art scene, handmade character, mostly A/5, ~12-20 p. 1983-84, no regular numbering but entitled the issues, #1-13?)				☘ ☒
^# 1984: „if you want to die“; „Fuerza Magica“				
<i>Crocodila Mundi</i> (Like assembling, «graphix» anth., A/4, phc. and mixed techn. 1983, #1 only? ) Camera Obscura Edition, Bruxelles				☘ ☒
<i>Nord, Quest, Est, Sud</i> (Collective publ. by Camera Obscura, L J B, Nina Childress, and Placid) 44 p. Paris?, 1984				☘
^ <i>P.O.W. Art, I-II. (People in the Other World's Art)</i> Vol. I. 264 xeroxed sheets / Vol. II. xeroxed 60 sheets. Bookwork in box. Entr' act Camera Obscura, Bruxelles. n.d. (~1984-85)				☒ ☘
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<u>Source:</u> ^ <i>Camera Obscura News</i> . Horz. A/4 sheet, photocopied, folded to an A/5 info flyer. Front side: B/W images + headlines. Back side: Cassette and book offering. Also colour portraits (of artists/by artists?), etc... Additive orig rubber stamps. Dec. 1984				
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<u>Literature:</u> «I try to survive in this world. I don't believe in inspiration, just in work. I do the more images I can during the day. My images come from my life, what I find is wrong, in my life in the world. I feel like a little point in the univers that I don't understand. Only 2 girls and animals and univers are important for me. Save the world if we can (?). Fight money (the „new peste“), fault words, fault minds, believe in reality, „beaute“, and positive things around us.» (S. Barbery: <i>Statement</i> . In: Sarah → Jackson: <i>Books Build Bridges / Copier Art – Bookworks</i> . Cat.: TU°NS. / National Postal Museum Halifax, 1986. 4. item)				
Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 146-147 p.				
<b>Barbot, Fernand E. J. / Claudine</b>	(Bag Post) 2939 Avenue Y.	Brooklyn, NY-11235	USA	1985
^ <i>For Pepace on the Earth</i> (by Claudine Barbot) ☒ Inv., 1989				☒

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Literature: ^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 96-97 p.

<b>Barbot, Gérard</b>	<i>Bob Art</i> . 2939 Ave. Y.	Brooklyn, NY-11235	USA	1990
	^ <i>The Waterloo 2<sup>nd</sup> International Postal Art Exhibition</i> . ☒ Inv. University Waterloo (Ontario), 1985			☒
Artistamps:	^ <i>Homage 2 Vincze László</i> (Sheet of 12 + 1 diff. stamps/nudes, b/w phc.) n.d.			☒
	^ <i>Gaia Network Congress</i> (Sheet of 8 stamps in triangular form, 2 diff. images, b/w phc.) n.d. (1984?)			☒
	^ <i>MON'AO</i> (Sheet of 9 stamps, 4 images/Mona Lisa, b/w phc.) n.d.			☒
<b>Barboza, Diego</b>	Calle Paez, Don Robertico, Apto 31, Chacao, Caracas		Venezuela	1976
	^ <i>Buzon de Arte</i> (Mag. for postfluxus graphism, vis. poetry, and theory on 73x55 cm. one sheet of 72.5x54 cm. to fold, offset. 1976, #1-2 only?)			☒ ♂ ♀
	^#2			
<b>Barnett, Carol</b>	(Snail Art Colony)		United Kingd.	?
	(TAM data)			
<b>Barnevelt, Aart van</b>	Ten Katestr. 53	Amsterdam	Netherlands	1984
	c/o Stempelplaats, St. Luciensteeg 25.	Amsterdam	----	1977
	^ <i>Niet-stempels</i> . Rubber exh. in Stempelplaats. Inv./Doc. A/4 sheet, offset. 1977			® ☒
	Artists: J. Armleder, T.v.d. Burg, M. Gibbs, F. de Jong, G. Perneczky, Sosno.			
	^ <i>Rubber</i> (Rubberstamp mag. A/5, offset. 1978-82, more → Stempelplaats)			® ☒
	^ <i>Handstamped Selfportraits. (Commonpress #15)</i> 59 postcards in cover, rubber stamped. September 1979			® ☒
	^Time Based Arts catalogues, 1984, 1985, 1986-87, more → Time Based Arts			♂
	♂ 1990			♂ 1990
	→ Stempelplaats			
	→ Time Based Arts			
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<u>Literature:</u>	Aart van Barnevelt / Ronald Wigman: <i>Stempelen</i> . (Book in Dutch language about history, applications and the making of your own stamps. Offset, 100 p. 'S-Hertogenbosch NL, 1982			
	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 73-74 p.			
<b>Baron</b>	c/o Mather Gallery	Cleveland, OH	USA	1978
	° <i>Baron's Mailbox</i> . ☒ Cat.: Lettere, phc., 10 p. 160 parts. Mather Gal. Cleveland, 1978			☒
<b>Baroni, Vittore</b>	( <i>Near the Edge Ed.</i> ), Via C. Battisti 339, Viareggio, I-55049		Italy	1996
	↑ Via. Raffaelli 2. Forte dei Marmi, I-55042	----		1979
	Artists' postage stamp activity in collaboration with other networkers (~30 different sheets) and many done by himself, ~1978-1985.			☒
	Small booklets in limited editions with a visual poetry/collage content, from 1978			☒ ☒
	^ <i>Arte Postale!</i> (Mail Art mag., partly assembling, in very var. form, but very often with thematic issues. 1979-, sm., over 80 issues.)			☒ ☒ ☒ ☒
	Some publs. have appeared with a double name – <i>Etoatlerpsa!</i> , <i>The Yahoo Bulletin</i> , etc. – or under a fake name: <i>Bidet</i> , <i>S. I. N. EWS</i> , etc.			
	The issues N° 1-51 have a multistructured form. The main component (inclusive title and back pages) forms a layouted compilation of text			

and graphic matter received by mail, and that produced by the editor. Its medium is folio size leaves (33x22 cm.) with one side instant print (like offset), or, beginning at the N° 29, A/4 sheets likewise one side photocopied. Sometimes, this part of the publications is clipped together with a loop, or, oftentimes, it is stitched to a brochure. The other component is an assembling matter: between the leaves, or separate (and sometimes collected into smaller covers), there are, as inserts, loose sheets of Mail Art and visual poetry contributions. Its number is, because of the enclosed project advertisements and small invitation flyers, difficult to determine. After its 51/53. issues, *Arte Postale!* took up a booklet form (often under the weight of 20 grams, to save trees and postage...) with a regular, on both sides printed text/images photocopied matter, often enriched (as well as the pages of the first 50 issues) with manuale interventions by blots of colour, small glued inserts, rubber stamp images, etc.

- 1979: (the 1-3 issues together form a musical trilogy)
- 1 DEMONIA. 12 folio leaves, ip., clipped together with a loop at one of their corners. {100} October 1979
  - 2 PATTI SMITH ROCKIN' DEMONIA. 9 folio leaves, ip., + 2 A/4 sheets as inserts, clipped together with a loop at the corner. {100} November 1979
  - 3 ART SONGS FROM DEMONIA. 10 folio leaves, ip., + 3 A/4 sheets and some collaged graphics as inserts, clipped together with a loop at the corner. {100} December 1979
- 1980:
- 4 MORE POLITICAL SATIRE: POST SCRIPTUM . 9 folio leaves, ip., + 1 A/4 sheet as insert, stitched. {100} January 1980
  - 5 CAVELLINIANA. 11 folio leaves, ip., stitched. {100} February 1980
  - 6 AMERICAN MAIL ART DADA. 9 folio leaves, ip., stitched. {100} March 1980
  - 7 REFLUXUS ISSUE. 6 folio leaves, ip., + 4 sheets as inserts, stitched. {100} April 1980
  - 8 AUTOBIOGRAPHICAL ISSUE I. 8 folio leaves, ip., + 1 sheet as insert, stitched. {100}. May 1980
  - 9 UK SPECIAL. 5 folio leaves, ip., + 6 A/4 sheets as inserts, stitched. {100} June 1980
  - 10 AUTOBIOGRAPHICAL ISSUE II. 5 folio leaves, ip., + 9 ~A/4 sheets as inserts, stitched. {100} July 1980
  - 11 AUTOBIOGRAPHICAL ISSUE III. 2 folio leaves as front and back pages, ip., + 10 var. sheets as inserts, stitched. {100} Aug. 1980
  - 12 ALL STARS ISSUE. 6 folio leaves, ip., + 13 var. sheets as inserts, stitched. {100} September 1980
  - 13 T-SHIRT ISSUE. {100}. Additional a special „Badge Show“ supplement, 4 folio leaves with an introduction text and participant list, distributed separately {400}. October 1980
  - 14 DEVELOP MY DREAMS. 1 folio leave as front page, ip., + 9 var. sheets as inserts. Stitched. Addendum: Cat.: booklet, in size of 21x10 cm., 9 p. {100} November 1980
  - 15 (title image: teacher with kids). 4 folio leaves, ip., + 9 var. sheets as inserts, stitched. {100} December 1980
- 1981:
- 16 VISUAL POETRY ISSUE (40 contributors). 2 folio leaves as front and back pages, ip., + ~60 various sheets, the whole matter is clipped together with a loop at one of its corners. Addendum: *A True Match-book Poem* by V. Baroni. {100} January-February 1981
  - 17 ETOAPLERSA! 2 folio leaves, ip., + 11 ~A/4 sheets, clipped together with a loop at the corner, + 25 sheets in various sizes as loose inserts. The whole material packed into an envelope (28x21 cm). {100}

- March 1981
- 18 THE YAHOO BULLETIN. 5 folio leaves, ip. + rubber stamps, + 14 ~A/4 sheets, clipped together with a loop at the corner and folded to half, + 25 various sheets as loose matter. In envelope of 28x21 cm. {100} 1st April 1981
  - 19 THINK ABOUT MAIL ART. 4 folio leaves, ip., clipped together with a loop at the corner and folded to half, + 16 loose sheets as inserts. A small addendum: Bern Porter commemorative artists' postage stamps in a mini cover. The whole material packed into an envelope (28x21 cm.). {100} May-June 1981
  - 20 UT FONA RES. 8 folio leaves, ip., + 13 var. size sheets as inserts, clipped together with a loop at the corner and folded to half. In an envelope (28x21). {100} July 1981
  - 21 44 88! 6 folio leaves, ip., + 6 ~A/4 sheets, stitched. Further 14 loose inserts. The whole matter folded to half and packed into an envelope (28x21 cm.). {100} No date (July 1981)
  - 22 MIDSUMMER ISSUE. 3 folio leaves, ip., + 15 insert sheets, stitched together and folded to half. Further insert: a package card size material. In an envelope (26x19 cm.). {100} August 1981
  - 23 THE YAHOO BULLETIN (II). 5 folio leaves, ip., + 10 ~A/4 inserts, stitched and folded to half, packed into an envelope (26x19 cm.). {100} September 1981
  - 24 BOXED EDITION in 3D cardboard box of 24x24 cm. with plastic bag including many loose leaflets and objects (ping-pong ball, heavy mail, matchbox, stickers, ear-fricher, etc.) by ~ 40 participants. The cover is black/white offset glued on cardboard. {100} October 1981
  - 25 THIS ORDER. 5 folio leaves. ip., + 10 insert sheets, stitched and folded to half, packed into an envelope (26x19 cm.). {100} December 1981
  - 26 YEARBOOK 1981. With an offset booklet, 16x11 cm. size, 16 p., + 23 loose sheets as inserts. The whole matter in an envelope (33x23 cm.). {100} 31st December 1981
- 1982:
- 27 POSTCARDS BOX. 35 cards and an A/4 size text-sheet (folded to quarter) in a cardboard box of 15.5x11x3 cm. {100}. January-February 1982
  - 28 CONFIDENCES. 2 folio leaves as front and back pages, ip., with 12 inserts, stitched. Further 10 loose sheets. The whole matter folded to half and packed into an envelope (26x19 cm.). {100} March 1982
  - 29 CRISIS OF #29. («The invisible Hobson») 2 A/4 sheets, phc., as front and back pages, + 8 stitched and 9 loose inserts, folded to half. {100} April 1982
  - 30 EAST-WEST CONNECTION. Altogether 25 loose leaves, mostly in ~A/4 size, phc., folded to half. {100} May 1982
  - 31 (vintage postcards) 30 loose phc. leaves in postcard size, also some A/4 contributions folded to quarter. {100} June 1982
  - 32 BIDET. Assembling like publ. with 20 ~A/4 leaves, clipped together with a loop at one their corners, + 2 loose inserts, folded to A/5. {100} July-August 1982
  - 33 (mask cover) Unbound matter from 9 larger (~A/4) and 16 smaller pieces, folded into an A/5 size. {100} September 1982
  - 34 ARE YOU IN LOVE? (A collaged laurel leave for C. → Pittore on the title page) Unbound matter from 10 ~A/4 and 10 smaller pieces, folded to A/5. {100} October 1982
  - 35 BIENNALE DE PARIS. Unbound matter from 10 ~A/4 and 12 smaller leaves, folded to A/5. {100} November 1982
  - 36 (badges cover) Unbound matter: 5 ~A/4 and 12 small sheets, + the US fan-zine *Counterspud* #6 as insert. All folded to A/5. {100} December 1982
- 1983:

- 37 S. I. N. EWS I. 7 ~A/4, phc., stitched, and 6 smaller sheets. (This issue is not folded!) {100} January 1983
  - 38 CONCEPTUAL MAFIA. 10 A/4 or letter size leaves, stitched. {100} March 1983
  - 39 LEWD CARESS (also *CARE* N° 8). 35 ~A/5 size sheets + cover in a plastic bag (also a «rubber» toy-balloon by Baroni like supplement). {100} April 1983
  - 40 (old Forte dei Marmi photo). Unbound matter: 8 ~A/4 + 6 smaller pieces, folded to A/5 issue. {100} May 1983
  - 41 S. I. N. EWS II. 7 ~A/4 size sheets folded to A/5 + 15 small pieces in a special cover of 24x18 cm. {100} June 1983
  - 42 POST-ART GUERILLA. 6 ~A/4 (folded) and 12 smaller sheets in an envelope (25.5x17 cm.). {100} July 1983
  - 43 NETWORK ART. 9 ~A/4 (folded) + 13 smaller pieces in a *Network Art 43* envelope. {100} August-September 1983
  - 44 (postman & drummer) Loose matter: 7 ~A/4 and 15 ~A/5 sheets. {100} October-November 1983
  - 45 S. I. N. EWS III. 15 ~A/4 leaves, stitched, + the A/5 size booklet as an insert: *The 7 Tables of SIN* (7 leaves, clipped together at a corner). {100} December 1983
- 1984:
- 46 A TRIP TO AKADEMGOROD (Neoist issue). 8 A/4 sheets + 30 small pieces, all as loose matter in a cover (26x19 cm.). {100} January- February 1984
  - 47 MAIL ART SHOW SHOW CATALOGUE. 9 A/4 size sheets, stitched, + 14 smaller, loose inserts. {100} March 1984
  - 48 MCMLXXXIV! Stitched matter: 11 A/4 size and 12 smaller pieces. {100} April-June 1984
  - 49 THE MINIATURE ISSUE (in a normal audio-cassette box). Various small works (leaflets, stamps, mini sheets folded, etc.) by ~ 40 participants. July-September 1984
  - 50 SILVER ISSUE. 24 ~A/4 leaves, enriched by smaller graphic and print collages, stitched to a book, further 17 other pieces, the whole matter in a silver cover. {100} October 1984
- 1985:
- 51 S. I. N. EWS IV. Stitched booklet by 11 A/4 leaves. Inserts: an artists' postage stamp sheet by V. Baroni, + 8 small pieces in a cover of 23x16 cm. {100} (This is the last assembling like issue in the series of the *Arte Postale!* publications.) January 1985
  - 52 SCRIPTA VOLANT. (As the Cat.: of a Mail Art project) A/6 size booklet, photocopy, 24 p. + cover, insert: A/4 poster, folded. {200} February-March 1985
  - 53 HOMMAGE A VITTORE BARONI (Organized and edited by M. → Pawson) Unique pieces by fifty-some networkers: 30x22 cm., phc., loose works in black/white cover. One copy only, no date. (April-May 1985) Geza Perneczky received an interesting facsimile work of this issue from Mark Pawson. It is an image and text compilation by blue and brown phc. on A3 size half-transparent paper, folded to two = A4. (It seems that this pseudo-facsimile is not an unique work!)
  - 54 CORNUCOPIA. Booklet in A/6 size, phc., 24 p. + cover. Insert: one A/4 size artistamp sheet. {300} June-December 1985
- 1986 →
- 55 MAIL ART HANDBOOK. A/6 size, phc., 24 p. + cover. {500} January-December 1986
  - 56 MAIL ART & MONEY DO MIX! A/5 size booklet, with a real coin glued to each cover, phc., 28 p. + cover. Supplement: one A/4 sheet. {100} January-June 1987
  - 57 THE BOX GAME. A/5 booklet, phc., 24 p. + cover. Supplement: one A/4

- size poster. {500} July-December 1987
- 58 THE B. A. T. MANUAL. A/6 booklet, 32 p. + cover, pages are painted over and collaged. {300} January-December 1988
- 59 ALTERNATIVE PHILATELY. In cover: 4 A/4 (folded) and 4 A/5 sheets, + one artistamps sheet as supplement. Phc. Text: Vittore Baroni: *Other Stamps*. {500} January-June 1989
- 60 (the making of) NETZINE. (A collective project with proposals and various texts.) A/5 size brochure, phc.: 24 p., unbound, in a cover of 23x16 cm. {unlimited edition} July-September 1989
- 61 SMILE. A/6 booklet, phc., 30 p. + cover. {unlimited} October-December 1989
- 62 B-ART ISSUE. A/6 booklet, phc., 40 p. + cover. Insert: TRASH poster, A/4, by Baroni. 250 copies with an insert book by G. → Ruch. {500} January-December 1990  
(no Arte Postale! in 1991)
- 63 LET'S NETWORK TOGETHER. With 7" record. Its cover is an offset booklet in a size of 19x19 cm., 12 p. Computerized cover art & concept by Piermario Ciani {600}. Also texts and participant list of the *Music & Mail Art Do Mix* project (*Vinyl Love Junkie*). January-December 1992
- 63bis META CONCERT IN SPIRIT. (cassette) {93} January-December 1992
- 64 UTOPIA INFANTILE. (V. Baroni & R. → Crozier) A/6 booklet, phc., 20 p., hard interventions. {100} January-March 1993
- 65 GLASS ENIGMA. (David Drummond-Milne) A/6 Booklet, phc., 20 p. + cover, {100} April-June 1993
- 66 THE ONE MAN SHOW. (24 contributors to the theme) A/6 booklet, phc., 24 p. {100} July-September 1993
- 67 STICKERMAN SCRAPBOOK. A/6 booklet, phc., 24 p. {100} October-December 1993
- 68 ARTURO FALLICO SPECIAL. A/6 booklet, phc., 20 p. {100} January-December 1994
- 69 RAY JOHNSON LIVES! A/5 booklet, phc., 12 p., hard interventions. {Unlimited} January-February 1995
- 70 THE NO INSTITUTE / JÜRGEN O. OLBRICH. A/6 booklet, phc., 20 p., colour-xerox work glued on covers, various hand-interventions. {100} March-April 1995
- 71 FUN IN ACAPULCO. A/6 booklet, phc., 24 p. A postcard is enclosed in 150 copies. {300} May-September 1995
- 72 ONE YEAR LATER. A/5 booklet, phc., 12 p., hard interventions. {81} 1-13 January 1996
- 73 A DECK OF POSTCARDS. A/6 booklet in plastic envelope, phc., 24 p. with same colour-xerox cards glued in. {100} October-December 1996
- 74 MY OWN PRIVAT INTERNET. (With the advertisement: *THE BIG SELL OUT: Buy a share-piece of the E. O. N. Archive!* – intended as a joke) A/6 booklet, phc., 8 p. with hand interventions. {300} 14-17 January 1996
- 75 LUTHER BLISSETT MAN OF THE YEAR. A/6 booklet, phc., 20 p., with hand-interventions, big sticker enclosed. {100} 18 January - 1 April 1996
- 76 SCISSIONS 1. A/6 booklet, phc., 32 p., hand-interventions, a postcard enclosed. {300} May-September 1996
- 77 THE MAIL-INTERVIEW WITH VITTORE BARONI (by Ruud → Janssen). A/5 booklet, phc., 8 p. {unlimited edition} October - December 1996
- 78 (THE MAKING OF) ARTE POSTALE. A/6 booklet, phc., 16 p. {unlimited edition} January - December 1997
- 79 LA-LAMENTO PER RAY → JOHNSON. In brown bag size A4, including *Scissions 2* (16 pp.) and various loose leaflets, a d-i-y bunny mask, a cassette with track for Ray Johnson by Le Forbici di Manità, 1 cardboard moticos, 1 stamps-sheet, etc. {31 numbered copies only}.  
Date: January 13th, 1998 (day of performance-tribute to Ray J.).



- 80 DICK → HIGGINS LETTER reprint on yellow paper, only 2 pages (single A4 sheet), 60 copies, an instant commemorative issue, October 28th 1998
- 81 THE INCONGRUOUS MEETINGS 1998 Catalogue. 12 pages with inserts, 250 copies, January-June 1999
- 82 THE TABLE OF THE LITTLE ICONOCLAST. (☒ Cat.) A/5 booklet with 12 pages + cover, partly perforated, partly loose sheets. {400} July 1999 - June 2000
- 83 THE DAVID ZACK PROJECT. A/3 sheet with recto-verso phc. print, folded to 8 (result: A/6), 150 copies. July-December 2000
- 84 LE FORBICI DI MANITÙ – SCISSIONI 3. A/3 sheet with recto-verso phc. print, folded to 8 (result: A/6), 150 copies. January 2001
- 85 JUST 4 F.U.N. (*The Year of Virtual Land – Creative De-Globalisation*). (☒ Cat.) Horz. A/5 booklet, phc., 24 p. + cover. The catalogue of the “Virtual Land” artistamp project with participant list and texts + many artists’ postal stamps (partly as printed images or glued on collages in the catalogue, partly as supplement artistamp sheet [A/3, B/W phc., perforated], and a number of additional original stamps – among them many colourful pieces – in a separated cover). 201 copies. 2001
- 86 LON'S MEMORIAL JUKE-BOX. *An audio tribute to Lon Spiegelman*. «...I copied on cassette some of these songs, jumps and scratches included, in the same semi-casual order that I picked them from the box [...got from Lon] (but if you listen closely, you will be able to hear bizarre “correspondences”, popular music has its ways of talking to us.). We are what we eat, buy, listen, and something of Lon's personality might well be trapped among these dusty vintage grooves. May his soul now be reunited with his beloved wife Linda.» E.O.N. - December 2002
- 87 THE BOOKLET OF OZ (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 colour-copy images in the book). 100 copies. January-March 2003
- ^#1-52 complete, + nearly all later issues.
- Political Satire: Post Scriptum. (Commonpress #23)* A/5, loose pages, 110 p. with serigraphed cover in a size of 16.5x23 cm., ~250 participants {500}. Forte dei Marmi, September 1979 ☒
- °*Political Satire. Esposizione Int. di Arte Postale! (Commonpress #23, + separate copies)*. ☒Inv. Poster of 69x50 cm., silkscreen. Biblioth. Comunale, Forte dei Marmi, 1979 ☒
- ^*The Badge Show*. ☒Inv. 22x33 cm., sheet, phc. + rubber stamps. Silkscreen poster as suppl. (Cat.: in *Arte Postale!* N° 13) 1980 ☒
- ^*Lieutenant Murnau – Janus Head*. Assembling like compilation {10} by 10 xeroxed leaves + one 45 rpm record, intended as a limited Mail Art ed. 1980 ☐ ☒
- Lieutenant Murnau – Janus Head*. 20x21 cm. stitched booklet, phc., 52 p. with same hand-interventions, + one 33 rpm 7“ record. {500}. 1980 ☐ ☒  
(Also further various audio-mag publs. under the pseudonym Lt. Murnau, which was one of the early «multiple names» in the network.)
- ^*Cere e arcobaleni*. Collective work with Sara & Piero Simoni on graphic, hand-drawing & typewriter poetry. 33x22 cm., mix. technic, 10 sheets + 1 text sheet in yellow cover, 100 copies. Borgo Cappuccini, Livorno. March 1981.
- Launching (with P. → Ciani) the collective multimedia project → TRAX. 1981 ☒ ☐ ☒  
(TRAX activity till 1987)
- ^*Real Correspondence* (A series of one-page mailers with var. themes and contents, 7 undated sheets in the early 80s, + one called THE B.A.T. from Febr. 1987, + 3 in a new series, 4-8 p. each, 1991-92. All phc. with some manual interventions. ☒ ☒
- Area Condizionata*. (Cassette mag. with int. contributors + enclosed booklets, phc., ☒ ☒

- 16-24 p. + var. gadgets in plastic handbag. 1983, #1-3)
- ^*Scripta Volant*. Cat.: in: *Arte Postale!* N° 52. Exh.: Circ. di Prod. di Poesia, ☼  
Firenze, 1985
- ^*Smile / Snarl* (Smile mutant on the occasion of the «9° Festival Neoista» in Arte-  
Studio Pontenossa [→ Morandi], also as → TRAX 1085, with audio-  
cassette. A/5, phc., 8 p. 1985, #1) Agenzia Neoista ☼ ☼
- The Box Game*. ☒ Cat.: in: *Arte Postale!* N° 57. / Forte dei Marmi, Italy, 1987 ☒
- ^*Recycled Mail* (Stitched A/4 booklets with «old» correspondence with over 100  
participants. Partly numbered, dated & signed ) 1987 ☒
- ^*The B.A.T. Man UAL*. ☒ Cat. in: *Arte Postale!* N° 58, 1988. A/6, phc., 34 p. {300}  
*Pocket Calculator Poems*. Orig. xerox ed. in A/3 by Baroni. Reprint in A/5 size  
{~500} by Vox Pop records (45 rpm record enclosed), Milano, 1989 ☼ ☼ ☼
- Launching the publishing house AAA / *Artisti & Allibratori Associati*, 1994 ☼  
(with Piermario Ciani). Among the 14 first publ. authors as Stewart  
→ Home or Luther → Blissett, further 3 artists books (in cut A/5 size)  
by Baroni & Ciani using pseudonyms:
- ^Mino Cancelli: *La Cultura del Caos* (The Culture of Chaos) with 100  
different pages of typographical mistakes.
- ^Erica Moira Pini: *La morte del libro* (The Death of the Book) with 100  
white pages with three pistol shots.
- ^Evita B. Torrioni: *Tre allegri ragazzi morti*. 100 yellow pages without  
any text, a pun on the Italian «yellow» mystery books.
- ^*Arte Postale*. Guida al network della corrispondenza creativa. Cut A/5, offset,  
256 p. Text Italian. AAA Editioni. Bertoliolo, 1997 ☒ ☒
- With shorts chapters in the book:
- A. Ackerman, A. Banana & B. Gaglione, V. Baroni, K. Bates,  
J. M. Bennett, G. Bleus, H. Bzdok, U. Carrión, A. G. Cavellini,  
Church of the SubGenius, P. Ciani, R. Cohen, R. Crozier, G. Deis-  
ler, M. Diotavelli, G. Galántai, J. Held Jr., E.F. Higgins III, R.  
Janssen, R. Johnson, H-R. Fricker, P. Küstermann, H. Mittendorf,  
R. Nikonova & S. Segay, J. O. Olbrich, C. Padín, M. Pawson, G.  
Pernecky, P. Petasz, C. Pittore, G. P.Orridge, R. & R. Rehfeldt,  
Rocola, G. Ruch, M. Scott, S. Shimamoto, R. Summers, E. Varney,  
E-A. Vigo & G. G. Marx, C. Welch
- ^*A Year of Incongruous Meetings*. ☒ Inv. in form of an open letter. 1998 ☒  
→ TRAX
- Neoism / Literature: Smile-Snarl, Statement
- ~
- Artistamps: ^*Great Men Series #2* (Sheet of 25 diff. stamp images, offset on green ☒  
paper, not perforated) V. Baroni & David Drummond Milne
- ^*Francobolli Vale L.1000* (Sheet of 64 diff. stamps, offset on light blue  
paper, not perforated) Vittore Baroni. B#W. 4 – 80 (1980)
- ^*Homage to Râ Stamps* (Sheet of 20 diff. stamps, offset on light yellow  
paper, not perforated) Vittore Baroni. B&W 6/80
- ^*Mama Dada* (Sheet of 16 diff. stamps, offset on light blue paper, not  
perforated) Vittore Baroni. B&W. 9 / 1980
- ^*England O Italy* (Sheet of 16 diff. stamps, offset, not perforated) vitto-  
re baroni & robin → crozier. near the edge stamp series n.7/81
- ^*Stamp Art Memories* (Sheet of 16 diff. stamp, offset on green paper,  
not perforated) Mario → Lara & Vittore Baroni. B&W 3 – 1981
- ^*Collaboration Stamps* (Sheet of 12 diff. stamp images, offset on rose  
paper, not perforated) V. Baroni & E-A. Vigo. B&W - 6 - 1981
- ^*Mail Art Stamps* (Sheet of 15 stamp images, offset on rose paper, not  
perforated) by Vittore Baroni & Arturo Fallico. 1981
- ^*Carlo Pittore & Vittore Baroni Present...* (Sheet of 15 stamps, offset  
on rose paper, not perforated) N. E. Coopstamps one: eighty two
- ^*S. I. N. Stamps* (Sheet of 30 diff. stamps, b/w phc., not perforated) 1985.

Folio 1.

- ^*S. I. N. Stamps / Lugosi Béla* (Sheet of 33 diff stamps, phc on yellow paper, not perforated {100}) 1985. Folio II. For mad vampirs only
- ^*Vittore Baroni first thirty years...* (Sheet of 30 nearly id. stamps, phc., not perforated) S.I.N. AP! 55. 1986
- ^*Marty Cantsin* (Sheet of 20 diff. stamp images, phc. on rose paper, not perforated {200}) Near the Edge Ed. Folio 1° Vittore Baroni fecit
- ^*Bat Post* (Sheet of 26 diff. stamp images, phc. on red paper, not perforated) BAT AP! 58. Collective stamp sheet. Jan-June 1988
- ^*Historical Puzzle, Series N3* (Sheet of 24 diff. stamps. phc. on green paper) E.O.N. Art Post. V.B. – 1988
- ^*The Risk!* (Sheet of 16 + 16 diff. stamps, phc. on red paper, recto/verso, not perforated) Coop-sheet by V. Baroni & Günther → Ruch, 1988
- ^*Philatelic Heroes & Villains* (Sheet of 24 stamp images, phc. on yellow paper, not perforated {50}) Near the Edge Eds. 1991
- ^*Automatic Doodles... / Automatic Babble...* (Sheet of 20 diff. stamps, phc. on green paper, not perforated {50}) P. Ciani & V. Baroni, '91

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Source: Ruud → Janssen: *Vittore Baroni. Mail-Interview*. In: *Arte Postale!* N° 77, 1996

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

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

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

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

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

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 13, 91-92, 119-120, 133-134 p.

Baroni, Vittore: *The Hidden Link: The Mail Art Phenomena. Part 1-2*. In: *The Works* (→ Salzberg), Vol. 3, N° 5. and N° 6. Block Island. July and August 1989, 8 + 17 p. and 10 + 16 + 18 p. Reprinted in: Chuck → Welch (ed.): *Eternal Network*.

*A Mail Art Anthology*. University of Calgary Press, 1995. 157-163 p.

*Artist Profiles: Vittore Baroni, NEAR the EDGE Editions* (About Baroni's artists' stamps). In: *Artistamp News* (→ Banana), Vol. 3, N° 1-2. February 1993

*Arte Postale! 1979-1995: Memories of a Mail Art Magazine Maker*

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

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

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

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

(Essay by V. Baroni, written for the *Arte Postale!* exhibition in Hasselt, Belgium, 1996, organized by Guy Bleus. In: Ruud → Janssen: *Vittore Baroni. Mail-Interview*. / TAM-Publs.: TAM-960147. / *Arte Postale!* N° 77, 1996 )

Vittore Baroni: *Vittore Baroni*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertolo, 1997. 162-163 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. 137 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 96-99 p.

^Vittore Baroni: *The postage stamps' revolt*. In: → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 6-27 p. (Baroni's own artistamps: 98-99 p.)

<b>❖Barreiro Mail Art.</b> ( <i>Biblioteca Municipal</i> ) Rua da Bandeira, Barreiro, P-2830	Portugal	1989
(All the catalogues of this exhibition series have been illustrated very generously – well useable source material)		
<i>Salão Internacional de Arte Postal</i> . ☒Cat. Biblioteca Municipal, June-July 1989		☒
<i>2ª Exposição Int. Arte Postal Barreiro. Anos '90</i> . ☒Cat. A/5. 1990		☒
<i>3ª Exposição Int. de Arte Postal, Barreiro, 1991</i> . ☒Cat. A/5. 1991		☒
<i>4ª Exposição Internacional Arte Postal</i> . ☒Cat. A/5. Nov. 1992		☒
<i>^A Festa. 5ª Edição do Salão Int. de Arte Postal</i> . ☒Cat.: A/5, offset, 64 p. Biblioteca Municipal do Barreiro. November 1993		☒
<i>^O nú. 6ª Exposição Internacional de Arte Postal</i> . ☒Cat.: Horz. 16x23.5 cm., offset, 66 p. Biblioteca, Barreiro. November 12-26, 1994		☒
<i>O Cinema. 7ª Festival Internacional de Arte Postal</i> . ☒Cat.: November 1995		☒
<i>O Racismo. 8ª Exposição Internacional</i> . ☒Cat. Horz. size. Dec. 1996		☒
<i>Os Oceanos. 9ª Exposição Int. de Arte Postal</i> . ☒Cat.: A/5. Nov.-Dec. 1997		☒
<i>^A Terra. X. Exposição Int. Arte Postal</i> . ☒Cat. 20x21 cm. 108 p. Sept. 1998		☒
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<u>Literature:</u> ^Retrospectiva Arte Postal Barreiro 89 / 98. (with detailed data of all exhibitions and colorful reproductions of the catalogue-title-pages) 21x21 cm. col. offset, 12 p. Camera Municipal do Barreiro, Biblioteca / Espaço Jovem / Galeria Finisterra, 1999		
<b>«Barreiro, Camera Municipal» International Art Postal Salon.</b> Barreiro	Portugal	1993
Yearly Mail Art exhibition with documentations		
^Invitations: The Party, 1993; The Nude, 1994; The Cinema, 1995; The Racism, 1996; The Oceans, 1997; The Earth, 1998; Century XXI., 1999		
<b>Bartkowiak, Heinz Stefan</b> Körnerstr 24	Hamburg, D-22301	Germany 1996
Edition: <b>Forum Book Art</b> . 1996-		✿✂
<b>Bartling, Manfred</b> ( <i>Asyl der Kunst</i> ) Hauptstr. 3	Gross-Häuslingen, D-2818	Germany 1990
^Tree in One Triptich. ☒ Inv., 1990		☒
^Cain and Abel. ☒ Inv., 1996		☒
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<b>!Basic!</b>	→ Renault, Frédéric	
<b>Bates, Keith</b> 2 Ferngate Drive	Manchester, M20 9AX	United Kingd. 1997
↑ ( <i>The Eclectic Hermit</i> ) 34 Goulden Road, Manchester, M20 9ZF.		--- 1992
.....		
Activity in «fake tickets and bogus labels» as Mail Art ephemeras.		☒
^Another Stamp Album. ☒Cat.: A/5, phc., 24 p. 1984		☒
°Comic to Comic. ☒Cat.: A/4, offset, 24 p. 1984		☒
^Ticket Art. (Make a ticket for a real or imaginary event...) ☒ Cat.: A/5, phc., 48 p. 1985 (A second Ticket Art project: 1992)		☒
^Elements / Language / Visual Art / Audio Art. ☒ Inv., 1985		☒
^Jackson Pollock's Shoes. ☒Cat.: A/5, phc., 32 p. / with «Christie's Mail Art», 8. Dover St., London, WiX 3PJ. 21 September 1991		☒
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Literature: Vittore → Baroni: *Keith Bates*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 76-77 p.

❖«Bay Area Dadaist» → Mancusi, Tim / → Gaglione, Bill / → Chikadel, Charles

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- Caravello, Steve
- Cazazza, Monte
- Dogmatic, Irene
- Friedman, Ken / *Weekly Breeder*
- Lloyd, Ginny

*The Weekly Breeder publications of the Bay Area Dadaist:*

- NYCS Weekly Breeder*. (Vol. 1) #1-11, Edited by Ken Friedman, 1971  
*NYCS Weekly Breeder*. (Vol. 1. ?) further 12 issues. Ed. by Stu Horn, 1972  
*NYCS Weekly Breeder*. Vol. 2. N° 10 (#1) Ed. by Tim Mancusi. Letter, ip., 2 p.  
May 1972  
*NYCS Weekly Breeder*. Vol. 3, N° 2 (#2) Ed. by Tim Mancusi. Letter, ip., 7 p.  
June 1972  
*NYCS Weekly Breeder*. Vol. 3, N° 3 (#3) Ed. by Tim Mancusi. Letter, ip., 10 p.  
Christmas 1972  
*The NYCS Weekly Breeder*. Vol. 4. N° 1 (#4) Ed. by → Caravello, Steve, 1972  
*The NYCS Weekly Breeder*. Vol. 3. N° 5 (#5) Ed. by Tim Mancusi. Letter, ip.,  
15 p. 1973  
(announced as May 1953!)

*The NYCS Weekly Breeder*. Vol. 3. N° 6 (#6) Ed. by Tim Mancusi. Letter, ip.,  
34 p. 1973

*The Very Last NYCS Weekly Breeder*. Vol. 3, N° 7 (#7) Ed. by Tim Mancusi.  
Letter, ip., 17 p. Autumn 1974

*The New York Correspondence School WEEKLY BREEDER*. Vol. III, 1981. Letter, ☒ ☼  
phc. 200 p. Ed. Tim Mancusi and the Bay Area Dadaists. (A complete  
compilation of the seven issues of the NYCS Weekly Breeder edited  
by the members of the Bay Area Dada group. Also reprints of an article  
from *The Print Collector's Newsletter* [Sept-Oct. 1977]; Howerdena  
Pindell: *Artists' Periodicals*.)

*The New York Correspondence School WEEKLY BREEDER*. Vol. VI. N°1. (#8) ☒ ☼  
Ed. Tim Mancusi. Letter, phc. ? p. (With the mini-editorial: *A Brief  
History of the NYCS Weekly Breeder*; «... I asked Bill (Gaglione) if he  
wanted to put out a 20th anniversary issue this May... Always be dada  
and remeber that „Traditional family values“ is just another code phrase  
for intolerance.)

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*Sin City*. (Mag. in mini size, 8p. ip., 1972-73, #1-2) Further→ Mancusi ☼  
*Weekly Readers Da-jetst*. (by Perry Mancusi aka Indian Ralph) Vol. 1, N°1. ☼  
Letter, ip., 8 p. San Francisco, Nov.-Dec. 1972

*The West Bay Dadaists / Flash Art / QUOZ?* (Series of neo-dada mags. edited by  
Charles Chikadel. Altogether 12 publs. appeared between May  
1973 and winter 1975-76 in an edition of mini size, instant print,  
8-48 p. Trinity Press, San Francisco. Further→ Chikadel. ☼ ☿ ☒

Soloway, Rick (ed.): *Clouds over Albuquerque / For Left-Handed*, both mini, ip., 16 p. ☼ ☿  
*Mr. Tip & Ms. Tops Favorite Recipes „Cookabook“*, digest ip., 24 p.  
(Contributors were asked to submit their favorite recipe, which ranged  
from Tim Mancusi's peanut butter and jelly sandwich to A. M. Fine's  
„How to Cook an Atomic Bomb“.

*Nu-Art*, magazine with cartoons, #1 only, mini, phc., 20 p. ☼ ☿  
*Punks*. (A series of 29 photobooth portraits, «...were photographed May 2nd, 1975,  
and include K. Doll, J. Rossman, B. Gaglione, C. G. Civatelli, T. Man-  
cusi, Indian Ralph, O. L. Nations and J. Zontal») Mini, phc., 32 p. ☼

*The NYCS Weekly Breeder*. (Re-birthed publication!) Vol. 1, N° 2 (#1) Edited by ☒ ☿

- B. → Cleveland and Robert Rockola. Tabloid, phc., 15 p. Edition La Mamelie Inc., San Francisco, June 1980
- Cushman, Barbara: *The 1980 Cooperative Color Xerox Calendar.* ☐ ☒  
*The 1981 Cooperative Color Xerox Calendar.*  
*Color Xerox Annual.*  
*1983 Color Xerox Annual.*  
*New Art 84.*
- (Spiral bound colour xerox calendars 1981-84. All publs. legal size, colour xerox, 15-16 p. A Fine Hand Prod., S. F. More: → Cushman)
- Stamp Art.* Eds.: Joel Rossman, Tim Mancusi, Bill Gaglione. (55 participants) ✿  
 Letter, phc., San Francisco, 1980
- Fallout* (Mag., ed. by → Smith, Winston. #1-2: digest, phc., #3-5: tabloid, newsprint, 24-40 p. 1980-84, squ.) Fairfax CA. Further→ Smith, W. ✿ ☒
- Cenizas #18* (Mag., with guest editor Geoffrey Cook. A visual poetry special issue, digest, phc., 40 p.) Ed. Romax, San Francisco (Rolando Catellion) ☒
- Neo-Roc International Mail Art Exhibition.* ☒ Cat.: Letter, phc. & rubber stamps, ☒  
 28 p. Org.: Marlon Rockola (editor of the Cat.:) & B. Gaglione. 112 parts. / Fort Mason (alternative space). San Francisco, Febr. 1982

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

Vittore → Baroni: *Interview with Bill Gaglione & Anna Banana* (espacially about the Bay Area Dadaists). In: *Punk Artist*. N° 4. Ed. Graziano Origa. Milano, 1979

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 50-51 p.

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

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

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

❖«Bazooka, Group»	c/o (O. Clavel ?) 34 rue Montholon	Paris, F-75009	France	1975
^ <b>Bazooka</b> (Epoch making graphical publ. A/4, offset (partly colour print), 28-54 p. 1875: #1 <i>Bazooka</i> , #2 <i>Loukhoun Breton</i> , #3 ?)				✿ ☀
^#1, 2				
^ <i>Bazooka Production</i> . (by Olivia Clavel, Loulou, Kim Bravo), Tabloid size book, offset, 36 p. / Futuropolis, Paris, 1977 / 1987				✿
^ <b>Un Regard Moderne, Resistance Graphic</b> (Mag. Tabloid size, newsprint, ~32 p. 1978, m. #1-6) Editor: Loulou Picasso (Edition Liberation / Bazooka, 27/30/32 rue de Lorraine, Paris, F-75019)				✿ ☀
^#1, 3, 4, 5				
^Clavel, Olivia: <i>Matcho Girl. Les aventures de Télé</i> . (Book, 72 p.) Tabloid size offset book with «Bazooka graphics». Le Dernier Terrain Vague, 1980				✿ ☀
^Picasso, Loulou & Lacroix, Hugo: <i>Affairisme et littérature</i> . 22x13.5 cm., offset, 48 p. Le Dernier Terrain Vague. Paris. 1983				✿
^Clavel, Olivia !Télé!: <i>Peintures</i> (6 colour cards + text-accordion, 6 p., by D. Mallerin) DTV / Galerie Chistophere, Paris, 1990				✿
→ Larsen, Lulu (Lulu)				
→ Renault, Philippe				
→ Loulou Picasso (Duprés, Jean-Louis)				
→ Clavel, Olivia /Olivia Télé				
Kiki Picasso (Chapiron, Christian)				
Vidal, Bernard / Bananar				
Bailly, Philippe / T5Dur / T5				
Tirmel, Jean Pierre				

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Literature: ^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 Phillipe.

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: Electrik 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 pseudo-



nymes 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.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 139-141 p.

<b>Bealy, Allan</b>	P. O. Box 383, Village Station	New York, NY-10014	USA	1980
	↑ Box 813, Station A	Montreal P.Q., H3C 2V5	Canada	197?
	<i>Da Vinci</i> (Mag. Letter, offset, 1973?-, #1-3?) Vehicule Art Inc., Montreal			☒ ⌘
	^ <i>Benzene Magazine</i> (Fluxus like mag., also vis. poetry. Tabl., newsprint, 24 p. 1980-, 3xy.) De Press. New York			♤ ⌘ ☒
	^#1			
	~			
	<u>Literature:</u> (About <i>Da Vinci</i> ) VILE #4, Summer 1976 (→ Banana, Anna): <i>Introduction</i> .			
<b>Bechi, Lizzie / Crozier, Robin</b>		Bristol	United Kingd.	1983
	<i>Mail Art</i> . ☒Cat.: / Arnolfini Gallery, 1983			☒
<b>Beerens, Rudy</b>	P. C. Box 732	Maastricht	Netherlands	1981
	^ <i>P's Magazien</i> (Underground mag. with dadaistic texts, photos, graphics, and visual poetry. Hand interventions. Issues not dated, not numbered. A/5 and A/6, phc., ~30 p. 1981?-)			♤ ⌘ ☼
	^# Doorstromen S.V.P., A/6, 30 p.			
<b>Beke, László</b>	Pozsonyi út 4	Budapest, H-1137	Hungary	1982
	↑ Polgár u. 7.	Budapest, H-1033	----	1972
	^ <i>Ahogy azt a Mórícka elképzeli</i> (Open corresp. brochure, like samizdat magazine. Text: Hungarian A/4, typewritten, 26 leaves. 1972. #1 only)			♤ ⌘
	<i>World-Famous World-Archives</i> / of ideas, concepts, projects. Doc. 1972			♤ ☒
	<i>The Last Mail Art Exh. (1972-78?) / Artistic Errors</i> ☒ (not exhibited) / Hatvani Lajos Museum. Hatvan H, 1978			☒
<b>Bell</b>	?	?	France	1984
	<i>Journal des Chats</i> (Compilation mag. by exp. literature & graphics. A/5, 1984-, ir.)			☼ ⌘
<b>Bellini, Lancillotto</b>	<i>Arte Naturale</i> . Via Adelardo N° 8.	Verona, I-37139	Italy	1990
	^ <i>Between Correspondence and Art / Tra corrispondenza e arte</i> . (with the Gruppo Arti Visive di Verona) Catalogue in the form of a poster of 65x46 cm., 2 colours offset, with participant list, + 2 A/4 sheets, phc., as document. Exh.: at the Palazzo verità Montanari, Verona, March 22-28, 1986			☒
	^ <i>Arte Naturale</i> . ☒ Inv., 1988			☒
	^ <i>The Artist's Family</i> . ☒Cat.: A/4, phc., 18 p. 1990			☒Ⓡ
	<i>Arte Naturale</i> . ☒Cat. 1990			☒
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	<u>Literature:</u> ^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. 136-137 p.			
<b>Below, Peter</b>	( <i>Art Base</i> ) Leyendeckerstr. 27	Köln, D-50825	Germany	1996
	↑ Bismarkstr. 12	Würzburg, D-8700	----	1986
	↑ ( <i>Ego Post</i> ) Steinheilstrasse 12, #14	Würzburg, D-8700	----	1980

- ° *Correspondence with U. Carrión* (Doc.) A/4, phc./dactylography. 30 p. Unique material in exchange between Below and Carrión. 1976 ☒
- ^ *Handlungen*. (Book with actions and performans, also Mail Art documentations. Cut A/5. offset, 132 p.) Omnibus Press / Mixed Media, 1976 ☒
- ^ *Illusionäre Realitäten, Reale Illusionen. Dokument dreier Tage und Nächte*. (with e. m. p.) A/5, phc., 24 leaves. {40} Ubbeboda Artist Union, Sweden / Lurchi-Edition. Kitzingen, 1976 ☒
- ^ *Mail Art*. In: *Materialien an der Fachhochschule Würzburg*, 1981-82, edited by Hubert Kretschmer. Other texts in this publ. (all German): U. Carrión: *Mail art and the big monster*. L. Spiegelman: *Statement*, G. Lloyd: *Judit Hoffberg and the Umbrella*, H. Zabala: *Art is Prison*. A/5, phc., 22 leaves. Würzburg, 1977. ☒
- ^ *Eroticism and Art (Commonpress #3)* A/4, offset, 24 p., 56 participants. Mixed Media Ed. Kitzingen, March 1978 ☒
- ° *Young Generation and Political Reality*. ☒ Inv. A/4, phc. 1 sheet. Kitzingen, 1978 ☒
- Artistamps: ° *Ego Post* (Sheet of 49 stamps, 7 diff. images, sepia on white) 1978 ☒
- ° *Abnorm Post* ( Sheet of 72 diff. stamps, phc.) Mixed Media, 1979 ☒
- Bacillus Catalogues*, #1-5. (Periodical publs. for the exhibitions and other art events at the *Bacillus Art Space*, Steinheil Str. 14, Würzburg, D-8700, curated and edited by Peter Below) Ed. Mixed Media. Kitzingen, 1979-1980 ☒
- 1) *Kunstvermittlung in der Diaspora I*. A/4, phc., 38 leaves. Nov. 1979  
Photos & contributions by Wulle Konsumkunst, E. F. Higgins III., Rod Summers, P. Below, Angelika Link, Niels Lomholt, Horst Kraus, Albrecht/d, etc.
- 2) *Kunstvermittlung in der Diaspora II*. A/4, phc., 48 leaves. Jan. 1980  
Exhibition by David Drummond Milne, contributions by H. J. Hummel, Petra Homeger/Ms. Occultic, P. Petasz, H. Kraus, Peter Below & others
- 3) *Neueste Nachrichten aus der Diaspora*. A/4, phc., 54 leaves, spiral bound publ. March 1980  
Contributions by the artists from the magazine *Schwantz* / Frankfurt, Gábor Altorjay, Tamás Szentjóby, A. P. Stucker, J. Witsch, P. Reuth, W. E. Baumann, R. Knödler – E. Lepetit, T. Niggel, etc.
- 4) *Geschäftspapiere*. A/5 material in a portfolio of 26x18 cm. Inserts: *Art Space. Würzburg-Grombul* (A/5 size offset brochure by the → Lomholt Formular Press) + loose photocopied matter + some original objects, also 4 postcards by T. Niggel. n.d. (1980)  
Additional catalogue: Niels → Lomholt: *Mr. Klein Project*. A/4 horz., offset colour print, 12 p. April 26, 1980
- 5) *Kunstvermittlung in der Diaspora*. A/4, phc., 48 leaves. Mai 1980.  
Exhibition & graphic material by Joachim → Frank, film contributions by Stan Brakhage & Werner Nekes, etc.
- Multimedia Festival / Diaspora*. Cat. A/4, phc., 110 leaves. Mixed Media Ed. 1980. ☒
- Contributions by artists from Sweden, + J. O. Olbrich, Jan van Raay, R. Summers, H. W. Kalkmann, Albrecht/d, André Maguin, Groupe CAIRN, R. Crozier, Fred Truck, E. A. Vigo & others.
- ° *Instant Art for Instant People. Visual fragments from 4 performances*. (A/4, phc., rubber stamps, collage, offset, 20 p. Mixed Media. Kitzingen, 1980 ☒
- ° *Identität / Realität*. (Offset, rubber stamps, orig. photo) Mixed Media, 1980 ☒
- A magazine for...* (Mag. with correspondence and visual matter, for some friends only {10}. «This means that the addresses are different each time and no one will ever have a complete collection.» A/4, phc. 1980-, sm.) ☒
- ° *Lebenszeichen*. (Bookwork by coloured drawings maginified by xerox, + rubber stamps) A/4, 26 p.. Mixed Media. Kitzingen, 1980 ☒
- ^ *Struwel Peter Scrapbook*. (A cooperative work of Robin → Crozier, Geoffrey ☒

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

^*The Neoist Network's First European Training Camp* Würzburg, June 21-27, 1982. ☛  
(with I. → Kántor) A/4, offset, 72 p. Kryptic Press, Würzburg / Centre de Recherche Neoists – Monty Cantsin, Montreal, 1982

^*An open letter to Monty Cantsin.* (A/4, 17 leaves, xeroxed matter {16}) Responses ☛  
by: Pete Horobin, Vittore Baroni, David Zack, Mark Bloch, R. U. Sevöl, Tentatively, István Kántor. Kryptic Press, Würzburg, n.d. ~1982

^*Buddhette Documents I-II.* (with Petra Weiß & Piotre N. N.) A/4, phc., ~50 leaves ☒ ☐  
recto/verso in a portfolio. Editions to commemorate the (xerographical and Mail Art like) activity of the Buddhette University in the Ultimate Akademie Köln (→ Pellini). {30} Krypton Press. Köln, 1996-1997  
#1: Gelasasheit. 1996  
^#2: Weiblichen in Männlichen (und vice versa) . 1997

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Literature: P. Below: *Info Exchange* (About the planning of an alternative art space in Würzburg.) In: *Umbrella* (→ Hoffberg). Vol. 2 / #6. 143 p. November 1979

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art.* A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 64-65 p.

<b>Bennecke, Reinhardt / Lory, Ekkehard ?</b>	Hannover	Germany	1975
<i>DA²=!</i> (AHUA 1) A/4 publ. especial for xerography with dadaistic colour. 66 p. {500}. Dadahnova. Hannover, 1975			☐

<b>Bennett, John M.</b>	<i>Luna Bisonte Prods.</i> 137 Leland Ave.	Columbus, OH-43204	USA	1975
^ <i>Lost and Found Times</i> (One of the most known network mag. for visuelle poetry. Digest size, offset print or phc. Issue 1 and 2 each with one sheet, issues 3-7 each with 21 leaves in cover, ubound, later stitched issues with 24-36 pages. 1975-, 2-3xy., over 40#) ^#17, 18, 20, 21-22, 23, 27				☛ ☛
° <i>Meat Dip / Blank Wall</i> (15 / 17 stickers with rubber stamps in envelope) 1976 / 80				☒ ☒
° <i>Select Labels.</i> Digest, offset, 16 p. Lina Bisonte prod. Columbus, 1976				☛
^ <i>Time Release.</i> (concrete poetry by short sentences) Digest size, phc., 12 p. 1978				☛
^ <i>Contents.</i> Visual poetry. 14x10,75 cm., phc., 14 p. 1978				☛
^ <i>Nose Death.</i> Digest size, phc., 12 p. 1984				☛
^ <i>13 Spits.</i> (dedicated for V. Baroni) A Clarel Edition, 1986				☛
^ <i>Ash.</i> (with Robin → Crozier.) Visual poetry. 14x10.75 cm., phc., 8 p. 1999				☛
^ <i>Agon.</i> (with Robin → Crozier.) Visual poetry. 14x11 cm., phc. on re paper, 8 p. 1999 There exist also copies with hand interventions by R. Crozier.				☛

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Literature: «I am interested in the word, in language as a vehicle for containing or referring to the whole of my experience alive. My work has moved in several directions toward that goal: language as poetry, as conceptual object, as visual object, as somatic graph in handwriting. Usually I try to combine two or more of these aspects in my search for a total expression. The placing of experience or self into language is perhaps the most unique aspect of being human. It is sometimes difficult, painful or joyful process. It is the self coming alive and leaving itself simultaneously...»  
(J. M. Bennett: *Statement.* In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks.* Cat.: TU°NS. / National Postal Museum Halifax, 1986. 167. item)

«Bennett cranks out his work and the work of his cronies with relentless regularity. *Lost and Found Times* features mostly poetry of the grainy, grit school. Tough but inward. Part surreal daydream, part concrete. With „Ack's Wacks“ as a ongoing item (Al → Ackerman's tangents into real life as he imagines it) the tone is set. The tape sounds like the poems and collage read, only louder.» (About N° 26, booklet + cassette, in: *Lightworks* [→ Burch]. *Glimmerings* [Publication review] N° 20-21, 1990. 64 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 76 p.

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

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

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

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

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

(Ruud → Janssen: *The Mail-Interview with John M. Bennett*. A/5, 16 p. TAM Pubs.: TAM-960123, Tilburg, 1996)

Vittore → Baroni: *John M. Bennett*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 110-111 p.

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p. Russian. Ed. Simplici. Kaliningrad, 1998. 153 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 100-101 p.

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**Bennett, John (Also)** 137 Leland Ave. Columbus, OH-43204 USA 1995

^Typewriting in a Swimming Pool (Br. 24 p.) Found Street / Luna Bisonte Prod. 1975 ☼

<b>Bennink, Sylvia</b>	?	Almelo, NL	Netherlands	1985
	^ <i>The Bright Red Briefcase</i> . Mail Art project. ☒ Cat.: Horz. 14x30 cm., offset by red and black, 12 p. Almelo, July 1985.			☒
<b>Bentos, Acoste</b>	Magallanes 1424 / 903	Montevideo	Uruguay	1985
	^ <i>Defence of Animals</i> . ☒ Doc. Legal, phc., one sheet. 1985-86.			☒
	^ <i>Mail Art / Book 86, Edition</i> . ☒ Invitation on postcard. 1986			☒
	^ <i>Friends</i> – Mail Art on Video. ☒ Inv., 1986			☒
<b>Berardi, Rosetta</b>	Viale Petrarca 402,	Lido Adriano AR, I-48020, Italy		1992
	^ <i>Ravenna from the World</i> (with Giovanni → Strada), ☒ Cat.: 22x24 cm., horz., offset, 114 p. Ed. Essegi. Texts by G. Guberti, R. Berardi, G. A. Cavellini, E. Baj, C. Spadoni, J. Held Jr., A. Tisma. /Exh.: Saletta Ancora, Ravenna, September-October 1992			☒
	^ <i>Lo Specchio / The Mirror</i> . ☒ Cat.: 24x17 cm., offset, 32 p. / Arte Studio Sumithra, Via Pasolini 43/45, Ravenna. April-May 1993			☒
<b>Berezianski, Andrzej</b>	?	Poznan / Worclaw	Poland	1970
	^ <i>Matematyka</i> . Cat.: 19x17.5 cm., offset (yellow print), 12 p. Conceptual-visual works exhibited in the „A“ Gallery in Gniezno, Poland. 1970			☞ ♂
	^ <i>Periodik</i> (Mag. for conceptual works and experimental literature, one of the earliest artists' periodic publ. in Poland. Collaborators: → Kozłowski, → Kostolowski. 23x21 cm., phc. + offset + partly hand made techniques as typewritten pages, hand drawings, mimeogr. etc. {~40}, 1972-75? ~2xy. #1-5?) Poznan			☞ ♂
	^#1, 4, 5			
<b>Berger, Udo</b>	<i>Expanded Media Editions</i>	Basel – Paris, Switzerland- France		1975
	<i>Soft Need</i> (Mag. Literature accompanied by vis. matter from concept artists. Cut A/4, offset. 1975?-, bim? ~ 20#)			♂ ☘
<b>Berger, M.</b>	→ !Harlekin Art!			
<b>«Bergkamen / Workshop»</b>	Dept. of Arts and Culture	Bergkamen, D-59192	Germany	1982
	^ <i>Art for Surviving. Mail Art Workshop, Bergkamen 1982-/83</i> . ☒ Cat. and anth. by original rubber stamps, edited by the Dept. of Arts and Culture, Bergkamen in cooperation with the Commune of Gütersloh, Germany in 1200 copies. Horz. 20x21 cm., offset, 70 p. for texts + 191 leaves for rubber prints.			® ☒
<b>Bergmann, P. T.</b>	Webgasse 30 / 1.	Wien, A-1060	Austria	1982
	^ <i>You, I and the Post</i> (answering form to fill and send to). ☒ Inv., 1982			☒
<b>Bericat, Pedro F.</b>	Asociacion Amuna Duse (12). Apt. 4.033. Zaragoza, E-50002		Spain	1989
	^ <i>Mutualismo Laboral de Trabajadores Autonomos, de Servicios de la Industria y de las Actividades Directas para el consumo</i> . (Beside Mail Art matter also artists' publications and magazines) Cat.: 24x17 cm., offset, 52 p. – with large address & magazine lists. Exh.: Zaragoza, 1989			☒
	^ <i>1. Festival / FAX „AUDISEA“</i> . Cat.: A/5, offset, 36 p. (FAX: 976-253701) 1995			☒ FAX
	^ <i>Audio-Noise Project</i> at the Gallery Berde. ☒ Inv., 2000			☒ ☒
<b>Berkhoff, Arthur</b>	<i>(Pregroperativistic Movement) (Basis Orguna)</i> P. O. Box 11839 Amsterdam Netherlands.			1985
	^ <i>Send Ashes to the Pregroperativistic Movement!</i> ☒ Inv., 1984			☒
	<i>Lisme</i> (Anagram of «Smile») (Neoist mag. A/5, N°5=A/4, phc., 1985-87? #1-5) Basis Orguna / AKAUCN, Amsterdam.			☒ ☘
	<i>Listed issues:</i>			
	LISME 1 (A/5, 20 p. 1985)			

LISME 2 (A/5, 20 p. «Diving issue», May 1985)  
 LISME 3 (A/5, «Key issue», 24 p.)  
 LISME 4 (A/5, 28 p. 1985)  
 LISME (A/4, 18 p. 1986)  
 ^**NOW** (Mag. 29.7x10.5 cm., phc., 16 p. 1986? #1 only?) Basis Orguna / AKAUCN ☒ ●

**Berlin, Post-Museum** → Museum of Post & Telecommunication, Berlin

<b>«B. E. R. M. Kollegium»</b>	Richard Sorge Str. 24	Berlin, GDR-1034	1988
^ <i>Recycling Mail Art</i> . («Second hand» material from the archives of mail artists)			☒
☒ Cat. in the form of 4 accordion folders, each with 4 postcards (BW offset) + participant list (A/4 sheet), + A/3 poster in BW photocopy. Exhs. in the Bezirksbüro, Berlin, further at the Kulturhaus Potsdam, Galerie «Blick», and in the Kulturhaus «Hans Marchwitza», Postdam, 1988			
<i>Recycling Mail Art / Actions Month</i> (Guests: G Lipinsky, H. Bartnig, P. Küstermann, H. Otto, J. Klaffki) Kulturhaus Potsdam, Galerie «Blick», March 1989			☒
<i>Recycling Mail Art / Action Month</i> . Doc. in: <i>Bermlina Zeitung</i> . (News, 1989, #1)			☒

**Bermejo, M<sup>a</sup> Luz** → Inismo

<b>Berndt, John</b>	(!Monty Cantsin!) P.O. Box 22142	Baltimore, MD-21103	USA	1988
	↑ 3523 N. Calvert St.	Baltimore, MD-21218	---	1984

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

Known issues:

SMILE (A/4 size, 10 p. 1984?)

SMILE now is never. (By Monty Cantsin / J. Berndt – A/4, 14 p. 1985?)

SMILE issue 2. (A/4, 12 p. includes 2 audiocassettes, 1986)

^SMILE issue 3. *The answer is the destruction of the question*. (A/5, 8 p. 1986?)

^SMILE 1 issue 4. vol. «Formalism» (A/5, 16 empty p. 1986)

^SMILE issue 6 vol.1 / issue 7 vol. 1 (A/4, 24 p. screenprinted cover, 1986-87?)

SMILE T-SHIRT (in small, medium and large form, by John Berndt)

^SMILE (*Art Strike issue* with a text suppl. about the NYC Neoist apartment festival by J. Berndt. Digest size, yellow cover, 12 p. 1989-90)

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

Texts: Berndt: *Dialectical Immaterialism* / Berndt & → tENTATIVELY: *Ultimatum II. Nouvelles Litteratures – New Literatures, 11-19 September 1987* / tENTATIVELY: *Generic As-Beenism*. Baltimore, 1987

^*Opening Gaps and Filling Them Up...* 18x18, phc., 12 p. / Western Cell Division, ●

Dialectical Immaterialism Press, Baltimore, 1989. (Art Strike matter)

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

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Literature: (Statement of *SMILE, Issue Three. The Answer is the Destruction of the Question*):

«The modes of discourse create their own (pseudo) answers. Only illusionary movement can take place within the existing frameworks. Consequently, our actions towards revolutionary movement must find their basis in the undermining of existing (i. e. accepted) forms of discourse. To this end, we formulate (meta) nihilism as a point of departure, not because we „believe“ in it, but because it is a tentatively convenient position on the self-reflexive extreme of the mode of discourse (the „contradictory“). We will „progress“ „beyond“ this „reference“ point only in that we intend to deconstruct the underlying capitalist power relations

which caused its materialization (from the historical negation of radical inertia with pseudo-leisure in the first place). We have not illusions that meaning can continue in some way to „progress“ or can be done away with instantaneously – we impassively address the illusory „progress“ of the „human condition“ of the suppression on (in) active refusal...»

(K7U – *Ultimatum II*): «The package contains a booklet and a tape. Also known as Karen Eliot, Monty Cantsyn, and Charles Boyd, John Berndt is based in Baltimore, Maryland and is a graduate of the „Nuclear brain physics surgery school“ and has participated in the → „Artists' Strike“ and other cultural conspiracies. His esoteric life activities have frequently been exhibited through the twin contexts of the art world (socially sanctioned imagination). Moore often than not, these exhibitions actions have involved diverse media of information recording and playback, and have reflected a perverse philosophical concern with questions of truth and identity.»  
(*Publication Reviews*. In: *Métro Riquet* [→ Duvivier], #8. Paris, 1990. n. p.)

<b>Bernhardt, Martin</b>	c/o Noak, Karl-Marx-Platz 15	Greifswald	GDR-2200	1987
	^... vom Adam zu Neuem Menschen... ☒ Inv., 1987			☒
<b>Berry, Carolyn</b>	78 Cuesta Vista Drive	Monterey, CA-93940	USA	1987
	<u>Literature:</u> «My artists books originated from skills learned as a child transposed in form onto children's school books that had been written in, stamped on, covered with cloth and nibbled by mice. The character of these old books gave me the idea to make one-of-a-kind books. My books were developed on my own and independent of any other artist or their work. (...) The memories of old family textbooks gave me the impetus to treasure, then buy and develop a form of art to combine words and form in a meaningful way. They incorporate copy art pages, original photographs, paintings, and found objects to express the fragility of life and hopefully the tenacity of existence.» (C. Berry: <i>Statement</i> . In: → Jackson: <i>Books Build Bridges / Copier Art – Bookworks</i> . Cat.: TUoNS. / National Postal Museum Halifax, 1986.168. item)			
<b>Bertini, Gianni</b>	Via Malpighi 1.	Milano, I-20129	Italy	1970
	<i>MEC</i> (One man mag. with vis. poetry and review. 23x25 cm., offset. 1969-71, #1-2)			⌘
<b>Bertola, Carla / Vitacchio, Alberto</b>	Corso de Nicola 20.	Torino, I-10128	Italy	1980
	^ <i>Offerta Speciale. Ricettario di Poesia Internazionale</i> . (Magazine for experimental / visual poetry and multimedia. 23x16 cm., offset, ~60 p. 1978-, ~2xy.) <i>Prima series</i> 1978-1987, 1-14 issues, the last five ones with the title: 10) Torta da indovinare; 11) Artur Pétronio (monography); 12) Spuntino Notturmo; 13) Soup of the Day; 14) Gioie della Mensa <i>Nuova series</i> 1988-, (from the 3rd issue /Béchemel 200 copies have visual hand made by artists): 1) Vini d'annata; 2) Mail Art Project; 3) Béchemel; 4) Breakfast; 5) Prêt-à-manger; 6) Picnic; 7) Stuzzichini; 8) Cin Cin; 9) Plume Cake; 10) Torta Paradiso; 11) Manicaretti; 12) Convitto; 13) Dessert; 14) Sciroppi; 15) Adesso Pasta! 16) Christmas Diner; 17) Bonarda; 18) Tartine; 19) Cream? 20) Buon Compleanno; 21) Happy Birthday! 22) Churrasco; 23) Biscotti ^# Series 1: #13 – Series 2: #12, 13, 19, 20, 21, 22, 23 <i>Read and Mail</i> . (Poems read by their authors.) Cassette publications #1-2. 1981-1983 <i>Busta Sorpresa</i> (Surprise envelopes with original vis. poetry works in 50-60 copies) 1984-, showed in two exhibitions in 1988 and 1990 (~20 issues) <i>Paté de Voix</i> (Sound poetry collection on cassettes) About 10 issues from 1985 ^ <i>Libri Da / Autore</i> . (Artists' book collection at the Offerta Speciale) Cat.: 21x16 cm., color offset, 32 p. Text (Italian & English): C. Bertola. Exhibition: Studio Laboratorio di Anna Virando. Torino, December 1990			⌘ ♀ ♂ ⌘ ♀ ⌘ ♀ 📖 ⌘

*Visual editions.* (Series of photocopied brochures with visual poems by the authors of the Offerta Speciale in 35 numbered copies, from 1998) ☿☿  
A/5, phc, 16 p.: 1) C. Bertola; 2) A. Vitacchio; 3) A. Loras-Totino;  
4) F. Aguiar; 5) R. Kostelanetz; 6) C. Figueiredo

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Literature: ^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology.* With over 500 illustrations, 592 p. Russian. Ed. Simplicii. Kaliningrad, 1998. 157, 225 p.

**Bertolino, Christian** 53 rue du Sahel Paris, F-75012 France 1990

^*Nonotte et Patouillet* (early issues by → Jocelin?)(Little graphzine in plastic bag with small object supplements {50}. A/5, phc. -124 p. 1986?-, ir., late issues were not numbered) ☿  
^#1, 2

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

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

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

**Beurard, Patrick / Loth, Catherine, M.E.M., 15 rue Pierre Blanc Lyon, F-69001 France 1980**

*Cahiers de Leçons de Choses* (Mag. 22x17 cm., offset, ~160-72 p. 1980-, ~2xy.) ☿ ♣

**Beveren, Peter van** P. O. Box 1577 Rotterdam CN, NL-3000 Netherlands 1986

↑ Herengracht 66. Amsterdam BR, NL-1015 --- 1984

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°*Art Information Festival.* (Cat.: A/4, offset, 234 p.) Middelburg NL, Vleeshal, 1975 ☒  
^*Transit* (Almanachs #1-5, with Brand, Jan & other, 1975-1977) See → Brand ☿☿ ☒

**Bias, Lisa** 69 Etnuria, Apt. C Seattle, WA 98109 USA 1994

*It's in the Cards.* ☒Doc. 1994 ☒

**Bidner, Michael** !*Artistamp*! P. O. Box 3. Station B. London, N6A 4V3 Canada 1984

Pioneer activity in artists' postage stamps 1982-1989, also a plan for a worldwide ☒

artistamp archive with exhibitions and a catalogue publication with international validity. This has been the famous plan for the "Standard" catalogue realized later the death of Bidner by Rosemary Gahlinger-Beaune in a strong reduced form as a CD publication. The denominating "Standard" was used also by → Dominique (Bug Post / Bugmaster, alias Dominique Johns), but her work was more a popular handbook for the artistamp freaks.

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

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

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



- data about the realisation of this show)
- Artistamps: ^*Rocket Mail Artistamp* Δ (Block of 4 diff. stamps, phc. + red rubber stamp) n.d. ☒
- ^*Artystamp* Δ (Sheet of 6.5x7 cm stamps with photographed auto-portrait. phc, on red paper) n.d.
- ^*Mail Art Masterpiece* (Reproduction of a sheet of 16 diff. stamps, in the first stamp an advertisement text about ongoing artists' postage stamp catalogue of Bidner, b/w) Signed A/5 sheet, 1983
- ^*Stamp Drive* (Sheet of 69 stamps, 1 is dubble sized, 18 images, phc.) Copyright 1985-05-13 Artistamps London Canada
- ^*RUSH Artistamps* (Sheet of 50 selfadhesive labels with stamp images, 49 images, b/w phc.) n.d. (1980s)
- ^*Mail Art first day of issue* Δ (40 sheets of diff. stamps, phc. on yellow paper) In mirror image: Artistamps M. Bidner '87. 07. 15
- ✠ Michael Bidner died April 5. 1989. His artistamp collection and Mail Art archive ✠ 1989 was menaged by *Rosemary Gahlinger-Beaune*, 5515 Jersey Avenue. Burnaby-BC. V5H 2L3 Canada. A large part of the photocopied documentation was going to the Artpool Archive (→ Galántai), Budapest.

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Seource:

«The original concept for the artistamp project grew out of a desire and perceived need for philatelic documentation of privately printed stamps by artists, specimens of which had found their way into my stamp collection. The word „artistamp“ was coined to describe these items and replaces awkward usage of „artist's stamp“ and „artists' stamps“. (...)»

On April 1, 1982 (and continuing through to 1990) I began an ambitious research program to compile a comprehensive catalogue and handbook of artistamp produced by mail artists. The cataloguing and universal numbering of artistamps worldwide is a philatelic first. (...)»

An artistamp data base, exhaustive in scope for the philatelist and contemporary in attitude for the mail artist, is being created using micro computer technology coupled with the Spellbinder word processing system. Soon this information will be handled by a full-feature data base management system...»

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

«...The artistamp data base has grown to nearly 1000 artisampists representing almost 50 countries and it will be sometime after the deadline when I close entries to the data base for this edition at noon on April 1st before a final version will be ready for shipping. (...)»

As you may know, the release date for the reserved First edition of the Standard Artistamp Catalogue + Handbook (Canada + Worldwide) comprising 500 loose leaf pages with text and facsimiles in black + white packaged in a binder for shipping is a set for Noon, April 1, 1984. The book may be currently reserved until the publication date for \$50 (CDN) plus shipping... A series of 5 annual supplements has been planned to update the listings... Issuing Authorities listed in the artistamp catalogue will receive: 1/ two copies of their listing as it appears in the catalogue, 2/ a list of all the participants for whom artistamp numbers have been assigned, 3/ a mailing list of the issuing authorities which is not part of the catalogue package to the public, 4/ a checklist of all the assigned artistamp numbers, 5 documentation of all the ARTISTAMPEX shows.

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


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

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

ner (with a preface and some bibliographical data by C. Welch). In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 54-58 p.

**!Big Dada!** → Varney, Ed

<b>Bilejic, Dusan</b>	?	Zrenjanin	Yugoslavia	1971
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*Neuroart* (Object-accumulation mag. in A/4 size, in a lessing edition: 33→0 copies at 1-33#, but not the whole series has been realized. 1971, 3# only) 




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



<b>Billé, Philipp</b>	BP 249. T:(56) 818072	Bordeaux	France	1995
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↑ 30 rue de la Vieille tour      Bordeaux, F-33000      ---      1984

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

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

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



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


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



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

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



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




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

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

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

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

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

^*The Manuel / Handbook Proj.*  Cat.: in: *Lettre documentaire* N° 154-157. Nov. '95  

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Source: ^*Catalogue de l'edition graphique photocopiée en France*. (20 p.) In: *Ljmitə* N° 28



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

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

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 145

<b>Bini, Giampiero</b>	Via della Torre 90.	Firenze, I-50135	Italy	1982
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*Original Art Magazine* (Assembling, folio size. 1982, #1-2?)  

<b>Birjukov, Sergey</b>	Ul. Virti 160 – 60	Tambov, 392032	Russia	1996
	^ <i>Muza Zaumi</i> . (Zaumnist poems, A/6, offset, 32 p.) S. P. Tambov, 1991			⌘
	^ <i>Sub Alia Forma</i> . (Book of visual poems, A/5, offset, 16 p.) Akademia Zaumi, Tambov, 1997			⌘
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	<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. 161 p.			
<b>Black, Byron</b>	?			
<b>Black, Bob</b>	c/o Loompanics Unlimited, Box 1197	Port Townsend, WA-98368	USA	1986
	^ <i>The Abolition of Work and Other Essays</i> . (Book, 162 p.) Loompanics, 1986?			⌘
	^ <i>The Abolition of Work and Other Essays</i> . (Brochure, 28 p.) → Feh! Press, 1993			⌘
	~			
	<u>Literature:</u> «( <i>The Abolition of Work...</i> ) As Black describes his activities and being: „I go for baroque. I'm a lowlife hierarch, I picked the Locke and entered the Avant-Garden of Eden.“ Black's essays are what one could expect to hear if, through some quirk in the atmosphere. AM radio bands overlapped late one night and you picked up a fundamentalist preacher, an abusive call-in talk show, and an all-news station. The reception would be clear; the static results from the combination. Worth tu(r)ning into this „high priest of nihilarity“.» ( <i>Lightworks</i> [→ Burch], <i>Glimmerings</i> [Print review] N° 18, Winter 1986-87, 48 p.)			
<b>Black, Jeanie / Raman, Ely</b>	451 West Broadway	New York, NY-10012	USA	1996
	<i>8x10 Art Portfolio</i> (Portfolio mag. with matter collected and partly also printed by the editors, like an assembling {100}. Letter size with ~30-60 leaves by ~15-30 artists, issues not dated and not numbered, 1970-72, #1-9)			⤴ ⌘ ☼
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	<u>Literature:</u> «Factors that led up to <i>8x10 art portfolio</i> . Well, there was the technical factor, having a little A. B. Dick offset press available... in my studio... So, in the early 1970s I was quite involved in using an offset press as a vehicle for making art... I was very involved in the idea of alternative distribution projects – as well as the general idea of using non-traditional materials and techniques to make art. In 1971 I contributed to <i>Art Work No Commercial Value</i> edited by Jerry Bowles; to <i>Space Atlas</i> , edited by Dana → Atchley, and → Kostelanetz's <i>Second Assembling</i> . In 1972 I sent stuff to <i>Third Assembling</i> and Bill Vazan in Montreal for <i>Contacts</i> . After that it began to be more and more mail art exchanges, as well as work on <i>8x10 art portfolio</i> , <i>Five Silent Songs</i> , and other unique or (very) limited editions of various <i>Books...</i> I had a good connection with Fluxus. I participated in a number of Fluxus events... So <i>8x10 art portfolio</i> did have a decent art pedigree... art rather art historical. Looking through all those issues of <i>8x10 art portfolio</i> I realize that our historical consciousness (or self-consciousness?) was notably absent. The issues were not numbered or dated, the contributions often not properly identified (or footnoted) and we did not include serious (academic) verbiage identifying what we were doing in the context of art. Too busy making art to write or talk about it. I am not sorry we were not more self-conscious about the conceptual edges we were pushing – just as I am not sorry, that the work in <i>8x10 art portfolio</i> was not produced on „good“ paper. There is a rather magnificent esthetic integrity about <i>8x10 art portfolio</i> . It was „pop“ art in the tradition of Warhol and Duchamp, in the tradition of Bianchine Supermarket, before pop art became Pop Art and was co-opted by Castelli and Co. And it was art, art as distinct from entertainment or decoration or social display. And it went the way of so many things that were vital in the 1970s...» (Ely Raman, 1996) «What Ely has not included in this rather long letter is that within my memory the idea of <i>8x10</i> (the name came from the fact that I am a photographer)			

came about on a night that we had a fair amount to drink and in the wee hours of the morning decided to attempt to produce a very slick version of what *8x10* later became... Each artist received one issue as recognition of their participation. The criteria (which was followed in most cases) was that the work fit on an 8½ x 11 inch piece of paper. If the artist was using „found art“ that was smaller than that size we requested that they attach their piece to an 8½x11 sheet of paper. In some cases the participating artists sent 100 copies of their piece. In other cases we reproduced the work with the use of both paper and metal plates...» (Jeanie Black, 1996)

(*8x10 Art Portfolio. Two views – 26 Years Later.* In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations.* Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 (Print: 1997). 20-21 p.)

<b>Blaine, Julien.</b>	<i>Editions Nèpe, Le Moulin de Ventabren</i>	Ventabren, F-13122	France	1980
<b>Robho</b>	Les Carnets de l'Octéor. (with Jean Clay) (Early form of post-fluxus mag. with theory, sociology, cultural criticism, politics, happenings, etc. 41x27.5 cm., offset. 1967-71, #1-6)			♠ ♪
<b>^Doc(k)s</b>	(Encyclopedical publ. for all kind of alternative and experimental art, very voluminous issues (often 300-400 pages) thematic order according to countries and species. 21x18 cm., offset. 1976-, bim., over 100#) The issues from 1976-1987: #1-4. <i>Amerique Latine</i> (Padin, Deisler, Ogaz, Glusberg...). Summer 1976 #5-6. (Experimental poetry in the world + Mail Art.) Spring 1977 #7-8. <i>Special Japon</i> (Poetry actual, manifestos + Mail Art). Summer 1977 #9-11. (Poemes and poetry in the world «B» + Mail Art) Winter 1977-78 #12-14. <i>Yougoslavie et Catalans</i> (Todorovic, Figueres...). Summer 1978 <i>Special Post-Cards</i> (120 cards mostly by mail artists). Winter 1978-79 #15-18. <i>Corsica et Pologne</i> (Works, manifestos + Mail Art). Winter 1979 <i>Destinataire Paris</i> (200 postcard reprs. mostly by mail artists) Fall 1979 #19-22. (The poetry + Mail Art in the Eastern European block) 1979-80 #23-26. <i>Russes</i> (Actual/dissident poetry + Mail Art stamps). Summer 1980 #27-34. <i>Grand Virage</i> (French poetry in alternative publs.). Winter 1980 #35-39. <i>Elementary Poetry in USA...</i> (+ Mail Art). Fall 1981 #41-45. <i>Les non-officiels Chinois</i> (+ Mail Art). Winter 1981-82 #46-49. <i>Adjonction et Additif</i> (To the earlier themes + Mail Art). 1982 #50-53. <i>Espagne</i> (Sarmiento + manifestos + Mail Art). Fall 1982 #54-59. <i>Les Allemands</i> (Vostell, Garnier + actual manifestos). Spring '83 <i>Dixieme Anniversaire Circa</i> (54 mail artists...). Winter 1983 #60-65. <i>British Best...</i> (Labelle-Rojoux, Basement Group). Winter 1983 #66-70. <i>Les Quebecois</i> (Martel, Gelinas, etc. + Mail Art). Winter 1984 #71-75. <i>Italie(s)</i> (Spatola, Sarenco..., + publs. + Mail Art). July 1985 #76-79. <i>Australia</i> (Selentitsch, Potage. Young, Maraux). July 1986 #80-86. <i>Portugal</i> (Aguir, Melo e Castro, etc., + actualities). Winter 1987 ^#23, 35, 80			♠ ♪ ♣ ☒
	<i>International Audio and Visual Mail Art Fair.</i> (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: <i>Umbrella</i> , 2/#4, 83 p.)			☒ ♪
<b>°A vos postes: postezi timbres.</b>	☒ Cat.: with 62 parts. In: <i>Doc(k)s</i> #23. '80. 165-221 p.			☒
<b>^Conjunction 18.</b>	(Accordion book with vis. poetry, 12 p.) J. & J. Donguy, Paris, 1980			♠
<b>Collection Zeroscopiz 845</b>	(Mag. A/4, offset. 1980-, ir.) Monographical brochures, each issue devoted to an artist. Visual matter (graphic, poetry) only. #0 J. Blaine: <i>Reprenons la ponctuation à zero.</i> #1 Carlos Ginzburg: <i>L'Exotisme, le tourisme et les vacances</i> #2 F. J. Bory: <i>Poèmes mécaniques</i> #3 Tolsty: <i>Receptes à l'usage des jeunes émigrés russes</i> #4 G. Maciunas / B. Buczak / E-A. Vigo / J-Blaine / M. Lara: <i>Histoire de timbr(e)s</i> #5 P. Garnier: <i>Poèmes Blancs</i>			♣ ☐ ♠

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

^# Olbrich

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Source: *Doc(k)s Made in World. 1976-1987 / Première série: le tour du monde. (Catalogue au 01/01/1990)* 21x10 cm., offset, 24 p. Editions Nèpe. Ventabren, 1990

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

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

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 105 p.

**!Blaster!** → Ackerman, Al

<b>Bleus, Guy</b> T.A.C. 42.292 Administration Centre, Kerkplein 7. Box 43, Wellen, B-3830 Belgium	1995
^Indirect Correspondence. Abstract about the possibilities of network communication – with diagrams and photocopied examples from the postage trafic. A/4, phc., 5 leaves. Distributed 1979-1981.	☒
^Are You Experienced? Love / Hate / Fear / Suicide. ☒Cat.: 18x14 cm., offset booklet, 20 p. + 17 microfiches, 485 parts. + poster {600} of 80x56 cm. with 1018 works by ~800 authors. Exh.: Vrije Universiteit of Brussels, October, 1981	☒
^Telegraphy. ☒Cat.: 42x29,7 cm., phc., 12 p. {750}/ Provincial Museum Hasselt, Belgium. March-April, 1983	☒
^World Art Atlas. ☒Cat.: 10x16..5, horz., offset, ~600 (!) p. {800}. S. P. 1983	☒
^B. T. S. / Aerogrammes – Commonpress Retrospective ( <b>Commonpress #56</b> ) ☒Cat.: 821 p. on microfiches, + A/5 booklet, offset, 142 p. 570 participants. With the first bibliography (!) of the <i>Commonpress</i> publs. Museum Het Toreke, Tienen, Belgium. September 1984	☒
Artistamps: ( <i>Without title</i> ) (Sheet of 20 diff. stamps / nude with postage stamps, mixed techn.) n.d. (1986?)	☒
^PLAN – Gids, Guide, Führer. (with Gerard Caris, Robert Garcet) ☒Cat.: 20x12.5 cm., offset, 120 p. / Bonnefantenmuseum – Dominikanen-church, Maastricht, November 1988	☒
^Telephon-Project. 3. Oct. 89. Doc.: Photos, list, poster, etc. / Provincial Museum Hasselt. 1989	☒
Telephon-Project. «Screams against int. art bureaucracy» 90' cassette in box. 1990	☒
^Artists' Books Catalogue '90 / Administration Centre. A/4, phc., 19 sheets. 1990	☒
^Art is Books. (Artists' Books). Cat.: A/5, offset, 120 p. / Provinciale Centr. Openbare Bibliotheek, Hasselt. 1991	☒
^Mail Art Manual. Do Viajante em Portugal. ☒Cat.: A/5, offset, 86. p. / Cultuur-centrum Heusden, Zolder / Administration Centre, Wellen. 1991	☒

- Statements by F. Aguiar, C. Andre, M. Avau, E. Baj, A. Banana, V. Baroni, J. Blaine, G. Broi, P. Ciani, J. Corsaro, Crackerjack Kid, K. D. Haeseleer, J. Evans, G. Fini, P. Frank, H. R. Fricker, K. Friedman, K. Groh, J. Held Jr., C. vd Heyden, J. Hoffberg, Ibérico, R. Johnson, R. & D. Kamperelic, J. Klaffki, L. Levine, E. Lund, R. Maggi, J. Mariott, E. Morandi, R. C. Morgan, R. Nikonova, J. O. Olbrich, J. Olivera, S. Paridaen, G. Perneczky, C. Phillpot, C. Pittore, D. Plunkett, Rubberstampmadness, G. Ruch, S. Segay, S. Shimamoto, L. Spiegelman, C. Stake, R. Summers, A. Tisma,
- ^Als kunst bestempeld: mail art internationaal. ☒Cat. 15x20 cm. horz., offset, 48 p. ☒  
 Texts: G. Bleus, U. Carrión, L.v Halem, B. Koevoets, K. Zijlmans  
 Exh.: Stichting Het Nederlandse PTT Museum. S' Gravenhage, 1992
- ^Building Plans & Schemes. ☒Cat.: 19.5x20 cm., offset, 104 p. Texts by G. Bleus, ☒  
 D. Wieërs, R. Geladé. Statements by over 20 artists. / Cultuurcentrum  
 Essay by Bleus: *Dedicated to the Unknown Architect* (English)  
 Heusden-Zolder NL, August-September 1993
- ^A Networking FAX-Project & Performance. Cat.: A/4, phc., 160 p., spiral bound. FAX  
 {500}. Exh.: De Fabrik. Baarstraat 38, Eindhoven NL. March 28 -  
 April 4, '93
- Artistamps: ^Netland (Sheet of 12 stamps, 2 images, phc. {100}) 1993? ☒  
 ^ Netland / Put your Stamp in my Artistamp (Sheet of 12 id. stamps,  
 phs. {100}) 1993?  
 ^Tolerance (Sheet of 20 id. stamps, phc.) 1993?
- ^En dialog tussen de postbode en zijn electronische shadow alsmede / En algemene ☒  
 discours over MAIL ART... S. P. 120 p. {500}, 1994
- ^In a Memory of Ray Johnson. ☒Doc. in the form of a death-notice: 24x22 cm, ☒  
 offset, 4 p. / Begijnhof, Zuivelmarkt 33, Hasselt. Febr. 22 - March 22  
 1995
- ^Mail Art Memorabilia TAC-42.292 ☒Cat.: A/5, offset, 16 p. / Postmuseum, 40 ☒  
 Grand Sablon, Bruxelles. (FAX: 012-741415). 1995
- ^The Artistamp Collection, ☒Poster of 60x42 cm, colour offset / Begijnhof, ☒  
 Zuivelmarkt 33, Hasselt B-3500. 1995
- ^The Artistamp Collection, 2<sup>nd</sup> Edition. ☒ Catalogue on CD-ROM! 1996 ☒
- ^T. A. C. retrospectives: Lightworks, Stamp Art Mag., Umbrella. Cat.: in: Programma ☒ ☒  
 Brochure Voorjaar '96 / 7 p. by the Prov. Centrum voor Kunst, Begijn-  
 hof, Hasselt. January-May 1996
- ^Mail Art from the West. ☒ Inv. Exh. at the EU-administration, Maastricht. 1996 ☒
- ^Working in a Coal-Mine / Mail Art Networkers are Miners. FAX & Internet-Art. ☒ ☘  
 ☒Cat.: Text by G. Bleus: *Telecopying in the Coal-Mine*. A/4, phc.,  
 64 p., spiral bound, 48 parts. Org.: G. Bleus, Adm. Centre + Our House  
 / Bart Scheppers, FAX: 32-89-355 899. Genk B-3600, Sept. 20, 1997
- ^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.: A/5, offset, 36 p. Ed. The Administration Centre. 1997  
 (Newer contributions in: *E-Pêle-Mêle*, Vol. III, #2. 1997)
- ^Now Ray is dead I smoke Johnson. ☒ Inv. to the Gallery Brasseurs, Liege, 1997 ☒
- ^E-Pêle-Mêle. (Volume III., number 2, Dec. 1997) Electronic Mail Art Netzine. ☒ ☒  
 Edited by The Administration Centre-42.292 / Guy Bleus.  
 Content: E-mail interview with G.Bleus by R. Janssen + essays by Bleus.  
 (See: Literature, blow). 1997
- ^Kunstenaarsboeken / Artists' Books. From the Archive of the Administration Centre) ☒ ☒  
 Cat.: A/5, offset, 28 p. Literair Museum, Blampslaan 35, 3500 Hasselt.  
 September 9 - November 7, 1998
- ^1001 Desks. ☒ Invitation to the City Groningen. Cat. on CD-ROM! 1998 ☒
- ^Ambiorix. ☒ Inv. Project at the City Torngereem, Belgium. Cat. on CD-ROM! 2000 ☒
- ^A Journey to Utopia. Essay also in English to the Mail Art Catalogue: *L'Utopia* by ☒ ☒  
 the Comune di Vicenza, Italy, curator: Anna Boschi.

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Literature: «42.292» – on August 2, 1979, at 2 pm „Guy Bleus“ was registered in the Benelux Mark-Office at Hague (Holland) as an individual mark with the number 42.292.

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

Guy Bleus: *Indirect Correspondence* (Theoretical essay with diagrams, 1979). In: *Clinch*, N°3, 1983 (→ Ruch) A/5, phc., n.p.

*Guy Bleus / Value-Schreder*. In: *ND*, N° 2. Austin TX, 1983 (→ Plunkett) 12-14 p.

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

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

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

(Guy Bleus: *Art as Collective Mythology: Mail Art*. Foreword to John → Held: *Mail Art: an Annotated Bibliography*. The Scarecrow Press, Inc. Metuchen N. J. & London, 1991)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 123-125 p.

Guy Bleus: *Philately: Mail Art in Disguise?* In: *Artistamp News* (→ Banana). Vol. 4, #1. March 1994)

Guy Bleus: *Art is Stamps (1993)*. In: *Artistamp News* (→ Banana). Vol. 4, # 2. October 1994.

Guy Bleus: *Communication: 44 Statements*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 85-87 p.

Vittore → Baroni: *Archivi / Guy Bleus*. In: *Arte Postale. Guida al network della*

*corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 212-215 p.

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

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

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

(Ruud Janssen: *An E-Mail Interview with Guy Bleus*. In: *E-Pèle-Mèle*, Vol. III. #2, 1-12 p. The Administration Centre. Wellen, December 1997.

Guy Bleus: *A Dialog between the Postman & his Electronic Shadow / Telecopying in the Electronic Netland / In Quest of Netland / Re: The E-Mail-Art & Internet-Art Manifesto*. In: *E-Pèle-Mèle*, Vol. III. #2, The Administration Centre. Wellen, Dec 1997.

Ruud Janssen: *The E-Mail Interview with Gus Bleus. Mail Art from Surface Mail to Cyberspace*. Ed. by Joel S. Cohen. Produced and printed by Ragged Edge Press. NYC, 1998

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 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. 102-105 p.

^G. Belus: *The trill of collecting artistamps*. In: James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 100-103 p.

### **!Blissett, Luther!**

→ Home, Stewart: *Green Apocalypse*

→ Guglielmi, Federico

→ Baroni / *Arte Postale!* N° 75

More information about Luther Blissett:

<http://www.dsnet.it/qwerg/blissett/bliss0.htm>

<http://www.pengo.it/luther>

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Literature: Autori Vari / Piermario Ciani: *Dal great complotto a Liuther Blisset*. AAA Edizioni, Bertiole, I-33032, 2000. Offset, 254 p. (A very visual publication)

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<b>Bloch, Julie Hagan</b>	51 Mongaup Road	Hurleyville, NY-12747-5406, USA	1996
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Self carved rubber stamps since 1967, to time about 2000 stamps. Mail Art activity since the middle of the 1980s.	® ☒
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<i>Carving Stamps</i> . (Publication about the genre) Self-edition. Hurleyville, 1989	®
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Litearture: ^Ruud → Janssen: *The Mail-Interview with Julie Hagan Bloch*. A/5, phc., 12 p. TAM Pubs.: ?, Tilburg, 1998



^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p.  
Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 138-139 p.

Bloch, Mark S.	(P. A. N.)	P. O. Box 1500	New York, NY-10009	USA	1981
^ <b>Pan Mag</b>	(One of the best known Mail Art info rag with theoretical and personal opinions on the network, its exhibitons, on alternative and radical movements and events, also lit. publs, of the editor, all in a veritable improvised «xerox salad». Letter and digest, phc., 1982-, ~ 30# )				☒☒☘☞
	^#2,4, 6, 8, 9, 10,11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 24, 26, 28, 29				
<i>The P. A. N. Project.</i>	In: <i>Flue</i> (→ Franklin Furnace), Vol. 4 #3, 1984, 35-36 p.				☒
^ <b>C-NILE</b>	(Smile-mutant in the <i>Pan Mag</i> N°15, Letter size, texts on Neoism with an object supplement: a magnifying glass (!). Phc., 1985)				●☞☒
^ <i>Postcard Project</i> by P.A.N.	Cat.: Letter, phc., 10 p. in: <i>Panmag</i> N° 13, 1985.				☒
^ <i>The Last Mail Art Show.</i>	☒ Inv. to Galleria dell' Occio, 267 E. 10 St. New York, 1985				☒
^ <i>An Thems of Hope and Terror</i>	(In. <i>Panmag</i> #24, 30 p.) 1988				☞
<b>Panscan</b>	(Host system: ECHO - Sysop: Stacy HORN, tele(phon) conferecing, from 1990)				
	→ Neoism / Literature: C-NILE, Cover Story				
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<u>Literature:</u>	Mark Bloch: <i>The P.A.N. Project.</i> In: <i>Flue</i> (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now» issue, 35-36 p.				

Géza Perneckzy: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 128 p.

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

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

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

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

meeting, he was yelling to me from the bottom of a stairwell and his big smile and warm greetings were like a Welcome Home to the network...»

(Ruud → Janssen: *The Mail-Interview with Mark Bloch*. A/5, phc., 12 p. TAM Pubs.: TAM-960115, Tilburg, 1996)

❖ **Block 11** Circle of French graphic underground artists: Bruno Charpentier / RV (Hervé Caux) / B. Bocahut.  
→ Charpentier

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

**!Blood Bliss!** → Fox, Harry

**!Bobart!** → Barbot, Gerald

**!Bob X! & !X no!** (Michael Roden) Ed. *Xex Graphix*. P. O: Box 240611, Memphis, TN-38124, USA 1983  
*Edition Xex Graphix* is a fertile publ. house for weird, surrealistic mini-comics, 1983- ❀  
 ^*Xex Graphix News Letter* (Review mag. with informations about comics from the ❀ 📖 ☒  
 USA: Digest, phc., ~40 p. 1985?- , qu.)  
 ^#8, 9  
 ^*Crazy Men Deluxe*. (Digest, offset, 28 p.) TBH Comix, Milford / XEX Graphix, 1985 ❀  
*XEX Mail Art* (Mail Art compilation booklet, 23x15 cm., colour xerox cover) n.d. ❀ ☒

**Bocahut, Bruno / Charpentier, Bruno**, 51 rue E. Raspail Arcueil, F-94100 France 1985  
 ^*Dusex* (Generously edited French graphic mag. A/3 and A/4 size, phc., offset, and silkscreen. 1985-, yearly? ~5#) ❀  
 ^#5

«**Boekie Wokie**» *Artists Books Shop*. Gasthuismolensteeg 16. Amsterdam AN, NL-1016, Netherlands 1988  
 ^*Book-Catalogue*. Cat.: A/5, offset, ~140 p. 1988 📖

**Boever, Jean de** c/o *De Media* (club, gallery), Molenstraat 165, Eeklo, B-9900 Belgium 1984  
 ^*De Media Bulletin* (Program and infomag of the club «De Media» with Mail Art news and exhibition reviews. A/3 folded to A/5, phc. 1984-, m., ~ 50#) 🧑 ☿ ☒  
 ^#1-10, 16-20, 23a, 34, #MA, 43, 44, 45  
 ^*Frontières / Mail Art Project* (with Driewerf Hoera / Association Frontières) ☒  
 ☒ Cat.: A/4, offset, 68 p. Exh.: De Media, Eeklo / DRAC, 1 rue des Lombard, Lille F, 1985  
 ^*West & East* – Exhibition at De Media. ☒ Inv., 1986 ☒  
 ^*Small Mag Archive*. In: *De Media* N° 23/a. A/4, phc., 8 p. September 1986 📖 ☒  
 ^*Megazine-Bulletin* (Flemish review of alternative mags. & fanzins, A/3 folded to A/5, phc., 1987-, ~bim.) Eeklo, De Media 🗑 ❀  
 ^#1, 3, 7, 8  
 ^*Kleine Blaadjes Catalogus*. (Alternative 'zines) Cat.: A/4, phc., 48 p. / De → Media, 📖 ☒ ☿  
 Eeklo. 1988  
 ^*Fanzine as an ... object*. ☒ Cat.: A/5, offset, 58 p. / Invitation & project for an exhibition in the «Bruzzele Festival 1990». Introduction essay by Jean de Boever (English). St. Gorikshalle, Brussels. Sept. 13-20, 1990 ☒ 📖  
 Later exhibitions:  
 K. E. Osthaus Museum, Hagen, Germany. Sept. 21 - 23, 1990  
 Third Annual Small Ppress Fair, London. September 29, 1990  
 De Media in Eeklo, Belgium. October 5, 1990  
 Confort Moderne – Poitiers, France. November 11, 1990

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

1984: *Guy Bleus* – Willy Dé. December 30, 1983 - February 16, 1984  
*Ko de Jonge* – John P. Jacob / Hype. February 17 - March 3

*Jürgen O. Olbrich – Bernd Olbrich – Joseph W. Huber.* March 3 - May 10  
*European Apotheosis of G. A. Cavellini* (Festival). May 19.  
*Sjoerd Paridaen.* May 11 - June 21  
*The Mail Art Magazine* (Media Mail Art project). July 1 - August 31  
*Arno Arts.* September 7 - October 19.  
*Géza Perneczky.* October 20 - December 19.

- 1985: *Frontières* (Media Mail Art project) March 27 - May 15.  
*Day of „Kleine Blaadje“* (Small Press Festival with G. Schraenen). April 5.  
*Ruggero Maggi.* August 1 - September 15.  
*Chuck Stake's visit.* October 30.  
*Ferenc Gögös* (Hungary) – *Rob Thuis* (NL). October 19 - November 27.  
*East-West: Hommage to Shimamoto & Cohen* (Media Mail Art project).  
October 30 - January 10.  
*Shoso Shimamoto and Ryosuke Cohen in De Media.* December 28.
- 1986: *Robin Crozier.* January 11 - February 27.  
*Rudy Wilderjans – Guy Stuckens.* February 28 - March 4.  
*Art Unidentified* (20 Japanese artists). April 4 - May 15.  
*The Worker's Paradise* (Mail Art project by XCL Franke). August 22 - 31  
*Bruno Deprez/Gorodok – André Lanois – Dr. Piotr Aakoun.* Sept. 5 - Oct. 16.  
*Andrzej Dudek Dürer in De Media.* October 10.  
*Artistamps* (Collection of Guy Bleu). October 17 - November 11.  
*Anna Banana's performance.* November 22.  
*No War in my Town* (Project by Peter Küstermann). Nov. 15 - Dec. 12.
- 1987: *Günter Ruch / Decentralised Mail Art Congress '86 docs.* Jan. 17 - Feb. 19.  
*Metallic Avau.* February 20 - March 26.  
*Henning Mittendorf.* March 27 - April 30.  
*Kun Nam Baik* (South Korea). May 1 - June 12.  
*Carlo Pittore.* October 2 - May 11.  
*Ben Allen.* November 6 - December 3.  
*Klaus Staeck's posters.* December 4 - January 7.
- 1988: *Ruggero Maggi.* January 8 - february 3.  
*Joseph W. Huber.* March 4 - 30.  
*Paul Rutkovky.* April 1 - May 4.  
*Bilder für Africa* (120 int. artists). June 10 - 26.  
*Ryosuke Cohen.* August 5 - 31.  
*Mail Art in Action* (G. Bleus, Ch. François, Kode Jonge, J. v. Geluwe, etc.)  
October 28.  
*Robert Rehfeldt.* December 2 - January 4.
- 1989: *John Held Jr.* March 31 - May 3.

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

sponsored, a variety of musical concerts, theatre, art exhibits & performance events that make me with Eeklo was as close as Chicago from here.»

^(*Contacts*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 23 p.)

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

<b>Bogdanovic, Nenad</b>	S. Markovica 41.	Odzaci, YU-25250	Yugoslavia	1996
	<i>Dovrsi Marku / Finish the Stamp</i> . ☒ 1981 (Exh.: Dom Omladine, Odzaci, 1983)			☒
	° <i>Mail Art Communication</i> . ☒Cat.: with 47 parts. A/5, mimeogr. 12 p. {100}			☒
	(Text: Jaroslav → Supek, serbo-croatian) Oodzaci, 1983			
	<i>Mail Art Works</i> (with → Supek, J. & → Gogolyák, S.) ☒Exh.: Baske Vode, 1983			☒
	^ <i>Netto 100 g.</i> (Book-object in a very limited edition: Found news paper & magazine pages bound to an book) 20x14.5 cm., ~50 leaves. January 1984			☒
	^ <i>Total</i> (Stitched A/5 assembling with issues for special themes and technics {133}. 1984-88, #1-17)			☒ ☘
	^#1, 5, 6, 8, 9, 10, 12, 13, 15, 16, 17			
	^ <i>YU Telegramm Art</i> . ☒Cat.: A/5, phc., 12 p. with an offset cover. Exh.: Sala M. Z., Odzaci, November 23-28, 1984			☒
	^ <i>Second Manifesto</i> (Theory and info magazine, also assembling [#4 =A/5 matter in envelope]. A/4, phc., 1984-85, 2xy. #1-4)			☒ ☞
	^#1, 3, 4 (Open Letters)			
	^ <i>Imprimés</i> . ☒ Cat. form of a poster (of 35x25 cm.): offset print with participant list. Exh.: Mai 12 - September 12. Library, Odzaci, 1985			☒
	^ <i>What to do in the cellar?</i> (with Tibor Toman) ☒Cat.: in: <i>Second Manifest</i> #3			☒
	Exh.: 1. Maj Gallery, Novi Sad. 1985			
	^ <i>Happy New Year!</i> ☒Doc.: One A/4 sheet, phc. Exh.: Foto Galerija (Sava Stepanov) + Library, Odzaci. April 30 - May 3, 1987			☒
	^ <i>Music in Visual Art</i> . ☒Doc. A/5, offset, 8 p. Dom Omladine, Odzaci. Dec. 1987			☒
	<i>Photography – Art and Communication</i> . ☒/ Fotogallery Novi Sad. 1987			☘ ☒
	^ <i>Networker Gallery Actions</i> . ☒ Inv. to Mail Art projects in accordion form, 1996			☒
	^ <i>Man Gallery</i> . (Mail Art performances and projejects) ☒ Inv., 1998-2000			☒

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Literature: (About *Total*) Editor Statement: «By the beginning of February this year I received by mail a police decision, in which I was informed that the police had deprived me of a package from abroad containing 260 copies. These 260 copies were probably sent by one of my mail art friends as a contribution for taking part in my magazine *Total* or his participation in the fourth number of mail art magazine *Second Manifesto*. With the help of postal inspection, the police have deprived me part of contents of my packages several time. I know that because my friends informed me of the package contents. Maybe postal inspection and the police to fill up of the Big Brother archives. (Quoted in: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 /Print: 1997. 35-36 p.)

^*Interview with Nenad Bogdanovic*. In: *ND*, N° 9, Austin, 1987 (→ Plunkett) 15-16 p.



^B. Szombathy: *Alternative Art Periodicals Published in Yugoslavia During the 1970s*. In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 (Print: 1997). 52-54 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. 173 p.
























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Source: TOTAL Magazine Monography 1984-1988 (Facsimile publication of the magazine issues #1-17 on CD, 133 copies). Multimedia Art Studio Odzaci, 2000

<b>Bogdanovic, Slavko / Mandic, Miroslav,</b>	Novi Sad	Yugoslavia	1971
^ <b>L. H. O. O. Q.</b> (Cockoo-egg mag in the lit. mag. «Új Symposion» or distributed as typewritten pages, 1971-72) ⌘			
^#1, 4			
Closed letter / open letter. (Corresp.) in: → Groh, 1972.			⌘
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<u>Literature:</u> Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.</i> Edition Soft Geometry. Köln, 1993. 35 p.			
<b>Bohár, András</b>	?	Budapest	Hungary 1992
Electrographic Art. Cat.: (Concept by → Szombathy) / Gal. Savremene Likorne			☐
Umetnosti Izlozbera Prostorije Galeje. YU. Texts: Bohár & Barna. 1993			
^Ars Poetica / TeleFAX. ⌘Cat.: /Community Centre, Kaposvár H, 1996			☐
<b>!Bohm Art!</b>	603, 2 <sup>nd</sup> Avenue	St. Claud, MN-56304	USA 1992
^Games '92. ⌘ Inv., 1992			⌘
^Great Battles / Making Faces / Fun at Square One! / Street Machines. ⌘ Inv., 1993			⌘
<b>❖Bologna / artists</b>	Via republica 37	Bologna	Italy 1977
<i>Il Laboratorio</i> (Mag, 1977?- , )			⤴
<b>«Bonanova, Atelier»</b>	La Casa del Siglo XV / A.	Segovia	Spain 1977
°Mail Art Exhibicion Internacional. ⌘Cat.: with 90 parts., 31.5x21.5 cm., phc., 5 leaves. Studio Levi.Napoli, 1977			⌘
°Negro Sobre Blanco. ⌘Doc. sheet with 171 parts. 16.6x12 cm., phc. La Casa del Siglo. Segova (E), 1978			⌘
<b>Bonvie, Rudolf / Klauke, Jürgen,</b>	Brüsselerstr. 1	Köln-1, D-5000	Germany 1977
<i>Kunststoff</i> (Mag. on actionism, performance and body art. A/5 offset, 1977-, m.)			⤴
<b>Bonyhádi, Károly</b>	→ Leopold Bloom		
<b>!Bop, Mr.!</b>	Box 267 838.	Chicago, IL 60626	USA 1985
^The Danger Mail Art Show. ⌘Cat.: Digest, offset, 8 p. 1985			⌘
^Summer Mail Art Show (with B. de → Vallance, Chicago). ⌘Cat.: Digest, phc., 8 p.			⌘
<b>Borba, Gabriel</b>	?	Sao Paulo	Brasil 1979
°Encarteley-Seca. (Assembling in envelope with works by L. F. Duch, J. Plaza, C. Fajardo, R. Silveira, M. Fridman & G. Borba. A/4, ) Sao Paulo, 1979			⌘ ⌘
<b>Borillo, Mario</b>	?	Marseille	France 1978
°Poésie Expérimentale et Communication Parallèle. Le Mail-Art. (Essay, A/4, phc., 5 leaves.) C.N.R.S. Laboratoire d'Informatique, Marseille, 1978			⌘
<b>Börjlind, Rolf / Mallander, J. O. / Regild, Carsten</b>		Hägerstein	Sweden 1974
°Vargen (Mag. for neo-dada and alternative culture. A/4, phc., mimeogr.1974-, squ.)			⤴
°Vargen (The Wolf), #5=Cat.: for the exhibition. of new forms of communication and information / Moderna Museet de Stockholm: W. Vostell, Lomholt, J. Urban, S. Hanson, E. Partum, etc. A/4, offset, 1975.			⤴
<b>Bory, Jean-François</b>	5 rue Cognacq-jay	Paris, F-75007	France 1977
	↑ 10 rue de Nesle	Paris, F-75006	--- 1973




*L'Humidité* (with René Baudouin) (Magazine on avantgarde art and vis. poetry of a sociological inclination. A/4, offset, 1970-77 qu., #1-24)  

<b>Bosch, Phoebe / Maloney, James.</b>	<i>Red Sky Press.</i>	Seattle, WA	USA	1986
<i>Sky Views Magazine</i> / Written = Graphic Art (Mag. All kind of new and alternative art. Digest, phc. and offset. 1986-, m.)				 

<b>Boschi, Anna</b>	Via Asiago 23-25.	Bologna, I-40131	Italy	1992
<i>Bottle project</i> (to the 100th anniversary of the birth of Giorgio Morandi). Exh.: Spazio Kaos, Bologna. 1990				
^ <i>Thirty Years of Mail Art (in homage to Ray Johnson)</i>  Cat.: A/5, offset, 18 p. Texts: G. Gini, R. Maggi, A. Boschi. Exh.: Prisma Pagina Gallery, Bologna. April 1992				
^ <i>Remembering Giulietta</i> , (with Tiziana Todi, dedicated to Giulietta Masina)  Cat.: in <i>Terzo Occhio</i> , Jun. '95. / Galleria Vittoria, Roma. March 23-, 1995				
^ <i>Guglielmo Marconi</i> (radio).  Inv., 1995				
^ <i>Prehistory in Forli</i> .  Inv., 1996				
^ <i>30 Anni di Arte Postale</i> . (Ray Johnson)  Inv. to the Posta Italiane, Bologna, 1997				
^ <i>Artist's Books / Visual Poetry</i> .  Inv., 1998				  
^ <i>Happy Birthday Castel S. Pietro Terme!</i>  Inv., 1999				
^ <i>2000: World-Wide Year of the Mathematics</i> .  Cat.: 24x17 cm., offset, 208 p. + cover. 340 artists, 34 countries. Texts by Bruno d'Amore, Anna Boschi, Ruggero Maggi (Italian & English). Exh. at the Sala ex-Fienile, Castel S. Pietro Terme, August-September, 2000				
^ <i>Exit. Dedicated to Roberto Vitali (1926-2000)</i> , "storico e critico d'arte". Exhibitions at the art galleries in Bologna, among them also a Mail Art show, curated by Anna Boschi. Large offset catalogue about the art show (but not any special Mail Art publication). January, 2001.				 
^ <i>L'Utopia</i> .  Cat.: 23.5x16.5 cm., offset, 164 p + cover. Edition: Comune di Vicenza. A very voluminous work with large image material and some some essays (all in Italian & English): Guy Bleus: <i>A Journey to Utopia</i> ; Monica Bonollo: <i>The Mail Art's irrevocable mark</i> ; Henning Mittendorf: <i>Creativity and ethics</i> . Exhibition: Chiesa di S. Ambrogio e Bellino, Vicenza. April-May, 2001				

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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. 181 p.

<b>!Bottinelli, Bickhard!</b>	<i>Bottinelli Art Agency.</i>	Kantstrasse 7	Kassel, D-3500	Germany	1975
<i>Die Post als Künstlermedium</i> .  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. Exhibition at the Foyer of the Hermann-Schaft-Haus in Kassel, November 1-30, 1975.					 
An early attempt at Mail Art show (with extreme many rubber stamp art works) with contributions of German artists as Peter Below, Horst Hahn, Mike Hintz, Uwe Kreutzfeldt, Reinhard Mahl, Robert Rehfeldt, Gerd Scherm, Horst Tress, Wulle Konsumkunst & others. Survey and invitation to further participate – with 24 black/with images (!) – in: <i>Magazin Kunst</i> , N°3, 1975. Additive lecture with slide documentation about the show and its materials by Tim Ulrichs April 20, 1976					

<b>Boumans, Bart</b>	Roessingsbleckweg 155.	Enschede, NL-7522	Netherlands	1982
	& Postbus 1440	Enschede BK, NL-7500	----	1986

.....  
 ^*Care* (Mag. + Assembling {75} with changed editors in var. form. 1982-, squ., 13#?):  
 N°1-2-3... B. Boumans, NL  
 N°4 ..... R. Crozier, UK.  
 N°5 ..... C. Echevery, CO

N°6 ..... S.v. der Burg, NL  
 N°7 ..... B. Porter, USA  
 N°8 ..... V. Baroni, I  
 N°9 ..... McLean, USA  
 N°10 ..... J. P. Jacob, USA  
 N°11 ..... B. Gaglione, USA. ~ *Stampart* #5  
 N°12 ..... R. Maggi, I  
 N°13 ..... L. Spiegelman, USA.

^#4, 10

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



^*Books of Souls, Silence & Friends*. Cat.: A/6, phc., 12 p. Exhibitions:



Akademic Centrum Kultury Palaczyk Wroczlaw (W. Ropiecki).

Bart Boumans, Enschede Academy of Art, CARE mag and others.

Edited by Ko de Jonge, Holland 1983.

<b>«Boury, Le»</b>	c/o Petou, Kris. En Poche, N°7. 36 Ave. Du 6. Juin. Caen, F-14000, France	1986
	<i>Le Boury / AB Sexe</i> . (Small French graphzine by 26 artists. {300} A/5 and A/6, phc., ~16-56 p. 1986-, about 10 #)	✿
	^#7, 8, 9, 10	
<b>Boursellier, Christophe</b>	c/o Groupe T. Z. 85., 23 rue Bayard, Paris F-75008 France	1981
	<i>Casablanca</i> (Mag. Mail Art with political colour, partly assembling. A/4, phc., 1981?, #1-2) Groupe T. Z. 85, Paris	☒
<b>Bowsza, Keith</b>	→ !Minóy!	
<b>Boyles, Denis</b>	50 Commerce St. New York, NY-10014 USA	1977
	<i>The Journal of Art Performance and Manufacture</i> (Mag. Art theories, new literature, etc. Letter, horz. size, offset. 1977-, m.)	↑ ↻ ☒
<b>Bracho, Alexis</b>	Aptdo 702. Barquisimeto, VEN-3001 Venezuela	1998
	^ <i>Oxigen or Dead</i> . ☒ Inv., 1996	☒
	^ <i>Mail Art in Tribut to Damaso</i> → <i>Ogaz</i> . ☒ Inv., 1998	☒
<b>Bradley, Daniel</b>	551 A Crwford St. Toronto, M6Q 3J9 Canada	1986
	^ <i>Push-Machinery</i> (Mag. 35.5x21.5 cm. and half-legal sizes, phc., 8 p. 1986?-, ~12#)	☐ ✿ ☒
	^#8, 9, 12	
<b>Bradley, Steve S. / → Rutkovsky, Fran.</b>	227 W. 1st Ave. Tallahassee, FL-32303 USA	1987
	^ <i>The Figure: Alternative Visions</i> . ☒ Doc. Half-legal, offset, 8 p. 1987	☒
	^ <i>CONTRAdiction</i> . ☒ Doc. Letter, phc., 8 p., The Ware- house, Tallahassee. Nov, 1988	☒
<b>Bradley, Tony / Crowcroft, Ron, 'Burford'</b>	Byways Selsey, NR Chichester, P O20 OHY, UK	1979
	& 148 High St. Selsey, M. Chichester, P O20 OQE,	1979
	<i>Black Boat</i> (Mag. Alt. literature and graphics, style of nonsense. A/5, phc. 1979?-, #?)	☒ ✿
<b>Brall, Artur</b>	c/o Verlag Kretschmer & Großmann Frankfurt am Main Germany	1986
	^ <i>Künstlerbücher, artists' books as art: Ausstellungen, Dokumentationen, Kataloge, Kritike</i> . (Offset, 176 p.) Kretschmer & Großmann, Frankfurt, 1986	📖
<b>Branco, Joaquim</b>	R. Voluntarios de Patria 389 / 622. Rio de Janeiro. Brasil	1979
	247 Av. Astolgo Dutra (c/o P. J. Ribeiro?), Cataguases M.G., BR-36770, Brasil	1979
	^ <i>Tabu</i> (One sheet mag. with «pop-eye» actionism, concrete and visual poetry: P. J. Riveiro, K. Staeck, R. Werneck, G. Mattaso & others. Folio, offset. 1976-, m.) Cataguases /Ed. Totem, Rio de Janeiro	☒ ✿

^#11

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

^#13

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

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

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

^*Laser para lazer* (Poemas experimentais). Edições otem, Rio de Janeiro – 1984 ☼  
23x15.5 cm., offset, 64 p.

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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. 185 p.

<b>Brand, Jan</b>	Bokhorstweg 4	Spankeren / Dieren	Netherlands	1975
<b>Transit</b> (with → Beveren, Peter van & others) (Anths. like A/4 mag. 1975-77, #1-5)				
Brummense Uitgeverij can Luxe Werkjes. Alweereen /Beuningen,				
° <i>Transit. Taal Beeld Taal</i> (Language Image Language) Editors: Maarten ☼				
Beks, Urias Nooteboom, (34 authors) {195}, Brummense Ug.,				
Beuningen NL, 1975				
^ <i>Transit. Book of Stamp</i> . (Orig. stamps, bound, 92 leaves. {59 + 39}) ☒ ☒ ☼				
1975				
<i>Transit. Mirror</i> . (Conceptual works), 1976 ☼ ☼ ☼				
<i>Transit. Translation Transformation</i> , offset + phc. {150}. Beuningen, ☼				
1976				
^ <i>Transit. Tijdschrift aan de muur</i> , offset, spiral bound, 's-Hertogen- ☼				
bosch, 1977				
^ <i>Stichting Festival Arnhem: Beethoven, Music for the Millions</i> . (also a Mail Art pro- ☼ ☒				
ject, org. with A. Gerritsen, J. de Groot, M. Hendricks). ☒Cat.: 3.5x17				
cm., offset, 28 p. 1977				
°Brand, Jan: <i>Visuele Poezie</i> . Anthology. Cut A/5, phc., 104 p. {200}. KAA, ☼				
Arnhem NL, 1980				

<b>Brandao, Antonio Cesar, C. P. 129,</b>	Santos Dumont M.G., BR-36240, Brasil	1992
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#### ❖Brasil visual poets, Rio de Janeiro

(Al ca So, Dayse Lacerda, Dico, Joao Carlo Sampiaio, Samaral, Sandra Moderno, Yara)

**Olho Vivo / Dia** (Assemblings for lettrism and concrete poetry. D. Lacerda, Dico, ☼  
Samaral & others. 16x16 cm., mimeogr., phc, 1974? )

**Poemas** (Assembling in cover of 22.5x16 cm., 1974-, y. ?#) ☼

°Zanini, Walter / Plaza, Julio: *Poeticas Visuais*. Cat.: Texts in Portuguese and ☼  
English. 31.5x23 cm., offset, 56 p. Museu de Arte Contemporanea.  
Sao Paulo, 1977

^*Saciedade dos poetas vivos. Vol. 5*. (Editors: Faustino, Urchacy / Miccolis, Leile) ☼  
(Anth. 110 p.) Ed. Blocos, Rio de Janeiro, 1993. Authors:  
J. Branco, A. de Sá, E. Paulo, G. Magela, G. Mendonça Teles, H. Mund  
Junior. H. Pontes, J. J. Galahade, J. Cardias, M. B. Bezerra, M. Sobral,  
O. Pereira, Ph. Menezes, R-A. & A. Alves, R. Keppler, R. du Wasci-  
mento, S. Nunes, S. Monteiro de Almeida

<b>Braumüller, Hans</b>	Osterstr. 98	Hamburg, D-20259	Germany	1997
	↑ c/o Schor, Reeperbahn 156	Hamburg, D-20359		1997
	↑ Los Almendros 3898	Ñuñoa – Santiago Chile,	Chile	1995

*500 años de genocidio y colonialismo*. (Assembling book, 11.5x23 cm., horz.) 1992 ☒



- ^*Help me to Paint!* ☒/ Gal. Posada del Corregidor, Esmeralda 749, Santiago Chile ☒  
 Cat.: 20.5x20.5 cm., offset, 32 p. April 1995. Texts (Spain & English):  
 Hans Braumüller: *Los Almendros*  
 Felipe Vilches: *The Planetary Pulsation*  
 Clemente → Padín: *Network and artist's role before and after Lyotard*
- ^*A Tribute to G. Deisler.* ☒ Inv., 1996 ☒
- ^*Mail-ElbArt 1997 / Kunstaussstellung im Alten Elbtunnel, Hamburg* (with → Merlin) ☒  
 ☒Cat.: 19x20 cm., offset, 36 p. (German)  
 + *elbart*, CD-ROM, Windows/Mac. CulteV-beim Grünen, Jäger 25,  
 Hamburg, D-20359, <http://www.cult.de>  
 + *Art under Surface, Reeperbahn 97*, (participant list) A/4, 2 leaves,  
 phc., with or. rubber stamps, + div. suppl. Hamburg, 1997
- ^*Cruces del Mundo – Crosses from the World.* ☒ Inv., 1999 ☒

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

(Hans Braumüller: *500 años de genocidio y colonialismo*. Statement / 1996.  
 In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat. Subspace, Iowa City. 1996 / Print: 1997. 40-41 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. 189 p.

<b>Bremer, Hanna / Marlow, Jack ?</b>	Bremen	Germany	1979
° <i>Kryptogame</i> (Mag. for the post-fluxus scene: O. L. Nations, D. Higgins, V. Baroni & others. A/4. offset with orig. works by the eds. 1979-80, ~2xy. #1-3?)			
<b>Bressi, Betty</b>	P. O. Box 163, Rosebank Station	Staten Island, NY-10305 USA	1975
<i>Glassworks</i> (Magazine for literature & experimental poetry. Digest. 1975-, qu.)			
<b>Brett, George</b>	Athens GA	USA	1977
<i>OR Post</i> . (Rubber stamp project) ~1976 -			
° <i>A. Proxi</i> . (Silhouette of the artist, cut off, mentioned as an «approximately» representation of the re-united DaDa and the manifestation of Mail Art, with a documentation brochure of 17 p.) Athens GA, 1977			
° <i>OR Post</i> (Rubber portraits of artists, {20} 20 p.) Orgroup. Greenville, NC, 1978			
° <i>Secca at Secca.</i> ☒Inv. / Center of Contemporary Art, Winston-Salem, NC, 1979			
^ <i>OR Post</i> (8 cards with rub. stamps) ORgrup + Stempelplaats, A'dam, 1979			
° <i>The Decashadenia Postcard Show.</i> ☒Inv. Pitt Comm. College, Greenville NC, 1980			
° <i>Ghosting Along.</i> (Bookwork). Digest, phc., 24 p. {20}. Cordial Quartos. Greenville NC, 1981			

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Literature: (Statement): «The parameters of mail art /correspondence art are defined by the system which incorporates and processes mail art: the United States Postal Service. The postal service dictates the size limitations, partial content [or forbidden

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

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 76 p.

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

<b>Breuer, Theo</b>	Neustraße 2,	Sistig / Eifel, D-53925	Germany	1996
	<i>YE!</i> (Assembling with thematic issues, A/4 {~100}. 1993-, ~ 2xy.)			☒
	<i>Faltblatt</i> (Contact mag. 1994-, )			☒
	^School: <i>Faces, Views, Insights</i> . ☒ Inv., 1996			☒
<b>Brewton, Johnny / Shargel, Delia</b>	<i>Pneumatic Press</i> , P.O. Box 170011, San Francisco, CA-94117, USA			1994
	^X-Ray (Assembling like network zine for graphic and literature {200+26}. Half-legal size with ca. 40 leaves. Also found objects. 1994-, qu.) ^#5			✿ ☒
<b>Brian, Gentry</b>			USA	1988
	<i>Smile</i> «History is the index» (Smile mutant, 1988)			☛
<b>Briers, David</b>	15 Park Mansions, Prince of Wales Drive, London, SW11		United Kingd.	1970
	^Pages (Mag. with fluxus, concept art, performance, exp. music, etc, contributions and info matter also from Eastern Europe and Latinamerica. A/4, offset, ~36 p. 1970-72, y., #1-3) ^#1, 2, 3			☒ ☒ ☒
	^Typewritten contact and address list (!) as addendum to Pages #3, 1972.			☒
	<i>Chapter Art</i> (Review on printed matters, A/4. 1981-, m.) Cardiff.			✿
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	<u>Literature:</u> «Chapter Art... This periocical is a seed from the seminally important <i>Pages</i> , an early '70s art periodical with perfect pitch. Both edited by David Briers. However, <i>Chapter Art</i> acts primarily as house organ for an art center of the same name. It offers clear, lucid criticism on the Wales art community as well as a smattering of reviews and tidbits from the U.S. and European arenas. If it's goal is to „fill a gap“ in presenting alternatives outside of traditional media coverage, then <i>Chapter Art</i> is succeeding.» ( <i>Lightworks</i> [→ Burch], <i>Art Alternatives in Print</i> . N° 14-15, Winter 1981-82. 60 p.)			
	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 60 p.			
<b>Brög, Hans / Grünfeld, Thomas / Sturm, Hermann</b>	Bensbergerstr. 232. Bergisch-Gladbach, Germany			1978
	^Positiv-Negativ. ( <i>Commonpress</i> #8) 43x30.5 cm., folded to 43x15,2 cm., phc., 11 loose sheets RV, 24 participants. Black Box Werkstattgalerie, Bergisch-Gladbach, D-5060. November 1978			☒
<b>Broi, Gianni</b>	(Free Dog) C. P. 684.	Firenze, I-50123	Italy	1991
	^La Posta in Gioco. ☒Cat.: + Anth., 23.5x21 cm., offset (also colour), 138 p. (A phantastic rich and interesting publication but all texts Italian only!) / Uffizi, Sala ex-Reali Poste, Firenze. November 15-28, 1990 <i>Statements</i> by P. Sevcik, C. Belloli, D. Daligand, A. Leagne, L. Bellini,			☒ ☞

- M. Diotallevi, G. Ferri, G. Gini, B. Kittel, R. Maggi, E. Minarelli,  
R. Nikonova, A. Ohlman, F. P. Focardi, S. Segal, A. Tisma, M. Tortora,  
V. Baroni, G. Bleus, R. Summers, C. Welch, L. Pignotti, M. Chieppi,  
J. Held, B. Pollacci, P. Petasz, E. A. Vigo, C. Kainz, E. Sturani
- ^*Mail Ark '91*. «Creative communication at a distance between old and new media» ☒  
(Seminar / Fac. of Architecture, Univ. of Florence.) ☒Doc. + Slides.  
1991
- ^*La Posta in Gioco II*. ☒Cat.: A/5, offset, 64 p. / Galleria Comunale d'Arte, Cagliari ☒  
December 20, 1991 - January 15 1992
- ^*Free Dog Club Statuto* (with Annamaria Caracciolo) 8 xeroxed p. Firenze-Calgari, ☒  
1993
- ^*Networker Congress Florentine Area*. 7-8 May 1994. (Info matter, 4 leaves) ☒
- ^*Free Dog and Human Values*. ☒Inv. to exhibition. 1994 ☒
- ^*Pele di Mondo*. ☒Inv. Exh. with Italian mail artists only. 1994 ☒
- ^*Alternative, Creative and Free Conference*, Bagno a Ripoli. 8th May 1995. (Book, ☒  
A/5, offset, 300 p.) Theoretical texts by networkers: G. Broi, V. Baroni,  
R. Ascott, D. Cole, D. Daligand, R. Janssen, J. N. Laszlo, R. Maggi,  
H. Mittendorf, C. Padin, P. Petasz, R. Summers, A. Tisma, C. Welch,  
& others ☒
- ^*La Posta in Gioco III. – Mail Stones for Meana Sardo / Thinking the difference*. ☒  
Curators: Giovanni Broi, Annamaria Caracciolo, Bartolomeo Muggianu.  
Texts: B. Muggianni: *A new great experience*  
D. Caracciolo: *Statement / Dichiarazione*  
G. Broi: *Thinking the Difference / Pensare. La difference*  
G. Bleus: *Art ministration*  
☒Cat.: 17x24 cm., col. offset, 128 p., 190 parts. Exhibition in Meana  
Sardo at the Sala del Consiglio Comunale, Nov 22 - Dec 7, 1998
- ^*Raymond Roussel*. Network performances in Paris and Firenze by G. Broi and others. ☒  
Texts and documentation photos published in the form of a A/3 RV  
poster in envelope of 16x23 cm. 1998-99

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

- ^*Human Habitat / I. Mail Art Festival Weimar* (forbidden) ☒Cat.: A/5, phc., 6 p. ☒  
Planned for the Studentenklub in Rostock, 1981
- Mail Art aus der DDR*. ☒Doc. / Studentenklub, Weimar / Studentenklub, Rostock. ☒  
Planned for 1981, realized in 1982
- Mail Art / Postkunst* ☒Exh.: in the DEWAG. Rostock, 1983 ☒

**!Brotgehirn, Zbigniew!** → Tristan Renauld

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

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

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

- ^*The Works* / The Independent Voice of the Arts (Tabloid mag. in size of 34x27.5 cm. ☒  
Offset, 24 p. 1987-, 10xy.) Vol. III, N° 5-8. Statements and opinions of  
American mail artists  
^# Vol.III. / V., VI., VIII.

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

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

«My husband and I started collecting the archive in 1954. The inspiration was Robert Mother-  
well's *Dada Painters and Poets*. The latter part of the archive, Fluxus, Mail Art, etc. seemed to  
inevitably and logically fall into the trajectory.» (Jean Brown, in a letter to Cuck Welch, May 5.  
1992) «Jean Brown (\*1911) was one of mail art's best friends, a great patron and spirit... (Her)

collection of over 6.000 artists' books, manifestos, Dadaist, Surrealist, Fluxus and Mail Art materials was purchased by the J. Paul Getty Center for the History of Art and the Humanities in Santa Monica» (Chuck → Welch in: *Eternal Network*. University of Calgary Press, 1995.XXII p.) The Jean Brown archive passed for the «Central Archive» for the whole international Mail Art movement. Therefore, many artists send their works and publications in a special copy to this collection in the legendary Shaker Seed House. There is a regrettable circumstance that his large and very important material didn't have been ordered, catalogued and brought within reach for the researches by the Getty Center so far.

✠ May 1, 1994

✠ 1994

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

(Judith A. Hoffberg: *A Bookman's Holyday / Tyringham...* In: *Umbrella* [→ Hoffberg] Vol. 4, #5, 113-115 p. 1981)

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 similar problems) In: *Spiegelman's mailart rag* (→ Spiegelman). Vol. 1, #4. December 1986. 15-16 p.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 20-22 p.

John → Held Jr.: *In Memoriam: Jean Brown, 1911-1994*. In: *Umbrella*, Vol. 17, No 3/4., 1994. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 154-155 p.

<b>Brown, Hofer, D.</b>	c/o Asuc Studio	Berkeley, CA	USA	1981
	° <i>Capitalism is sad</i> . ☒ Doc. with a list of 28 parts. A/4, phc. 2 sheets. / Asuc S., 1981			☒
<b>Bruns, Carol / Jacks, Robert,</b>	134 Greene Street	New York, NY-10012	USA	1978
	° <i>Fifty Four Pages</i> (Assembling for exp. poetry, drawings, texts. R. Avery, P. Bruscky, L. F. Duch, B. Gaglione, M. Rutt, A. Banana, & others. Bound letter size, 1978) New York			☒ ☒
<b>Brus, Günther</b>	Hatscheckstr. 7/3.	Vöcklabruck, A-4840	Austria	1984
	^ <i>Korpus Kristi / Koitus Kristi</i> (Porno Mail Art mag for the contributors only – 12-15 copies. A/5, phc., ~12 leaves. 1984-, ir.) ^# 2 issues: Apr 2, & July 6, 1984.			☒ ☘
<b>Bruscky, Paulo</b>	CP 850	Recife-PE	Brasil	1993
	^ <i>Punho</i> (Assembling, collected into folio size envelopes {100-200}, A/4 matter, 6-28 leaves. 1973-96, #0-5. The #0 was a mimeographed magazine) ^#0, 1, 2, 4			☒
	° <i>Outra pedra de rosetta</i> . (with D. Santiago) 21x14 cm., cut magazine pages, 280 p. {161} S. P. Recife. 1974			📖
	° <i>Int. Exh. of Mail Art</i> . (with Daniel Santiago, D.) ☒ 135 participants invited. One sheet of 33x21.5 cm., phc. The exhibition suspended? Recife, 1976			☒

- ^**Multipostais I-II.** (with Xilo Ypiranga and D. Santiago,) (Postcard size assembling, ~ 20 pieces in envelopes of 20x16 / 22x16 cm. 1977-97? #1-9?) ☒  
^#2, 6
- ^**Informatibo** / Centros da arte marginal brasileira de informação... (with D. Santiago) ☒  
(One sheet info mag. folio, mimeogr. 1977-78, 2#)  
^#1, 2
- ^10 *Seismographical Sheets*. Self edition – xerographical works. 32x21.5 cm., phc., 10 leaves. n.d. ☐☼☒
- ^*Exercicios de Caligrafia*. (6 leaves, offset + finger-print, in spec. envelope {110}) 1978 ☒
- °*Exposicao Int. de Sonhos*. (with Santiago, D.) ☒Doc. 31.5x22 cm., phc. One sheet with the list of 23 parts. Recife, 1978 ☒
- °3x4 *Show*. (Postcards) Inv. on postcard / Livraria Livro. Recife 7. 1978 ☒
- °*Arte Correio*. ☒Doc. with the list of 48 parts. One sheet of 31.5x17 cm., offset / UNICAP. Recife, 1978 ☒
- Classified Magazine**. (Mag. Legal, phc. 1978, #1 only?) A xerographical imitation of newsletter's advertisement pages. ☒
- Telegramarte** (with D. Santiago) (Telegramm-assembling by 16 artists in envelope of 17.5x23 cm. 1978) ☒
- Ist Int. Visual Poetry Out-Door Exh.* (with D. Santiago) Recife (*Umbrella* 1/#3) '78 ☒
- °*II. Festival de Inverno. Int. Exh. of Mail Art*. ☒Doc. One sheet of 34x25 cm. offset print + collage, with the list of 245 parts. / UNICAP, Recife. July 15 - Aug. 4. 1979. ☒
- ^1ª *Exposição Int. de Art-Door*. (with D. Santiago) Cat.: Horz. 21.5x23 cm., offset (colour), 94 p. Prefeitura da Cidade, Recife, 1981 ☒
- °*Genotexto* (with Daniel Santiago) Carboard piece of 14.5x12.5 cm. {50}. 1982 ☒☒
- °1ª *Exposição Nacional de Livro de Artista*. (with Daniel Santiago) Cat.: 16x21.5 cm., phc., 18 p.. UNICAP. Pernambuco BR, 1983 ☒☒
- IIIrd International Out-Door Exhibition*. (With D. Santiago) ☒Inv. Recife, 1983 ☒
- FAX Arte** (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) '91 ☐☒
- Xerografia** (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) '91 ☐

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. 201 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 66-67 p.

❖ <b>Bruxelles / copy artists</b> ?	Bruxelles	Belgium	1979
<b>Digital Dance Magazine / Digital Pages</b> (Xerogr. assembling, A/4. 1979?- , #1-2?) ☐☼			
<b>Bryan Bieler, Steven</b> , 7307, 6th Ave. NW.	Seattle, WA-98117	USA	1989
^ <b>The Stamp Act</b> (Rubber stamp mag., earlier as <i>The Rubberfanzine</i> by Rudi → Rubberoid. Letter size, phc., 20 p. 1989-91, #1-8) ☒☒☼ ^#1, 2, 3, 4, 5, 6, 7, 8			
<b>Bryn, Abraham</b> , Kurfürstenstr. 21-22.	Berlin-30, D-1000	Germany	1986
^ <b>Augen</b> (Multimedia zine with graphics, performances and announcements. #1-3 edited in Los Angeles, from #5 offset print. A/4, phc & offset, ~24 p. 1986-, bm.) ☒☼ ^#5			
<b>Bucher, Max / Maidan, Noemi</b> , Box 858 / Case 858.	Lausanne, CH-1001	Switzerland	1975
<b>Soft Art Press</b> (Multimedia magazine. A/4, offset with orig. rub. stamps and collages. 1975-79, qu., #1-18?) ☒☒☒☒☒ <i>Soft Art Press</i> , N° 15, 1978 = International survey of Multi-Media Art Archives ☒☒☒ <i>Soft Art Press</i> , N° 17, 1979 = Rubber Stamps issue. ☒☒			

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

<b>Buchholz, Willy</b>	?	?	Germany	1980
<i>Ladies: Black and White (Commonpress #28, not edited yet)</i>				☒

<b>Büchler, Pavel</b>	94 A. Richmond Road.	Cambridge	United Kingd.	1988
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**!Bug Post! / !Bugmaster! → Dominique**

<b>Bulatov, Dmitry</b>	Lenin Avenue 77 - „+“ - 3	Kaliningrad, 236040	Russia	1996
	H. & A. Museum, Klinicheskaja 21	Kaliningrad, 236016	---	1996

^*Word Theatre*. (with → Sherstyanoi, D. V. Pokladova. J. Kuznetsov) ☒ Doc. Leporello (4+ 2 sheets), 20x14 cm., offset. texts: English, Russian / City Art Museum, Kaliningrad. October 1995 ☒

*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 Sigej, Ronald Arnhem, Guido Bilcharinko, Franz Mohn, Clemente Padín, K-P. Dencker, Henri Chopin, Gerald Janecek, Serge Birjukov, Paul Datton, Boris Chifrin, Ry Nikonova, Dmitry Ponomarev, Dmitry Bulatov. ~1996?

^*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 whoole 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-lío- /graphy. Exhibition tour: Kaliningrad, St. Petersburg, Moscow, Niznij Novgorod, Vilnus (Lietura), Krakow, Wroclaw, Budapest, 1998-99. Ed. Simplicii. Kaliningrad, 1998. The author about yourself: 205 p.

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

<b>Bulkowski</b>	Zietenstr. 61	Düsseldorf, D-4000	Germany	1970
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^*Pro* / Blätter für neue Literatur (Magazine for experimental literature and graphic. ☒ ☘ ☒  
 #1-12: A/4, offset print thematic issues on brown paper, from #13 mimeographic pages with a number of diverse text and graphic inserts. 1966-77, #1-27)  
 ^#23

<b>Bullard, Robin</b>	322 Virginia Ave.	San Francisco, CA-94110	USA	1988
	↑ 255 Mt. Shasta Dr.	San Rafael CA-94903	---	1982

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

<b>Bunus, Ioan</b>	19 rue David d'Angers	Paris, F-75019	France	1986
	Kriegstrasse 76	Karlsruhe, D-7500	Germany	1984

Mail Art / graphic activity by often changed domiciles in Paris and Karlsruhe – since 1984 ☘ ☒

<b>Bunt, Ivan</b>	c/o Axel Dietrich, <i>Werkstatt Edition</i> , Hauptstr. 17. Laufenburg, D-79725. Germany	1982	
	^ <i>Crazy Envelopes</i> . (Anthology of para-mail art envelopes) Horz., 13x21 cm., offset, 92 p. (ISBN 3-923080-05-0) Werkstatt Edition, Laufenburg. 1982		✿☒
<b>Burch, Charlton</b>	c/o <i>Lightworks</i> , P. O. Box 1202	Birmingham, MI-48012 USA	1986
	lightworks_mag@hotmail.com		
↑	--- P. O. Box 77271	Ann Arbor, MI-48107	1977
	..... ^ <b>Lightworks</b> (with D. Schwarz, S. Penland-Mace, E. Keller & oth. )(One of the most important publ. of the post-fluxus scene: analytical texts, visual matters, photos, graphics, performances, stamp and Mail Art... First as tabloid size mag. of 38x29 cm., from the #6 cut letter size offset publ., ~60 p. Also thematic issues. 1977-90 = #1-21, but also a newer publ. in the 90s: #22, The Ray Johnson Issue, with an audio CD, dated as 1995-2000) Ann Arbor / Birmingham MI. ^#2, 3, 4, 5, 6, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20-21 ° <i>Lightworks Envelope Show</i> . ☒Inv. on postcard / Public Library, Ann Arbor, 1978 ☒ ° <i>Shoes – Go Anywhere You Please</i> . ( <b>Commonpress #14</b> ) Digest, offset, 46 p., 51 participants. Ann Arbor, 1979 ☒ ~ <u>Literature:</u> « <i>Lightworks</i> , through many years... documented and illuminated the shadowy underground. Without taking sides, it has reported on most of the creative movements – sound, visual, performance – of the 1980s. Reading back issues of <i>Lightworks</i> is like reading a history of the alternative before it is co-opted by institutions, academic or economic.. <i>Lightworks</i> is timely, superbly printed, diverse, energetic, creatively designed, open-minded and -hearted, vital, and inexpensive... (By Karen Holman. In: <i>Print Reviews. PhotoStatic</i> . N° 36, June 1989, 1340 p.) Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 38 p.		
<b>Burg, Sonja van der</b>	Postbox 917,	CX Den Haag, NL- 2501	Netherlande 1985
	↑ Swietenstraat 42.	Den Haag, NL-2518	1984
	..... ^ <b>Afzet / Afzet's Palmbank</b> (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 ^ <i>Fritten-Show</i> (with Flip Krabbendam). ☒Cat.: A/3, offset, 6 p. {285} 1984 ☒ ^ <i>Natural Touch</i> . Zogenaamd So called, 1985. Handmade publication in 10 copies: A/5 size, mixed technic, 6 p. ^ <i>3 Dimensional Exhibition of Afzet</i> . ☒ Inv., 1985 ☒ ^ <i>Journey</i> . (8 p. xeroxed exh. & action journal) / Galerie Arti-Shack, Rijswijk, 1985 ☒ ^ <b>So Called</b> (Postcard size unbound assembling in paper-cover with additional Mail Art info brochure, 1986-, 2-3xy.) ☒ ^#1, 2, 3 ^ <i>Nouveau Nihilisme</i> . Exhibition of installations & objects by Let Bijkersma and Martin Helm at the So-Called rooms, June 1-25, 1986 in Haag. 150 numbered copies of aspiral bound catalogue: A/5, phc., 36 p. ^ <i>Travelin' Around the Midnight Myth</i> . (Writings & drawings, ~A/5, offset, 28 p.){20} S. P. The Hague. 1988 ☒ ~ <u>Literature:</u> « <i>Afzet</i> is fine and cool. The bewst collation edition of artist-supplied art anywhere. The editors really demonstrate concern and a sense of the community they serve. Issues take on specific themes... Issue 5A deals with the phrase „looking for word-less lines“. This issue, as most, divides into 4 parts: it begins Margot's and Sonja's		

beautiful xerography, drawings and folding paper art. Thereafter comes the „Portrait Gallery“ wherein artist / contributors do selfportraits for inclusion. The third section called the „Palmbank“ is where contributors deal with the issue theme. A fourth section includes a listing future mail art shows around the world. Oftentimes this list is ready for wall mounting with a sewed cloth hanger. This is a glorious compilation. It takes a substantial exception from the slap-dash, thrown together anthologies.» (*Lightworks* [→ Burch], *These Things Too* [Print review] N° 17, 1985, 25 p.)

<b>Buschmiller, Edgar Allen.</b>	Art Dept. Old Dominion. Univ.	Norfolk, VA-23508	USA	1988
	↑ 7714 Restmere Road	Norfolk, VA-23505	---	1986

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

^**Edgarzine / Letters to Edgarzine** (Mag. for Mail Art communication. Digest, phc., 12-16 p., 1986?- ) ☒ ☿  
^# 3, 4, 5

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

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

<b>Butler, Russell L.</b>	(!Buz Blurr!) ( <i>Caustic Jelly Post</i> )	908 Main Street.	Gurdon, AS-71743.	USA	1986
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Mail Art and performance art activity since 1972. ☿ ☒ ☒

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

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

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

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Literatur: ^Buz Blurr: *Stamp artist Profiles. Some Buz Blurr autosoricizzazione*. In: *Artistamp News* (→ Banana). Vol.1, #2. Dec. 1991

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 96-97 p.

**!BuzBlurr!** → Butler, Russel

<b>BWA &amp; ZPAP</b>	c/o Galeria Wigry.	Suwalki	Poland	1980
	<i>Habitat's Range (Commonpress #34)</i> A/5, 117 p. 47 participants. 1980			☒

<b>Byrd, Greg</b>	<i>Slice O' Toast Prods.</i>	10017 Renton Ave.	Seattle, WA-98134	USA	1993
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A large activity on artists' postage stamps by b/w and colour phc. since the beginning of the 1990s Perforation or cut perforation. Stamp types: ☒

B/W: *Glue Tongue; Mars; Eat Hair; Seattle Baby Jesus Tour;*

Colour: *Air Mail Toast Post; Possum Flip; Dead Elvis; The Arky of Toast; Great Desert Cat; Lycanthropy Post; fly by Toast Postes*, etc.

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

^*Ist in the cards – the '94 MARS Expo / How would you plane the game?* Seattle ☒



☒ Inv., 1994  
 Artistamps: ("Toast Postes")  
 ^Mars Networking (Sheet of 30 id. stamps, b/w offset?) 1993 ☒  
 ^First Annual Catmask Ball (Sheet of stamps by semidentical images, the coloring is animated only, colour phc.) n.d.  
 ~  
Literature: ^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 96-97 p.

<b>Byrum, John</b>	3505 Virginia Ave.	Cleveland, OH-44109	USA	2000
	↑ Generator Press. 8139 Midland Road	Mentor, OH-44060	---	1987

.....  
 ^Generator (Mag. for exp. lit. Letter & half-legal, phc., 60-100 p. 1987-, y., #1-6?) ☒  
 ^#2, 6

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

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Source: ^Generator: 1993 Catalogue (1 leave flyer with the list of the publs. of the «Generator Press Chapbook Series», begun in 1990, with «cont. visual and language poetry». Among of the authors: John Byrum, Tom Beckett, Peter Ganick, John Perlam, S. P. Martin, Crag Hill, Miekal And, R. Kostelanetz, Dick Higgins, Hank Lazer, S. Smith Nash, Bruce Andrews & Ron Silliman.

^Generator 2000. Catalogue leaflet. Letter size sheet RV, phc.

Literature: «John Byrum has succeeded in channeling most, and possibly all, of the various visual/verbal streams of today into a powerful river of modern sensibility... Some of the gold nuggets along the way: James Lang's „Credo“ („I believe in Death\* Diffusion Almighty\*\*\* Homogenizer of Heaven & Earth...“), Clark Coolidge's „Cogitate“ (a meditative, heart-felt piece with the triumphant conclusion „Bird at cliff, flew as good as me from you“), glittering language abstractions from R. → Kostelanetz and Peter Ganick, a penetrating, atomic essay by Bob Grumman, and too many more jewels to enumerate...»  
 (DeMichele: *Reviews*. In: *Score*, #9. [→ Hill] ~1989.)

<b>Byszewski, Janusz</b>	Switojerska 5 / 7.	Warszawa, PL 00-236	Poland	1986
	c/o Biuro Wystaw Artystycznych w Łodzi. Łódź, PL 91-075		---	1985

.....  
 ^pARTner. Poznan. Biennale Sztuki dla Dziecka 1984-85. (Documents of actions + Mail Art in texts and images.) Artists: Jacek Bukowski, Blanka Gul-Olszewska, Eugeniusz Józefowski and Wiesław Karolak.  
 A/4, offset, 48 p.

^Art Actions for / with Children – Sztuka Akcji dla / z Dziećmi. ☒Cat.: A/4, offset ☒  
 90 p. Text by Byszewski (Polish & English). 1985

<b>Bzdok, Henryk</b>	Ul. Slowackiego 12 / 4.	Katowice, PL 40-093	Poland	1984
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^BZZZ-carts. (Hand fabricated rubber stamps on post cards) 1970s ☒ ☒  
 Put here your address and send it to another artist. ☒(Project) 1977 ☒

Artistamps: °(Bzzzcard) (Sheet of 35 diff. stamps, by red, green, bleu rub. st.) 1977 ☒ ☒  
 ^Dear Anna (Postcard with 9 stamp images, b/w offset) 17. 01. 1984 ☒ ☒

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Literature: Vittore → Baroni: *Henryk Bzdok*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 56-57 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p.  
 Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 68-69 p.

<b>Cabanas, Xaime</b>	c/o <i>La Galga</i> : Alcalde Abella 21	La Coruña	Spain	1981
	° <i>O' Patacon</i> . ☒Cat.: 23.5x18 cm., offset, 8 p. 124 parts. / <i>La Galga</i> . Coruña, 1981			☒
	<b><i>La Galga</i></b> (Mag. with exper. lit. and graphism. 24x17.5 cm., offset, 24 p. 1981?- ir.)			☒ ☸
<b>«Caffè Carmagnola»</b>	Via del Gelso, 37	Udine, I-33100	Italy	1995
	<i>Hapy New Year for Luther Blissett</i> . ☒Poster. 1995			☒
<b>Cairns, Phyllis</b>	<i>Pembroke Press</i> , 34 Main St.	Newtown, CT-04670	USA	1986
	↑ 99 Cross Highway	Westport, CT-06880	---	1985
	.....			
	^ <i>You Tell Me Your Dream</i> . (Dedicated to the memory of Betty Ruth Curtiss.)			☸ ☒
	Xerographical collages. 21.5x18 cm. 1985			
	^ <i>Things to do today</i> . Artists' book by xerography. 14x11 cm., phc., 16 p. red cover.			☸ ☒
	Additive 2 „SCREAM“ buttons („SMILE“ variant?), Ø =6 cm. 1985			
	^ <b><i>The Other Times</i></b> – published spradically...(Tabloid mag. A collage of Mail Art			☒ ☸
	announces, books reviews from the magazine underground, nice layout.			
	43x28 cm., phc., 1986-, ir.)			
	^# Vol. I/2			
	° <i>Interior Decoration</i> (Bookwork) 13.5x18.3 cm., phc. 8 p in form of accordion. {100}			☒ ☐
	Pembroke Press. Newtown CT, 1987			
	~			
	<u>Literature:</u> «Due to a suffocation of dexterity I am currently using found images in the form of			
	photographs, objects, ephemera and rubber stamps to compose my works. Words in			
	one form or another are usually incorporated. Large words which are narrative in			
	nature interchange with book form. The use of the copier as a print-making tool			
	both in the production and the creation of collage material is indispensable... And			
	though I know that I will never escape being an artist; I hope that in addition I will			
	never cease to surprise myself, and be surprised.» (P. Cairns: <i>Statement</i> . In: Sarah			
	→ Jackson: <i>Books Build Bridges / Copier Art – Bookworks</i> . Cat.: TU°NS. / National			
	Postal Museum Halifax, 1986. 175. item)			
	<u>Source:</u> ^ <i>Pembroke Press. Current titles, Winter 1985-86</i> . Horz. digest size, 2 passes phc.,			
	(green & black) 8p + order form. 1985. Works by Phyllis Cairns:			
	<i>Synthetic Fabric</i> , half legal, 40 p. {~200}, drawings, rubber stamps;			
	<i>You Tell Me Your Dream</i> , see above;			
	<i>Depression</i> , digest, 20 p. {~200};			
	<i>Things to Do Today</i> , see above;			
	<i>Floating Heads</i> , letter size, 176 p. (A contemporary visual narrative);			
	<i>Male Gift</i> (one size fits all), poster size {104}.			
<b>Caldera, Lesley M. (!Creative Thing!)</b>	12331 Muir Court,	Whittier CA-90601	USA	1982
	^ <b><i>RANT</i></b> (Div. prints like a one-sheet mag. Mostly letter size, phc. and offset.			☒
	Also artists' postage stamp sheet. 1982?-, very ir., ~ 25#)			
	^#4-5, 6, 8, 10, 11b, 12, 12, 14, 17, 18, 24-a/b,			
	^ <i>Private World Mail Art N° 1</i> . ☒Doc. Letter, phc., 6 p., address list.1983			☒
	^ <i>Music Mail Art Exh.</i> ☒Doc. in: <i>RANT</i> #4-5. Legal, 2 sheets, phc. Jan.-Febr. 1983			☒
	^ <i>Handbook</i> . (Mini book of 14x10.5 cm., phc., 24 p. {99}) Palm Press, Whittier, 1983			☒
	^ <i>Fin de Año</i> (Digest, phc. + rub. stamps & collage, 18 p. {50}) Palm Press,			☒ ®
	Dec. 1984			
	<b><i>Smile</i></b> (As a <i>Rant</i> issue, A/6, phc., 1985, #1)			☒ ☸
	Artistamps: ^ <i>Spring 1985</i> (Sheet of 12 diff. stamps. Collective work of 10 artists.			☒
	Phc. on cream colored paper.) Published as <i>Rant</i> #14, 1985			
	^ <i>Los Angeles Marathon</i> (Sheet of 10 diff. stamps, red and black offset			☒
	on white paper) Published as <i>Rant</i> #18. March 9, 1986			
	^ <i>Kurt Schwitters 100 years of MERZ</i> . (Digest, phc., + rub. stamps, collage, 56 p.			☒ ®
	{200}) Palm Press, Whittier, 1987			
	^ <i>Vision of Paradise</i> . (Offset, images in form of postage stamps, Digest, 22 p. {200})			☒

	Palm Press, Whittier, 1987			
	^101. <i>Int. Mail Art Show</i> . (La Mirada / Biola Univ.) ☒ Doc.: Poster of 43x28 cm. 1990			☒
Artistamps:	^Schwitters 1887-1991 (Sheet of 6 diff. stamps, red phc. on yellow paper) Palm Press, Whittier. June 20, 1991			☒
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<u>Literature:</u>	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 129 p.			
<b>Caldwell, Robert</b>	P. O. Box 409	Iowa City, IA-52244	USA	197?
	<i>Typewriter</i> (...written visual poetry. Mag. 197?- )			⌘
❖ <b>Calgary artists / W.O.R.K.S.</b>	1758 Main P. O. Box.	Calgary	Canada	1973
	^A <i>Conceptographic Reading of our World Thermometer</i> . (by W.O.R.K.S. + Antenna T. V.) Cat.: Letter, offset, 76 p. (International concept artists) 1973			⤴ ⌘
« <b>Calgary, OFF Centre Centre</b> »	?	Calgary	Canada	1985
	^When I was a Cowboy. ☒ Cat.: Digest, offset, 16 p. (→ Modern Realism, Dallas; AKA Gall. Saskatoon) 1985			☒
<b>Callahan, Brian</b>	P. O. Box 50164	Indianapolis, IN-46256	USA	1983
	<i>Level</i> (Mag., also with assembling issues in bag or box {100}. Letter, 1982-? squ., #?)			☒
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<u>Literature:</u>	«This <i>Level</i> (#4) is tubular, that is, packaged in a paper tube. In it you'll find a magick button on strings (probably from a wornout but magical overcoat), a fucked-up green plastic army man with a tag which indicates an honorable discharge, plus a passel of drawings, weird poems and rantings of all sorts. The loosely-adhered-to theme of this issue is alternative publications and a listing a various addresses is included. Free-wheeling, open-ended and tangled up. Anybody can join by submitting 105 copies of something. So why not? <i>Level</i> 5 is to be boxed...» ( <i>Lightworks</i> [→ Burch]. <i>These Things Too</i> [Print review]. N° 16, Winter 1983-84. 57p.)			
<b>Calleja, J. M.</b>	Apartat 133.	Mataró (Barcelona)	Spain	1988
	↑ Cta. de Mata, 75, 7é, 2a	Mataró	---	1982
.....				
	^ <i>Diezysiete</i> (17). (with José A. Sarmiento) (Small size anth., 8x12, offset, 128 p. {1000}) Ed. La Cloaca, c Aragón 285, Barcelona, 1980. (Anguera, Calleja, Canals, Sabater, Carné, Corbeiro, Fernández, Gil, Pey, Pezuela, Pinya, Porta, Sapere, Sarmiento, Bernardó, Grupo Texto Poetico, Vega) Introduction by J. → Blaine. With bio- & bibliography.			⌘
	^ <i>Poesía Experimental</i> (with G. → Vega) (Small postcard assembling in folio of 19x13 cm. from the circle of the Gruppo Texto Poetico, → Ferrando. 1981, #1-2?)			⌘
	^#1, 2			
	^ <i>Teoria '81. Poesía Experimental</i> . (with G. → Vega) 14 postcards in cover of 13x19 cm. Mataró, 1981			⌘
	<i>Capsa</i> (Mag. for actionism and vis, poetry in very var. size, also octagonal form of 21x21 cm. Photocopy and offset. 1982-83, #1-4?)			⌘ ☸ ☒
	°O. K. (Vis. poetry in a booklet of 25x17.5 cm., 8 leaves) {48} El Crotalon, #13. Madrid, 1984			⌘
	°Lopez Lopez (15.5x10 cm., offset, 16 p.) {177}. El Crotalon, Madrid, 1985			⌘
	^ <i>Poesía Visual</i> . (Coordination: Calleja & Mirall de Glac) Cat.: 21.5x11 cm, offset, 28 p. Poesía XXX, Terrassa, Barcelona. September 1992			⌘
	^ <i>Poesía Experimental</i> - 93. (Anth. with 42 artists, 64 p.) 19.5x13 cm., offset, 64 p. Sabater Ed., Ap. 9554. Barcelona, E-08080 / Introducción de Ramon Salvo (Spain / Engl.) 1993			⌘

- ^*Mixtures*. (24x15 cm., offset, 112 p.) Pagès editors, Biblioteca de la Suda N° 5, Carrer Bobalà 4. Lleida, E-25004. / Pròlog de Jordi Coca. 1993 ⌘
- ^*l'avioneta #14*, (Monographical issues on the works of Calleja. Visual & concrete poetry. One sheet of 100x70 cm. folded to an accordion: (2x8x) 35x12.5 cm., offset (16 p.). 1996 ⌘
- ^*Poemas Visuales*. Exhibition at the Taller de Intentos Culturales (Gabriel Aresti 6, Barakaldo, E), March-April, 2001. Cat.: A/5, offset (black and red print), 12 p. Text: Gustavo Vega (Spain). Barakaldo, 2001. ⌘

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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. 281 p.

<b>Calvert, Peggy</b>	802 E. Buffalo Ave.	Santa Ana, CA-92706	USA	1992
<b>«CAMBIU»</b>	(Centros da arte marginal brasileira de informação e união) c/o → Silva, Falves, Rua Eng. José Rocha 16 (48), Candela I. A., Natal, BR-59000		Brasil	1977
	<i>Gaveta</i> (Mag. for «arte marginal brasileira». 22.5x16 cm., offset. 1977?-, #1-5?)			⌘ ♂ ☒
<b>Camel, Joe</b>	c/o Gallery 210.	Bloomington, IL	USA	1978
	° <i>Kitsch and Mail Art Show</i> . ☒Doc. Letter, mimeogr. 4 p. 68 parts. Bloomington, 1978			☒
<b>Campitelli, Maria</b>	Via Messina 2,	Milano	Italy	1985
	^ <i>Taccuino Apogrofo</i> / Also as → TRAX 1285 (Assembling for xerography in portfolio, A/4, phc., 1985-, 1-15#, the most issues not as TRAX product!) 1985 ^#13			☐
<b>Campos, Augusto de ?</b>		São Paulo	Brasil	1975
	<i>Codigo</i> (Vis. poetry mag. with a beautiful, and rigorous, high quality typographical finish. C. Veloso, D. Pignatari, H. de Campos, R. Bonvicino, D. Machado & others. 25x22 cm., offset, 1975-80, very ir., #1-4?)			⌘ ♂ ⤿
<b>Canavan, Pat</b>	?	Catonsville, Maryland	USA	1979
	° <i>U. M. P. A. F. Mail Art Show / Copy Art</i> . ☒Inv. on A/4 mimogr. / Int. Arch. Univ. Catonsville, Maryland. 1979			☒
<b>!Canadada!</b>	→ Varney, Ed			
<b>Canepa, Anna / Deák, Edit / Robinson, Walter</b>	149 Wooster St.	New York, NY-10012.	USA	1972
	^ <i>Art-Rite</i> (One of the most known multimedia & alternative art mags. Also thematic issues. Cut letter, offset, 1973-78, ir., #1-21) ^#7, 8, 12, 13, 14, 15, 17, 18, 19			♂ ☒ 📖
	^ <i>Art-Rite Artists's Books</i> (in: <i>Art-Rite</i> #14, Winter 1976-77) Eds.: W. Robinson & Edit de Ak. Statements on artists' books by 50 artists and art professionals / 78 p. Texts: John Howell: <i>Written art by women</i> David Salle: <i>Artists' books, a new fad</i> Al Moore: <i>About L. Katz &amp; C. de Jong</i> Rosalee Goldberg: <i>Performance artists</i> Lauwrence Alloway: <i>Book review</i> Peggy Gale: <i>Italian publications</i> A. A. Bronson: <i>Via the book of Mr. Peanut</i> Naomi Spektor: <i>17 titles of artists' books</i> Eva Sonneman: <i>Streek-talk on artists' books</i> Irena von Zahn: <i>Art book dealer in Soho</i>			📖

Peter Frank: *Documenta's book policy*  
 ^Art-Rite's «Image Bank» issue, #17, 1978












**«Cannadian Correspondence Art Gallery, Calgary» → Stake**

**Cannon, Terry** → Meade, Richard

<b>Capatti, Bruno</b>	Via I. Luminasi, 22.	Medicina (BO), I-40059	Italy	2000
	www.dadacasa.com/ah! (an internet-zine), bnet@libero.it			
	↑ Via Bordocchia 69.	Dogato (FE), I-44020	----	1988
<hr/>				
	<b>Artzine Laboratory</b> View. (Xeroxed mag. {200} 1987-)			☒ ☐
	^ <b>Artzine Bulletin</b> (One sheet info rag, A/3 folded to quarter, phc. 1988-, qu.)			☒
	^#1, 2, 3			
	^ <b>Artzine Portfolio</b> (Photocopied A/4 matter, 52 laeves, 1988-89)			☒ ☐
	Small- and fan-zine activity from 1987?: <i>Diapoteca Bulletin</i> ; <i>EW Bulletin</i> , Mail Art archive; <i>SSSSS!</i> ; <i>Transumanze</i> ( <i>Pittura. Copy Art</i> ), mostly A/5 & A/6			☒ ☘ ☐
	^ <i>Choose a body area and send to...</i> ☒ Inv., ~1990			☒
	^ <i>E-Mail Art – the first recognition.</i> ☒ Inv., ~1994			☒
	^ <i>BXA</i> ( <i>Bruno Xero Alteration</i> ) project – “alter & pass”. ☒ Inv., ~1995			☒ ☐
	^ <i>Send me Hands</i> (for a fake mail art project). Ongoing project with div. docs., also as internet homepage. Brochure/Cat.: N°1., Spring 2000, A/5, phc., 8 p.			☒ ☘
<hr/>				
<b>Capdeville, Claudia</b>	12 rue de l'ecole de Médecine	Paris, F-75006	France	1974
	<b>Plurielle</b> (Mag. Concrete poetry and exp. graphic in a very stylish layout. Also hand made interventios. 27x27 cm. and A/4, offset. 1974-76? #1-7?)			☘ ☒
<hr/>				
<b>Capistrano, Franklin / Silva, Falves / Fernandez, A.</b>	(→ COOJORNAT, Natal, Brasil)			
	541 Cidade Alta	Natal	Brasil	1987
	↑ Rua Anaro Barretto 1243.	Alecrim	----	1986
<hr/>				
	<b>A Margem</b> (Mag. for visual matter and informations. Folio size, offset. 1986-, m.)			☒ ☒
<hr/>				
<b>!Captain Cavern!</b>	(Underground artist from Paris with an activity in the French graphism scene)			1988
	^ <i>Western Squelette</i> . (Silkscreen accordion book, 18x13 cm., 7 p. {200}.) Edition APAAR, 54 rue de Glacière, Paris / Atelier 6 rue de l'Abbé, Paris, 1988			☘
	→ Thiellement / I never leave you / Ed. Vitrine			
	→ Renault, F. / Basic publs.			
<hr/>				
<b>Capuano, Guido</b>	?	Ispica	Italy	1981
	° <i>Messages '81</i> . ☒ Doc. on 43.5x62 cm. offset / to fold, + poster, 170 parts. 1981			☒
<hr/>				
<b>Caraballo, Jorge</b>	Juan Carlos Gomez 1490	Montevideo	Uruguay	1986
	° <i>Signals</i> ( <i>Comic</i> ). (with C. → Padín) (Mimeographed, 16.5x10.5 cm, 20 p.) ? d.			☒ ☒
	° <i>Señales</i> . (with C. Padín) ( <i>Bookwork</i> ) 16.2x10.7 cm. phc., 24 p. Cisoría (→ Ogaz). Caracas, 1977			☒ ☐
	<i>(Des)informacion</i> . Digest size offset booklet, 12 p. Consists photographic diptychs, sort of before and after shots of graffiti on the sides of building... «Este proyecto fue interrumpido en 1976», n.d.			☘ ☒
	<i>A Brief History of Art in Latin America</i> . Brochure, 8 p. 1986 «A clever and funny booklet that juxtaposes photos and text to create a sardonic political statement.» ( <i>Box of Water</i> , #3 → Perkins,)			☒ ☒
	^ <i>Breve Historia del Arte en Latinoamerica</i> . Self edition, Montevideo, 1986. (Conceptual work by photos with a network character) 22.5x17.5 cm., offset, 8 p.			☒ ☒ ☒
	^ <i>En Uruguay La Palabra „Justicia“ Significa</i> . Asociacion Uruguay de Artistas			☒

Correo. Montevideo, 1987. 17.5x10.5 cm., offset, 8 p.  
→ Padín, Clemente / Solidaridad Uruguay

<b>Caravella, Steve</b>	?	USA	1974
<p><i>The Mendo Do De Do.</i> (Mag. in mini size, phc. on yellow stock, 1974-, 14 p. #1) </p> <p><i>Introducing Mendo Area Dada.</i> (Mag. Letter, phc., 1976-, 12 p. #1) </p> <p><i>Newsletter.</i> (With B. → Cleveland. A Spinoff of Mendo Dada) Digest, phc., 10 p. </p> <p>Artists and Writers Guild, Ukiah / San Francisco, April 1977</p> <p>~</p> <p><u>Literature:</u> (<i>Introduction Mendo Area Dada</i>): «A collaboration with Buster → Cleveland, the Princess Kropotkin, and Polly Ester → Nations, „Mendodada was formed as a protest against the whole bullshit art trip that is happening. We are totally a performance happening and theatre trip with visuals thrown in. We have no hope or care to make money through our art. All art is a political act. <i>Dada is everywhere</i>. There is no division between art and life“. Reproduces several newspapers accounts pertaining to the „the Bay Area Dadaists (B.A.D.)“ defacing Christo's Running Fence with the message, „Dada s God. Dada s Love. Dada Dadas Dada“.» (John → Held, Jr: <i>Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources</i>. In: <i>The Bay Area Dadaist</i>. Ed. Stamp Art Gallery [→ Gaglione]. San Francisco, 1997)</p>			
<b>Caravita, Lamberto-Lambi, C. P. Boc 24</b>	Massa Lombarda, I-48024, Italy		1986
<p>^<i>Mail Art – Massa Lombarda / Seconda Edizione.</i> ☒Cat.: A/5, phc., 20 p. {100, numbered copies}. Exh.: Comune di M-L. Sept 1-7, 1985 </p> <p>^<i>Bela Lugosi's Magazine</i> (Mag. for Mail Art. A/4, phc., ~16 p. 1986-?, #1-6) </p> <p>^#3, #No. Special 1, #Erotic 1 &amp; 2 (1986), #Videogrammi 2 (1987)</p> <p>^<i>Polaroid Show.</i> ☒Inv. To Bela Lugosi's Magazine, Massa Lombarda. 1986 </p> <p>Invitations also to <i>Videogrammi</i> (Video Art / Video Music) and <i>Audio Art – use hearing protection</i> (tapes &amp; records) in the same year.</p> <p>^<i>Videogrammi 2.</i> Catalogue in the form of a poster with participant list: 64x39.5 cm., 2 colours offset. Exh. at the Chiesa del Camine, Seopt 20-21, 1986</p> <p>^<i>Copy Book</i> (Assembling for A/5 Mail Art matter, in cover {100}. 1987-88, #1-4?) </p> <p>^#3, 4</p>			
<b>Cardella, Joe / Schmeltzer, Barbara / Beede, Gayle / Fish, Pat:</b>			
P. O. Box 23020,	Ventura, CA-93002,	USA.	1988
↑ 1130 Luneta Plaza	Santa Barbara, CA-93109	---	1982
↑ 39 Walter Lane	Hamden, CN-06514	---	1981
<p>.....</p> <p>^<i>ART/LIFE Communication for the Creative Mind. The original Limited edition</i>  </p> <p><i>Monthly.</i> (Spring folder assembling in letter size for all kind of original/handmade image matter {200}, ca. 40 artists in each publ. Started 1981, yearly 11 issues. Altogether over 200 issues!)</p> <p>^# Vol. 6/3; Vol. 7/6; Vol. 8/5;</p> <p>~</p> <p><u>Literature:</u> «... One of the longest continously produced artistic journal, called <i>ART/LIFE</i>, is published in Ventura by the man who conceived it in 1981, Joe Cardella... He began it as a four-page newsletter to friends and fellow artists in Santa Barbara in a need to communicate with other creative people. (...)</p> <p>The real spiritual parent of <i>ART/LIFE</i> is the 1960s movement, Fluxus. There is something of a fad now for Fluxus, major museum exhibitions and publications having generated increased interest during the past years or so. It is somewhat ironic that the group was nearly ignored in America in the 60s and 70s but the ideas, publications, and performances they originated have had endless reverberations since the time of the inception of the group by George Maciunas. From the beginning, one of the stated intentions of Fluxus was to create publications that were limited editions of the art made by the group associates. The Fluxkits and</p>			

Fluxboxes were multimedia presentations that were filled with a number of variously formatted two-and-three-dimensional works. (...)



































Cardella was involved, tangentially, with a couple of members of Fluxus. In the early 1970s, as a young and experimental artist living and working in New York City, he became associated with a newly opened performance space called „The Kitchen“, and there he met and worked with Alison Knowles and Yohimasa Wada, two very active members of Fluxus. For Cardella it was a vibrant and seminal experience.

Coming from a major art center to a relatively small town, Cardella moved to Santa Barbara in 1978. Feeling completely isolated and out of touch with experimental art, or any that matter, he wrote a statement that became the first issue of *ART/LIFE*, mailed it to friends and acquaintances, and received sufficient responses to encourage him to continue.






The format of the magazine is 8½ by 11 inches, which has been invariable from the beginning. There is a three-color requirement, meaning that a submission cannot be merely a straight or unaltered photocopy. The artist must hand-color or attach something to the page to qualify it as being hand-made. Now the number of the editions is two-hundred, which means that the artist must produce his or her page as consistently as possible two-hundred-times. The editor encourages creativity, and because the subheading of the title is „Communication for the Creative Mind,“ Cardella likes to see artists responding to things they have seen in previous issues or to events in the secular world. Cardella attempts to exploit this dialogue establishing relationship between pages that are similar in content, composition and / or color. There is never an announced theme. For example, in the fall of 1991 several artists did pages relating to Christo's Umbrellas project, and in the spring of 1992 a number of artists did personal responses to the Los Angeles riots...»

(Thomas L. Larson (1994): *A Perspective of the ART/LIFE Continuum*. In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 9-12 p.)

<b>Cardinas, Th. / Müller, R. / Schweizer, A.</b>	Genève	Switzerland	1982
<i>Gratz</i> (Spiral bound graphzine {50}, A/4. 1982? #1)			✿
<b>Carioca</b>	?	San Francisco, CA	USA 1198
° <i>Ideas on Wheels. (Commonpress #6)</i> Digest, 24 p., phc., 20 participants. San Francisco, August 1978			☒
<b>Carl, Eugene / Reese, Marshall</b> , 8703 Colbath Av.	Panorama City, CA-91402, USA		1976
& 11805 Stonewood Lane	Rockville, Maryland 20852 ---		1976
<i>E magazine</i> (Mag. for exp. & sound poetry, «scores», and visuals from int. authors. Letter and cut digest sizes, offset, 1976-, ir.)			⌘ U
<b>Carrión, Ulises</b>	(Apartment / Archive) Ten Katestr. 53. Amsterdam	Netherlands	1976
<i>Other Books and So Archive</i> . Bloemgracht 121. Amsterdam, KK, NL-1016, ---			1980
↑ <i>Other Books and So</i> (Bookshop) Herengracht 259. Amsterdam			--- 1974
Launching the <i>In-Out Gallery</i> and <i>In-Out Productions</i> (publications). 197?			⌘ ⌘ ⌘ ⌘
Some titles:			
→ Marroquin: <i>First help in communication</i> . 16.5x21 cm., mimeogr. 28 p. {100}. 1973			
→ Marroquin R. / Tchong, Young: <i>Mental drawings of Equipo Movimiento</i> . 10x10.5 cm., mimeogr. 20 p. {100}. 1973			
→ Rook, G. de.: <i>Life</i> . 10.5x7.5 cm., phc. 12 p. 1973			
→ Gibbs: <i>Extinction</i> . 15x10.5. cm., phc., 28 p. {25}. 1974			
° <i>Sonnet(s)</i> . (Xeroxed book, 90 p.) In-Out Prod. Amsterdam, 1972			⌘
° <i>Amor, la palabra</i> . (Mimeogr. + rubber stamps, 26 p.) In-Out Prod. A'dam, 1973			⌘ ® ☒

- Launching the special bookshop *Other Book and So*, 1974   
- ^*Stamp Art Show*. (Further: G. J. de → Rook). Cat.: 94 p. / Other Books and so...  1976
- °*Definition of Art*. (On an idea of H. W. → Kalkmann)  Inv. and responses. List of  344 parts. Other Books and so. Amsterdam, 1977
- °*Erratic Mail Int. System (E. A. M. I. S. )* Concept of an alternative system to the  official post offices. Working of the service on a mimeographed A/4 sheet. 74 small parcels and envelopes remain undelivered in Ulises' «office». Comment of the project on 7 pages. Other Books and so, 1977
- ^*Mail art and the big monster*. German translation in: Materialien an der Fachhochschule Würzburg, 1981-82, edited by Hubert Kretschmer. Other texts in this publ. (all German): 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.  
- ^*Ephemera* (with Aart van → Barneveld & Salvador Flores) Mag., the classic of the  Mail Art ephemera publs. Folio like size, offset with handmade applications as collages, rubber stamps or small suppl. Special issues for Carrión, Gaglione/Banana, Hungary, Brazil. 8 p. 1977-78, #1-12.)  
^#1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
- °*Four Language Performances*. (Program by the *Other Book and so...* archive at the  Holland Festival, 1977, Amsterdam with works by G. Monach, U. Carrion, G. J. de Rook, M. Gibbs. Mimeogr. + rubber stamps, 8 p.)
- °*Box, Boxing. Boxers (Commonpress #5)* A/5, phc., 40 p. 34 participants {300}.  Amsterdam, 1978
- ^*Mirror Box*. (11 felt leaves + rubber stamps) 18.5x18.5 cm., S. P., Amsterdam,   n.d. (~1978)
- ^*From Bookworks to Mailworks – Van kunstenaarsboeken to postkunst*.   Cat.: 32x23 cm., offset (red-black print) 12 p. Exh.: Stedelijk Museum Alkmaar. Curator: Ulises Carrión, Other Books and so. October, 1978
- °*In Alphabetical Order*. (Book, A/5, offset, 48 p. {250}) CRES. Amsterdam, 1978  
- ^*Books /...the first exhibition of rubber stamp books ever held...*   
(with → Lomholt). Cat.: A/4, offset (colour) 8 p. / Egmont Highschool Odder DK. 1979
- Proposing the *Erratic Art Mail International System – an alternative to the official Post Offdices*. («The E.A.M.I.S. will carry messages in any format – cards, letters, parcels, etc., and realized in any medium – Book, cassette, tape, film, etc. The messages must reach the E.A.M.I.S. office by any way other than the official Post Office...») Amsterdam, 1978 
- Artistamps: °*Here & Now* (Sheet of 35 id. images, green offset on white) 1978 
- ^*Rubber, Books & Post*. Doc. A/4, mimeogr. 11 leaves (A collection of rubber stamp    books and publs. + the Mail Art project  *Postage Stamps and Cancellations Stamps* by U. Carrión/ → FMK, Budapest, Hungary, 1979
- ^*Names & Addresses*.  Cat.: A/4, mimeogr., 12 leaves (Introduction text + a collection of div. address list and like docs.) / → FMK, Budapest, 1979 
- °*Cancellation Stamps*.  Cat.: (50 envelopes, 50 part.) → Stempelplaats, 1979  
- ^*Second Thoughts*. (Theoretical essays, 21x16 cm., offset, 70 p.) Void Distrib. Ed.,    Amsterdam, 1980. Contents:  
*The New Art of Making Books*  
*From Bookworks to Mailworks*  
*Rubber Stamps Theory and Praxis*  
*Rubber Stamp Art*  
*Mail Art and the Big Monster*  
*Table of Mail Art Works*  
*Personal Worlds or Cultural Strategies?*  
*Bookworks revisited*
- °*Artists' Books: 12 approaches*. (with J. J. Agius). Cat.: Text: Alex de Vries 



- Exh.: Amsterdam, Waterland Museum (Ockerse, Kocman, etc.) 1980
- ^*Bóka syning* – *Bookshow*. Doc. A/4m phx., 8 p. / The Living Art Museum, Reykjavik, Iceland. November 21 - December 14, 1980 
- ^*Stampa Newspaper* (a one shot newspaper made by rubber-stamps only, not realized?)  
-  Inv. in form of a A/3 size print. 1980
- °*Feedback Pieces*. (The invitation torn in pieces and sent – except one missing piece! – to the people. The receiver must put together in his own way and return)  Doc. A/4, offset sheet, black and red print, list of 242 parts. / Gallery Pieter Brattinga. Amsterdam, 1981 
- ^*Yellow Mail Art*.  Inv. to the Yellow Art Center, Arnhem NL. 1981 
- ^*Kunstenaarsboeken / Artists' Books*. Cat.: A/5, offset, 12 p. (60 exponents) 
- Exh.: Other Books and so... / Stedelijk Museum, Schiedam, NL, 1981
- Kunstenaarsboeken: twalf benaderingen*. (with Juan J. → Agius) Poster + bilingual catalogue written by Alex A. M. de Vries. Exh.: Museum Waterland, Weerwal 5, Purmerend NL, 1982 
- ^*Art Photocopies*. Doc. A/3 xeroxed sheet. / Centrum 't Hoogt & Univ. Utrecht. February-March 1982 
- °*Robert and Marta*.  Inv. + complete project with 93 responses. No catalogue. 1983 
- ^*For Fans and Scholars Alike*. (Book, 19.7x14.4 cm., offset, 94 p. {200}) Visual Studies Workshop Project, Rochester. 1987 
- ^*Manual de Instrucciones*. Cat.: 25x17 cm., offset, 72 p. (Carrión's project, *Copias originales*, in this volume, 58-64 p.) Tolosa, E-20400. October 1988 
- ^*Het Boek en de Kunstenaar*. Two Cats.: A/4, offset, 20 p.; and / A/5, offset, 8 p. Stadsgalerij Heerlen, NL. 1988 
- (Carrión, Goyowczyk, D. v. Kleef, Kocman, Kölgen, Lakner, Schmidt-Heins, G + B., T. Ulrichs, de Vries, F.E. Walther, v. Westen)
- ✚ October 6, 1989  1989
- ~
- ^*Sylogism*. (Booklet {300}, 13x20 cm. offset, 16 p.) *Events* N°4. Coord.: Manuel Cuevas & Juan J. → Agius, Estampa Ediciones, Madrid, 1991 
- ^*Exclusive Groups*. (Booklet {300}, 20x13 cm., offset, 24 p.) *Events* N°5. Coord.: Manuel Cuevas & Juan J. → Agius, Estampa Ediciones, Madrid, 1991 
- ^«*Ulises Carrión*» (org.: → Schraenen, Guy, ASPC, Antwerpen) Poster of 60x42 cm., offset. / Museum Fodor, Keizergracht 609, Amsterdam. Jan.-Febr. '92  
- ~

Source: ^Juan J. → Agius: *Catalogues of Books & Multiples. #1-13*. (Concrete & Visual Poetry, Conceptual Art, Fluxus, Mail Art & Related Media, Artists' Books, Magazines, Documentations – the cats. included also the whole archive material of the *Other Books and So* archive by Ulises Carrión after his death.) 24x 10.5 and 24x15.5 cm., phc/offset, ~16-20 p. Genève, 1992-1996

^Juan J. Agius: *The Alternative Communication: Correspondence and Mail Art*. (Special items from the Mail Art part of the *Other Books and So* archive, a selection of 338 docs. between 1973 and 1983) A/4, 30 leaves, phc. Genève, 1996

Literature: ^Judith → Hoffberg: *Profile: Other Books and So / Ephemera*. In: *Umbrella*. Vol.1, #1. Glendale, 1978. 1 / 12 p. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. 23x18 cm., offset. Santa Monica, 1999. 21-22 p.

«For the information of our readers, *Other Books & So* has changed its address (Ten Katestraat 53) and now serves as an archive for artists' books, organizing exhibitions in various countries of Europe...

The shop called *Other Book & So* is now being managed by Karen Kverne-nes, an American, and has changed its name to *Art Something*, 259 Herengracht... Karen writes that she will try to arouse new interest in artists' books and materials by planning more of a multimedia environment...» (The *Other Book & So* opened

anew in the Bloomgracht 1980. The *Art Something* should close 1982. – Ed. note)  
(*Artists' Books*. In: *Umbrella* (→ Hoffberg). Vol.2, #2. 44 p. Glendale, 1979)

«Ulises Carrión first came to Amsterdam as a student on holiday from Paris. Born in a very small town in southern Mexico in 1941, he had studied literature in Mexico City, and then went to Paris on a grant for three years:

„...I came here (to Amsterdam) just to visit the city... and I just fell in love with it... Then, at a certain moment I really decided I'm going to live in Amsterdam. That is the place where I wanted to be... That was in 1970. I was here four years illegally and it was not a trouble for me. After four years Aart (van → Barneveld) and I had the vague idea... there must be a place for books.... there must be a place for exchanging artists' books. It was a totally absurd dream because I was illegal here and we had no money at all... But we were going on the bicycle, through the streets, looking for a space. Every time we saw an empty space we went to ask the cost... And then things speeded up. I got a permit. We found a place... When we started *Other Books* we had zero... We needed 300 gulden a month, so let's be sure for six months. That's 1,800 gulden. Let's get this money from friends... But it turned out to be so good. *Other Books* could pay for itself from the first day. We work by post, that's the thing. (...)

...I was a writer before, in the sense that I was writing, I was using language consciously. I wanted to say things through language. But years before *Other Books* I stopped doing this. I kept using language but not trying to say something, not using it in a way a writer uses language. I was using language as graphics, or as volume, or as colour. In the sense that a plastic artist would use language. I never write anymore... I don't call myself a writer because I use language, as I say, from a non-linguistic point of view. I consider myself a writer in the sense that I think that my work is important for language... the fact is that my own work has taken such strange forms. One of these strange forms is not working with your person as an individual but through an institution... it could be a shop, a gallery, you can call it an archive, institute, company, group, whatever. But that means you have a sort of screen, you see. Not to cover you. Not to protect you. But to take a distance from the artist as a person. You are someone who is not acting with your own name but with, for distance, *Other Book & So*... it became... through talking with people and other friends who are involved in the same problems, it became evident to me that it was very important to make your work of art through a social entity... that could be a shop or gallery or whatever. (...) you are as a gallery.. a bookshop... Publishing a magazine can be a work of art... You see, there is a sort of distance, and you are there, behind.

What I'm going to do now... I will start something called *Other Books & So Archive*... a very important part of my own work will be part of the archive... I will keep it at home... The archive already exists in the sense that I have collected in the last years, through *Other Books* and *So*, quite a large amount of publications. So that's already a beginning. And then with the closing of *Other Books* there is a lot of material that will become part of the archive. And then, of course, the normal exchange of materials and works with friends. (...)

*Other Books & So* closed on December 1st (1978), and with it the longterm project of Ulises Carrión takes a new dimension... *Other Books & So* is not a business. It's a process.»

(Jan van Raay: *End of an era?* (Interview with U. Carrión) In: *Artzien* [→ Gibbs], Amsterdam. N°3, January. 1979. n.p. Reprinted with the title: *Profile: Ulises Carrión: an end and a beginning*. In: *Umbrella* [→Hoffberg], Vol. 2, #5. 120-121 p. 1979. Also in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 22-23 p.)

«I enjoyed seeing your exhibition „*Anonymous Quotations*“ (Anjelierstr. 153, Amsterdam. 31 March)... There was a lot of to read in the show, not only the excerpts you selected, but also the complete letters, though some were difficult, being

photographic reductions of the originals, or in Spanish, or French. Who were the writers? You carefully hid or crossed out the signatures, but there were some writers I recognised. Certain details, a name, a place, pointed to people we both knew. But that knowledge has to remain a secret. You expose enough in any case!...»

(M. Gibbs' letter to U. Carrión. In: *Artzien* [→ Gibbs], #6, April 1979. n.p.)

«...Archiven zijn voor de specialisten, moeilijk toegankelijk voor grote publiek. En dit staat in scherp contrast met een boekwinkel of galerie, plaatsen die voor iedereen toegankelijk zijn... Is dit juist? Ik weet het niet... Ik kan de keren op de vingers van één hand tellen: *St:Petri* in Lund (Jean → Sellem), Jean → *Brown Archive* in Tyringham en Hans → *Sohm's Archif* in Markgröningen. (...) ...antwoord op de vraag waarom ik het archief heb opgericht en geopend: ik beschouw het als een kunstwerk.»

(U. Carrión: *Other Books and So Archief*. In: *Artzien* [→ Gibbs], Vol. 2, N°8, June 1980. n.p.)

(*Second Thoughts*): «...All but one of the texts originally appeared in various magazines and catalogues during the last five years. In the meantime Ulises has revised or expanded some his theories, and has added marginal notes. The most descriptive essay is „*From Bookworks to Mailworks*“ which succinctly introduces these two forms, and discusses individual works. All the other essays in the book tend to be analytical and critical in tone. (...)»

...What does the term „Mail Art“ refer to? – the activity, the medium, or the product? Ulises concludes that it is the first, since the Postal system itself is simply a distribution system, like galleries, or bookshops, or television and the product is usually just an excuse to be part of the activity. Mail artists don't usually take a great amount of care in producing their works for sending out, and they aren't particularly attracted by exhibition or publication possibilities since these are so easily available. It is, then, as Ulises notes, a privat cultural strategy, played out in one's own home, one's own personal gallery and studio, and with a non-selective distribution network that anyone can be a part of. Although there are a few (mostly self-proclaimed) Mail Art „stars“, mail artists tend to emphasise the communality of their activity... I feel that Ulises does not give enough credit to the importance of the spirit of cooperation in Mail Art (...)

*Second Thoughts* comes at the right time: Book/Mail/Stamp Art has generated a great deal of enthusiasm and euphoria among its adherents but very little serious analysis or criticism. It is difficult to judge an art movement that rejects all criteria, including that of value judgement itself... but in the wider perspective of contemporary culture there are important issues at stake... *Second Thoughts* takes the trouble to raise these issues, and to relate marginal art activities to a mainstream of discourse.»

(Michael Gibbs: *Thoughts on Second Thoughts*. In: *Artzien* [→ Gibbs], Vol. 2, N°8, June 1980. n.p.)

«Please copy by hand Proust's „*A la recherche du temps perdu*“ and send it to me before the end of the 20<sup>th</sup> century. You may use the original French text or a translation into your own language. Whichever language you use, spelling mistakes are not accepted. A catalogue containing an integral reproduction of all entries will be published (tentative date: 28 January 2041) and sent to all participants or eventually to their legal heirs.»

(U. Carrión: *The Hand-Written Mail Art Show*. In: *Arte Postale!* [→ Baroni], #47, March 1984)

Ulises Carrión: *Erratic Art Mail International System*. (Leaflet. Reprinted in: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 129 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 19-20, 73-74 p.

Vittore → Baroni: *Sistemi. Di piccioni e vampiri viaggiatori*. (About the „Erratic Art Mail International System“ project) And *Ulises Carrión*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertolo, 1997. 196-197 and 200-201 p.

<b>Carrutzers, Tony</b>	?	Vermont, MA	USA	1978
	° <i>Traces</i> (Bookwork) Letter, b/w & colour xerox, 74 p. wih plastic cover. {25}. S.P. Vermont MA, 1978			☞ ☐
	° <i>Enigma</i> (Bookwork) 21.8x35.5 cm., b/w & colour xerox, 44 p. {35}. S.P. 1979			☞ ☐
<b>Caruso, Luciano</b>	Edition Continuum.	?	Italy	1973
	° <i>L'Enorme tragedia del sogno</i> . (Xeroxed publ. of 22x15.5 cm., 8 p. {100}) S. P. Continuum. 1969			☞
	° <i>W la poesia</i> . (Xeroxed publ. of 15.3x15 cm., 24 p. {100}) S. P. Continuum 1970			☞
	<b>Continuazione A-Z</b> (with S. M. Martini) (Assembling by visual matter of 48x20 and 34x48 cm. (both folded) in portfolio {150}, 1973. 1# only?)			☞ ☘ ☞
<b>Cases, Livia</b>	C. Marconi 11.	Torino, I-10125	Italy	1991
	^ <i>Walking Exhibition</i> . ☒Cat.: A/5, phc., 8 p., + slide. January-February 1991			☒
	^ <i>Heaven project</i> . (Partial Catalogue N°3.) ☒Cat.: A/5, phc., 12 p. 1991			☒
<b>«Cassette Net»</b>	c/o James, Robin, P.O. Box 2391,	Olympia, WA-98507	USA	1988
	Robin James: <i>Cassette Conspiracy</i> . Offset, 1988.			☞

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Some contacts and publications from James' book:

→ Aiello, Alessandro: *Il Sorriso Verticale* (Tape network with an eye to mail art). Cervignano 15, I-95129 Catania

Cinca M., Javier: *Particular Motors* (Audio Art Magazine) S. T. I., Apartado 956, E-50080 Zaragoza, Spain

Das / *Big City Orchestra*. 1803 Mission St. #554, Santa Cruz, CA-95060

Die Ind: *Tape Report* (Compilation). Postfach 239, A-4041 Linz, Austria

→ Dunn, Lloyd: *PhonoStatic* («A subtle buoyancy of pulse») 911 N. Didge St. Iowa City, IA 52245

Georgiew, Andrzej (Contacts and org. of music festivals in Poland) Ploocka 14m8, PL-01 231 Warsaw

→ Groh, Klaus: *Sculpture in my garden / Talking objects*. Audio Ed. Ammerland, P. O. Box 1206, D-2905 Edewecht, Germany

Guazzotti, Mario: *Technological Feeling* (Tape activity). Via Lorenzo 30/2, I-17100 Savona

Hoffman, Zan (Tapes in release). 132 Council, Louisville, KY-40207

Jaffe, Debbie / McGee, Hal: *Cause and Effect* (Lists and sells of tapes) P. O. Box 30383, Indianapolis, IN-46230

→ Meyer, Peter R.: *Nattövnig* (Radio series from hometapers) Artillerigatan 56, S-114-45 Stockholm

→ Plunkett, D.: *N D* (Magazine also for cassette networking) P. O. Box 4144, Austin, TX-78765

Prescott, David: *Generation Unlimited*. (Germany's electronic musicians) 199 Strathmore #5, Brighton, MA-02135-5210

Rachot (Cassettes by groups in Czechoslovakia). Postboks Nr 516. Jagtvej 70, DK-2200 Copenhagen N.

SEI / *Brook Hilton*. 475. 21st Street, San Francisco, CA-94121

*Sound Choice* (An Audio Evolution Network Publication). P.O. Box 12151, Ojai, CA-93023


→ Summers, Rod: *VEC* (Audio anthologies, 1978-,) VEC/RS, Postbus 1051, 6201 BB Maastricht

V2 Organisation (Cassette distribution & magazines). Muntelstraat 23, NL-5211 PT 's-Herzogenbosch

Yoshiaki Kinno, 1-10-30 Nakano, Morioka Iwate, 020 Japan  
Zinken, Peter: *Bloedulag Products*. Groenland 87. 1506 VC Zaandam, Holland

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Other events and publications (chronological):

^*Berliner Cassetten. Gesamtatalog*. Edited by Graf Haufen. A/5 brochure, phc., 24 p.   
Berliner Vertriebsbund, Havelmatensteig 6. March 1983. Listed services:  
*Graf Haufen Tapes*. Havelmatensteig 6  
*Cassetten Combinat* / Thomas Schmidt. Bülowstr. 67  
*Kompakt Produkte* / C. Beyer. Monumenbtenstr. 5  
*007-Tapes* / R. Rexin. Leusitzerstr. 31  
*J. A. Reinboldt*. Beerenstr. 24  
*Scheißladen*. Großbeerenstr. 50  
*Ich - Kratzer* / P. Lieske. Hektorstr. 20  
*Thomas Girke*. Nollendorferstr. 28  
*Schuldige Scheitel Tapes* / M. Krüger. Pillnitzer Weg 24  
*Level Ag.* / H. Hain. Kadeler Weg 6  
*Idees Ag.* / Brunnenstr. 113  
*Cassetten Copy Service*. Kluckstr. 35  
*Stechapfel*. Görlitzerstr. 74

Audio tape advertisement flyers collected at the Berliner Cassetten Net (~1985):

*Kamera Obscura*. TV-program on Channel 7, Cablevision, Thursday 4:00,  
Freyday 9:30

*LØL*. 64 Cambridge Ave., New malden, Surrey. UK

*Man's Hate Prods*. Andi, 154 Alexandre Rd. Peterborough, PE1 3DL. UK

*Mystery Hearsay*. Radio program every Suterday evening from 22:00



WLYX – FM 89.3 at Rohed College – 2000 N. parkway, Memphis,  
TN-38112


*Rancid Armpitz – Diabolical Arselix*. Fanzines, records, tapes. C/o Tony,  
33 Arthur Street, Port Talbot, West Glamorgan, South Wales,  
SA12 6EH, UK


*Stoge's Funny Farm*. 154 Skagen Court, Bolton, BL1 2JH. UK


*Unlikely Records*. 25 Constable Road. Felixstonwe, Suffolk. IP11 7HN. UK


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^*Mail Music*. International edition of sound L.P. 33 compiled and edited by Nicola    
→ Frangione (Monza, I-20052), Armadio Officina editions. Repeated invitations  
for submission of tapes. Participant received LPs. At least 5 actions 1983-1985.




^*The Subway Organisation*. By Martin XX. 4 Rylestone Grove. Bristol, BS9 3UT, UK   
Newsheet - Catalogues of cassettes stocked by Subway. A/5 brochures by phc.,  
~4 pages, issued as quarterly: ca. 1983-1986?

^*Bris-Collage, Mail Muzik / Radio\_Banquise* Broadcasting, 100,4 MHZ. Every Tuesdy.   
Additional: 2-monthly “programmations”, with Play-List, Catalogues, Contacts,  
Distribution- and Radio-Data, further Magazine (also Mail Art zine) addresses.  
The “Bris-Collage Programmations” were A/4 flyers on coloured paper by phc.  
with at least 18 issues till summer of 1985. Oranized by Lucien → Suel, 102, rue  
de Guarbeque Berguette, Isergues, F-62330

^*The Hater's Events* (4 audio performances by the Haters) → Jupiter-Larsen, 1985 




^*Soundportraits I-II*. Airied tapes at the CRFO / Jupiter-Larsen, 1985 

*What is GRRS?* – Cassette Mail Art project, Hildesheim: Hope/Plambeck, 1986 

^*Das Synthetische Mischgewebe* (Group): *Gemischtes*. No.1/87. Berlin. A/5 bulletin,  
phc., 12 p. (Concerts and visual events accompanied with a large offering of  
cassettes) Other publs.:   


*Deformation documentation* (A/4 bulletin, 40 p.) Berlin, 1985-86


*Das cerises nommées desir*, A/4, 40 pages, Berlin, 1987.

^*Nurnichtnur. Audio-cassettes-serles*. Dieter Schlensog, Schloss Gnadental, Kleve,     
A4 phc. shehts folded to 2 and staplered to bulletin of 297x105 mm., 12 pages  
(«...engages in everything that seems to be worth. You will find musics, writings,

paintings, pictures, noises, arts & actions... this is a pool! Join and jump...»)

The Nichturnich was published 1985-86, at least 8 issues, Kleve, D-4190.

^**Tape Rebel** (Magazine for the audio network, A/5, phc., ~20 p. 1987-, ir.) Winfried Pickart & Mathias Lang, D-5160 Düren / D-6795 Kindsbach.   
^#1, 2

^**Vital** (...a thin information pamphlet, interviews, reviews of records and tapes, news...   
A/5, phc., 8 p. 1987?-, qu.) Frans de → Waard, NL-6534 Nijmegen  
^#1, 2, 3



Literature: «There may be no better canvassing of the field than that of *Cassette Conspiracy*, 1988. This broadside compendium of Robin James is filled with contacs and transcribed excerpts of tapes. (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 19, Winter 1988-89, 49-50 p.)



Miekal → And & Robin James: *Cassette/Working*. (A mail interview, March 86)  
In: *Unsound* (→ Davenport) Vol. 3, N°4. 1986. 56-57 p.


Vittore → Baroni: *Audio. Il tape network e altri suoni*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 122-125 p.


**Cassidy, Thomas M. (Music Master / Musicmaster)** 5136 Lyndale Av. S. Minneapolis, MN-55419, USA 1991

↑ 4950 Bryant Ave. S. N°5., Minneapolis, MN-55409, --- 1976

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^**Impossibilists / IMPS** (with → Sargent, Mark) (Magazine publs. «angst, satire, poetry», text and graphics with absurd comic, mostly by the editors. Letter and digest size, phc., 16-24 p. 1976-86, #1-22)    
^#11, 17, 18, 20, 21, 22,

*Musical Comedy Editions* (Digest or smaller size booklets, offset or photocopied, with exp. texts and graphics) 1976  

^**Yikes! Stuff Everywhere**. A surrealist coloring book for paranormal tots and precocious adults. (Half-legal, offset, 24 p.) Musical Comedy Ed. 1985 

^**Grimmicks 1987**. (Trapezoidal colour xerox box with 34 pieces) → Xexoxial End. 

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Literature: Thomas Cassidy: *Mail Art*. In: M. → Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. 65-66 p.

(*Syllogism: Impossibilists' Manifesto*, #21 - 2/86): «Contains drawings, short narrative, and columns, all of which are unusual & entertaining c even lots of fun. „Coffee“ is an interesting piece about an extraterrestrial rape, or was it meant to imply that substituting coffee for sleep makes you see things? The sci-fi novella „Planning Ahead“ is an American Expres ad gone awry. In any event, there's much here to be enjoyed, and I highly recommend it. Musicmaster will trade art for it... Be a brick, send him a couple stamps for postage.» (*PhotoStatic*. N° 19½, Aug. 1986. Lloyd → Dunn: *Mail Review*)

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

Thomas Cassidy: *Postage on my Brow*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 33-39 p.































**Castro, Lourdes** (with Christo, J. Voss, R. Bertholo & others), 71 rue des St. Pères, Paris 6e. France 1960

**KWY** (Very early handmade magazine, a model – by its handmade technic and „soft“ material – for the later artists' books and Mail Art publs. Started with an edition of 60, later 100 and 500, from #7-12 in 300 copies, among the late publs. also assembling issues. ~A/4, mimeographic, silk screen, 

etc. 1958-63, #1-12 )  
 °*Par Suite* (14x11 cm., offset, 24 p.) Le Daily-Bul (Les Poquettes volantes. 5).   
 La Louvière B, 1966

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Soft Geometry. Köln, 1993. (About KWY:) 30 p.

<b>Caterino, Phil</b>	?	Sacramento, CA	USA	1976
	° <i>The Last Correspondence Show</i> .  Inv. on A/4, offset / State Univ. Sacramento, 1976			
<b>Catriel, Luis</b>	?	Zarate	Argentina	1979
	° <i>The Standard Electric</i> .  Inv. on a 20.5x215.5 cm. xerox and collage sheet. 1979			
<b>Cavallo, Franco</b>	Via Vecchia Licola	Arco Felice (NA) I-80072, Italy		1979
	<i>Colibri</i> – Altri termini. (Mag. for concrete and vis. poetry + texts, theories. R. Tuttle, M. Leiris, J. Furnival & others. 23..5x16 cm., offset. 1979-, bim.)			 
<b>Cavellini, Guglielmo Achille. (1914–2014)</b>	16, via Bonomelli	Brescia, I-25100	Italy	1982
	↑ 11, via Einaudi-Sala A.	Brescia, I-25100	----	1980
.....				
	^ <i>Gal 1973</i> . (Exhibition catalogue – postal stamps, paintings, manifestos, letters, writings, etc.) 20.5x20.8 cm., BW offset, 60 p. Commune di Ferrara, Centro attività visive. Exh.: at the palazzo dei diamanti, June 30 - Sep 19, 1973.			   
	(The following offset books by Cavellini have the size of A/4:)			
	^ <i>25 Lettre</i> . (Book, offset, 60 p.) Nuovi Strumenti, Brescia, 1974			
	^ <i>Continuo la series delle mie mostre adomicilo...</i> (Book, 44 p.) Nuovi Strumenti, '75			
	^ <i>The Diares of...</i> (Book, offset, 60 p.) Johannes Gutenberg Editor, 1975			
	^ <i>Cimeli</i> . (Self-biography, book, offset, 44 p.) Ed. Nuovi Strumenti, Brescia, 1975			
	^ <i>25 quadri della Collezione Cavellini</i> . (Book, offset, 80 p.) Nuovi Strumenti, Brescia, 1976			 
	° <i>1946-1976 incontri/scontri nella giungla dell'arte / in the jungle of art</i> (Essays) 20x13.5 cm., offset, 176 p. Shakespeare & Co., Brescia, 1976			 
	^ <i>Nemo Propheta in Patria</i> . (Exh.-docs. of a «self-historification», book, 76 p.) N. S. 1978			 
	° <i>Postcard at the Palast</i> .  Inv. on postcard. Santa Rosa CA, 1980			
	^ <i>Sull'uso del Mezzo Postale in Arte. 100 opere del Museo Cavelliniano</i> . Cat.: / Anth. 24x17 cm., offset (colour), 20 p. / Centro di Documentazione Arti Visive, Pescara, 1980			
	°Cavellini in California and in Budapest. (Doc. A/4, 78 p., offset) Brescia, 1980			 
	^ <i>Autoritratti / Selfportraits</i> . Mostra a Domicilio (Book, colour offset, 80 p.) 1981			 
	^ <i>Autoportraitti impertinenti</i> . (Offset, 20 p.) Ed. Nuovi Strumenti, Brescia, 1985			 
	^ <i>Il sistema mi ha messo in Croce</i> . (Cat. of 21 prints by Cavellini) A/4 reproductions in a portfolio of 31x22 cm. Living room exh. in Brescia, 1986			
Artistamps:	^ <i>Cavellini 1914-2014</i> (2 blocks of 9 stamps printed on 1 large sheet, each block with id. images, colour offset) n.d.: „International Postage 030“, stamp size: 7x4 cm., „International Postage 333“, stamp size: 6.5x4.5 cm. n.d.			
	° <i>International Postage</i> (Block of 9 diff. stamps, colour offset, selfadhesive paper) n.d.			
	^ <i>International Postage 333</i> (Block of 9 id. stamps, colour offset, selfadhesive paper) n.d.			
	^ <i>International Postage 333</i> (Sheet of 9 id. stamps: Cavellini with letterbox, colour offset, selfadhesive paper) n.d.			
	^ <i>International Postage 333</i> (Block of 9 id. stamps: Cézanne & Cavellini, b/w offset, selfadhesive paper) n.d.			

^*International Postage 333 / Cavellini 1914-2014 / De Chirico 1888-1988* (Block of 9 id. stamps, colour offset, selfadhesive paper) n.d.  
 ^*International Postage 333 / Cavellini 1914-2014 / Van Gogh 1853-1953* (block of 9 id. stamps, colour offset, selfadhesive paper) n.d.  
 ^*President of USE* (2 sheets identical sheets of div. autoportraits stamps, colour offset, printed over with diff. texts by black, the 2 sheets are numbered by rubber stamps) «1984 by Klaus Peter → Fürstenau»

✠ G. A. Cavellini (1914–2014) died October 23, 1990 ✠ 1990

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*Literature:* *Ten Ways to Make Yourself Famous*

- I Kill Cavellini or have Cavellini kill you
  - II Be included in the Cavellini Museum
  - III Publically praise Cavellini's precess of self-historification
  - IV Wear the suit or the overcoat on which Cavellini has written his biography
  - V Have Cavellini write on your body
  - VI Organize a Center for the Study of Cavellini
  - VII Have yourself appointed chairman of the Cavellini Centennial Celebration
  - VIII Write a book or an essay on Cavellini
  - IX Receive a Cavellini „Round-trip“ in the mail
  - X Own a work by Cavellini
- (Reprinted in: *Umbrella* [→ Hoffberg]. Vol. 2, #1. 23 p. 1979)

J. A. Hoffberg: *Cavellini Comes to California*. (to → «Inter-Dada '80», report with a number of photos) In: *Umbrella* (→ Hoffberg), Vol. 3, #3, 49-54 p. 1980

V. Baroni: *Letter to Umbrella* (About the signification of Cavellini and the problems the Mail Art movement. In: *Umbrella* (→ Hoffberg), Vol. 3, # 5, 99-100 p. 1980

*Cavellini*. (Featuring with an interview and photos) In: *Frankfurter Ideen* (→Haus), September 1981

Diane Sipprelle & Buster Cleveland: *The Wonderfully Foolish Mysterioso Cavellini Festival* – New York City, 1982. In: *Umbrella* (→ Hoffberg), Vol. 5, #5, 125 p.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 67-68 p.

Vittore → Baroni: *Guglielmo Achille Cavellini*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 194-195 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 70-71 p.

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 96-97 p.

Cazazza, Monte	?	Berkeley, CA	USA	1979
	→ Bay Area Dadaists			
	<i>mr. prolong</i> . Letter size, photocopied collage-booklet, 10 p. Berkeley, n.d.			✿
	<i>Nitrous Oxide</i> . (Mag. Letter, phc. 2–22 p. 1973 / 1977, #1-2. «The only magazine held together by a paper clip») San Francisco,			✿
	<i>Industrial News</i> (Mag. Digest – A/5, phc. 16 / 26 / 34 p. 1979-80, #1-3)			✿
	Ed. Industrial Records, Berkeley USA (#1) / London (#2-3)			

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*Literature:* (*mr. prolong*): «Subject in this paste-up collage work include movie stars, tele-



vision, child development, rape, financial solvency, and death. The work is notable for numerous photographic appearances of Cazzaza interspersed within the collage material...

(*Nitrous Oxide*): ... contains photocopy, collage, typewritten articles reprints from newspaper articles, a romance column, original spray paint art, printed rubber stamp impressions, performance documentation, and more. Contributions from L. Redlich, J. Bell, K. Friedman, Jukebox, R. begonia, Prof Dada, and others. A melding of Bay Area Dada with punk style not yet in public currency. Cazzaza went on to collaborate with Genesis P-Orridge in England, coining the phrase, „Industrial Music“...

Newsletter of Industrial records incorporating hard news of the record label with collage material reflecting the overall sensibility of their musical style...»

(John → Held, Jr: *Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources*. In: *The Bay Area Dadaist*. Ed. Stamp Art Gallery [→ Gaglione]. San Francisco, 1997)

«C.C.A.G.»	The Canadian Correspondence Art Gallery (Amy Gogarty)			
	Third Floor 118, 8th Ave. SE.	Calgary, Alberta, T2G 0K6 , Canada		1986
	^The Act of Stamping ☒ Doc., Digest sheet, offset. CCAG. May 1986			☒
	^Transformation ☒ Cat., Digest, phc. + collage, 8 p. CCAG. June 1986			☒
	^Total. (Exh. with the Yugoslavian magazine Total → Bogdanovic) ☒ Doc.			☒
	One A/4 sheet, phc. CCAG. February 1987			
	→ Stake, Chuck			
Ceccotto, Alessandro.	Via Scarpari 1 / L	Adria (RO), I-45011	Italy	1989
	New Bulletin / Mail Art Archive (Mag. A/5,, phc., 16 p. 1989-, #?)			☒
Cee, Steve	P. O. Box 943	New York, NY-10009	USA	1981
	^Avenue E. (Mag. Alternative literature with images. 35x22 cm., offset, 1981-, y.)			⌘ ☼
	^#?			
Celant, Germano	→ Art Metropol			
	°Offmedia. (Essays about new art technics: video, disco, book. Texts Italian & English) 25x20 cm., offset, 187 p., Dedalo Libri, Bari I, 1977			👤 📖
!Celebral Shorts!	5 / 143 Glenhuntly Road	Elwood, AUS-3184	Australia	1990
	^The Hand Mail Art project. ☒ Inv., 1990			☒
Cellini, James	1321 Dwight Way H.	Berkeley, CA-94702	USA	1984
	^Rasism. ☒ Inv., 1984			☒
	Art & Soul (Mail Art mag. with black artists and black issues. Mini, phc., 1984-)			☒
	^Idea X-Change (Collective Mail Art magazine by →Mela, E. / →Peters, Ursula / → Patrick, Tom, 1985-, irr.)			☒
	^#1			
«Century City Educational Arts Project» → Lond, Harley				
Cepl, Gernot	Merkenicher Str. 170	Köln-1, D-50735	Germany	1988
Chabert, Jacques-Elie / Philibert, Camille,	12 rue Faicherbe, Paris, F-75011		France	1982
	^Toi et moi pour toujours (One of the most beautiful publ. of the French graphzine scene. Handmade A/4, offset & silk screen techn., computer graphics and texts on ~100 p. Each issue with a central theme: L'Amour Sauvage, L'Amour Inutile, etc., also a calender issue. Sometimes in protfolio and also with object collage. 1982-87, #1-10?)			☼
	^#1, 2, 3, 6, 7, 10			
	^Calendre 1987. (with Marc Caro & Toffe) 32x21 cm., silkscreen, 24 p. {483?}			☼

Co. 2 TMPTJ. 56 rue de la Roquette, Paris 11°, 1986

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 145 p.

<b>Champendal, Michel</b>	2 bis, rue des Champs-Maillets	Rouen F-76000	France	1985
^Cat Show. ☒Doc. A/4, phc., 4 p., + offset poster (with participant list) of 60x42 cm. ☒				
Exhibition at the bookstore of Champendal. Rouen –New York (?), 1985				

**Charpentier, Bruno / Caux, RV (Hervé) / Bocahut, Bruno.**

c/o Caux, 4 Allée Peyronnet, apt. 91,	Chatillon-sur-Bagneux, F-92320, France	1984
c/o Charpentier, 51 rue E. Raspail ez. A., Arcueil, F-94110, France		1983
(also: 122 rue R. Losser,	Paris, F-75015)	

.....  
^Pauv'Art. (Small anthology of graphic works by Charpentier, Bruno Bocahut, K-Petcharatz and Hervé Caux) 12x12 cm., phc., 19 leaves. ☼

^Block 11 (Mag. A/4 and A/5, also 15x15 cm. size {100-120?}. Issues not numbered and not dated. Hand made outfit. 1983-84, #1-4) ☼

^# 1984 (?) issue in 15x15 cm.,

Block 11, «Hors-Series», (Mag. as earlier, 1984-85, #1-3) Edition: c/o Caux ☼

Les ami du block 11. (Mag. A/5 matter, phc. 1986, #1 only), anonym edition ☼

Dusex (A4 + A3 size offset graphzine by Charpentier. 1987-, #1-5?) c/o Charpentier ☼

**Chelkovski, Igor** → Shelkovsky

<b>Cheek, Cris</b>	24 Stonehall Road	London, N21 1LP	United Kingd.	1977
RAWZ (Mag. for vis. and exp. poetry. Cut A/4, offset. 1977-, ir.)				☼

<b>Chew, Carl T.</b>	Triangle Post. 7023 14th Ave. N.E.	Seattle, WA-98115	USA	1996
	↑ 1807 90th North	Seattle, WA-98103	---	1984

.....  
Artists' stamp activity with an interest for animals and absurd in the Triangle-Studio in downtown Seattle from about 1975. Color xerox artiststamps from 1976. (Probosidea Issue, Fun Post, etc.) Chew developed a subsription scheme in which participants would, for 25\$ / year, receive 1 sheet of stamps per month. In following years his prices went from \$3 to \$25 / sheet and to \$225 in 1985, the final year, in which he was burned out on stamp making. From 1977 a series of collaboration works with E. F. → Higgins III. ☒

°Stamp World. Tabloid size publ. black/red offset, 8 p. Triangle Post. Seattle, 1984 ☒

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Literature: Anna Banana: *Stamp Artist Profiles. Carl Chew / Triangle Post*. In: *Artistamp News*. Vol. 1, N° 2, December 1991

<b>Chiarlone, Bruno</b>	Edition «workarea»	Rocchetta dei Murales, 17010 Italy	1994
	↑ Via Bertalotti 58 / 4.	Cairo Montenotte, I-17014, Italy	1990
	↑ Via M. Liberta 42.	Dego (SV) I-17010	1984
	↑ Cas. Post. 5.	Arzago d'Adda (BG), I-24040, Italy	1981

.....  
Minus. Xerobook de Imagine Poetica (Mag. {100} A/5, phc. 1978-82? #1-14?) ☼ ☒

Corto Circuito N Zero (Mag. A/4, phc., 1981?- m?) ☒

°Artista professione uomo. ☒Cat.: A/4, phc., 60 p. 52 parts./Work Area. ☒  
Parma, 1981

^Work Area. (Xeroxed brochure, A/5, 24 p.) Cairo Montenotte, 1986 ☒

^Roman Bridge over the Bormida. ☒ Inv., 1989 ☒

^Lithuana Independence. ☒ Inv., ~1992 ☒

^Remote Action Poetry – Poetica a distanza. ☒ Inv., 1998 ☼ ☒

^*Make a New Geography of Art*. ☒ Inv., 1998 ☒  
 ^*Pooesia Zen a Villa Faraggiana*. (Curators: B. Chiarlone & Giuliana Marchesa) ☒ ☒  
 Mail Art and visual poetry presented Sep 9, 2001 in the Villa Faraggiana,  
 Albissola Marina (SV), Italy. ☒ Doc.: Two A/4 sheets by computer  
 colour print (informations, participant list).

❖ **Chicago / artists** P. O. Box 6362 Chicago, IL-60680 USA 1984

*Plaid* (Mag. Xerograohy, drawings, poems, prose, edited by a group performance-type  
 artists. 22x19 cm., offset + colour xerox. 1984-, ir.) ☐ ☒ ☒

**Chicago Artist's Book Works**, 1422 W. irvin Park Road Cicago, IL-60613 USA 1992

^*Book Exhibition* – via Mail Art. ☒ Inv., 1992 ☒ ☒

^*Winter in Chicago* – send artist's books. ☒ Inv., 1993 ☒ ☒

**Chickadel, Charles** *Trinity Press*, Box 1320. San Francisco, CA-94101, USA 1973

*The West Bay Dadaists / Flash Art / QUOZ?* (Series of neo-dada mags. edited by  
 Charles Chikadel. All publs. appeared between May 1973 and  
 winter 1975-76 in an edition of mini size, instant print, 8–48 p.,  
 Trinity Press, San Francisco. John Held notated in his *Bay Area  
 Dada Annotated Bibliography* the following issues:

*The West Bay Dadaists*:

Vol. 1, N° 1, 8 p. May 1973 Vol. 1, N° 2, 24 p., June 1973

Vol. 1, N° 3, 24 p., Aug. 1973 Vol. 1, N° 4, 40 p., Oct. 1973

Vol. 2, N° 4, 48 p., March 1974 Vol. 2, N° 6, 40 p., June 1974

*Life (Quoz?)*:

Vol. 2, N° 7, 40 p., Sept. 1974

*Flush Art (Quoz?)*:

Vol. 2, N°8, 40p., Dec. 1974

*Quoz?*:

Vol. 3, N° 9, 40 p., March 1975 Vol. 3, N° 10, 48 p., Summer 1975

Vol. 3, N° 11, 40 p., Autumn 1975 Vol. 3, N° 12, 44 p., Winter 1975-76.

*Publish it Yourself – The Complete Guide to Self-Publishing Your Own Book*.

(Offset, 208 p. Review in: *Umbrella*, 1/#5, Sept. 1978) Trinity Press

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light  
 of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 51 p.

John → Held, Jr: *Bay Area Dada, 1970-1984: An Annotated Bibliography of  
 Primary Sources*. In: *The Bay Area Dadaist*. Ed. Stamp Art Gallery [→ Gaglione].  
 San Francisco, 1997

**Chikhladze, David** 11 Ninoshvili St. Tbilisi, 380002 Georgia CIS 1995

^*Aditi Theatre – Muliculturalism*. ☒ Cat.: A/5, offset, 8 p. Text Georgian and English. ☒  
 Margo Arena 2. Tbilisi. December 1995

**Child, T. S.** 2510 Bancroft Way, N° 207 Berkeley, CA-94704 USA 1983

^*The Monthly Bulletin* (Mag. Stories, cartoons, visuals, misinformations. ☒ ☒ ☒  
 18x14 cm. offset, ~8 p. 1983-, sm., ~ 70#?)

^#60

^*Information Sickness*. ☒ Inv., 1992 ☒

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Literature: «2x22C stamps per issue. In issue #41, T. S. Child the editor is himself the story in  
 a short newspaper article entitled „Editor Arrested in Bus Assault“... „they got in a  
 terrific argument“, said Alfred Porter, a witness. „Finally the guy with the little  
 magazines called the other one 'anilliterate humorless media lemming' and tried to  
 stuff one of them down the other guys' throat“.» (Stephen → Perkins: *Magazines*.  
 In: *Box of Water*, N° 3, 1987)

❖Chile Mail Art. Museum of Cont. Art. (Oca, Carlos Montenes) San Diego 1476, Calle 3, 1489 Santiago-Chile			
^Urgent Mail Art Show – at the Museum of Contemporary Art.		☒ Inv.-card, 1992	☒
^Hommage to René Magritte – at the Museum of Contemporary Art.		☒ Inv.-card, 1993	☒
^Life on Earth.		☒ Inv.-card, 1995	☒
<hr/>			
❖China, Mail Art	c/o Michael Pollard, 221 Gulf St.	Milford, CT-06460	USA 1992
^Boys and Guns.		☒Exh.: in Xian, People's Rep. of China, Jan 3. 1992.	☒
Doc.: One sheet, letter size, phc.			
<hr/>			
Chlebowski, Philippe	(Tus Mop) 2 Cité Zola	Haveluy, F-59255	France 1986
^Anthracite (Assembling on Mail Art in cover, partly printed and bound {50, 30},			☒
A/5, ~ 20 leaves, 1986-, ir.)			
^#1, 2, 3			
<hr/>			
Chopin, Henri	The Gate House, Station Lane.	Ingatstone, Essex, CM4 OB1.	United Kingdom 1979
↑ 9 rue des Mésangues		Sceaux (Sein)	France 1959
<hr/>			
^OU / Revue OU (The classic among the concrete and vis. poetry publs., a bridge		⌘⌘⌘	
between the old dada and the new experimental trends. Very generous			
presentation: 18x19.5 cm brochures or ~27x25.5 (or 27x27) cm. port-			
folios / boxes with unbound print matter like assembling. Often also a			
disk supplement containing sound poems and recorded exp. literature.			
Print matter mostly offset, also colour prints.			
Two series:			
Cinquième Saison as „OU“: 1958-63, #1-19			
Nouveaux Saison as „revue OU „/ «object books»: 1964-74,			
#20-44			
The issues:		<u>Cinquième Saison:</u>	
N° 1. Printemps 1958. 19,5x14 cm. 48 p.			
N° 2. Aout 1958. 19,5x14 cm., 48 p.			
N° 3. Dec. 1958. „Poésie Jazzante“, 19,5x14 cm., 52 p.			
N° 4. Mars 1959. „La Tour de Feu“, 19,5x14 cm. 48 p.			
N° 5. Eté 1959. 19,5x14 cm. 48 p.			
N° 6. Automne 1959. 19,5x14 cm. 48 p.			
N° 7. Hiver 1959-1960. „Spatialisme-concretisme“, 19,5x14 cm. 48 p.			
N° 8. Printemps 1960. „Poésie ouverte“, 19,5x14 cm. 48 p.			
N° 9. Eté 1960. „Au plus près“, 19,5x14 cm. 62 p.			
N° 10. Automne 1960. Double issue, 19,5x14 cm. 96 p.			
N° 11. Printemps 1961. „Poésieobjective“, 19,5x14 cm. 96 p.			
N° 12. Eté 1961. „Determination“, 19,5x14 cm. 96 p.			
N° 13. Automne-Hiver 1961. „Sol air“, 19,5x14 cm. 96 p.			
N° 14/15. Printemps-Eté 1962. „Poésie sonore“, 19x19 cm. 64 p.			
N° 16. Numero franco-japonais, 19x19 cm. 64 p.			
N° 17. Hiver 1962-1963. 19x19 cm. 64 p.			
N° 18. 1963. „Poésie objective“, 19x19 cm. 64 p.			
N° 19. Eté-Automne, 1963.			
<u>revue OU:</u>			
N° 20.			
N° 21/22. 1963. „Pochette“ format of 27x27 cm. with a 25 cm. disk.			
N° 22. 1964. 27x27 cm. Cover by → Gette.			
N° 23/24. Avril 1965. 27x27 cm. with a 25 cm. disk. Cover: de			
Kosice.			
N° 25. 1965. Special Biennale de Paris.			
N° 26/27. 1966. With a 17 cm. disk (R. Hausmann)			
N° 28/29. 1966. With a 25 cm. disk. Cover by Chopin.			
N° 30/31. 1967. With a 25 cm. disk (Chopin). Cover: Ben Vautier.			
N° 32. 1967. „Musée d'Art Moderne de la Ville de Paris“ issue.			
N° 33. 1967-1968. 19,5x19 cm. With a 217 cm. disk.			

OU:

N° 34/35. 1969. Revue en Angleterre, with 1 25 disk.  
N° 36/37. 1970. With a 25 cm. disk.  
N° 38/39. 1971. With a 25 cm. disk.  
N° 40/41. 1972. (des amis Tchèques), with a disk.  
N° 42/43/44. „Dernier numéro“. With a disk of 25 cm.

^#11, 12, 17, 18, 19, 20

^Portrait des 9. (dactylopoèmes...) 30x21 cm., offset, 8 p. Ed. → Schraenen, 1975 ☿

^Typewrites poema (A/5, offset, 16 p. {500}) ed. Hundertmark, Köln, 1982 ☿

^Illumination. (31x22 cm., offset, 34 p.) Ed. Morra, Napoli, 1983-84. ☿

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Literature: ^Henri Chopin: *A propos de OU – Cinquième Saison. 1958-1974, un quart de siècle d'avant-garde.* Horz. 19x24,5 cm. offset, 86 p. EE. Veys, Tielt, 1974.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry. Köln, 1993. 30 p.

Christensen, Jörgen → Schmidt-Olsen, Carsten

«Church of the SubGenius, The» P. O. Box 140306 Dallas, TX-75214 USA 198?

*SubGenius pamphlets* (Para-religious publications by the church in the subculture, editor: Ivan Stang. From the pamphlet #1:)

*If you are what they call 'different',  
If you think we're entering a new Dark Ages,  
If you see the universe as one vast morbid sense of humor,  
If you are looking for an inherently bogus religion that will  
condone superior degeneracy and tell you that you are 'above'  
everyone else,  
If you can help us with a donation,  
then **The Church of the SubGenius**  
could save your life!*

*The Last Secrets of SubGenius Brand Audience Elimination/Assinilation Techniques*  
(by Church Elders Janer Hypercleats & Rev. Ivan Stang)

*San Francisco Devival Program.* 1985

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Literature: «...The Church of the SubGenius (CSG) parodies and uses the other religions like the use of guilt as a weapon, as a parody tool to counteract the actual destructive tendencies of all these other religions that actively practice all these kinds of mind control, and power and economic control. If they've got God sitting there waiting to throw you into a stinking abyss, our religion needs one too, so we have God come in a flying saucer, and our Hell's bigger than theirs. Its a way to comment on it in order to combat it – one of the most effective ways with humor is to 'become your enemy'. If the patriarchy is particularrly offensive you don't ridicule it by opposing it, like the Discordian's failed because they worship Aires, where as the CSG succeed because they worship J. R. 'Bob' Dobbs, which is more patriarchal than you could ever hope for. Its the all-white all American Dad figure gone bad, or maybe he always was bad and you were just waiting for the psychotic breakdown...»

(*Church of the SubGenius.* Interview with «*Lis, Puzzling Evidence, Gary G'Broafram and Dr. Hal, represent only a fraction of the creative productivity in which the Church inspires.*» In: *Unsound* (→ Davenport) Vol. 3, N°4. 1986. 39-47 p.)

Vittore → Baroni: *The Church of the SubGenius.* In: *Arte Postale. Guida al network della corrispondenza creativa.* (Text: Italian) AAA Ed. Bertiole, 1997. 208-211 p.

<b>Chwalczyk, Jan &amp; others,</b>	Laka Mazurka 13/5.	Wroclaw, PL 51-164	Poland	1978
	<i>Counterpoint</i> (Anthology of texts) Cat.: 1972			⌘
	^ <b>Gang</b> (Mag. like anth. with conceptual & alternative art from the Eastern European underground. A/4, offset, 16 p. 1978, #1 only)			♣♣⌘⌘
	Biuro Wystaw Artystycznych, Wroclaw			
<b>Ciani, Piermario</b>	Via Latisana N° 6. Bertiole (UD), I-33032		Italy	1981
	<i>Selfportrait</i> . Postcard size Mail Art project for a TRAX-Box, see: AP! #26, 1982			☐♣⌘
	^ <i>Défilé Elettrstatic</i> / TRAX 0785 (Book about copy art, 1985) TRAX Publication			☐♣
	^ <i>Xerografie Originali</i> . Cat.: 10.5x21 cm., offset, 12 p. / Centro Cult. A. Moro, Comune di Cordenons (PN). November-December 1988			☐
	^ <i>Vanity Fair – a Portraits Collection</i> . ⌘ Inv., 1990			⌘♣
	^ <b>Unexpected communications</b> (Corresp. distribution like one page mag. A/4 & A/5, offset. Issues numbered after the date: 301190. 1990-, ir.)			⌘
	^#301190, 060591, 140591, 060891			
	^ <b>Sticker News / Fansin &amp; Die</b> . («The first and smallest adhesive bulletin, A/6 Sticker-leaves, 1991)			⌘
	<i>International Stickerman Fan Club</i> . 1991. (...for stickers), ⌘1991			⌘
	^ <i>Fanzinerie / Editexpo 1992</i> . (with V. → Baroni) Editoria Periodica Amatoriale Arci-nova. Exh.: Pordenone, Via Fabio Filzi 8. Fontana Fredda (PN) I-33074.			⌘⌘♣📖
	Cat.: 24x17 cm., offset, 32 p. Texts: P. Ciani: <i>Fanzinerie</i> / V. Baroni: <i>Fanzirama 2000</i> / V. Baroni: <i>Intervista - M. Baraghini</i> / C. Branzaglia: <i>Appassionato...</i> / V. Baroni: <i>Bibliografia minima</i> . (all texts Italian)			
	^ <i>About Art</i> . 4 postcards as doc. / Exhs.: De → Media, Eeklo, B Jan. 1992 / Cjanive do Usmis, Udine I, Febr. 1992 / Mu. Vittorio Veneto I, Febr.-March 1992 / Galerij, Zierikzee NL, March-April 1992			⌘
	^ <i>Fanzinerie 2. – Editexpo '93</i> . ⌘ Inv. to the 2 <sup>nd</sup> funzine expo in Portedone, 1993			⌘⌘♣📖
	^ <i>Stick up the art</i> . First int. exh. of creative stickers. Poster of 63x30 cm, offset, with text by V. Baroni / Stickerman Museum. / E.O.N. Building, Via Battisti 339, Viareggio			⌘
	^ <i>Graphic designs</i> by P-M. Ciani. Exh. at the Modern Realism ( →Held, John Jr.), San Francisco. ⌘ Inv., 1998			⌘♣
Artistamps:	^ <i>Channel 1...</i> (Block of 6 diff. stamps, blue offset on white p.) n.d.			⌘
	^ <i>100% Luther Blisset</i> (Block of diff. stamps: on each one a computer animated portrait of L. B., colour computer print?) n.d. (1995?)			⌘
	^ <i>The Great Blisset</i> (Block of 12 stamps resulting one Blisset portrait altogether, colour computer print?) Blisset Ink. 1995			⌘
	^ <i>4 of my Dead Masters / R. Johnson, L. Blisset, G. A. Cavellini, G. Dubord</i> (Block of 8 stamps, 4 images, computer print?) 1995			⌘
Launching the publishing house AAA / Artisti & Allibratori Associati (with V. Baroni).	Among the 12 first publs. authors as Stewart → Home or Luther → Blisset, further 3 artists books (in cut A/5 size) by Baroni & Ciani using pseudonyms:			♣
	^Mino Canelli: <i>La Cultura del Caos</i> (The Culture of Chaos) with 100 different pages of typographical mistakes			
	^Erica Moira Pini: <i>La morte del libro</i> (The Death of the Book) with 100 white pages with three pistol shots			
	^Evita B. Torroni: <i>Tre allegri ragazzi morti</i> . 100 yellow pages, a pun on the Italian «yellow» mystery books			
	^ <i>Il mezzo e il messaggio</i> . (Large artists' postcard publication in the form of a book to cut off) Authors: Domenico Castaldi, Piermario Ciani, Matteo Guarnaccia. 21x14 cm., colour offset, 48 p. + cover. AAA. Ed., 1997			♣
→ TRAX				
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<u>Literature:</u>	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 91-92 p.			

Vittore → Baroni: *Adesivi. Attacca l'arte!* and *Piermario Ciani*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertolo, 1997. 72-75 and 204-207 p.

^*Dal Great Completo a Luther Blisset*. (Monographical anthology with ca. 30 essays about Piermario Ciani's art, Mail Art and editor activity by a number of authors. Themes: graphic, digitalisation, Mail Art, stickers, Stickerman publs., TRAX movemenet, author productions, etc. With a selected bibliography and chronology. Coordinator: Vittore Baroni.) 21x14 cm., colour offset, 256 p. + cover. AAA Edizioni & Juliet Art Magazine. 2000.

John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertolo I, 1999. 40-41 p.

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertolo, 2000. 96-97 p.

**!Cicatelli, Carlo Giovanni!** (also !Cravan, Arthur!) → Chickadel, Charles

<b>❖«Cincinnati Artists' Group Effort»</b>	P. O. Box 1362	Cincinnati, OH-45201	USA	1981
^ <i>Artists' Pulp</i> (Mag. in diverse size: newsprint tabloid of 38.5x28.5 cm., 8 p., further also a letter size assembling issue in 1982 {100}. 1981-, ir.)				↑ ☒
^#(1982)				

**«Circle Art»** East → Jankowski, M. / Perpetual Motion  
West → Public Arts in Print / Public Property

**«Cirque Diverse»** → Antaki

<b>Citron, Paik</b>	c/o Basic Graphic. 116 rue du Chateau	Paris, F-75014	France	198?
^ <i>Underground Computer</i> (Booklet of A/4, horz., 9 leaves, printed on blue paper, {50}. Realized on Amiga) Paris, n.d. (~1988?)				✿

<b>Ciullini, Daniele</b>	Via della Bellariva 29	Firenze, I-50136	Italy	1980
^ <i>Oxidized Look</i> (Mail Art mag. with images, infos and texts. A/4. phc., offset, ~18 p. 1980-81, sm. #1-12?)				☒ ☞
^#3, 8-9				
° <i>Silk Arcades Avenue</i> . (Mag. like publ. for xerography, known the issue 0 only. A/5, 10 + 2 p. 1981) Firenze				☐ ☒
<i>Centre of New Sound Ways and New Visual Ways</i> . «Send your works, magazines, audio cassettes... The Centre intends to publish magazine (June 1982) and audio cassette (October 1982), and organize a seires of events (radio programs, exhibitions, etc.)...» (See: <i>Umbrella</i> , Vol. 4, #5, 127 p. 1981)				☒ ☛
<i>Horror &amp; Music</i> . Mail & Copy Art project for a TRAX-Box, pubications in the Arte Postale! #26, 1982				☒ ☐

**Clavel, Olivia** → Bazooka, Group

<b>Clavin, Hans</b>	Plein 1945 N° 16	Ijmuiden	Netherlands	1977
	↑ Dennekoplaan 11.	Ijmuiden	----	1970
..... <i>Subvers</i> (Mag. with works by future mail artists, issues for «voor (onder meer) konkrete poezie», #2=«pornographic poetry» or #5=«phonographies»=disks and silkscreens. #12: «Poezie voor de ,odale liefhebber». Texts German,				⌘ ☒

French, English 24x16.5 cm., offset / colour. 1970-76, squ. #1-12)  
 °*L'Angerie: Visuele Poëzie*. (Book with collages, 134 p.) De Bezige Bij, Amsterdam ☼

<b>Clem, Debra</b>	?	Fort Wayne IN	USA	1981
	° <i>Alien Transmissions</i> . ☒Cat.: / Artlink. 1981			☒
<b>Clerico, Hannes</b>	Hafnerstr. 3.	Rosenheim, D-8200	Germany	1984
	^ <i>Mein Partner</i> (with Hildegard → Weiß) ☒Cat.: A/4, phc., 104 p. 1984			☒
<b>Cleveland, Buster</b>	<i>Interdada</i> . P. O. Box 211.	Talmadge, CA-95481	USA	1984
	° <i>OK Post / OK Post Art Dada</i> (div. artistamp and rub. stamp pieces in envelope) 1980 ☒ ®			
	Artistamps: ^ <i>Buster Post, Budapest</i> (Sheet of 28 diff. stamp images, red phc. on brown paper, not perforated) With → Galántai, Budapest, 1982 ☒			
	^ <i>Buster Post, Budapest, White</i> (The same stamp images but by white colour on clear plastic sheet) 1982 ☒			
	✚ Buster Cleveland died 199?			✚ 199?
	→ Inter-Dada '80			
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	<u>Literature:</u> Lon → Spiegelman: <i>1981 Interview with Buster „Dada“ Cleveland</i> . In: <i>Spiegelman's mailart rag</i> . Vol. 1, #2. November, 1984. 6-7 p.			
<b>Cline, Cheril</b>	2230 Huron Ave.	Concord, CA-94520	USA	1983
	↑ 1621 Detroit Ave. #23		---	1981
	.....			
	<i>My Secret Life in the Mail</i> (Mag. Info matter with rag review and «correspondence». Letter size, mimeogr. + rubber stamps, ~10 p. 1981-83?, #1-7?) ☒ ®			
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	<u>Literature:</u> «This gentle mimeograph newsletter appears in rubberstamped pink pages. It's a collection of letters to the editor, publication reviews and notification of mail art shows. There's a rich sharing quality in <i>My Secret Life</i> and it's one of the better examples of what correspondence art can be.» ( <i>Lightworks</i> [→ Burch]. <i>These Things Too</i> [Print review]. N° 16, Winter 1983-84. 57p.)			
<b>Close, Patrick</b>	<i>Neutral Ground</i> , 1838 Scarch St.	Regina, Sask. S4P 2Q3	Canada	1989
	1651 Eleventh Ave.	Regina SK. S4P 0H5	---	1986
	.....			
	^ <i>The Last Dance Mail Art Show</i> . ☒Inv.. 1986			☒
	^ <i>Intellectual Baggage</i> . ☒ Inv., 1988			☒
	^...and they lived happily ever after.... ☒Doc. One sheet of 46x30.5 cm., offset, folded. ☒			
	May 1989			
<b>«Club Moral»</b>	(Youth Centre) Kattenberg 122 (POB 60) Borgerhaut / Antwerpen, B-2200			1981
	^ <i>Force Mental Magazine</i> (Beside music, performance and lit. also alternative arts. Found in more Mail Art archives. Editors: Danny Devos and Annemie van → Kerckhoven. A/4, offset, ~20 p. 1982-, bim.)			♣ ☼ ♣
	^#2, 13, 14, 15			
	^ <i>In Vitro</i> . Alternative Workshop at the Club Moral, also for Mail Art. ☒ Inv., 1985			♣ ☒
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	<u>Literature:</u> ( <i>Force Mental</i> . Editorial #8): «...We are a contact base for people who want instead of the short-air cultural mediocracy a fresh breath of extreme offers...»			
	«A bi-lingual publication (English and Flemish) that is geared toward the extremities of art and music. The layout is great, with a unique fragmented style that is all their own. #10 contains articles on Gerechtigheids Liga, Attrition, Birth (+) Fact (X) Death (-) Calendar, Regata (which is computer generated text), also reviews and contacts. Other than <i>Force Mental</i> the editors <i>AMVK</i> (Annemie van → Kerckhoven) and <i>DDV</i> (Danny Devos) do something called <i>Club Moral</i> , which is an organisation			



that is involved in all types of media. In *Vitro* is an exhibition organized by *Club Moral* that presents all types of independently produced cassettes, magazines, records, books, art-works, films, videos, and live performances. Some of the contributors were *Pacific 231*, *MB*, *Constrictor Magazine* (→ Aiello), *Peal-Off Label*, *CLEMN*, *235*, *Angst*, *Camera Obscura* (→Barbery), etc...» (*Publication Listing*. In: *Unsound*. (→Davenport) Vol. 2, N° 2, 1985. 42 p.)

«*Club Moral* was formed in 1981, as a performance group and as an all purpose art space. The group is a combination of various elements of media, extending DDV's (Danny Devos) and AMVK's (→ Kerckhoven) interest in sound and image. As a space, Club Moral was designed for a wide variety of events, from exhibitions to plays, performances and concerts. Until more recently the space has become an archival/documentational center, rather than a place to present live shows. Force Mental Magazine is another project that DDV and AMVK have established, publishing 11 issues to date.» (AMVK & DDV: *Club Moral*. [with featuring of performances and lives concerts – list of events in Club Moral from 1981-85]. In: *Unsound*. (→Davenport) Vol. 2, N° 3/4, 1985. 35-39 p.)

<b>Cobbing, Bob</b>	89 / A Petherton Rd. ↑ 262 Randolph Av.	London, N5 2QT London, W9.	United Kingd. ---	1988 1954
.....				
	^ <i>And</i> (with John Rowan) (A classic among the vis. poetry publs. 1954-69, #1-5, ir.			⌘
	#1 ?			
	^#2 22.5x18 cm., offset, 28 p.			
	^#3 20x16.5 cm., offset, 28 p.			
	^#4 24.5x19 cm., 30 p.			
	^#5 assembling in portfolio {500}, 25.5x20.3 cm, ~50 p. mostly offset			
	° <i>Sound Poems – Sprachgedichte</i> . (with Ernst Jandl / Introduction and chronology by Dom S. Houédard) (21.5x17.5 cm., mimeogr. 46 p.) Writers Forum / In			⌘ U
	accompanied by „Record One“ (Poets Fifteen). London, 1965			
	Edition « <i>WF Folder</i> » (Series of very various experimental literature publs. in form of			⌘
	loose leaves in envelope or bound brochures) Writers Forum, London,			
	60s and early 1970s years			
	<i>Kurrirurriri</i> (Mag. 1967- y.), Writers Forum, London			⌘ A
	° <i>Whississippi: A Whisper Piece</i> . 20.5x16.5 cm., offset, 8 p. Writers Forum.			⌘
	London, 1969			
	° <i>Whisper Piece</i> . (25.5x20.5 cm., offset, 18 p. Writers Forum (WF Folder, 6), 1971			⌘

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Literature:

«WE CONSIDER that the positions enmóumerated here have been the main characteristics of the development of concrete poetry and other language arts:

1. That the linguistic signs is „arbitrary“ or „unmotivated“. (Plato, „Conventionalists“, Lessing, Butler, De Sassure and most linguisticians after him.)
  2. That letterforms are memmaningful, „non-arbitrary“, „motivated“. (Socrates in Plato's *Cratylus*, „Naturalists“, Victor Hugo, Claudel, Lafciado Hearn, Kallir, etc.)
  3. That phonetic sounds are meaningful, „non-arbitrary“, „motivated“. (Plato: *Cratylus*, „Natiralists, Hegel, Rimbaud, Mallarm, Khlebnikov, Paget, Johannesson, Marr, Sapir, Roger Brown, Kallir, etc.)
- Positions 2 & 3 are pro-mimetic and contradict 1.
4. That art/poetry is abstract. (...)
  5. That art/poetry is concrete. (...)

This largely contradicits position 4. However both 4 & 5 are countertermimetic.

6. That works of art/poetry strive for autonomy. (...)
7. That art/poetry strives for originality/"modernity". (...)
8. That art/poetry strives towards the „primeval“. (...)

This contradicts 7, though both are modernist positions.

9. That poetry is verbal alchemy. (...)
10. That poetry is verbal chemistry, or biology, etc. (...)

All these positions have in turn liberated language arts from certain constraints, and have led to the exploration of other areas. (...) Non-mimesis is perhaps a necessary but non-sufficient pre-condition of autonomy. Autonomy often leads to a new mimesis. This is why the cycle of figurative to non-figurative and back is so often repeated in the history of art... (From the „foreword“ to a forthcoming collection of facts about, statements on, and examples of, concrete visual and sound poetry, assembled by Bob Cobbing & Peter → Mayer)»

(Bob Cobbing / Peter Mayer. In: *Kontexts*, #5 [→ Gibbs]. Devon, 1972. n. p.)

<b>Cohen, Ryosuke</b>	3-76-1-A-613. Yagumokitacho Moriguchi City, Osaka, 570	Japan	1988
	↑ 1-6 Hiyochico Moriguchi-City, Osaka, 570	---	1984

^Osaka Int. Mail Art Exh. ( <i>Mail Art Campaign in Japan</i> ), ☒ Doc.: Poster of 60x40 cm., offset. Osaka New Art Center, September 10-15, 1984	☒
<i>Mail Art Network for the Children of the World</i> . ☒ Doc.: Poster of 53x41 cm., offset, r/v. Exh.: Kyoto City Art Museum, July 9-14, 1985	☒
^ <b>Brain Cell</b> (Stamp-sticker-graphic assembling, one A/3 page {150}. Silk screen techn. + collages. The single sheets put into an envelope and sent out by the editor to the contributors form the numbered issues. Each 20 issues (e.i. #220-240) constructs a cycle, which can be laid together and presented as an album like assembling {50 from the 150}. The issues are completed by separated contributor lists. 1985-, 25-30xy., ~ 550#)	☒
^# Beside a number of div. single issues also the cycles: #1-20, 21-40, 81-100, 261-280, 361-380	

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Literature: (Editor's Statement, 1985): «...It isn't everything that exchange a work from one to another in mail art network. It is the most important to join much more people of other countries. Sending to B from A, to C from B, to D or E from C, E sends back to A or D sends back to B or C. This is the way to spread the network. Once, people believed that art is the product of the privileged classes called artists, so they put up the framed pictures or priced them unreasonably as sales contracts. In their reasons they think art is material. I think art is information. The personality and creative power of all the persons who follow it spread as information. There is no need for us to stress our own individuality. It is a change of 180 degrees from the past. Mail Art network is the most wonderful movement that can solve the various problems of present art and artists: authority, exchange of information, too national art, mistaken holiness and so on. (...) Well, I'll title my work *Brain Cell*, because the structure of a brain through a microscope looks like the diagram of mail art network. Thousands of neurons clung and piled up together are just like mail art network, I think.» (Quoted in: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 15 p.)

«By the time a person is six year old, her or his brain size is 90% of what it ever will be. (Sort of scary, isn't it?) Ryosuke Cohen's network of stamp/mail artists is known as „Brain Cell“. This group of neurons results in a rainbow lithographic package intertwining each thought and stamp image that Cohen receives. Send a rubber stamp image to Ryosuke Cohen...» (*Lightworks* [→ Burch], *Glimmerings* [Print Review], N° 18, Winter 1986-87, 48 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 137 p.

Vittore → Baroni: *Ryosuke Cohen*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 172-173 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. 337 p.

<b>Colby, Sas</b>	P. O. Box 3319	Berkeley, CA-94703	USA	1985
	° <i>An Unusual Valentine</i> . (Colour xerox bookwork) 9x11 cm., 8 p. S. P. Berkeley, 1979			☐📖
	° <i>Textile Innovation</i> . (Colour xerox bookwork with plastic cover) 21.7x35.5 cm., 22 p. S. P. Berkeley, 1979			☐📖
	° <i>Verbal Skills</i> . (Xeroxed bookwork) 10.2x16.4 cm.,16 p. {45}. S. P. Berkeley, 1980			☐📖
<b>Cole, David</b>	( <i>Paumonock Post</i> ) 421 Laurel Av.	St Paul, MN-55102	USA	1994
	↑ 333West End Ave.	New York, NY-10023	--	1988
	↑ 19 Grace Court	Brooklyn, NY-11201	--	1981
Visual poet and correspondence artists who co-curated the first New York City visual and concrete poetry show in 1975.				⌘☐🌸
^ <i>m c</i> (with Paul Zelevansky) (High quality Mail Art compilation mag. with thematic issues. Tabloid form of 43x28 cm, newsprint, or letter size, offset. 8-12 p. 1981-84, ir., #1-7) 1 <i>The responsibility of artist...</i> ; 2 <i>Art, money and power</i> ; 3 <i>News and propaganda</i> ; 4 <i>The big picture</i> ; 5 <i>Camera ready</i> ; 6 <i>Timeless Light</i> ; 7 <i>Atlas</i> . ^#2, 3, 4, 6, 7				☐🌸
^ <i>Janco-Dada Museum / The Scroll Unrolls</i> . (Mail Art Project in Israel.) ☐Cat.: in form of 88 postcards (16x11 cm.), offset print on different sorts of papers. Texts by Ulises Carrión and Annabelle Henkin Melzer. Exh.: Janco-Dada Museum, Ein-Hod, Israel. July-October, 1985				☐
^ <i>Sliding in Locus. A dramatic investigation within the meaning of the word</i> . (Letter size, 22 xeroxed leaves) S. P. Brooklyn, 1991				🌸
Artistamps:	^ <i>Paumonock Post</i> (Sheet of 24 diff. stamp images, b/w computer print. n.d. (~1985))			☐
	^ <i>Janco-Dada Mail Art Show</i> (Over size sheet of 16 stamps, 2 images, colour offset, not perforated) dada post age. n.d. (1985)			
	^ <i>Andianapolis Street Stamp Act</i> (2 sheets, each of 20 diff. stamps with texts only, phc. on yellow paper, not perforated) 1991			
	^ <i>Dark Matter Postage Stamps</i> (Sheet of 18 diff. stamp images, b/w computer print, not perforated) 1993			
	^ <i>Breathing Thin Air Winterness</i> (Sheet of 20 diff. stamp images, b/w computer print, not perforated) 1994			
† David Cole died April 19, 2000				†

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Literature: (M C): «...uses index cards as building blocks, gathering „created or found material from visual artists and poets on matters political, social and economic“ Thematic issues.» (Review in *Score*, #7. [→ Hill] Letter size, offset, ~1988.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 127 p.

David Cole: *The Open Letter Aesthetic*. Network Values / Politics and Mail Art / A Diary Enlarged / I Speak a Network Language / Correspondence Dialogue / Collaboration Aesthetics / Mystic Correspondence / Correspondence Aesthetics / Art as Spiritual Path. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 65-76 p.

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 96-97 p.

❖«Colectivo 3. / Post Arte» (Group, c/o C. Espinoza) Apdo P 45-615. Mexico D. F. Mex-06020, Mexico 1982

^*Colectivo-3 / Post Arte* (Editor: → Espinoza. Mag. in form of loose leaves in envelope. 1982-, ir. ) ☒ ☿

^#1-A, 2-B, 6, 13

^*Poema Colectivo: Revolution*. ☒ Doc. One sheet of 35x21.5 cm, phc., + rubber stamp / La Pinacoteca Universitaria Puebla. April 1982 ☒ ®

^*Vision Global*. ☒ Inv. for an int. Mail Art Show in Mexico City. Inauguration at Nov. 12, 1982 (Postman's day in Mexico). Org.: „Col. Narvarte“ and A. Flores, B. Noval (C.R.A.A.G.), C. Espinoza (*Colectivo 3.*). M. Marin, M. Guerrero (*Grupo Março*), J. R. Galdaméz, C. Medina, P. Bruscky. ☒

^1984 despues de 1984. *Maraton de Arte-Correo* ☒ Doc.: one sheet of 43x16 cm., offset / Galeria de la Casa del Lago, Mexico. February 1985 ☒

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Literature: «Orientated principally toward the communication and less to the existential protocols of the artistic „opus“, the Mail Art is:

- *A long distance dialogue* without intermediaries in the message, that beaks with parochialism and the short vision stimulating the comprehension and solidarity among the peoples.
- *A testimonial act* directly leagued to the near, present situations of his authors and addresses, overcomming the limits of frontiers, censure and artistic „new Waves“.
- *An artistic decentralization process* in the geographical and formal aspects, opposed to the dominant artistic centers and facilitating the multiplicity of authors since every province or city and the movement of his artworks.
- *A rejection regarding the artistic market* when every author distributes his artworks without to except retribution neither the return of they which enter to multiple archives and are shown in the mere adverse conditions.
- *The information and the process* are in the centre of the creative act, but not the „opus“ for sale or speculative prestiges.»

(Statement of the Colectivo 3. Febr. 1985. In: *Clinch*, #7, → Ruch)

**Collins, Patricia** 128 Kingstom Road Teddington, Middlesex United Kingd. 1996

^*Artist's Book exchange*. ☒ Inv., n.d. ☒ ☒

*It's in the Box*. ☒ (Assembling project without fixed deadline, 1995?-) ☒

❖Cologne / artists (Heinz Breloh, Eberhard Prangenber & others) c/o Depot, Moltkestr. 27. Köln-1 1971

^*Nummer* (Mag. Concept art and underground art actions. A/4, offset, 36-72 p. 1971-72, #1-4) 🧑

^#1, 2, 3, 4

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 37, 40 p.

**Colonna, Gaetano** Via A. Sertsale, 9 Sorrento, I-80067 Italy 1986

^*CONTR/azione*. ☒ Inv. in form of an accordion to “Mostra di Poesia Visiva” events , ☿ curator: G. Colonna. Sorrento, 1984

^*Italian Graffiti*. ☒ Inv., Exh. at the C. A. V., Agliana, I-51031, 1985 ☒ ☿

^Mixed Art. (Paintings, poetry visual, Mail Art, poesia sonora, publications...)				☒
☒Doc.: A/4 sheet, transparent paper, phc. Also A/3 sheet, phc. Exh. at the Centro Culturale „P. Whistler“, Vico Equense (NA), January 18-25, 1986				
<b>Colp, Normann B.:</b>	?	USA?	1983	
^Hand & Mind Books. (Series of small booklets with concrete poetry by texts and images. 14x11.5 cm., offset, 10 p. in accordion form, 1983: An Old Saw / Freud's recipe / Every night when I go to sleep.				⌘
^A Primer on Art Criticism. Horz. 11.5x14 cm., offset, 60 p. 1983.				⌘☞
<b>Colpaert, Eric</b>	St. Pietersnievestraat 114.	Gent, B-9000	Belgium	1981
^Styff (Mag. Poetry, visual art, Mail Art. A/4, offset, ~24-54 p. #0=1979, 1980-, qu?) ^#0, 1, 2				⌘ ☒
<b>Combalio, V. / Suárez, A. / Vidal, M.</b> Edition de Termas Actuales, Genova – Barcelona / Italy–Spain				1977
Artilugi (Mag. with connections to the classics of the old avantgarde and also to the recent experimental & underground art. Tabl., 34x24 cm, offset. 1977-)				👤 ⌘
<b>Commercio, Salvatore</b>	Via S. M. Mazzarello 46.	Catania, I-95128	Italy	1975
Verticalismo (Mag. for experimental art and vis. poetry + lit. Tabloid, 34x25 cm., offset, ~30 p. 1975-, qu.)				👤 ⌘ P
^Mail Vertical Art / Arte Verticale Postale. ☒ Cat. in: Verticalismo, Vol. VIII #21-22. May 1982. Texts by S. Commercio, Guglielmo Pepe, Eugenia di Grazia, Antonio Corsaro.				☒
<b>Commonpress</b>	→ Petasz, Pavel			
<b>«Composer / Performer Edition»</b> 2101 22nd Street Sacramento, CA-95818 USA				?
^Source (A very well produced mag. in general for the avantgarde & exp. music. N° 11. / 1974: special issue for Fluxus, conceptual trends and Mail Art, guest editor Ken → Friedman. Int. material, also from the Eastern European contries. Horizontal size of 27.5x35 cm., offset, ~120 p.) ^# 11				👤 ☒ ⌘
<b>«Concrete Poetry»</b> → Arnold / Text + Kritik, #25 & 30				
<b>«Congress»</b> → Mail Art Congress, 1986 / Mail Art Congress, Dezentralized World-Wide, 1992				
<b>Conquest, Norman</b>	P. O. Box 1049	Bridgehampton, NY-11932	USA	198?
Letter Bomb (Mag., absurdities in image and text, dada, Mail Art, etc. Addendum: Baby Boom, a compilation booklet. Letter, phc., 198?- )				☒
<b>Conti, Marcello</b>	Via Michelini 1.	Udine, I-33100	Italy	1980
Zeta / Rivista int. di poesia. (Mag. with Mail Art, advertisements from art publishers and exhibition invitations. 22x16.5 cm. + A/5, offset, 1980- )				☒ ⌘
<b>Cook, Geoffrey</b>	BOX 4233	Berkeley, CA-94704	USA	1996
	↑ P. O. Box 18724	San Francisco, CA-94118	----	1982
<b>«COOJORNAT»</b> 541 Cidade Alta, Natal, Brasil				1977
Contexto (Suppl. to the daly news A Republica, Natal. Texts, vis. poetry, photos and alternative & exp. art. Tabloid, newsprint, 1977?-, weekly?)				⌘ ☘ 👤
<b>«Copy Art»</b>	→ Appendix			

<b>Corbet, Michael B.</b>	BOX 155	Perston Park, PA-18455	USA	1996
	<i>Tensetendoned</i> (Assembling, 1992-, sm. ~ 30#) 1992			☒
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	<u>Literature:</u> ^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. 106-107 p.			
<b>Corpá, Urb</b>	Los Cantos 38.	Bafigas (Toledo)	Spain	1995
	<i>Piedra Lunar</i> („Moon Rock“) (Assembling for experimental literature, photos and images by way of Mail Art. Loose contribution sheets. {50} ~34x23 cm. 1984-95, sy. #0-7)			⌘ ☒
	~			
	<u>Literature:</u> Corpá: <i>The Last Issue of Piedra Lunar</i> (1995). In: Stephen → Perkins: <i>Assembling Magazines. Internationale Networking Collaborations</i> . Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 30 p.			
<b>Corroto, Mark</b>	(!Fa Ga Ga Ga!) Box 1382.	Youngstown, OH 44501-1382	USA	1992
	<i>Mr. X.</i> ☒ Doc. 1987			☒
	<i>Jazz: Past / Future.</i> ☒ Doc. 1990			☒
	<i>Detective / Mail Art Against Terrorism.</i> (with Melinda Otto / Youngstown & Oleg Yudin / Leningrad) ☒ Inv. / Cat.? This project has been co-organized and exhibited also in Leningrad 1991			☒
	^ <i>The face of the Congress</i> / A portrait zine of the 1992 Decentralized World-Wide Networker Congress (Mag. Digest, phc., ~20 p. 1992- #1-7?)			☒
	<i>The face of the Congress</i> , N° 7 = <i>Face Femail</i> . ^#3, 4, 7			
	^ <i>Love &amp; Hate.</i> ☒ Inv. Exh. at the Banana Rodeo Gallery, Youngstown. 1993			☒
	^ <i>Ray Johnson.</i> (with Bill → Gaglione) ☒ Cat.: Mini, phc., 24 p. Beat Coffee House. 215 Lincoln Av. Youngstown. June 15 - July 15, 1994			☒
	Artistamps: <i>The Heart of a Networker / Mail Artist</i> (Sheet of 12 stamps, 2 images, b/w phc.) n.d. (1992?)			☒
	→ Mail Art Congress / Literature: <i>The Face of the Congress</i>			
<b>Corsaro, Ignazio</b>	Via Chiara 149 / A	Napoli, I-80121	Italy	1986
	^ <i>Lo Straniero / The Stranger</i> (Tabloid of 72x51 cm., newsprint, 8 p., with all kind of art news & incredible long address-lists from the alternative/underground scene from all over the world, an unsurpassed occurrence among the Mail Art pubs. More „Stranger“ exhibitions. 1986-93? 2xy. ~ 20#)			☒ ♂ ⌘
	^(1989:) #8, (1990:) #9, 10, 11, 12			
	^ <i>The Stranger / Paintings / Mail Art / Maffia Art</i> (V. Mostra). Cat.: in: <i>Lo Straniero</i> , Anno V. N° 9. 1° 1990. (70x50 cm., newsprint, 4 p.)			☒ ♂
	Exh.: Citta di Campagna. May 5-20, 1990			
	^ <i>Man's Inner Revolt / Extrangement.</i> Doc (~ 800 artists' addresses!) ☒ Cat.: in: <i>Lo Straniero</i> , Anno V. N° 10. 2° 1990. (70x50 cm., newspaper, 4 p.)			☒
<b>!Cosey Fanni Tutti!</b>	?	London	United Kingdom	1972
	Member of the neo-dadaistic London groups <i>Ecole de l'art infantile</i> (→ Nations) & the <i>COUM</i> (→ P.Orridge). Also rubber stamp activity. Very known as sex performance artist in the first half of the 1970s.			♂ ® ☒
	Music recording and compilations with Chris Carter, also on video, since 1976, first as member of <i>Throbbing Gristle</i> , and following the 1981 breakup of TG, as <i>Chris and Cosey</i> (c/o CTI/Chris & Cosey. BM CTI. London, WC1 3XX, England)			♂
	~			
	<u>Literature:</u> <i>Cosey Fanni Tutti</i> (Interview about music activity) In: <i>Unsound</i> . Multimedia magazine with booklets & tape supplements, →Davenport. Vol 2, N° 3/4, 1985. 31-34 p.)			

<b>Coste, Elis. &amp; Michael ?</b>	Pontivy, F-56300	France	1994
Mail Art. ☒Doc. / Biblioth. Municipal, 106 rue Nationale. Pontivy, 1994			☒

**!Cracker Jack Kid! → Welch, Chuck**

<b>Crane, Michael</b>	<i>Running Dog Press.</i>	Sacramento CA	USA	1979
°Stamps in use. (29 cards with orig. rub. stamps) 1977				® ☒
^Contents: <i>Objects, Piles and Boxes</i> . ☒Cat.: Letter size, offset, 24 p. 92 parts.				☒
Very original Mail Art project: the exponat-objects were placed in 11 transportable „micro galleries“ (small gallery-models like doll's houses) sponsored by Micro Gallery Ltd. Open Ring Gallery, Main Art Gallery of California State University Sacramento. Travelling exhibitions in more cities of the USA in 1979.				
^Correspondence Art. <i>Source Book for the Network of International Postal Art Activity</i> . (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				☒ ☞

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Literature: Ronny Cohen: *A Conversation with Mike Crane*. In: *Flue* (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now» issue, 40 p.

(*Correspondence Art*): «More than long awaited, this book has been in the works for eons. It's good to see its fet spine on the bookshelf. (Critical thinking on mail art tends to be a thin thing and surely widely scattered.) This collection, however, reads like memory lane. The focus is mid-to-late '70s. As a result many substantial artists working in the last five years have been neglected. Nevertheless, *Correspondence Art* is loaded with articles from able spokespersons like Judit → Hoffberg, Klaus → Groh, Ulises → Carrión, Anna → Banana and Edgardo-Antonio → Vigo. There's general, poetical, critical and at times somewhat overlapping coverage of the art form with subset features on artists' stamps, rubber-stamps and mail art publications. Steering a tad academic, the editors haul out meticulously sociological appendices with tables and cross-references galore. Mail art changes fast in terms of participants and their doings. Maybe no book can ever deliver „definitive“. This one takes its best shot reflecting some substantial and informative vistas.»  
(*Lightworks* [→ Burch], *These Things Too* [Print review], N° 17, 1985, 26 p.)

Ernest J Stroh-Symtra: „*Correspondence Art*“ by Mike Crane (Book Review) / Lon → Spiegelman: *About this Issue* (Also personal opinions about Crane's book). Both publications in: *Spiegelman's mailart rag*. Vol. 1, #2. November 1984. 1 p.

«...The book is divided into four parts with articles by Crane serving to try to tie things together. Actually these articles are quite informative, and probably could have been expanded in order to reduce the repetitive bulk, much of which seem only opinionated laundry lists of poeople involved at various times. There are exceptions... Having so many voices really tends to make the book, as a whole, confusing, and far from the scholarly tone, which Crane seems to have wanted. (...)

All of above does not mean that this is a thoroughly execrable and worthless book, these points are only brought out because at the time of publications, the book is already outdated, and although there is some valid and worthwhile information on the subject of Mailart contained here, *this* is not the definitive book it was purported to be...»

(John → Evans: „*Correspondence Art*“ by Michael Crane (Book Review). In: *Spiegelman's mailart rag* [→ Spiegelman]. Vol. 1, #3. Sept. 1985. 1-2, 9 p.)

!Cravan, Arthur! (also !Carlo Giovanni Ciccattelli!) → Chickadel, Charles

<b>Craven, Richard</b>	?	?	USA	1976
° <i>Correspondence</i> (The letters of Ray Johnson). Cat.: 29x24 cm., offset poster – Also a facsimile: selection of 81 from 250 letters / North Carolina Museum of Art, Raleigh NC, 1976				☒

!Creative Thing! → Caldera, Lesley

<b>Cristobal, Ricardo</b>	Coslada 26	Madrid-28	Spain	1974
<b>Orgon</b> (Mag. for post-fluxus trends, graphics, concepts, collage + stamps, partly bound assembling. A/4, offset, mimeogr, phc., etc. 1974-77, #1-3)				☿ ☿ ☒

<b>Crobar, K.</b>	2900 C. Glascock St.	Pakland, CA-94601	USA	1988
<b>King Cobra</b> (Graphzine, ? size, phc. 1986?- y.) «A body blow to the solar plexus, a xerox molotov cocktail in yer face. No known antidote.» ( <i>Box of Water</i> , #4, → Perkins)				☿ ☒

<b>Crozier, Robin</b>	The Mews, Field Foot Under Loughrigg Rydal. Ambleside Cumbria. LA22 9LN.	UK	1998
↑ 5 a Tunstall Vale Sunderland SR2 7HP		United Kingd.	1981

° <i>Robin Crozier</i> (~A/5 portfolio with xeroxed and original cards of div. sizes) {100}				☿
Second Aeon Publ. Cardiff UK, 1973				
^ <i>Portraits I</i> . Portraits of R. Crozier. (Offset book, 19x19 cm., 70 p.) S. P.				☿
Sunderland, 1975				
^ <i>Portraits II</i> . Portrait of ..... by R. Crozier (Xeroxed book, A/4, phc., + original additions, 108 p.) S. P. Sunderland. 1976				☿
^ <i>Art A to Z. I-II</i> . (Assembling, A/4, 53 leaves, {50}. 1977-78) Sunderland. Jan. 1978				☒
° <i>Iceland Blue Show</i> . ☒Inv. A/4 phc. + manuscript by blue ink / Galleri Sudurgata, Reykjavik, Iceland				☒
^ <i>Views</i> (Anth. like mag. 1977-80, #1-4) Sunderland Polytechnic				☒ ☿
^#?, #?				
^ <i>Intermedia</i> (The begin of publs. with xeroxed compilation matter, made by Crozier + the students of the Sunderland Polytechnic School. Later issues: <i>Contemporary Studies</i> , and <i>Ghost Writers</i> . Published as A/4 bound brochures like mags. {20-40}. 24-32 p. 1978-80, #1-3)				☒ ☿ ☿
^ <i>White Lies</i> ( <b>Commonpress #12</b> ) A/5, phc., 42 p., 34 participants. January 1979				☒
1970s-80s ☒				
° <i>Meat Click</i> . (with John M. → Bennet) Xeroxed bookwork, A/5, 28 p. {400}				☐ ☒
Sunderland UK / Columbus OH, 1980				
^ <i>Table-project</i> (23.5x15 cm., offset, 16 p.) Stempelplaats, Amsterdam, 1981				☒ ☒
<i>One Table One table</i> . (Orig. rubber stamps, 8 p.) S. P. n.d.				☒ ☒
^ <i>Rubberstamping an apple</i> . (A/5 booklet {40, all copies are partly original} with rubber stamps & hand drawings, 8 p. on coloured paper) 1982				☒ ☒
<i>Memo(random) / Memo(ry)</i> . ☒(Endless corresp. project by exchange and collection of „add to“ A/4 form sheets) The start of the project: February 1983				☒
^ <i>SLIDE-Collection</i> . / Doc.: A/4, phc., 4 p. Sunderland Polytechnic. 1985				☒
<b>Contemporary Studies</b> (Compilation, A/4, phc., 1985-86, #1-2) Sunderland Pt. 1985				☿ ☒ ☿
^ <b>Ghost Writers</b> (Bern Porter issues), A/4, phc. 1986-89, #1-4) Sunderland Pt. 1986				☿ ☒ ☿
^#3, 4				
^ <i>To use or not to use</i> . (6 A/5 leaves in envelope, hand drawing) S. P. 1989				☒
^ <i>Measuring</i> . (on the basic of ruler pieces) ☒Cat.17 A/4 sheets, phc., in plastic bag. 1994				☒
^Wandalust. (Booklet by César → Figueiredo, graphic by R. Crozier, rubber stamps by M. B. → Corbett, „who thinks Robin Crozier is all about Wanda“) 10x7.3 cm., phc., 12 p. n.d. (1996?)				☒ ☿ ☿
^ <i>ValnA</i> . (with J. M. → Bennett.) 14x11 cm., phc. 8 p., on yellow paper, also copies				☿ ☿



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Literature: (*Portraits of Robin Crozier*) *News and Reviews*. In: *Kontexts*, #8 (→ Gibbs). Amsterdam, 1976. 15 p.

*The Way we were. Robin Crozier's Gathering and Exchange of Memories.*  
In: *Lightworks* [→ Burch], N° 19, Winter 1988-89, 33-35 p.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry. Köln, 1993. 61, 107 p.

«(...) I had also been interested in concrete and visual poetry and towards the end of the sixties I began to make some publications of my own. But where to send them? However, in 1970 a magazine called *Pages* (→ Briers) was published in England... It was dedicated to promoting the avant-garde and included works etc. by some of those I had met through *Something Else* (Dick → Higgins) but also by numerous other creators from Europe and elsewhere that were sometimes new to me. But what was most interesting was the information section listing publications, magazines, artists, events etc. with contact addresses. So I was able to begin sending my publications out to establish contacts providing me with more contacts and so on. Soon after this a more commercial magazine *Art and Artists* published an article about Robert → Filliou. In it he said he was going to have an exhibition at the Stedelijk Museum in Amsterdam and was asking people to send him material that he will include in the show. (...) G. J. de → Rook visited the show and he and Robert Filliou made up pages from some of my sendings which de Rook then included in a publication he was putting together called „Bloknoot“. So, from early 1972, slowly but surely, I became involved in the „Eternal Network“ (Filliou) which had been christened „Mail Art“ in 1971 by Jean-Marc → Poinsoot who had organized the envoi action at the Paris Biennale. And then the snowball began to roll. (...)

At one time there was a rapid growth in mail art emanating from oppressive regimes – South America, Eastern Europe, etc. These „cold wars“ are now largely relaxed and so I've noticed a rapid decrease in mail art from these areas. (...) For myself and my own activity, when I first began in the seventies then I was into all kinds of things, organizing shows, projects, publications, almost like the joys of spring and a fascination with new toys. (...) „Somebody out there loves me“ was a wonderful feeling. (...)

I suppose that mail-art is as much a finding as a searching process. I also like the idea of working „with“ things, objects, structures, people. Cooperative activities. Recycling. Setting up structures that lead into unknown or unforeseen territories. Chance. Serendipity. External events molding directions. I like travelling rather than arriving. Flux. But this is talking about art. In my daily life I'm a creature of habits, of ritual.

*Most mail-artists probably know you because of your emory/memorandum-project, where you ask a memory of a specific day from a mail-artists and in return send him/her someone else's memory. What was the reason for starting this project?*

...When somebody contacts me for the first time or perhaps when I see someone who I think might be interesting or whose work catches my attention I will send them a memo/random form as part of my initial contact with them. The form request „what do you remember about... (a particular date)“. On the back of the form it says „please reply on this paper to receive another memory from someone else.“ When I receive the completed form (which can be completed any way the contributor wishes) I copy (if it is writing) or transpose (if it is visual) the contribution into series of memo books. I'm working into the book number seventy right

now and there are getting on for six thousand individual memories. When each book is filled up I mail to the Getty Archive in the USA. (...) The reason why the memo books go to the Getty archive is that when I began the project I sent the books to Jean → Brown for her to put in her archive... However, towards the end of the eighties her archive moved to California to the part of the Getty archive... In the front of each memo books is written „Each memorandum contains random memories recording times passing through Robin Crozier who here records the memories for Jean Brown and future times past.“ (...)

*When I receive a mail from you, I always recognize your handwriting. It seems you never use a typewriter or even a computer. Is there a special reason?*

Well, first of all, I suppose I actually enjoy the act of writing. My hand holding the pen to make lines and marks which become words, sentences and paragraphs which follow my thoughts line by line. I enjoy the idea that handwriting is unique, as personal as a finger print. On the other hand I have never been very interested in mechanical things... Again I think that handwriting gives me time to think...»

(Ruud → Janssen: *The Mail-Interview with Robin Crozier*. TAM Publs.: TAM-950091. A/5, 10 p. Tilburg, 1995)

Vittore → Baroni: *Robin Crozier*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 130-131 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. 241 p.

**Csernik, Attila** → Szombathy, Bálint / *Mixed Up Underground*

#### ❖ **Cuba Mail Art**

- ^*Desparecidos Politicos de Nueva America / la Bienal de la Habana*. Curator: Clemente Padín with the Asociación Uruguaya de Artistas Correo, with Eduardo Kuben, Cuba, and the Solidararte Arte Correo, Mexico. ☒ Cat.: 22.5x18 cm., phc., 12 p. June, 1985.
- ^*Paraguay*. Exp. Latinoamericana de Arte Correo. ☒ Cat.: / III. Bienal de la Habana. (Org.: → Gutierrez, P. J., Apdo Postal 6239. Habana, 10600 Cuba) ☒
- ^*Cuba no al bloqueo*. Exposicion Int. de Arte-Correo. ☒ Cat.: 22.5x17 cm., phc., 20 p. (Org.: → F. Ferrando, Coordinadore de Apoyo a la Revolucion Cubana) Montevideo, Caracas. 1992 ☒
- Inicuba* (Mag. 1992- ) Centro latinoamericano de Poesía Inista. / → Inism c/o Apartado Postal 6239. Ciudad Habana. 10600. Cuba ☒ ☒
- Banco de Ideas Z*. (From 1994) A Cuban variant of the *Image Bank* (→ Western Front) to collect artists' work on alternative basic. Curator: Abelando → Mena at the Foreign Art dept. in the Nat. Museum of Beaux Arts, Habana (19 # 1362 Apto 15 % 24 y 26. Vedado C. Habana. CP 10400)
- ^*A cargo de Alberto Biote*. ☒ Cat.: 20.5x14.5 cm., phc., 20 p. (Ed. → Merz Mail, Barcelona, E) / Galeria 23 Y 12, Calle 23 N° 518 e.12-Habana, Cuba ☒  
December 19, 1995 - January 9, 1996. Texts:  
P. J. Gutiérrez: *La democracia absoluta*  
A. A. Biote: *Así ocurrió*  
C. Padín: *El network en Latino-america*  
E-A. Vigo: *Mi manera de «armar» a Damaso Ogaz*
- ^*Havanna '95 Int. Mail Art Show in Mem. of R. Johnson*. ☒ Cat.: 21x16 cm., offset, 60 p. (on brown paper) (Org.: → Mena, A. & → Held, J.) Museo Nac., Pal. de Bellas Artes, Habana Vieja. Cuba. 1995 ☒

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**Cunning, Sheril** 1610 Jeffrey Ave. Escondido, CA-92027 USA 1986  
Activity in artists' books, participating in Mail Art projects since the late 1978's, her first project was organized at Palomar College in San Diego 1978. ☒ ☒

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Literature: Sheril Cuning: *Handmade Paper*.

Sheril Cuning: *Webdance*. In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 224-228 p.

<b>Curnoe, Greg</b>	?	?	Canada	1989
^ <i>Blue Book</i> (Rubber stamp book, 36.5x15.5cm., 180 sheets, numbered copies) Art Metropole, Toronto. 1989				® ☒ ☒

<b>Curry, J. W.</b>	(!Curved H&Z!)	729/a. Queen St. E.	Toronto, M4M 1H1	Canada	1986
^ <i>Industrial Sabotage</i> (Magazine with the rank «Each page is art» Digest, phc. ~16 p., 1986?- , sm.) ^#38, 42					☘ ☒

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Literature: (*Industrial Sabotage*, #30): «One of the many publications from jwcurry's prolific mixed media poetry press CURVD H&Z. Submissions range from laconic poetry with graphic import to a xerox collage which appears on the back cover. Nicely produced and an interesting collection of work from variety of contributors. Write for a catalog of publications and prices...» (Lloyd → Dunn: *Mail Review*. In: *Photo-Static*. N° 20, Oct. 1986, 636 p.)

J. W. Curry: *Line 1 thru 4* ( and other works) In: *Score*, #6. (→ Hill) Letter, offset, 1983-92

<b>Cushman, Barbara</b>	<i>Fine Hand Prods.</i>	P. O. Box 26082.	San Francisco, CA-94126	USA	1981
		2661 California St. #8.	San Francisco, CA-94115	----	1981
Owner of <i>A Fine Hand</i> , a retail store and gallery featuring Electrostatic Art in San Francisco in the 1970s.					☐ ☘
Spiral bound <i>Color Xerox Calendars</i> 1980-84:					
<i>The 1980 Cooperative Color Xerox Calendar</i> . {250} Legal, colour phc., 15 p. (with works of the → Bay Area Dadaists) A Fine Hand Prod., S. F., 1980					☐ ☘ ☒
<i>The 1981 Cooperative Color Xerox Calendar</i> . {250} Legal, colour phc., 16 p. (with works of the → Bay Area Dadaists + G. → Lloyd, W. Smith, E. Lake, B. Cleveland, Patrick T, I. Dogmatic, P. Beilman, L. Spiegelman, K. Brown, S. Colby, C. T. Chew) A Fine Hand Prod., S. F., 1981					☐ ☘ ☒
<i>Color Xerox Annual</i> . Calendar {280}. Legal, colour phc., 16 p. (with works like in the years 19981-82 + contributions by Le Clair, S. Lust, M. Mollett, A. Torridzone Igloo) A Fine Hand Prod., San Francisco, 1982					☐ ☘ ☒
<i>1983 Color Xerox Annual</i> . Calendar {385}. Legal, colour phc., 15 p. (with work like in the years 19981-83, + new participants as Cavellini, E. F. Higgins III, T. James, L. Neaderland) A Fine Hand Prod. S. F., 1983					☐ ☘ ☒
<i>New Art 84</i> . Calender {?}. Legal, colour phc., 15 p. (New participants: B. Griffith, B. Black, K. Brown, Dogfish) A Fine Hand Prod., S. F. 1984					☐ ☘ ☒

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Literature: *Copy Art*. In: *Umbrella* (→ Hoffberg). Vol. 4 / #5. 141 p. 1981

<b>Cuttlefish, Mr.</b>	?	Hollywood, CA	USA	1978
° <i>Letters</i> . ☒ Inv. 1978				

<b>Cutrell Rutkovsky, Fran</b>	→ Rutkovsky			☒
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<b>«C. W. Poste»</b>	→ Summers, Craig
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<b>Dako, Peter</b>	698/a Qeen St. W.	Toronto, M6J 1E7	Canada	198?
^ <i>Casual Casual</i> (Graphzine with Canadian and French contributors.				☘

Digest, phc., 8-16 p. 198?-)

^#1, 2, 3, 4, 5, 6, 7, 8, 9, 10

<b>Daffunchio, Jorge</b>	Cas. De Corr. 8, Paso del Rey.	Buenos Aires, AR-1742	Argentina	1992
	^My Postman – send stamps with image of your postman. ☒ Inv. with an orig. artists' postal stamp (graphic: postman). 199?			☒
<b>Daligand, Daniel</b>	33 rue Louise Michel	Levallois, F-92300	France	1991
	^Les Fils de Mr. Hyde (Mag. with social criticism colour, texts and visual matter from the underground. A/4m phc., ~10 p. 1975-87, #1-33)			☒☒☒☒
	^#12, 15, 30, 32			
	L'art postal dedans/dehors. (with Guinochet, François). ☒Cat. 1981			☒
	^Le Timbré (Mail Art mag., with partly assembling like sheets.)			☒☒
	A/4 size, phc., 1983-85 As a new series: 1986-, #1-17?			
	^# ?, 3, 4, 5, Rimbound (1985),			
	Artistamps: Topolinologie (Sheet of 24 id. stamps, b/w computer print, not perforated) 1989			☒
	^Daligand's exhibition at the Milan Art Center, ☒ Inv. Milano, 1989			☒ ?
	^Drôles d'envois: Mail Art et Art Postal. ☒Cat.: 23x17 cm., offset, 46 p. / Centre d'Animation Culturelle de Compiègne et du Valois. Pl. Briet-Daubigny, Compiègne, F-60200. March-April 1992			☒
	Project: How do you imagine the city of Compiègne? by D. Daligand			
	Texts by E. Leroug, M-C. le Foc'h, L. Vincy, H. Fischer, R. Devichi, D. Daligand, J-N. Laszlo, C. François			
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	<u>Literature:</u> (Le Timbré, 4 issues 1984-85): «A xerox magazine put out by long time mail arter Daniel Daligand. Interesting documentation from a „Rimbaud“ show, writing about mail art, and mail art from Eastern Europe etc... it all seems to boil down to the quality of the contact not the quantity.» (Stephen → Perkins: Magazine Reviews. In: Box of Water, N° 2, 1986)			
<b>!Dallas Swan III. !</b>	1030 Adams St. #1C	Salisbury, MD-21801	USA	1988
	^In Your Mail (Infomag. Letter, phc., 12 p. 1988-, squ.) 1988			☒
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	<u>Literature:</u> «First issue of an infozine about „alternative publication“. The editor hopes to collect information about anything that's out there: the emphasis is on networking contacts. Send him any info you've got (including just general musings about the scene)... Swan is also interested in anecdotal material, such as: what's the strangest trade anyone's ever offered for your 'zine...» (Lloyd → Dunn: Mail Review. In: PhotoStatic. N° 32, Sept. 1988, 1149 p.)			
<b>Dallos, László</b>	→ Leopold Bloom			
<b>Daniel, Mario</b>	Via S. Reparata 30 R.	Firenze, I-50129	Italy	1975
	Album Operazio (Anth. like mag. with high quality paperworks, rubber stamps, etc. 32x24.5 cm. mixed techn. 1975-, m.)			☒☒☒
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	<u>Litearture:</u> Géza Perneczky: The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988. Edition Soft Geometry. Köln, 1993. 32-33 p.			
<b>Danon, Betty</b>	Via Corvilugna 37	Milano, I-20166	Italy	1986
<b>Dárias, Javier</b>	c/o Sancho el Fuerte 19.	Pamplona	Spain	1980
	^Alogías. «Musica visual» (A/5, offset, 2x8 p.) Nueva escritura N°4. 1980. Ed. Bidea ☒			
<b>!Dark Hopes!</b>	151 Ballyboley Road	Larne, CO. Antrim, Northen Irelanden		1983
	^FOMT (Bulletin) (Mail Art texts and contact bulletin in A/5 size, phc., 8 p.			☒

1983-84, qu. #1-8.)

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<b>Darnell, Wally</b>	World College East Asia. Center 28 Gokooda-Cho, Nishijujo, Minami-ku, Kyoto, Japan 1986			
	↑ 839 West 4th Ave.	Eugene, OR-97402	USA	1984
	.....			
	^ <i>Mail Art Ambassadors Stamp Album</i> (with Chuck → Welch and Darlene → Altschul) ☒ (One of the most beautiful Mail Art publication: accordion book (8x) like a book in a size of 33x23 cm. by handmade „sky-paper“ and with 18 artists' postage stamps by Welch, made as commemorative stamps to the Latinamerica trip of W. Darnell. Also an attendant brochure, text by Chuck Welch, letter size, 10 p. 1984-85			
<b>Davenport, William / Tamara F. (Freedman).</b>	82. Harriet St. San Francisco, CA-94103-4006, USA			1988
	↑ P. O. Box 883202,	San Francisco, CA-94188-3203	---	198?
	↑ 801. 22nd Street	San Francisco, CA-94107	---	1983
	.....			
	^ <i>Unsound</i> (Multimedia mag. with booklets & tape supplements, features, profiles, audio reviews and (also visual) publication listings. Var. sizes (~letter), phc. +offset. ~60-120 p. 1983-88, ~ 12#) ☒☒☒☒ ^#Vol.1/ 1, 2, 5; Vol.2/ 2, 3-4, Vol.3/ 1, 2, ~ <u>Literature:</u> «Here's a heavy-duty networking magazine all about outer edges, but particularly audio. There is a slew of interviews with people like Joseph Nechvatel, founder of the cassette magazine, <i>Tellus</i> , mail artist and TRAX cassette producer, Vittore → Baroni, and Sue Ann Harkey of „Cityzens for Non-Linear Futures“. And more. Personality profiles from „The Churh of the SubGenius“ publication and cassette / record reviews. Loads of addresses and leads from strange cases the world over. Clean-looking and clearly an assiduously produced item.» ( <i>Lightworks</i> [→ Burch], <i>Glimmerings</i> [Print review], N° 18, Winter 1986-87, 52 p.)  (Vol. 3, #2): «This is the final <i>Unsound</i> , composed of 4 parts 1) 56 pg. tabloid size mag., includes articles/interviews... 2) 32 pg. booklet of extensive reviews, printed matter, cassette/record labels/makers, distributors, networking, contacts, mail artists, tape/record/video reviews... 3) 28 pg. boklet of adverts. 4) a high quality tape compilation of 24 bands. This is a worthy final issue package for a magazine/concept that has over the years networked alot of otherwise disparate individuals, groups, tandencies. „This is the last, not due financial constraints or to lack of information to delve into, to reveal... but for reasons of change... evolution of thought & reason. We don't wish to preserve the past“.» (Stephen → Perkins: <i>Magazines</i> . In: <i>Box of Water</i> , N° 4, 1988)			
<b>!Dazar! / !Omahaha! (Monica Dunlap)</b>	5305 S. 122nd Street. Omaha, NE-68137.		USA	1987
	<i>Full Moon</i> (Spiral bound assembling, letter size, 1987, #1)			☒
	Artistamps: ^ <i>Harmonic Convergence Aug 16-17 1987</i> (Sheet of 24 id. stamps, phc. on yellow paper) 1987			☒
	^ <i>Weird Dream Post</i> (Sheet of 12 id. stamps, phc. on green paper) n.d.			☒
	^ <i>Co-op Post by</i> (Sheet of 12 diff. stamps, colour phc.) n.d.			☒
	^ <i>Surpasses Reality</i> (Sheet of 4 diff. stamps, colour phc.) n.d.			☒
<b>Debris, Kristof S.</b>	Meersstraat 41.	Gijzegem, B-9308	Belgium	1988
	^ <i>Wall</i> (Assembling in envelope, A/5 & A/6 matter. 1988-94, #1-9)			☒
	^#9			
	^ <i>Mail Art versus E-Mail</i> – send reactions! ☒ Inv., 1996			☒
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	<u>Literature:</u> «The assembling editor has a larger control over quality than most of them realize. It should be quite obvious that the package of an assembling does a lot to the overall			

impression of quality. Assembling can come in all shapes and sizes and in an editor put work in that, it shows. (...) I stopped Wall for a number of reasons. First of all, I came to realize the above while working the magazine, learning from my experiences. It wasn't like I started with a clear idea of what wanted to do, what my goal was in doing an assembling. (...) When I started doing mail art I'd read about those grand sounding assemblings that come with tapes and magazines packed in video-boxes. Old time mail artists showed or gave me copies of what they used to do, Dr. Piotr → Akoun, for example...» (*Editor's Statement* / 1996. In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 36 p.)

<b>Decker, Geert de</b>	( <i>Sztuka Fabrica</i> ) Kerkstraat 290,	Tielrode, B-9140	Belgium	1990
	^3-Dimension Artwork. ☒ Inv., 1990			☒
	^Mail Box Blues. ☒ Inv., 1990			☒
	^All about Russian History, Culture, etc. ☒ Inv., 1991			☒
	^Abnormal mail becomes Art. ☒ Inv., 1992			☒
	^Mysteries of the World (as a project of the Sztuka Fabrica). ☒ Inv., 2000			☒
	^Mortuarum. ☒ Inv., 2000			☒
	^Independent Music & (Mail) Art Festival – 12 <sup>th</sup> Festival in Sint Niklas. ☒ Inv., 2000			☒ ☛
	^Mysteries of the World. ☒ Cat.: A/5, phc., 16 leaves + paper work supplement. 2000			☒
<b>Deisler, Guillermo</b>	Kirchnerstr. 11	Halle a. d. Saale D-06112	Germany	1993
	↑ Riebeckplatz 12.	Halle / S., 0-4020	Germany	1990
	↑ Thälmannplatz 12.	Halle / S.GDR-4020	GDR	1986
	↑ Ul. Kitschewo 48. Aprt. 17.	Plovdiv, BG-4004	Bulgaria	1975
	↑ ?	Santiago de Chile	Chile	
<hr/>				
	<i>Mimbres</i> (Deisler was co-editor of this magazine for poetry & graphic, 1967-73, over #50) Santiago de Chile			☒
	GRRR. (Graphic-publ. offset? {50}) Chile, 1969			☛
	°Le monde comme il va. (Offset? booklet, 17x11 cm, 12 p.) Ed. Ovum (→ Padín), Montevideo, 1976, C.			☒
	Pocking Poetry. (Publ. in Bulgaria, edition and size unknown) 1977			☒
	^Fe de Erratas. (S)edicion. Self edition from Plovdiv, Bulgaria. 10.8x10.8 cm., offset, 12 p. Segunda Epoca - 1985			☒ ☛
	^Deisler. Theaterentwürfe, Grafik, Mail-Art. Cat.: 19.5x21 cm., offset, 24 p. / Galerie Junger Künstler, Berlin. September 1986			☒ ☒
	^Guillermo Deisler: Grafik. Doc. (Leaflet like accordion, 3x): 21x10.5 cm., offset, 6 p. Text: Karla → Sachse (German). Galerie am Markt, → Annaberg-Buchholz. Sept. 12 - 30, 1986			☒ ☛
	^Visual Poem / Poetry. Self edition, Halle, n.d. (~1986). 7 silkscreen leaves of 25x27.5 cm. in BW print in hand made cover, each sheet signed. 70 signed and numbered copies.			☒ ☛
	^Peacedream-Project (Portfolio visual poetry / experimenta: send 100 copies...) This A/5 Mail Art invitation was the start for the UNI/vers assembling. 1988			☒ ☒
	^UNI/vers (Assembling in portfolio, a «peace-dream project». An A/5 size int. forum for vis. poetry with ~ 40 signed contributions pro issues {100}, launched 1987 by G. Deisler, G. Berchenko, J. → Kowalski & Ulrich → Tarlatt. 1988-95 squ., #1-35)			☒ ☛ ☒
	^#1, 2, 3, 4, 5, 6, 8, 9, 12, 14, 15			
	Feathers / Federn der ganzen Welt für meinen Flug. ☒ Doc. / Exhs. in Französischer Dom, Berlin, East, and Galerie am Markt, → Annaberg-Buchholz. '89			☒
	Heimatlos. (with → Tarlatt) Cat.: with orig. graphics, {100}, Halle, 1989			☛ ☒
	^Words Images Stamps. (Stamp Book) Rubber stamps & collages, 29.7x15 cm., 40 p. {25} S. P., 30 Nov. 1989			® ☒
	^Feathers / Federn der ganzen Welt für meinen Flug. Cat.: A/5, offset, 8 p. / Galerie am Hauptmarkt, Gotha. 64. Exhibition: March 27- April 28, 1990			☒

- ^*Visuelle Poesie*. (with → Sachsa, K.) Cat.: + poster. Offset, A/5, 36 p. / Museen der Stadt Gotha, Schloss Friedenstein. Gotha. 1990 ☿
- ^*Figurengedichte*. Offset print from zinc-plates. 18.5x12 cm., 27 leaves, bound {50}. (Print: Axel Möbest, Bound: Thomas Lüttich) {50} S. P., 1990 ☿
- ^*Unlesbar & Sprachlos. Visuelle Poesie*. 25x21 cm., silkscreen, 34 leaves {50}. Autoren Ed., Halle ☿
- ^*Calligraphic*. 7 silkscreens, A/4, in envelope {80} S. P., Halle, 1 Mai. 1990. ☿ ☼
- ^*wortBILD - Visuelle Poesie in der DDR*. (Anth. with ed. → Kowalski, J., with the curriculum of the authors) 20x15 cm. offset, 164 p. Mitteldeutscher Verlag, Leipzig, 1990. ☿
- Further → GDR Visual & Experimental Poetry
- ^*Multiple* (Bookobjekt {4}). 15x10.5x0.5 cm, offset, collage. Novemebr 3, 1990 ☿
- ^*Collages* (with G. Berchenko) A/5, 24 leaves, spiral-bound {50}, S. P., Paris-Berlin ☿
- ^*5 Years UNI/vers* (1987-1992). *Artists' project for vis. & exp. poetry*. Cat.: A/5, offset, 28 p. {100}. Halle. 1992 ☿ ☒ ☼
- 5 Jahre UNI/vers* (:). Zum 500. Jahrestag der Eroberung Amerikas. Text: B. → Milde (German) With a list of (all?) participants of the UNI/vers issues. A/5, offset, 12 p. + 1 original art print. October 10 - November 9, 1992 ☿ ☒ ☼
- UNI/vers* Visuelle und experimentelle Poesie international (Offset magazine, also with colour print cover. A/5, ~30 p. {1000}, 1994, #1-2) ☿ ☼ ☒
- ✚ Guillermo Deisler died October 21, 1995 in Halle ✚ 1995

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*Literature:* Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 107 p.

*Para Guillermo - nuestro amigo* (→ Augenweide, Ed. N° 21) Orig. works by 58 artists, A/4, mixed techn., ~ 65 leaves, bound like assembling {60} Introduction text: Jörg → Kowalski, 1995

«...I knew Willy postally from 1967 when we interchanged our publications *Ediciones Mimbres* and *Los Huevos del Plata* and our incipient mail art. Personally, I met him in 1971 during the *International Expo of Propositions to Realize*, in the CAYC, Art and Communication Centre, conducted by Jorge → Glusberg. The event was curated by Edgardo Antonio → Vigo. From that moment we were friends for ever. Guillermo was professor at the Visual Arts Department of the Chilean University in Antofagasta, a northerly city. During the state-stroke by Pinochet and the Chilean Army, in 1973, Willy and his family had to escape quickly from their mother country. After a stay in Paris, with Julien → Blaine, they established at Plovdiv, a Bulgarian city and, later they mover to Halle, Germany, where he died in fall, October 1995.

In my first public opportunity, at the beginning of the *V Biennial International of Visual/Experimental Poetry*, curated by César → Espinosa in Mexico City, from 10th to 20th of January, 1996, I performed an homage to Guillermo, with a lecture of his poems and tales about our friendship (I recorded when Guillermo sent me Bulgarian official stamps that I bought in Montevideo for financing the *OVUM*'s mail)...»

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

Karla Sachse: *Gillermo Deisler*. In: *Mail Art. Eastern Europe in International Network*. (Catalogue and Anthology) Staatliches Museum Schwerin / Kunsthalle Budapest. Bilingual edition: German and English. Schwerin, 1996. 119-124 p.

*Guillermo Deisler. Grafik, Visuelle Poesie, Buchobjekte*. (Eds.: Bärbel Zausch & Jörg → Kowalski) Cat.: 25x17 cm. offset, 56 p. / Staatliche Galeria Moritzburg, Halle. Text by G. Deisler: *Einige Ereignisse... / Some events...* («...It's very important for me to say that I consider my occupation as an artist as very small





and insignificant but at the same time as one of great dignity. I mean the refusal to accept compromises with power, no matter of what kind it is, and the rejection of the use of art and the artistic work as its instrument...»). Also essays by Peter → Huckauf, Pierre Garnier, Karla → Sachse, Hans-Georg Sehrt, Clemente → Padín, Jörg → Kowalski, Hartmut → Andryczuk. 11 Januar - 23 Februar, 1997

Vittore → Baroni: *Guillermo Deisler*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 174-175 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. 261 p.




























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**Delanghe, Griet / Callens, Mario.** (*Demethshuis Foundaton*) Rijksweg 314. Wielsbeke, B-8710. Belgium 1993

- ^*Dedicated to...* International Artist's Book Exh. by materials collected via Mail Art.   
 Invitations in the form of letters, 1993. Exhibition at the Demethshuis Foundation, Wielsbeke, 1994. Also cat.:  
 ^*That's Me*. (2<sup>nd</sup> int. Artist's Book Exh. at the Demethshuis Found., Wielsbeke).   
 Inv., 1996. Cat.: ?



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**Delgado, Fernando García.** Bacacay 3103 Buenos Aires, (1406) Cap. Fed., Argentina 1996

- ^*Vortice / Proyecto Vórtice* (Magazine for visual literature and experimental graphic with Mail Art connections. 16.5x11 cm., phc., 16 p. Jan. 1996 -, qu.)     
 ^#1, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17  
 ^*VORTEX*<sup>3</sup>, Poesia Visual & Gráfica Experimental (With Juan C. Romero, c/o Mexico 1626 5° J. [1100] Bs. As. – Tabloid size one sheet mag, 58x41 cm., folded to 8, newsprint on rotation-paper. 1998-, qu.)     
 ^#1, 2, 3, 4, 5, 6  
 ^*Mail Puzzle Art*.  Inv., 1998   
 ^*Artistamps, International Exhibition*.  Inv., 1998   
 ^*Publications, Int. Exhibition* (about/with Mail Art).  Inv., 1998   
 ^*Hommage a Marcel Duchamp*.  Inv., 1998   
*Barraca Vorticista*. Room of projects, actions, performances & mailartists' exhibitions from April 1998 at Bacacay 3103, Buenos Aires. Among the first artists have been exhibited: G. Pernenczky, E. Morandi, Hugo Pontes, E. A. Vigo, Cavellini, artistamp show, etc. Actions by Hilda Paz, J. C. Romero & others. Proclamation for these events in the brochure:     
 ^*Clamor Brzeska*. ~A/5, phc. 8 p. Buenos Aires, April 1998.   
 ^*A + C Books*. (assembling like high quality annual publication. 18x18 cm. spiral bound booklets with ca. 30 leaves edited in 60~70 copies. 1998?- )      
 ^#1 (1998), #2 (1999), #3 (2000)  
 ^*Mail Art Day / Dia del Arte Correo*, '99. Organized by the Vortice and the Postage Stamp & Philately's Managership of the Argentine Mail Office.   
 Exhibited artists' postage stamps and coupons by 227 artists from 28 countries. C 1000 ZAA - Buenos Aires. The "Day": December 5, 1999  
 ^*La Plata, Vigo's Hometown*.  Inv. + Cat.: 22x17 cm., phc., 8 p. with participant list.    
 Additionally: ~folio size folder (colour offset recto-verso print) with texts and photos about the show at the "Pasaje Dardo Rocha" in La Plata, December 2000.  
 ^*Mail Art Day / Dia del Arte Correo, 2000*. Organized by the Vortice and the Postage Stamp & Philately's Managership of the Argentine Mail Office.   
 Publication: 33.5x44.5 cm. artists' postage stamp sheet by colour offset print, 4x9 stamp images, perforated – works by 36 Argentine artists only. Edition: Argentine Central Post Office, Buenos Aires. December 5, 2000.

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**Dellafloria, David** (*Art Gallery*) Little Malop Street. Geelong, VIC, AUS-3220 Australia 1998

- Field Studies*. (Yearly publications by submissid materials like an assembling, probably also by "normal" art. Published in 100 copies, 1990s ?)  



	^Post it! Momento to Momenta '99. ☒ Inv., 1999			☒
	^From the Seven Seas – International Rubber Stamp Trail. ☒ Inv., 1999			☒ ®
«De Media»	(Club & Gallery) Molenstraat 165.	Eeklo	Belgium	1986
	→ Boever, Jan de			
<b>Dencker, Klaus Peter</b>	Sieker Landstr. 77	Berlin, D-10247	Germany	1996
	<i>Text-Bilder. Visuelle Poesie international.</i> (Anth. ) Köln, 1972			⌘
	^Wort-Köpfe. <i>Visuelle Poesie 1969-1991.</i> Einleitung. Chr. Weiss, (A/5, offset, 216 p.)			⌘
	<i>experimentelle texte</i> N° 26-28. Siegen, 1991			
	~			
	<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. 265 p.			
<b>Denti, Giuseppe / Baraldi, C. / → Maggi, R.</b>	Via Messina 2. Milano, I-20154		Italy	1982
	^Taccuino Apogrofo / Also as → TRAX 1285 (Assembling for xerography in portfolio, A/4, phc., 1985-, 1-15#, the most issues not as TRAX product!)			☐
	^#13			
<b>Deprez, Bruno</b>	(CBV Gorodok), 21 B. rue des Ecoles	Kain, B-7540	Belgium	1986
	18 rue des Soeurs Noires	Tournay, B-7500	----	1985
	.....			
	^Pazuzu's paper (Bound assembling, A/4, in a larger, hand painted envelope {50}, 1986, 1# only?)			☒ ☘
	Suicide / ^The Little Big Pages.. (Supplement booklets to Pazuzu's Paper, planed) as the #2 of Pazuzu's Paper) 1986			☘ ☒
	^La Gazette de Monsieur Mose-Mose (Mail Art mag. in A/3 size, very vital outfit, phc., 4 p. 1986-87, #1-3 only?)			☒
	^#1, 2, 3			
<b>Dermisache, Mirtha / Schraenen, Guy</b>	Kaasrui 11.	Antwerpen B-2000	Belgium	1975
	^Diario (Magazine size graphic, tabloid, newsprint, 1975, #1)			☘
<b>Despotov, Vojislav</b>	Vidakoviceva 2.	Zrenjanin, YU-23000	Yugoslavia	1971
	<i>Neuroart</i> (with D. → Bijelc) (Object-accumulation mag., A/4, in a lessing edition: 33→0 copies at 1-33#, the whole series hasn't been realized. 1971)			⤴
	^Underground Elevator (with → Szombathy, Bálint) (Folio magazine like assembling with typewritten matter, handmade drawings and mimepr. A/4 leaves in a cover of 52x32.5 cm. {40 & 15}, 1971-72, #1-2)			⌘ ☘ ☒
	^Pesmos (Folio magazine with matter like Undorground Elevator, A/4, 1972, #1)			⌘ ☘ ☒
	~			
	<u>Literature:</u> Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.</i> Edition Soft Geometry. Köln, 1993. 35 p.			
	B. Szombathy: <i>Alternative Art Periodicals Published in Yugoslavia During the 1970s.</i> In: Stephen → Perkins: <i>Assembling Magazines. Internationale Networking Collaborations.</i> Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 /Print: 1997. 52-54 p.			
<b>Desvois, Francis</b>	92 rue E. Ténor	Bordeaux, F-33800	France	1984
	^Zero + zero = Tête à Toto. (A nice French graphzine of the fourth generation. A/5 booklets + supplements in envelope of 23x16 cm. 1984-85, #1-8?)			☘
	^#2, 3, 4, 6, 7			
<b>Devos, Danny</b>	?	Gent	Belgium	1979
	°Performance by Mail (to U. Carrión) 1979			☒

❖ <b>Diagonale / Espace Critique.</b> (c/o Frédéric Boucher) Cimade, 176 r. de Grenelle. Paris, F-75007. France 1985				
Club with exhibition room in which also Mail Art projects have been organized in the 1980s years by help of Jaque → Massa:				
^ <i>A mail art surprise</i> / (Planned as an exhibition <i>Offensive! Artists, a vos postes!</i> ☒ Or: <i>Mail Art Power / Offensive Art Postal</i> for the Diagonal / Espace Critique, Paris, and the „Alternativa 4“, Cascaix, Portugal. ☒ Inv., 1985. ^☒Cat.: A/5, offset, 40 p. 1986. More about these events: → Massa. ^ <i>Your Obsession / Erotism / Sociaty / Creation.</i> ☒ Inv., 1985 ^ <i>Foreigners in Your Country</i> – what is your response? ☒ Inv., 1986				
<b>Dias-Pino, Wladimir</b>	R. Marquês de Abrantes 18-608.	Rio de Janeiro, BR-20000	Brasil	1977
° <i>Processo: Linguagem e Comunicação.</i> (Anth. 2nd edition. 21x13.7 cm., offset, 340 p. ☒ 316 p.) Ed. Vozes, Petropolis, BR, 1973 <i>Virgula</i> (A/5 assembling in envelope of 24x17 cm. Vis. poetry, graphics. 1977) ☒ ☘ ~ <i>Literature:</i> <i>Wladimir Dias-Pino.</i> (Monography) 22.5x16 cm., offset, 220 p. Edições do Meio. Cuiba BR, 1982				
<b>Diettmair, Rolf</b>	(Artists' magazines collection) c/o Kasseler Kunstverein. Kassel Germany			1999-2000
^ <i>Art Jurnaux. Die Kunst der Zeitschrift.</i> (A number of artist' publications from the rich archive of Rolf Diettmair was exhibited at the <i>documenta 6</i> , 1977, in Kassel, when R. Diettmair and Peter Frank led the <i>artists' books</i> department of this show. An other selection from the Diettmair-archive focused to the artists' magazines has been shown at the Kasseler Kunstverein from January-March, 2000. Rolf Diettmair, who took part in the preparation, died unexpectedly before the vernisage 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 exponats. Essay by Elke Grützmacher, bibliographical annotations by Rolf Diettmair and Jürgen O. Olbrich. Kasseler Kunstverein, 2000. ~ <i>Source:</i> Hauswedell & Nolte (Auktionhouse catalogue): <i>Sammlung Rolf Dittmar, Wiesbaden. Katalog-Kunst-Kataloge / Kunst-Zeitschriften-Kunst.</i> Auktion Nr. 352, Nov 14, 2000. Pöselndorfer Weg 1, D-20148 Hamburg. 27.5x20 cm., offset, 96 p. (info@hausweddel-nolte.de)				
<b>Dijk, Pier van</b>	?	Hengelo-Duiven	Netherlands	1981
<i>Meeting (Commonpress #31)</i> (with Joseph, Robert) A/4, 78 p., 80 participants, {200}. ☒ Hengelo / Duiven, May 1981 ° <i>A White Sheet of Paper.</i> ☒Doc. 62.5x29.5 cm. poster with the list of 201 parts. ☒ Hengelo NL, 1982				
<b>Dijk, Willam van</b>	Gaisbergstr. 18	Heidelberg, D-6900	Germany	1989
	↑ Bahnhofstr. 7.	---	---	1987
..... ^ <i>Kopie-Kunst</i> (Bound assembling like copy art mag. Not original pages! ☐ A/4. phc., 60-100 p. 1987-, qu.) ^# 2, 5 <i>Subbild</i> Graphzine. (A/5, phc. 1991?- #1-5?) «I am absolutely sure, that in the next ark of Noah only the little mags and zines will get a seat.» ☒				
<b>DiMichele, Bill &amp; Julie</b> → Hill / Score				
<b>Dinulescu, Aurelian</b>	Bihorului N° 14. Sc. A etj. 3 ap.7.	Sibiu, R-2400.	Romania	1991
^ <i>The City Fortress / Orasul Cetate.</i> (with Alexandru Jakobházy) ☒Poster of ☒ 70x50 cm., offset / Galeria Arta, Sibiu. April 1991				

^Hommage à Ingres. ☒ Doc. A/5, phc., 4 p. Exh.: Galeria Arta, Sibiu. Jan-Febr. '93 ☒  
 ^Picasso. ☒ Inv., 1994 ☒

**Diotallevi, Marcello** Via Veneto 59 Fano, I-61032 Italy 1979

- ^Letters to Senders /Lettere al Mittente. ☒ Cat.: 21.5x21 cm. offset, 80 p. Texts by Mirella Bentivoglio, Stelio Rescio, Franco Solmi. Ed. del Brandale. Savona I-17100, 1981 ☒
- Artistamps: °For the peace (Bloc of 6 id. stamps, colour offset) Roma, 1984 ☒
- ^Self-Written Letters /Lettere autografiche. ☒ Cat.: 21.5x21 cm., offset, 70 p. (Text: P.→ Restany & others). Ed. del Brandale, Savona. 1988 ☒
- ^Letters to Senders and Self-Written Letters. ☒ Cat.: 21.5x20.5 cm., offset, 16 p. / Galleria Civica d'Arte Moderna, Ferrara. May 28 - June 26, 1988 ☒
- Artistamps: ^I Metanetworker in Spirit (Sheet of 100 id. stamps b/w offset) n.d. ☒
- ^Columbus 500 Years (Sheet of 30 id. stamps, colour offset) n.d. ('88?) ☒
- ^Senza titolo / Partiture (Visual & concrete poetry. Text: Biagio d'Egidio / Italian) 24x13.5 cm., offset, 40 p. Edizioni Tracce. Pescara, 1989 ☒
- ^Progetti di volo / Flying Designs (Poetical kite-designs between Mail Art ephemera and graphic works. Texts by Diotallevi, Venturoli and Maria Pia Salini, Italian / English) 16x11 cm., offset print with colour illustrations, 90 p. AIA Editori (Italian Kite-Makers Ass.). Roma, 1989 ☒
- ^Lettere al Mittente / Letters to Senders 1980-1990. Exhibition at the Milan Art Center, March 30 - April 21, 1990. Participant list on a RV sheet of 43x23 cm., offset. ☒
- ^ZOOM. Dentro la Scrittura / Inside Writing (A visual poetry progress published in mini-book size) 9,7x9,7 cm., offset, 30 leaves {150}. Ed. il Martello di Thor. Torino, 1990 ☒ ☒
- Artistamps: ^Mail Heart (Sheet of 16 id. stamps, colour offset) 1990 ☒
- ^Ponza Island (Sheet of 32 id. stamps, colour offset) Italy 1991
- ^The Lie of Sin (Block of 9 id. stamps, black & red offset on white p.) Italy 1991
- ^Tale to the Wind (Block of 4 id. stamps in circle form, colour offset) Italy 1994
- ^In Memory of Ray Johnson 1995 (Sheet of 4 id. stamps, colour phc.?)
- ^Taboo (Block of 6 id. stamps, colour offset) 1995 Italia
- ^From Cinema Archeology to Mail Art. Cat.: (Direction: Fiorangelo Pucci. Curator of the Mail Art section: M. Diotallevi. His essay in the Cat.: *The Art is in the Mail. Mail Art: a trend without borders*. Italian / English) A/5, offset, 72 p. Palazzo Martinuzzi, Fano. October 17-20, 1996 ☒

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Literature: ^Gérard Xuriguera: *Marcello Diotallevi*. In: *Cimaise* N° 161, (1982) and in: *Cimaise* N° 216 (Jan.-Febr.-March, 1992). J. R. Arnaud Edition. Paris

«Marcello Diotallevi plays mail art bank shots – shyly subversive, highly creative ricochets. He's exploring the huge, anonymous motions of the worldwide postal system by involving government handlers of the mail as unwitting collaborators. Their markings, routing and reactions to his mailed items transform and become the art. A system man all the way, Diotallevi's approaches have been these:

*Lettere al mittente*, a 1981 project (and documentation in book form) involved addresssing a series of envelopes in wonderfully varied and typographically stylized ways – each impossibly illegible. The presumed sender (actually someone designated by Diotallevi) is clearly stated on the backside of the envelope. So, after puzzling over the front and marking it is all sorts of odd and interesting ways, postal officials „return“ the piece to the receiver. The project teases and taunts the system and challenges the individual postal worker to deal with the extraordinary.

The 1988 project (also published as a book) is *Lettere autografiche*. Here Diotallevi loads his envelopes with a blank white sheet of paper and folded, multi-

colored carbon paper. This time addresses are legible but fake. The trip from Argentina or Madagascar and back to Diotallevi in Italy is recorded in foreign postmarks, handwritten scribbles, and various random imprints from postal processing machines. Akin to the accumulation of barnacles on a ship's hull or the making of wax rubbings, the work deals with direct, physical transfer.

Both projects examine the process of mail and its becoming art. They are gauges of elaborate incredibly intricate distribution institutions. While for most the mail is a matter of licking a stamp, dropping it in the slot and waiting for the post person, for Diotallevi it is about the marvel of movement and journey. He's sizing it all up with conceptual and graphic flair.»

(*Lightworks* [→ Burch], *Postscript*, N° 19, Winter 1988-89, 56 p.)

*Artist Profiles: Marcello Diotallevi.* In: *Artistamp News* (→ Banana). Vol. 4, # 2. October 1994.

^Marcello Venturoli: *Marcello Diotallevi – Opere dal 1978 al 1996.* Catalogue. (About „letters“, artists' postage stamps, xerographical activities, visual and concrete poems, etc. Italian / English) 20x20 cm., offset / colour, 20 p. Galleria d'Arte la Borgognona, October 2-19, 1996. Roma

Vittore → Baroni: *Marcello Diotallevi.* In: *Arte Postale. Guida al network della corrispondenza creativa.* (Text: Italian) AAA Ed. Bertiole, 1997. 70-71 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. 269 p.

^Marcello Diotallevi. *C'arte d'artista, grafica e libro d'artista.* 21x16 cm. colour offset, 20 p. + cover. Publ. by the Giada Galleria d'Arte, Fano to Diotallevi's exhibition in May, 2000.

^James W. → Felter: *Artistamps / Francobolli d'artista.* Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 96-97 p.

About Diotallevi's Mail Art / Copy Art:

^*Letters from Kythera, too.* Cat.: Text: Suzel Berneron. 21,5x15,5 cm., offset, 16 p. Stamp Art Gallery. February 1-29, 1996. San Francisco

^*Marcello Diotallevi – Mail Art.* Cat.: Text by Carlo Melloni, Italian / English. 11x22 cm., horz. offset, 16 p. L'Idioma, Centro d'Arte. April 19 - May 13, 1997. Ascoli Piceno I-63100

About Kite-designs:

^*Fiabe al vento / Fairy-Tales to Wind.* Cat.: Text by Giorgio di Genova, Italian / English. 22,5x10 cm., offset / colour, 44 p. Studio d'Ars, April 20 - May 8, 1995. Milano

^*Fiabe al vento / Fairy-Tales to Wind.* Cat.: Text by Suzel Berneron, Italian / English. 15,5x11,5 cm., offset / colour, 24 p. «Il Gabbiano», Circolo Culturale, September 30 - October 19, 1995. La Spezia I-19100

^*Fiabe al vento & Lettere da Kythera.* Text by Rita Olivieri, Italian / English. 21x10 cm., offset, 8 p. Art Now Galleria, October 11-30, 1997. Capua CE

<b>DiPalma, Ray</b>	226 West 21st Street #4-R.	New York, NY-10011	USA	1978
	° <i>Tux.</i> (Orig. rub. stamps, 16 p.) 1977			® ☒
	^ <i>10 Cards.</i> (Hand stamped cards in cover) S. P. 1977			® ☒
	^ <i>10 Pyramids</i> (10 hand made paper sheets of 18x12 cm. hand stamped and bound with cover of 19x14 cm.) S. P. 1977			® ☒
	^ <i>Quatrageous Modesty.</i> (10 sheets of digest size + covers, handwriting, handstamped) New York, n.d. (1970s)			® ☒

^*Original Confidential* (6 pieces: sheets, covers, photo, handstamped pages, and collages, in a green + in a yellow cover) S. P. n.d. ~ 1978 ® ☒  
 ^*Black Stamp Book* (15x10 cm., rubber stamps, 248 p.) S. P. New York, 1978 ® ☒  
 °*Foreign Palm Works* (Orig. rub. stamps, 24 p.) 1979 ® ☒  
 °*Dreiundzwanzig Arbeiten* ( Orig. stamps, 54 p.) {100} Ed. Vogelsang, Berlin, 1982 ® ☒ 📖

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Literature: *Rubber* #9, Sept. 1978 (Statement, works) → Stempelplaats

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

<b>!Dirty Dog!</b>	P. O. Box 210208	San Francisco, CA-94121 USA	1986
	^ <i>Beware</i> (One man graphzine, images and scattered texts. Letter, phc. 1986-88, #1-20?) <span style="float: right;">☐ ☒ ☘</span>		
	^#16, 17, 18, 19, 20		

<b>Dixon</b>	613 Bernard	Denton, TX-76201 USA	1986
	↑ Box 7818 NT.	Denton, TX-76203 ---	1984

.....  
*Idle Time* (Xeroxed Mail Art mag. bands, contacts. Half-legal. 1984-, ir.) ☒ ☘  
*Idle Time Hand Book*. Letter, phc. +hand made manipulations, 36 p. 1986 ☐

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Literature: «...I especially like the idea of xeroxing a sold black over an image from grayer machine to acheive a strikking two-tone fix. Just goes to show, good xerox art uses the idiosyncracies of the unit at hand. My work is in here, buut doesn't tand out, and some of the other work doesn't either; but there's some really fun stuff by Dixon, who was apparently more inspired by the idea of xeroxingg hands than anyone. I have the feeling the edition is very limited, but write anyway to Idle Time...»  
*(PhotoStatic. N° 18, May 1986. Lloyd → Dunn: Mail Review)*

<b>!Dogfish!</b>	(Robert C. Rudine) 3235 ½. Fairview Av.	Seattle, WA-98102 USA	1997
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*Tui Tui*, an utopian archipelago, «won its independence 1985», is the poetical basic of the very large artists' postage stamp activity by Dogfish. He created an complete imaginary system of philatelic institutions (also a museum and a special artists' stamp department at a culture ministry) and wrote definition forms for his stamp publications. His work is the excellent embodiment of an underground coloured paraphilately which was realizable in the alternative art mouvement only.

Artistamps: ^*Peace* (Block of id. stamps, black and red print) Vitreous Humor. ☒  
                     Postage Dogfish. n.d.  
 ^*Fetus Verboten 46 P* (Block of id. stamps in red print) Pre-Natal. n.d.  
 ^*Pre-Natal 12* (Oversize sheet of 81? id. stamps, black and red print) n.d.  
 ^*All Natals* (Sheet of id. stamps, black and brown print on white) n.d.  
 ^*Terra Incognita* (Sheet of 10 diff. stamps, phc.) n.d.  
 ^*Mail-Art-Land Atlantis* (Sheet of diff. stamps, colour phc.) n.d.  
 ^*Visit of Larry Geibel...* (Oversize block of 34.5x18 cm. with 15 diff. stamps, colour phc. {82}) Dogfish. n.d.  
 ^*1000 peace equais one new peace* (Sheet of 8 large- and 8 square-formed stamps, colour phc. {30}) © Rudine 80  
 ^*Pre-Natal New Peace* (Block of 8 horz. and 4 diagonal stamps, colour phc., {125}) R. C. Rudine 80  
 ^*Post-Natal 8/3* (Block of 4 diff. stamps, colour phc.) 1983  
 ^*Post-Natal / Dupty Music* (Sheets of id. stamps, brown print on yellow, orange, red and green paper) 1984  
 ^*Post-Natal 85 3N* (Sheet of 20 id. stamps / Dippy Music, blue and red print on white paper) Harley-Dogfish / Canadada Visit. 1985

- ^*Earth to Venus* (Sheet of 24 id. stamps, col. xerox on cream-coloured paper) Dogfish, Post-Natal. Post Office 91986. 1986
- ^*Post-Nuptial League* (With → Harley. Oversize block of 35.5x21.5 cm. with 4 diff. stamps placed in 3 groups, which has been perforated individual. Colour phc., on special paper.) 1986
- ^*Mt. St. Helens May 18, 1980* (Block of 4 stamps, 2 images, colour offset) © Lynn Votaw 1981, by Dogfish.
- ^*Bicentenaire de la Revolution* (Block of 4 diff. stamps, colour offset) © Dogfish, August 1989, prod. Anna Banana
- ^*Post Mortum / In Continuum: T. Michael Bidner* (Block of 4 id. stamps, memory of → Bidner, colour offset with golden print over {250}) Dogfish. April 5, 1989
- ^*5th Anniversary / Independence / Archipelago of Tui Tui* (Block with one stamp, silkscreen print (?) on golden paper which has an relief print in a corner. Very special manufacturing.) 1990
- ^*Janet & Dogfish 5th Anniversary 1990* (Triangular form stamps by colour offset) International Art Post '90
- ^*Taurum per cornua prehende* (Sheet of 15 stamps, 2 images, black phc. on zinabar red paper) Post-Natal XL. Dogfish. 1991
- ^*Tui-Tui Stamp Museum* (Block of 6 diff. stamps / 2 by Harley, colour offset) Int. Art Post, Sheet 5/7, Vol. 4 No. 1 Banana Prods. 1991
- International Art Post 90* (Sheets (?) of stamps in four colour offset.) Values: 1900p, 2300p, 3000p, 5300p, 7600p, 9900p. Banana Prods. / Luna Meridiana Prods. /Tui Tui, Dogfish, 1991
- I. C. I. S. Telecom / Tui Tui* (Block of 3 stamps in diff. colours) Year 1995 PTTT
- ^*Pacific 97 Souvenir Sheetlet* (Block of 9 diff. stamps, colour offset, Values: 400p, 3200p, 3400p, 4000p, 6400p, 9600p, 10 Nupees, 12 Nupees, 12 Nupees = 61 N. Banana Prods. / Day Moon Press

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Literature:












«The Ministry of Culture of the Archipelago of TUI TUI of The Joyous Lake announces the 1992 opening of the MUSEUM OF THE ARTISTAMP. The Museum will be dedicated at The Palace of Ministries in Zenith City, T'ing Province; TUI TUI as soon as construction be completed. The Curator – Mr. Hoipoloi Soy Ifgod – urges all those who are or have been active in this art form to keep the Museum informed of your activities and expresses his ongoing and open ended willingness to trade Artistamps from the Collelction of the Museum for your work. Additional copies of your work can be donated to the Museum for inflated deductions from your Tui Tui taxes. – S. („Sticky“) Tlatetlqali – Sub-Minister for Mail Art, Ministry of Culture»  
(Leaflet of the *TUI TUI Foreign Ministry. Cultural Attache, 21 padcajab, 1991*)

«Artistamps mimic and mine the world of the “real” stamp. Of course, artistamps are no less “real” in the physical world than the postage stamps issued by government postal monopolies. Stamps adhere to a corpus of atoms about to be cast into the mailstream; they prove by their embedded semiotics that the rate of payment for the attempt at delivery has been prepaid. George Orwell once essayed words to the effect that not even a train schedule was devoid of aesthetic intent. So it is with stamps of every sort. That is how we arrive at miniature masterpieces on paper from mere decorated receipts.  
The first postage stamp debuted in May of 1840. Besides giving Queen Victoria's Britannic subjects the edifying experience of lathering her backside with lickspittle, the Penny Black represented a revolution in communications at a distances... In the case of artistamps the parody of the State sometimes rises beyond robbing the imagebank once belonging to the State to an act of the creation of alternative nations – stamps being only the outward and visible sign. (...)  
Special rates apply to mail sent to other copuntires such as ours that are members

of the General Postal Treaty Organisation (GPTO). While admiring our flag, the visitor might contemplate Tui Tui's twofold theory of sovereignty. First, we live upon floating islands. If our independence were threatened, we can raft our islets together and move the country! Second, our buoyant little archipelago is currently situated in the territory of the Duwamish Tribe of Indians. (...) we hold the space in protectorate. And we issue stamps. Our stamps can also be considered artistamps. Why? Because, I, an artist, say so!

Shortly after Tui Tui joined the International Council of Independent States (ICIS) in 1987, I proposed a theory of categorize our nations. At that time it ran thus: The First World is the developed World; the Second, the developed socialist/communist bloc; the Third, the developing world; the Fourth, that of the submerged nationalities and indigenous peoples such as the Duwamish. ICIS members live mainly in the next two worlds: the Fifth World consists of states like Tui Tui that control or pretend to control the sovereignty of places with a terrestrial geographical basis; the Sixth World is the realm of states that are personal (idiotic), imaginary in place, extraterrestrial, extratemporal or purely cyberspatial. This political "Theory of Six Worlds" would mean nothing to the art history of mail art and artistamps were it not for the overlap of the practitioners of the Fifth and Sixth Worlds with those working in the media of mail art and especially artistamps...»

^ (Dogfish: *Cindarella in Tui Tui*. In: James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 120-127 p.)

<b>!Dogmatic, Irene!</b>	<b>(Nancy Mosen)</b> 39 Sycamore St.	San Francisco, CA-94110	USA	1978
	<i>Dogarithms</i> . (Each page illustrates a different song with the word „dog“ in the title. Titles lettered by using rubber stamps. Mini, ip, 16 p., S. F., 1973) 			
	<i>Rover's Romance</i> . (Dogs in love, contributions by 17 artists) Mini, multilith, 20 p.  			
	<i>Star Spanieled Boners</i> . (More dog love from A. Ackerman, R. Johnson, M. Belt, E. Metcalfe, P. Smith, D. D. Hompson, J. Bohn, O. L. Nations, C. Franke, F. Nutzle and others) Mini, multilith, 24 p. San Francisco, 1975  			
	<i>The Canus Book of Dog Records</i> . (Contributions by Ackerman, D. D. Hompson, C. Bailey, M. Scott, A. Smidt, A. Banana, R. Crozier, P. Smith, P. Fish, Dr. Brute, O. L. Nations) Mini size, ip. with 3 colour xerox variant covers. 1977  			
	<i>Insult</i> . (Artists at their most insulting in word and image) Mini, multilith, 28 p. 1979 			
	~			
<u>Source:</u>	John → Held, Jr: <i>Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources</i> . In: <i>The Bay Area Dadaist</i> . Ed. Stamp Art Gallery (→ Gaglione). San Francisco, 1997			
<u>Literature:</u>	Irene Dogmatic: <i>The Dinner Party: Feminist Fast Food or a Funeral Feast?</i> In: <i>Umbrella</i> (→ Hoffberg). Vol. 2, #4. 80 p. Glendale, 1979			
<b>Dohring, Scott</b>	<i>Collective Foist</i> , 287 Averill Ave.	Rochester, NY-14620	USA	1988
	↑ P. O. Box 44.	Penfield, NY-14526	USA	1986
	.....			
	^ <b>Foist</b> (Mag. with «poetry, xerox matter, collage, texts, comics, reviews, announces in a rotatory confused progressions» Half-legal, phc., ~80 p. 1986?-, ir.)   			
	^#6, 7			
	~			
<u>Literature:</u>	«Only mag I've gotten that is not folded in the middle, this alone gives the mag a 2-for-1 feel and helps offset the standardness of the damned xerox machine. Work by all those people you've already heard of; Michael Voo Doo, Crag → Hill, Ruggero → Maggi, Patrick → McKinnon, Steve → Perkins, Blaster (→ Ackerman) and Tuli Kupferberg (of the Fugs). Scott is also involved quite actively with the experimental arts scene up that way, so you might want to get a hold of him. Also member of Zois (see cassette review).»			

(*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 11 p.)

(*Foist*, #5) «Eclectic journal combines photos, collageworks, texts in a jumble the viewer needs to sort through. I keep coming back to it for the reading. Luke McGuff's „The King is Dead“ is about the day Elvis died and is short & sweet & enough. Patrick McKinnon's „He lives in the airport...“, numerated like the bible, tells the story of a boy whose only world is that public concourse, with its ever shifting turning overcrowds of people. All this & more: little collages & pictures with lines of text, much of it politicalcritical. A varied and good collection.»  
(Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 22, Febr. 1987, 707 p.)

**!Dom Tom!** → Garcia, Dominique

❖ **Domonica Republica, Mail Art:** Bosch, A. / Jaen, R. Calle 24, #36. San Pedro de Macoris, DM. Dominica.

^*Espiritu sin fronteras*. ☒ Inv. in the form of a flyer with orig. artistamp), 1999 ☒

**!Dominique! (!Bug Post! / !Bugmaster!) (Dominique Johns)**

406 Letitia Eve. S. Seattle, WA-98118-1137. USA. 1990

*The Standard Artist Stamp Catalogue*. (An expanded catalogue published yearly in five editions since 1991 until 1996. The only listing of stamps issued by artists with extensive information and a reproduction of nearly every major stamp design in five editions 1991-1996)

☒

**Donohue, Bonnie** → Mail, etc., Art

**Dorian The / Plantenga, Bart.** *Barbador Publications*, 194 Bleecker St. N° 30. New York, NY-10012, USA 1981

*The Nice Review* of the popular arts. (Mag. All possible aspects to the theme «nice», contributed by mail artists. Digest, phc. 1981, #1?) ☒

**Doury, Pascal** 149 rue Chateau des Rentiers Paris, F-75013 France 1980

^*Elles sont 2 sortie* (Co-editor. Further→ Richard, Bruno) (Mag. partly in form of books, 1977-)

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

^*Théo tête de mort*. (Elles sont 2 sortie, N° 12) 32x24 cm., offset, 54 p. Les Humanoïdes Ass. 1983

^*Otto aime Toto* (Elles sont 2 sortie, N° 16?) 29x31.5 cm., offset, 22 p. Crapule Prods. Paris, 1984

^*Elles sont Sortie / Ces livres réalisés*. Cat.: I-II Vol., A/6, offset 40 p. / Futuropolis in ARC / Musée d'Art Moderne de la Ville de Paris, 11 Av. du Président Wilson. (A free selection of graphics only, no phylogological data!) May 7 - June 16, 1985

^Group Neuf-Neuf: *Neuf members de Neuf-Neuf*. Small collective publication of Frainch graphism. There are more names than nine (neuf): Casanave, Charlet, Doury, Faro, Galataud, Petit Fred, Miton, Nourry, Parmen-tier, François Peu, Ponti Art, Prokowsky, Veilhain, Willem. A/6, BW ful tone offset on glassy paper, 32 p. n.d. (~1985)

^*Dora Diamant et ses amants* (14.5x14 cm., offset accordion book, 28 p. in folio {120}) Alain Beaulieu Edition, Paris. 1986

^*L'age d'or de Dora Diamant* (20.5x13.5 cm., offset, 92 p. {250}) APAAR + W. Théryen Edition, Reims. 1987

^*Maladie d'amour* (with Jean-Paul Rocher) 21x13 cm., offset, 40 p. Ed. Syros / Alternatives (Souris Rose), Paris. 1990

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



<b>Dragan, Sreco</b>	S. K. C. Marsala Tita 48. c/o Faculty of Liberal Arts / Informative Center, Ljubljana,	Beograd,	Yugoslavia	1972
			---	1970
	<i>Project of Selective / Successive / Possible Communication...</i> in: Groh, 1972			☒
<b>Dreva, Jerry</b>	?	Los Angeles, CA	USA	1980
	° <i>Images and Delusions of L. A.</i> (with Joan Borgman) ☒ Inv. / Traction Gallery. 1980			☒
	Artistamps: ° <i>Selfportraits</i> (Sheet of 64 div. stamps, phc.) n.d.			☒
	° <i>Bicentennial Self-Portrait</i> (Sheet of 16 div. stamps, phc.) 1976			☒
<b>Dressler, Uwe</b>	Jordanstrasse 15	Dresden, D-01099 Germany		1998
	↑ Thaelmannplatz 48	Cottbus, (GDR-7500 →) D-03046		1985
	<i>Mail Art Fete</i> (with home exhibition) 1983			☒
	^ <i>Contrast</i> . ☒ Inv. / Jugendklub Madlowin, Cottbus, 1985			☒
	<i>Frieden - Umwelt</i> ☒ (Exh. from the archives of Dressler, Winnes, Wohlrab, Buhrow, Jesch) / Church «Schloßkirche», Cottbus. 1986			☒
	^ <i>All Bananas</i> . ☒ Inv. to the address: Heidelbergstr. 1, Fankfurt/M., 1990			☒
<b>Drózd, Stanisław</b>	Ul. Waryńskiego 11	Dabrowa Gornicza-Slawków, PL 41-316		1986
	↑ Białoskornicza 26 / 27, m. 6.	Wrocław	Poland	1972
	^ <i>dlaczego-why-pourquoi-warum</i> . (Stanisław Drózd) Cat.: 21x21 cm., offset, 12 sheets in folio. Galeria Foksal. Ul. foksal 1/4. Warszawa 1, 1975			⌘
	^ <i>Poezja Konkretna 1967-77</i> . Cat.: 21x23 cm., offset, 96 p. / Akademicki Osrodek Teatralny Kalambur. Wrocław. 1978			⌘
	° <i>Wroclawska Poezja Konkretna</i> . (12 cards) Politechnica, Wrocław, 1978			⌘
	° <i>Polska Poezja Konkretna</i> . Cat.: 24 p. / Politechnika, Wrocław, 1979			⌘
<b>Dubolso, Edicoes</b>	Rua Kaquende 141	Sabara MG. BR-34500	Brasil	1985
	<i>Papéis Higiênicos</i> . Estudos sobre guerilla cultural e poética de provocação. (One page mag. with altern. publs. and graphics. ~A/4 folded to 6 pages. 1985, #?)			☒ ☼ 🧑
<b>Duch, Leonard Frank</b>	Köpenicker Str. 143 A	Berlin, D-123355	Germany	1990
	↑ C. P. 922	Recife,	Brasil	1978
	° <i>Buracoarte 2nd Ed.</i> ☒ Cat.: 136 p., 1979			☒
	<i>Post-Office</i> ☒ (with P. → Bruscky) ( <i>Commonpress #10</i> , no edited) 1979			☒
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	<i>Literature:</i> Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 80 p.			
<b>Dudek-Dürer, Andrzej</b>	Ul. Kolbuszewska 15 / 1	Wrocław, PL 53-404	Poland	1982
	Art & Mail Art activity as the <i>reincarnation of Albrecht Dürer</i> , from the early 1970s			☒ 🧑
	<i>Information – Disinformation</i> ☒ (Metaphysical-telepatic activity) 1976			☒
	<i>Open only in red light</i> . ☒ Doc. 1980			☒
	^ <i>Metaphysical telepatic projects</i> for the (yearly) anniversaries of Albrecht Dürer, 1981-88, diverse documentations, also in form of posters.			☒
	^ <i>Metaphysical-telepatic Activity</i> . Self edition, Wrocław. n.d. (1984?) 20.3x14.5 cm., phc., 80 leaves.			
	^ <i>Hoch Art</i> . Self edition, Wrocław, n.d. (1984?) A/5, phc., 42 leaves			☒
	^ <i>Metaphysical Telepatic Project</i> . ☒ Cat.: A/5, phc., 76 p. {30} May 21, 1984			☒
	^ <i>Metaphysical Concert</i> – at the Studio Pohl, Bad Zwischenahn D. ☒ Inv., 1984			☒
	^ <i>Andrzej Dudek Dürer 1471-1985</i> . 16 offset print postcards with collaged motives by Dürer and Dudek-Dürer. Wrocław, 1985			☒ ☼
	^ <i>Meta... Trips... Arts...</i> (Anthology by texts and images) S.E. Wrocław, 1985. 20.2x14.5 cm., phc., 120 leaves.			☒ ☼

^(Without title) With an essay of Andrzej → Kostolowski: *A Change in the Manure of Art*. Wrocław, n.d. (1986?) A/5, phc., 28 leaves. ☒  
*What do you think of reincarnation?* ☒Poster. 1987 ☒

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Literature: Adam Sobota: *Dudek-Dürer*. In: *ND*, N° 16, Austin, 1992 (→ Plunkett), 44, 49 p.

<b>Duncan, Brucen.</b>	Telegraph Ave.	Berkeley, CA	USA	1978
^ <i>Tele Times</i> /Telegraph Avenue's Tight, Tuff Little Mag. (Xeroxed half-legal mag. with graphic matter by mail artists. 1978-, over 30#? )				✿
^#30				

**Dunlap, Monica** → Dazar

<b>Dunn, Lloyd</b>	<i>The Drawing Legion</i>	P. O. Box 227	Iowa City, IA-52244	USA	1993
	↑ 911 N. Dodge Street	Iowa City, IA-52245	---		1989
	↑ 330 S. Linn St. N°7.	Iowa City, IA-52240	---		1988
	↑ 4424 E. Jefferson N°4	Iowa City, IA-52240	---		1983

.....  
 ^**PhotoStatic** (One of the most important magazine publs. of the American alternative scene. Mail art, graphism, visual and audio reviews, essay and theories about the underground. Last issues in 1988-89 with an influence of the Neoism by its Karen Eliot variant; plagiarism & views about the Art Strike. Half-legal, phc. 1983-90, #1-40. New Series: 1993-, #41-42) ☐✿☒☒☒  
 ^# 11- 42, except 26

**PhonoStatic** (Mag. in the form of audio cassettes 1984-90, #?) ☒

**Retrofuturism** (Hypermedia review issues beside the *PhotoStatic*, done by the «Tape-Beatles», sporadically appearing, from #23 of the *PhotoStatic* in its bottom third, after 1990 anew as an autonom publ.) ☒☒

^*The irregular*. A recombinant xero-essay (Half-legal, phc., 28 p.) → Xexoxial Endarchy. 1985 ☒

**The Tape-beatles** (Audio-cassette mag. 1986?- ) ☒

^**Plagiarism**® *Issue of PhotoStatic*, N° 31, July 1988, with the essays: ☒☒☒

Ll. Dunn: *Is Plagiarism*® *Necessary?*

Anatoly Zyyxx: *Plagiarism is Only Natural. An Uncommon Viewpoint*

Harry → Polkinhorn: *Plagiarism*

Ge(of) Huth: *Praecisio*.

Thad Metz: *Communiqué* N° 3.

Meet Plagiarism®: *A Brave New Text*

Christopher Erin: *Intellectualism vs. Emotionalism*

Mark Rose: *Work is Your God*

Ralph Johnson: *Plagiarism*®

The Tape-Beatles: *Plagiarism. A Plan for your Future*

^*Meet Retrofuturism* (Thesis for the Master of Fine Arts, Graduate College of The Univ. of Iowa) In: *PhotoStatic*, N° 31, July 1988, 1095-1104 p. ☒

^*Report from the Festival of Plagiarism*. (Glasgow, August 4-11, 1989) In: *Photo-Static*, N° 38, Oct. 1989, 1420-1424 ☒☒

^**YAWN**. / Sporadic Critic of Culture (Leaflet mag. Letter, phc. 2-4 p. 1989-92, #1-38) ☒☒☒☒☒

*Agressive School of Cultural Workers*. Box 162. Oaklade, IA-52319

^# 1- 38

^**Retrofuturism** (New series, without *PhotoStatic*, 1990-, ~1-20#) ☒

^#12, 13, 17

^**PhotoStatic**, new series (1993-, #41, #2) ☐☒☒☒

^**CVS Bulletin** (Infazine, 1993- ) «*A Drawing Legion Publ.*» ☒☒☒☒

Lloyd Dunn stoped his publishing activity and moved to France 1994.

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Source: ^*PhotoStatic* (Checklist brochure from 1988, 12 p., with detailed description of all magazines and audio publs. of Lloyd Dunn as well as his book/let editions

(selected):

DiMichele & C. → Hill: *Raw War* (Semirandom word studies)  
 Bob Gregory: *The Procedure* (Psychosocial realities by photography and texts)  
 L. Dunn: *The Persistence of Vision* (Video images and found text work)  
 Steve Harp: *The Talking Cure* (Psychoanalytic structures / paradigm of crimes)  
 L. Dunn: *The Catode Ray* (Xerages takes on the mass media)  
 A. G. → Fallico: *My Existentialist Dreams* (Collage patterns)  
 Bob Gregory: *10.000 Dreams* (Found texts and found pictures)  
 Chris → Winkler: *Cave Painting* (The human figure in unfamiliar shapes)

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Literature: Lloyd Dunn (An interview about past and present projects) In: *N D* #14, 1991, 20-21 p.




Lloyd Dunn: *The Work of Art in the Age of Mechanical Reproduction and the Ontology of the Xerographic Image*. (A hint at Walter Benjamin's 1935 article «extended to deal with machine-based arts generally, such as xerography, photocopy, video, and computer-related imaging systems») In: *PhotoStatic*, N° 19, July 1986 (A five pages long text divided in between a number of images)





«*PhotoStatic* is one of the most prolific xerox mags, around and my advice is to unreservedly take out a subscription. What you'll get is an eclectic whirligig of images, texts, reviews, sub-texts, subliminal messages, contacts, shows, machine art and from issue #23 you get two mags. in one, for the Tape Beatles magazine RETROFUTURISM is now the bottom third of *PhotoStatic*. #31 is an excellent „Plagiarism“ issue. Not much else to say except that you miss this one at your own peril.» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 4, 1988)

(*PhotoStatic / RetroFuturism*, edited by *The Tape-Beatles*): «...cranked out bi-monthly or so, this xerographic magazine has become a touch-stone within the mail at community. Each anthological issue takes on themes in internationally loose, rambling ways – „Dis Ease/Disease“ (N° 22) and „Plagiarism“ (N° 31). Knockout imagery powered by clever sensibilities. *RetroFuturism* rides on the bottom or outer edges within issues of *PhotoStatic* designed to be separate entities. It's hard for us to separate the two in any substantive way. No problem. This publication(s) a winner.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 19, Winter 1988-89, 44 p.)








Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 95, 150 p.

<b>Duquette, Michael</b>	<i>Canada Post</i> . 3462 A. Danforth Ave.	Scarborough, M1L 1E1	Canada	1990
	↑ Suite 114, 975 Kennedy Road	Scarborough, M1P 2K5	---	1981
.....				
	° <i>Photographs / Making Photographs</i> . ☒Cat.: Half-legal, phc., 20 p. 192 participants. ☒			
	Toronto, 1981			
	^ <i>Canadian Union of Postal Workers</i> – Mail Art project. ☒ Inv., 1989			☒
	^ <i>Postal Regulations</i> – <i>I Support the Postal Workers / The locals show</i> . ( <b>Commonpress</b> #42/a) Cat.: 44x29 cm., offset? 12 p. 1990			☒
	^ <i>Picket Sign Project</i> . ☒ Inv., 1992			☒
	^ <i>Amnesty International</i> (Artists') <i>Stamp Show</i> . ☒ Inv., 1993			☒
	Artistamps: <i>Postal Regulations Mail Art Show</i> (Sheet of 50 diff. stamps, colour phc.)			☒
	A collective work, maybe instead of a Mail Art catalogue? 1981			
<b>Durisin, Igor</b>	Suerser Weg 36	Wennigsen-2, D-3015	Germany	1988
	↑ Tomasikova 17	Kosice, CS-0400	Czechoslovakia	1982
.....				









*Cikly* (Collaged graphic series, published in Neo Vol. 2, N°4 [#9] → Kántor) 1980     
**International Stamp Book** (Mag. with rubber stamps & prints. A/5. {20} 1982, #1)  
 (Further the circumstances of this publication → Giboda)


<b>Durland, Steve</b>	47 Canal Street #47.	New York, NY-10002	USA	1981
	↑ 240 S. Broadway, 5th Floor	Los Angeles, CA-90012	---	1979
<hr/>				
	<i>Tacit</i> (Postcard size mag. with texts and images: New York art events. One sheet, offset. 1979-, m., edited for two or three years?)			 
	<i>You Can Know More Than We Can Tell</i> ( <b>Commonpress #22</b> ) Mini of 14x11 cm., 42 p., 40 participants. October 1979			
	° <i>Consumption</i> (Xeroxed bookwork) 9x11 cm., 14 p. Amherst MA, n.d.			



**Duval, Jean-François** → Placid et Muzo

<b>Duvivier, Françoise</b>	18, Allée des Orgues de Flandre	Paris, F-75019	France	1985
	^ <i>L'Ecran Caderneux</i> . (Offset with text & drawings / photos, horz. size, 116 p.) 1985			 
	^ <i>Métro riquet</i> / International Audio & Visual Magazine. (Mag. {early issues: ~20, later 500 copies}. Texts English / also French by (mostly) separated brochures, entitled «Traduction française». The interview column and publications reviews of the Métro Riquet are the best English speaking sources for the alternative art, Mail Art and fanzine scene in France in the second half of the 1980s. High quality graphism. Horz. A/5 and 25x21 cm. sizes, phc. + offset, ~60 p. 1988-90? squ., ~ #1-8)			  
	^#1, 6, 7, 8			
	^ <i>Collages</i> (Xeroxed brochure, A/4, 16 p.) S. P: n.d. (~ 1990)			 
	~			
	<u>Literature:</u> Daniel → Plunkett: <i>Metro Riquet</i> . (Interview: Françoise Duvivier talks about her magazine. «Metro Riquet wants and wishes to present a kind of art, often rare, often unknown, weird and bizarre, not ordinary, which expresses life as abundance which is what I have always liked...») In: <i>ND</i> #13, 1990, 13-15 p.			

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p.  
 Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 144-145 p.

<b>Dziamski, Grzegorz</b>	(Maximal Art Gallery) Libelta 26 / 38,	Poznan, PL 61-707	Poland	1978
	° <i>Concrete 78</i> .  Cat.: A/4, phc., 32 p. Maximal Art Bulletin. Poznan, PL, 1978			
	° <i>From Poetry to Poesy</i> ( <b>Commonpress #4</b> ) A/5, 50 p., 39 participants. Maximal Art Edition, April 1978			
	^ <i>Biulletin Maximal Art</i> (Mag. A/4 & 33x23 cm., phc., 32x38 p. 1978-80, #1-3)			
	«New tendencies, critic notes, information, few pieces of mail art»			
	^#1, 2			
	^ <i>Art as Revolt of Culture / Sztuka jako rewolta kulturowa</i> .  Cat. in the form of a poster: Horz. 48x68 cm., BW half-tone offset, images and parts. list (44 parts.) Exh.: at the Klub SZSP Nurt, Dozynskowa 9/G. Poznan. Apr 20-30, 1979.			
	<i>New Art in Searching of Values</i> .  No catalogue, but an exh. poster. 1981			

<b>❖ 3, Group</b>	(Ana Rakovic, Cedomir Drca, Vladimir Kopicl) Novi Sad, YU-21000, Yugoslavia			1971
	Communication restored across radio waves... in: → Groh, 1972			

<b>Ebel, Gerhild / Ahnert, C.</b>	Finoowstr. 8	Berlin, D-10247	Germany	1996
	↑ Landrain 143.	Halle / Saale,	GDR-4050	1991
<hr/>				
	^ <i>Miniature Obscure</i> (Mini assembling {88}, with ~ 30 contributions in a box [cubus: 12x12x12 cm.] 1991-, ir.)			 
	^#1			

<b>Ebrecht-Umgestalter, Werner</b>	c/o Galerie Schollbrockhaus	?	Germany	1985
^ <i>Abgestempelt. Mail Art &amp; Stempelgrafik.</i> ☒Cat.: in form of 137 postcards with continuous text and images, offset, 55 copies. Text: Wolfgang Ernst.				☒®

«Ecart, Gallery & Publications» → Armleder

<b>Echevery, Carlos</b>	Apartado Aéreo 11001	Medellín	Columbia	1981
^ <i>Sobre Arte</i> (with Beatriz Jaramillo) (Assembling in envelope, A/4 xeroxed matter: texts, vis. poetry, Mail Art, photos. 1981-82. qu?, #1-7?)				☒ ☘ ☒
#3: Group Março, N. Richard, A. Velez, etc.				
#4: <i>Texto visible, texto legible.</i>				
#5: <i>Lugar comun</i> by E. Dittborn				
#6: Manuel → Marin's rubber stamp action				
#7: <i>La fotografia en America.</i> R. Kay, E. Dittborn, C. Flores etc.				
^# 1982 / N°7				
° <i>Esta la huella todavia fresca.</i> (with Beatriz Jaramillo) 21.8x21.8 cm. phc. + rubber stamps, 8 leaves. {25}. Medellín, 1981				☐ ☒®
^ <i>Registro. Muestra Int. de Cultura Alternative, Arte Correo y Nuevos Medios.</i> (Supplement to <i>Sobre Arte</i> , 1982 /#7) One sheet of 35x48.5 cm., offset. Inst. de Integr. Cult. Medellín. 1982				☒
° <i>America en Papel.</i> (Assembling, A/4 matter in envelope, 23 parts. {50}. 1982)				☒

**!Edgar!** → Bushmiller, E. A.

<b>Eeklo, De Media</b>	(Club) Molenstr. 165	Eeklo, B-9900	Belgium	1985
^ <i>Frontières.</i> ☒Cat.: A/4, offset, 68 p. / Echs.: DRAC, 1 rue de Lombard, Lille, March 1985 / De Media, Eeklo, April-May 1985				☒

<b>Egger, Walter / Hesse, Lydia.</b>	<i>Arrowspire Press</i> , 392 Halifax Road, Todmorden, OL14 5ST UK.			198?
	<i>Arrowspire Press</i> , 164 Keighly Road. Colne, Lancashire 888 OPJ UK.			1985
<b>Knuckleduster Funnies</b> (Mag. with anarchistic colour, A/4, offset. 198?- )				☘ ☒

<b>!Egon! (Sören Neumann)</b>	Förstereistrasse 2	Dresden	GDR	1983
Underground home-gallery for (unofficial) Mail Art projects in Dresden:				
<i>Wartekritzeleien / Waiting Scrawl</i> ☒ by → Gottschalk, J. 1983				☒
<i>Urdeutsche Gemütlichkeit</i> ☒ by → Stange, J. 1983				☒
<i>Hommage à Wilhelm Reich</i> ☒ by → Jesch, B. 1983				☒
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<u>Literature:</u> → Jesch, Birger: <i>Wilhelm Reich Projekt</i> , edited 1993.				

<b>Ehrenberg, Felipe &amp; Martha</b>	→ Mayor / Beau Geste Press			
° <i>Testimonios de Latinoamerica</i> (Part one & two). In: <i>La Semana de las Artes</i> #43. Tabloid size publ. offset, 16 p. Instituto Nacional de Bellas Artes, Mexico DF. 1978				☒ ☒

<b>«Eins von Hundert»</b>	c/o Krabbe, Peter, Wörtherstr. 22	Berlin, D-10405	Germany	1997
	↑ c/o Krabbe, P., Rolandstr. 88	Köln-I. D-5000	----	1990
.....				
	c/o Resch, Rainer, Brabanterstr. 33	Köln-I. D-5000	----	1989
	↑ c/o Resch, Karolinger Ring 36	Köln-I. D-5000	----	1988
.....				
	& c/o Fabry, Axel, Rue de l'escout 111	Bruxelles, B-1080	Belgium	1997
	c/o Fabry, Axel, Kalschauer Weg 21	Köln, D-50969	Germany	1988
.....				
<b>Eins von Hundert</b> (Unbound A/4 assembling in spring folder with 20-25 contributors in each issue {100}, original graphics and paintings. Also common				☒ ☒

projects with the American assemblings *Art/Life* [→ Cardella, USA]  
and *Art Works* [→ Artworks Committee, Tokyo]. 1988-, qu.)

<b>«Eksperimenteel-Kulturele Uitgeverij»</b>	Agrippinastraat 55. Voorburg, VE. NL-2275	Netherlands	1977
<b><i>Zonnebol</i></b>	(Magazine for Mail Art, rubber stamp, visual poetry, and theory. Cut A/5, phc., 1977?- )		☒☒®☞
<b>!Eleganza, Al!</b>	393 Broadway	New York, NY-10013	USA
<b><i>Ash.</i></b>	(A quickly put-together xerox journal, Mail Art, vis. poetry. Digest, 1981?- qu.)		☒ ☒
<b>Eleinko, Gary</b>	?	Detroit MI	USA
	°48226. <i>A Mail Art Show.</i> ☒Cat.: A/5, offset, 24 p. 292 parts. / Focus Gallery. Detroit, 1981		☒
<b>Elling, Tom</b>	?	?	Sweden
	° <i>Mr. Klein.</i> (with the → Lomholt Formular Press) ☒Cat.: A/4, offset, 116 p. 24 parts. Gallery St → Petri. Lund, 1979		☒
<b>Ely, Roger</b>	15 b. Dorset Gardens	Brighton	United Kingd.
	<b><i>P. S.</i></b> / Primary Sources on the International Performing Arts (Magazine in tabloid size of 43x30.5 cm., offset. 1979- bim.)		♂
<b>Embo, Suzy</b>	14 Av.. Charle-Albert	Watermael Boitsfort	Belgium
	<b><i>Sionna.</i></b> Notations marginales (Mag. with art, theories, photos, graphics, travestied and images. Tabloid of 40x28 cm., offset on perforated computer-paper. 1975-, qu.)		☞☞☘
<b>Erdély, Miklós</b>	Virágárok u 6/B	Budapest, H-1026	Hungary
	<i>The Meal / The Lunch of Batu khan.</i> (With Gábor Altörjay and Tamás Szentjóbý – the first happening in Hungary) Budapest, June 1966		♂
	<i>Last years snow</i> and other conceptual/actionist works with nihilistic-deconstructive colour in th 70s, which made Erdély a leader figure of the Hungarian samizdat literature and underground art.		♂
	<i>Moral Algebra.</i> («...If everyone kills an average of two poeople, mankind can be exterminated in 32 steps...») Exh. & action in the Galeria → Foksal. Warsaw. 1972		♂
	<i>Möbius.</i> (A series of works and actions, also an exh. in the → FMK, Budapest) 1976		♂
	<i>Dream Copies.</i> (32 mm. B/W film, imagination and action) 1977		♂
	Launching the workshop and group INDIGO («Interdisciplinary thought»). 1978		☞☞♂
	^ <i>The abstracts of the thesis, Marly.</i> (Hungarian text. / German translation in: <i>Künstler aus Ungarn</i> , Cat.: Kunsthalle Wilhelmshaven, 1980. 56 p.)		☞☞
	<i>The Avant Garde is Dead</i> (Exh. & actions in the Club Bercsényi, Budapest) 1983		♂
	<i>Democratic Painting.</i> (Parody about the «direct democracy» /Painting-action )1984		♂
	<i>The invisible man</i> (postage stamps in offset, and cancellaring stamps) 1982		☒♂
	♣ M. Erdély died 1986		♣

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Source: ^*Künstler aus Ungarn.* Cat.: A/4, offset, 100 p. Kunsthalle Wilhelmshaven. August-September 1980. Org.: Dora → Maurer & Joachim Diederichs. Introduction texts by István Hajdu & Jürgen Weichardt. Artists: A Mengyán; T. → Gáyor; D. → Maurer; P. Türk; Zs. Károlyi; J. Megyik; Gy. Jovanovics; K. Halász; A. Baranyay; T. Szentjóbý; M. Erdély; The Studio of New Music, Budapest. Also the chronology of the progressive art movements in Hungary, 1966-1980.

^*Erdély Miklós 1928-1986.* Cat.: Cut A/4, offset, 44 p. Text: Géza Perneczky: *M. Erdély and his work: Deconstructive Tautology.* István Király Múzeum, Székesfehérvár, Hungary / Bulletin du Musée Roi Saint Etienne, D series, N° 207, 1991

^Erdély Miklós: *Művészeti Írások* (Writings about art, Hungarian text) Offset, 224 p. Képzőművészeti Kiadó, Budapest, 1991

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Literature: «...The system of extinguished values was ultimately worded in Erdély's *Marly Theses*. He declared that a work of art was invalidated meaning. A work of art is perceived when two empty entities, the work and the person, perceiving it – overlap, it is when the perceiver says „It is beautiful“, which is an empty statement. But by making it, the viewer can feel that some new „place“ has been free within, and this, at the same time, is the feeling of freedom. The elucidation of these theses is accompanied by zeros in Erdély's text: every step forward in the logical process adds another zero to the beginning of the line. They are evident visual symbols of the notion that the description of how art is perceived is the description of nothingness. The consistent thought joins its own beginning – the statement about the emptiness of art. The last two sentences, however, differ from the first theses:  
*0 A work of art speaks about the affairs of the world in a way that makes the affairs of the world disappear.*  
*0 A work of art speaks about the affairs of the world in a way that makes this speech about the affairs of the world disappear...»* (Géza Perneczky: *Miklós Erdély and his work...* In: *Erdély. 1928-1986*. Cat.: István Király Múzeum, Székesfehérvár, 1991)

<b>«E. R. G.»</b>	<i>Ecole de recherche graphic.</i>	Bruxelles	Belgium	1987
	^Exhibition <i>Mail Art</i> . ☒Cat.: A/4, offset, 20 p. + 1 sheet with address list. 1987			☒
<b>Eriksson, Leif</b>	<i>Swedish Archive of Artists' Books</i>			
	Box 123. Leifswäg 11.	Bjärred, S-23700	Sweden	1986
	<i>My collected stamps</i> (300 handstamped copies) Wedgepress & Cheese, Bjärred S, '78			☒
	° <i>New Moves Dada. A Dadaism Handbook</i> . A/5, offset + collages, 100 p. Ed. Sellem. Lund S, 1978			☒
	° <i>The Waste Paper Act</i> . A/5, offset, 96 p. S. P. Bjärred, 1978			☒ ☒
	° <i>Tio nya grafiska metoder</i> . Special publ. for xerography. A/4, 15 leaves, {300}. «Examples of electronic impressions». Bibliography. Wedgepress & Cheese. Bjärred S, 1980			☐
	^ <i>Swedish Archive of Artists' Books</i> . Cat.: A/4, offset, 24 p. (~220 exponats, archive list, bibliography) (Konst- och bildforskning, N° 5-6.) Malmö. 1983			☒
	° <i>Artists' Books / Booked Art</i> . Cat.: (Texts Swedish & English) A/4, offset, 20 p. Wedgepress & Cheese. Bjärred S, 1983			☒
	<i>The Yellow Error Mail Art Show</i> . ☒Cat. At Händer in Stockholm and Malmö, 1984			☒
	^ <i>New Artists' Books</i> . Cat I. 21x15 cm., phc., 20 p. (catalogue); Cat.: II. 15x10.5 cm., offset, 64 p. (images). / Galleri TV, Lund Universitet. Sweden, 1986			☒

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Literature: «Leif Eriksson is one of the leading mailartists in Sweden. He was been working with artists' books, mailert, rubberstamp art, stampart, electrographics etc. since 1965... In 1978 he started *Wedgepress & Cheese* which are the only Swedish press specialized publishing artists' books and other experimental printed matter. Up to now the press have published about 50 titles by artists from Sweden, Europe, and USA. The press also publish the art magazine *Konst- och bildforskning* since 1981. Parallel with the press he has *The Swedish Archive of Artists' Books* (SAAB), which include a large collection of international and Swedish artist' books, Swedish art magazines, mailart, rubberstamp art, and other similar artists' matters. SAAB are a non-profit organisation supporting research, artists, museums, and art schools with information and exhibition...»  
 ^ (Peter R. → Meyer: *Mailed Art*. Text to the invitation from 1984.)

<b>Erickson, Roger</b>	4996 Warren St.	Brooklyn, NY-11217	USA	1978
	<i>Folding Cigar</i> (Letter size assembling, unbound matter in cover, ca. 20 sheets by 12 artists. 1978, known the issue N°1 only)			☒

<b>Erlhof-Brandes, Uta / Erlhof, Michael.</b>	Warmbüchenstr. 26 Hannover-1	Germany	1976	✿
<sup>^</sup> <b>Zweitschrift</b> (An alternative mag. with thematic issues: 1. <i>Bilder &amp; Fotos</i> ; 2. <i>Neue Musik</i> ; 3. <i>Architektur</i> ; 4.-5. <i>Fremad ist der fremde</i> ; D. Buren, P. Corner, U. Carrión, V. Export, G. Rühm, P. Oliveros, T. Ulrich, On Kawara, L. Weiner... 6. <i>How to write in Bielefeld?</i> ; 7. <i>International Künstler</i> ; M. Abramovic, B. Dimitrijevic, J. Gerz, R. Filliou, J. Beuys. 8. <i>M.U.(Z.I.K.)</i> ; D. Roth, R. Crozier, B. Heidsieck, P. Weibel, S. Hanson, C. Morrow... 9 <i>Copie</i> . Post-Fluxus poetry: concrete, visual & sonore. {200} Cut A/4, offset. 1976-, squ. #1-8) <sup>^</sup> #7, 10				
<b>Erlj, Tania</b>	?	New York, NY	USA	1981
<sup>o</sup> <i>Let Me Know You</i> . ☒ Doc. 220x90 cm. (!) to fold, helyogravure? 24 parts. New York, 1981				☒
<sup>o</sup> <i>What are y(our) rites?</i> (with Holly Anderson) Assembling like publ. with 20 orig. xerographies of 22.5x23 cm., b/w & colour, {50}. 1981				☐ ☒
<i>Artists' Body of Statements / or Secrets (Commonpress #44)</i> Poster of 90x40 cm., blue print, Cambridge MA, 1982				☒
<b>Espinoza, César</b>	Apdo Postal 45-615	Mexico DF. MEX-06020	Mexico	1982
<sup>^</sup> <b>Colectivo-3 / Post Arte</b> (Mag. in form of loose leaves in envelope. 1982-, ir. ) <sup>^</sup> #1-A, 2-B, 6, 13				☒ ☒
<sup>o</sup> <i>Revolucion</i> . Doc. One sheet of 34x21 cm., phc., + rubber stamps, 121 parts. Mexico DF. → Colectivo-3., 1982				☒ ®
<sup>^</sup> <b>Sell°graphias</b> (One leave mag. for internationale vis. poetry. Horz. 21.5x34 cm. folded to accordion. Phc. + rubber stamps. 1982-, ir.) Ed. Colectivo-3. <sup>^</sup> #1				☒ ☒
<sup>^</sup> <b>Poesía - Poetry / Visual - Experimental</b> (One leave mag. with special issues for the vis. poetry in var. countries. Horz. 21,5x34 cm folded to 4 p. like leporello. Phc. 1982-, 2-3xy. ~ 12#) <sup>^</sup> #1, 2, 8, 9, 10, 11, 12, 14				☒
Founding the <i>Núcleo Post-Arte</i> group (César Espinoza, Araceli Zúñiga, Leticia Ocharán, Cosme Ornelas, María Eugenia Guerra, Jorge Rosano) to prepare the «First international biennial of visual and alternative poetry»				☒ ☒ ☒
<sup>^</sup> <b>poegráfica / poetexto</b> (One sheet visual poetry flyers, letter size, phc., 1 p. folded to 4. about 1984-85) <sup>^</sup> # i, ii, iii, iv, #?, #?				☒ ☒
<sup>^</sup> <b>Postextual</b> (Vis. poetry mag. focused on var. countries, contributions also from Eastern Europe. A/4, phc., 12 p. 1986- qu.) Nucleo Post-Arte, Mexico <sup>^</sup> 1986/#2				☒ ☐ ☒
<sup>^</sup> <i>Primera Bienal Int. de Poesía Visual y Experimental en Mexico 1985-86</i> . Cat.: 21.5x17 cm., phc., 28 p. Texts by the Nucleo Post-Arte. Exh.: Pinacoteco de la Universidad Autónoma de Puebla. Apr 18 - May 9, 1986				☒ ☒
<sup>^</sup> <i>Primera bienal int. de poesía visual y experimental en Mexico 1986-1987</i> . Cat.: 21.5x17 cm., offset, 8 p. /Exhs.: , National Cinetheque, National Polytechnical Institute, Gandhi bookstore, Mexico, + travelings shows: Centro Cultural «José Martí», Central Alemada. Dec 30. 1986 – Jan. 17. 1987				☒
<sup>^</sup> <i>II. bienal int. de poesía visual y alternativa en Mexico</i> . Cat.: Letter, offset, 24 p. (Volume I.) /Exhs.: Pinacoteca of the University of Puebla, Mexico 1987-88				☒
<sup>^</sup> <i>II. bienal int. de poesía visual y altern. en Mexico</i> . Cat.: 27x22 cm., offset, 32 p. (Volume II.) Universidad Veracruzana, Galeria Ramon Alva de la Canal. 1987				☒
<sup>^</sup> <i>II. bienal int. de poesía visual y altern. en Mexico</i> . Doc.: Offset poster of 57x40 cm.				☒



- (Volume III.) Casa de la Cultura, Galeria del Aeropuerto, Mexico, Conservatorio de Musica, Polanco, 1987-88
- ^II. *bienal int. de poesía visual y altern. en Mexico*. Cat.: 28x20 cm., offset, 24 p. ☼  
(Volume IV.) Capilla Alfonsia Biblioteca Universitaria, Leon.  
December 3-15, 1987
- ^II. *bienal int. de poesía visual y altern. en Mexico*. Memoria Documental. (Theory volume: articles + «inventario documental») 27.5x21 cm., offset, 56 p. ☼ ☞  
Org.: Nucleo Post-Arte & others. 1987
- ^III. *Int. Bienal of Visual, Exper. and Altern. Poetry*. Doc.: Info sheet + Poster. ☼  
/ Ciudad Mexico. 1990
- ^IV. *Int. Biennial of Vis. & Exper. Poetry*. ☒ Inv., 1992 ☼
- ^V. *Int. Biennial of Vis. & Exper. Poetry*. ☒ Inv., 1995 ☼
- ^*Bienal Int. de Poesía Visual / Exper. en el Palacio Legislativo*. (Curated by Poesía Vixual-Mexico: C. Espinoza, M. A. Corona, A. Zúñiga, A. Espinoza) ☼  
Doc.: poster of 56x43 cm., + «declaration» letter. Mexico. April 1996

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Source: César Espinoza: *The Biennials of Visual and Experimental Poetry in Mexico*. (Essay with detailed data about the history of the Mexican visual poetry/visual poetry in the Mexican Mail Art and the (I-VI) biennials of visual and experimental poetry in Mexico. An English translation of the origin Spanish text in Internet publication of the *Light and Dust Poets* to the VI Biennial (entitled: *Index for the U.S. and Canada* – a cooperative presentation of the 6th Biennial, Kaldron On-Line, → Kempton, and Light and Dust Mobile Anthology of Poetry). 1998

Literature: (Postextual) «Very compact visual-verbal and concrete newsletter with an international focus. While the pieces are usually over-reduced to facilitate getting a lot in 12 pages, the choice of works is impeccable emphasizing the most exciting and innovative of language art and avoiding the cliches. Many short essay texts on subjects such as zaum and the stridentists (everything is in spanish). Anyone who is serious about the visual-verbal movement should spend some time with this...» (Mega Zines. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 14 p.)

(*Primera Bienal...*): A sizeable and comprehensive collection of b/w v/v work. The quality and variety here is stupendous, and I recognized many familiar names from all over the network, as well as many new ones. It's interesting to note that there is also a lot of work from Eastern Europe represented too, as well as form all over the world. Obviously the focus is on concrete poetry, which seems to have evolved over the years into a sort of hybrid medium with xerage (Miekal And points this out in issues of *Xerolage* [→ Xexoxial]). From my experience, the networks of poetry and xerox work are inextricably entwined & therefore so are their futures. This crossflux of disciplines (or undisciplineds) gives the hybrid medium an unmatched vitality today. There is evidence for all this in this volume, and I'd encourage you all to get one.» (L. → Dunn: *Mail Review*. In: *PhotoStatic*. N° 23, April 1987, 742 p.)

<b>Evans, John</b>	199 E. 3rd Street #2B	New York, NY-10009	USA	1992
	↑ Ave. B. School of Art. Box 1004, Stuy. Sta.	New York, NY-10009	---	1983

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Literature: John Evans: *Correspondencing by Tattoo*. In: *Flue* (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now» issue, 8-10 p.

<b>Fabry, Axel</b>	Kalscheurer Weg 21	Köln, D-50969	Germany	1996
	& Rue de l'éscout 111	Bruxelles, B-1080	Belgium	1996

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Co-editor of → *Eins von Hundert* (1996-)

**!Fa Ga Ga Ga!** Mark → Corroto

<b>Fakkeldij, Henk</b>	?	Utrecht	Netherlands	1981
	° <i>The Meeting</i> . Doc. A/4, phc., 3 leaves, ~50 parts. Utrecht, 1981			☒
<b>Fallico, Arturo G.</b>	22700 Mt. Eden Road	Saratoga, CA-95070	USA	1985
	↑ Via Boccaccio 123	Firenze, I-50133	Italy	1981
	.....			
	<b>Headache</b> of Fine Arts by Mail. (A few sheets assembling {200}, 1981?- #1-20)			☒
	Artistamps: ^ <i>Male Art</i> (Sheets of stamps of 8.5x6.5 cm. with photos, phc. on yellow or ocher paper) ?			☒
	<i>Fluxus West / Ray Johnson</i> (Sheet of 9 id. stamps, phc. on blue) 1990			☒
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	<u>Literature</u> : ^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. 108-109 p.			
<b>!Fan Mail!</b>	Box 66	Echternach, L-6401	Luxemburg	1999
	^ <i>Ireland Today</i> . ☒Cat.: A/5, offset, 24 p., with silkscreen cover, 304 parts. Exh.: At the County Mayo Ireland, August - October, 1999			☒
<b>Fawcett, John S.</b>	?	Stors CT	USA	1979
	° <i>Stamp Out Art</i> . ☒ Inv. on A/4, phc. / Univ. of Connecticut. 1979			☒

**«FAX Art»** *Selected list of the early FAX projects organized by Mail Art / Copy Art authors (1982 - 1990):*

*The World in 24 Hours*. (The first fax art project.) Org. by Robert Adrian. Sept. 27 - 28 as the part of the *Ars Electronica*. Vienna, Austria, 1982

*pARTiciFAX*. Org. by Lisa Sellyeh, Peeter Sepp, Mary Misner, Michael → Bidner & others with parts. from Africa, America, Asia, Australia & Europe. Collective Art X. Toronto, June 1984

*TELEFAX ART*. Org. by Maria Grazia Mattei, June 21 - July 1, Artz & New Technology Exh. Pavia, Italy, 1984

*pARTiciFAX. Electronic Mail Project*. Grimsby Public Art Gallery. 25 Adelaide Street, Grimsby, Ontario, L3M 1X2, Canada. (416-945 0045) Show and project: 1-30 June, 1984

*Machina / Memory Landscapes. Paradise*. Org. by Maria grazia Mattei. Turin, Italy, 1985

*Amico di Telefax*. Org. by Maria Grazia Mattei, May 25 - June 2. Turin, Italy, 1985

*Planetary Network & Laboratory Ubiqua*. Org., by Roy Ascott, Don Foresta, Tom Sherman, Tomasso Trini & Grazia Mattei. Venice Biennale, Italy, 1986

*Lines of the Horizon*. Org. by Mit Mitropoulos. November 27-Thessaloniki Greece, 1986

*40.000*. Org. by Andrerass Raab. October 1 - 20. Palazzo Venezia, Rome, Italy & Hotel Ivoire Int., Abidjan, Ivory Coast. 1987

*Telefax-Rome-Nairobi*. June 21 - 25. Galleria Alzaia, Rome, Italy & Gallery Watatu. Nairobi, Kenya, 1988

*Telefoto di Gruppo*. September 23. Camarino, Italy, 1988

*Fax for Pax*. Org. by Giovanna Colavevich. October 24 - 25. Palazzo della Provincia. Catanzaro, Italy, 1988

*Cavallo Telematico (Telematic Horse)*. Org. by Gianni Loperfido. Nov. 14. Palazzo dei Diamanti. Ferrara, Italy & Italian Institute of Culture. Dakar, Senegal, 1988

*Artefax I – Electrosensibilidad*. Org. by Mauricio Guerrero. February. School of Painting Sculpture & Graphics, Universidad Autonoma Metropolitana. Mexico City, 1989

*Alla Ricerca dell'ARCa (In Search of the ARC)*. Org. by Giovanna Colavevich. April 17. Between the studios of Agostino Milanese, Rome & Constantino Morosini, Calcata Italy, 1989

*Artefax II*. Org. by Mauricio Guerrero. July 24. Galleria Metropolitana, Mexico City, 1989

*Lines*. Org. by Stephan Barron & Sylvia Hansmann (France). September. Greenwich Meridian from the UK to the Mediterranean. 1989

*Mondo Faxo: Wall Lords of the 20th Century*. Org. by Tony Coleing & Adrian Hall, October. Projects UK, Newcastle, UK & Artspace Sydney, Australia. 1989

*L'Europa dei Creatori – Utopia 89 (Europe of the Gods)*. Org. by Philippe Helery & Giovanna

Colacevich. Nov. 23 - Dec. 10. Grand Palais, Paris, France, 1989  
*Zona d'Embarco*. Org. by Giovanna Colacevich & Augustino Milanese. Febr. 3. Metateatro, Gli Angeli, Rome, 1990  
*City Portraits*. Org. by Karen O'Rourke & the Art Reseaux Group. April 29. Galerie Donguy, Paris, 1990  
*Celebration Earthday – Global Telematic Network & Impromptu*. Org. by DAX, Pittsburg PA, USA. April 22 between Austria, Brasil, Canada, Japan, Portugal, Russia & USA. 1990  
1st International Fax Art Biennial. Org. by Tangente. June 16. Eschen, Lichtenstein, 1990  
*Manufatura*. Org. by J. C. Anglade, P. Dupuis & S. Hänsen. October. People to People, Prague CZ, 1990  
*The Globe Show*. Org. by Paul Sermon, Rajinder Chand, Clair Dearnaley, Chris George, Jim Lockwood, Prakash Parmar & Richard Biddle. Oldham City Art Gallery, England & artists in Austria, Italy, Japan, Spain & USA. 1990  
*FAX 605.688.4973*. Org. by UPC Arts & Exhibits. Nov. 5 - 30. South Dakota State University, Brookings, 1990  
*The Exquisite FAX*. Org. by Craig Ede, St. Paul MN, USA, 1990

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Fax projects in this book:

→ Árnýékkötök / → Bericat / → Bleu / → Bohár / → Bruscky / → Galántai / → Padín / → Pellini / → PTT Museum, Bern / → Ruch (Poesie Sonore) / → Tisma

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Literature: *A Chronology of Some Interactive FAX Projects*. (1982 - 1996) In: → Árnýékkötök. #19. 24-29 p. Budapest, 1997

Guy → Bleus: *Telecopying in the Electronic Netland*. (Essay-Statement with the chapters: The World is a Fax-Village; The myths of facsimile; Facsimile; Copy; Fax art; The first int. fax art projects; The transmitted or received telecopy is always an original; Since fax art is electronic mail art; Faxing can transform the notion of time; Opponents of telefax; From an ideological or ethical point of view; To fax or not to fax is not the question.) In: → Árnýékkötök. #16, 10-13 p. Budapest, 1996

(FAX-Statements:) Marie Paule Cassagne: *Ephemerides – oeuvres fantomes* (France); Lilian A. Bell: *Fax Statement* (English); Paulo → Bruscky: *The Fax: From the Scientific Discovery to Artistic Make*. In: → Árnýékkötök. #16, 35 & 46-50 p. Budapest, 1996; Susan Gold: *Response* (English); Georg → Mühle: *Fax Art, Postman and Lonesome Conwboys*; Karen O'Rourke: *Notes on Fax-Art* (English); Marisa Gonzalez: *Fax-Art: Notes for a Dialogue* (English). In: → Árnýékkötök. #19. 1997

<b>Fedi, Fernanda</b>	<i>Laboratorio 66</i> . A. Naviglio Grande, 54. Milano, I-20144	Italy	1998
	Activity on experimental literature and artists' books since the 1980s.		☞☞☞

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Literature: John → Held Jr.: *New Directions: Into the Nineties* (The Chapters: *Computer and Fax: Opening Geopolitical Boundaries*). In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 103-111 p.

^Gio Ferri (ed.): *Fernanda Fedi. Criptogrammi e scritture etrusche 1989-1996*. (Anthology of texts, critics and images) ~A/5, offset, 88 p. Ed. Prometheus / Testuale Scrittura e Visualità. Milano, 1996

^Emilio Isgrò: *Dalla parte dei vivi (Fernanda Fedi: Libri)*. In: *L'immaginazione*, N°136. I-73100 Lecce, February 1997.

<b>«Feh! Press»</b>	<b>(Morgana Malatesta &amp; Simeon Stylites)</b> , 200 E. Tenth st. #603, New York, NY-10003. USA	
	^ <i>Feh!</i> (Mag. Digest and letter sizes, phc., 20-40 p. 1987-, squ., ~ 20#)	☞☘

Tomy W. Arnold: «an anti-poetry 'zine»

^#3, 4, 5, 15, 16, 17

^**Meshuggah** /...odd opinion, insufferable folly, vacuous nonsense and lies  
(Literature mag. with image illustrations, letter, phc., 1991- squ. ~15#)  
^#1-14

⌘ 人

^Stylites, Simeon: *Groan (Morose Poetry)* (Xeroxed publ. with an introduction by  
Blaster Al Ackerman, digest, phc., 32 p.) Feh! Press, New York, 1994

⌘

^*The Blaster Al Ackerman Omnibus* (Collected texts, digest, offset, 228 p.)  
Feh! Press, New York. 1995

⌘ ☒ 人

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Source: *Books etc. from Feh! Press* (Leaflet with listing & featuring of publs.  
Favorated book authors: Al Ackerman, Bob Black, Francesca Bongiorno,  
Jerm Boor, M. Malatesta, William Nesbit, Andre Savage, S. Stylites)  
New York, 1995

<b>Felipe, Francisco</b>	Apartado156.016	Madrid, E-28080	Spain	1988
Artists' Books and Mail Art activity from the early 1980s				

<b>Felter, James Warren</b>	2707 Rosebery Ave. West..	Vancouver BC. V7V 3A3, Canada		1992
	↑ Simon Fraser Univ. / British Columbia, Burnaby, V5A 1S6		--	1976

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^*Artists' Stamps and Stamps Images*. Cat.: Letter, offset, 36 p. / Simon Fraser Uni-  
versity Burnaby, British Columbia, Canada V5A 1S6, 1974. The exhi-  
bition was completed and shown in cities of Canada and the western  
United States, and also at the Cabinet des Estampes, Museum of Art  
History, Geneva, Switzerland, further at the Project Studios One (P.S.1.)  
in New York City from Dec 1, 1979 until Jan 27, 1980 and at the  
Museum of Contemporary Art in Utrecht. This exhibition series was  
the first surviue on artists' postage stamps and relatives. The artists:  
*Canada:* ..... I. Abolints, P. Bell, D. Mi Besant, The Couch House  
Press ( and its friends), C. Daouset, M. Dot, J. W. Felter, M.  
Hayden, S. Hilman, La Group des Beaux Arts. J. Long, N. E.  
Thing Co., Nelvana Limited, A. Neumann, C. Pratt, Art Rat,  
H. Savage, Unknown, Graphic Design Students / Vancouver  
School of Art.

☒ 人

*France:* ..... G. Ashley

*Germany:* ..... K. Berkhardt, C. Camu, B. Löbach, D. Roth

*Great Britain:* ... A. Jones

*Hungary:* ..... E. Tót

*Netherlands:* ..... D. Evans

*USA:* ..... D. Atchley, D. Cook, W. Farley, Fluxus, R. Fried,  
K. Friedman, M. L. Heivly, E. F. Higgins III., J. Smith,  
P. Tavenner, R. Thomas, M. Wilson, R. Watts

Press Release Completion in 1979-80 for the show at the Project Studios One in  
New York City (doc. in 1+4 letter size sheets):

(not included in the catalogue):

*Canada:* ..... J. Smith, E. Varney (1st and 2nd Int. Stamp Ed.)

*France:* ..... D. Evans





*Germany:* ..... P. Below,

*Italy:* ..... G. A. Cavellini

*Netherlands* ..... D. Evans (with further stamps)

*Switzerland* ..... J. Armleder, C. Gavera, J. W. Felter (with special  
Helvadada stamps), G. Minkoff,

*USA:* ..... C. Burch, L. T. Chew, Harley, Higgins III. (with a  
number of newer stamps), S. Larance, J. Smith, Al Sousa

- °*Stamp Art*. Catalogue of the artists' stamp collection at the Simon Fraser Gallery, Burnaby, Canada. 21x20 cm., offset, 34 p. Hedendaagse Kunst. Utrecht, 1980 
- Felter is curator of the *2nd and 3rd Biennials of the International Artistamp Exhibit* at the Davidson Galleries in 1991 and 1993 
- ^*International Directory of Artistamp Creators*. (1<sup>st</sup> Ed.: Computer print, letter, 82p.) Five/Cinq Unlimited Publ., Vancouver, 1993. Updated 2<sup>nd</sup> edition: 1994. 
- International Directory of Artistamp Creators*. (New Edition) The sourcebook for all information about artistamps. Computer-aided publ., bound by hand. Introduction, definitions, list of producers, exhibitions / collections-overview, indexes, etc. 
- FIVE/CINQ Unlimited, ISBN 0-9697355-0-3. Vancouver, 1996
- ^*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 Blurr" (L. → Russell)
- Byrd, Gregory T. ("Toast Postes")
- Cavellini, Guglielmo
- Ciani, Piermario
- Cole, David
- De Luna, Michael Hernandez (Chicago, USA)
- Diotallevi, Marcello
- "Dogfish" (Robert C. → Rudine) (Essay: Cindarella in Tui Tui)
- "Dominique" (Dominique Johns)
- Dworski, Susan (Venice, USA)
- Eker, Andries D. (Balkbrug, Netherland)
- Felter, J. W.
- Fricker, Hans Rudi
- Grenville, Bruce (Auckland, NZ. Essay: Voyages to imaginary countries)
- Harley ("Terra Candella")
- Higgins III., Ed F. (Essay: Small is big)
- Higberger, 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 (Dulport, 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 artiststamp anthology sheet)  
 → Welch, Chuck ("Crackerjack Kid")

Artistamps: *Canadada 1974*. (Shet of b/w stamps) ☒  
 ^*MRAUR 5* (Sheet of 36 id. stamps/calligraphy, b/w phc.) n.d. (~1975)  
*MRAUR 5* (Sheet of 40 id. stamps in triangular form, colour offset) n.d.  
 ^ *Postes MRAUR* (Sheet of 24 id. stamps, b/w phc.) n.d.  
 ^*MRAUR Postes 5* (Sheet of 30 id. stamps/Hindu , b/w phc., {300}) n.d.  
*Karl Schwesig Commemorative Stamps* (Sheet of non-official stamps  
 from the Camp at Gurs in Vichy France, 1941-42.) n.d. (1989?)  
 ^*Ray Johnson 1927-1995* (Sheet of 20 id. stamps b/w phc., {100}) addi-  
 tional rubber stamp: Inconsequential is... Fluxpost. 1995

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Literature: «The word „stamp“ as used in this exhibit refers to what might be termed the pseudo-postage stamp; that is, an alternative stamp opposed to the normal government publications designed for use in the official or government postal services of the world. Indeed, several „artists' stamps“ (as opposed to postage stamps) were issued during government postal strikes. Examples are the *Blue Stamp* by Yves Klein of France and the stamps of Allen Jones of England. Others appear so much like postage stamps that they have traveled through the official services, mostly undetected. (...)

Many artists, like Carl Daouset in Canada and Dieter Roth in Germany, have produced Stamp Art as a part of a collection or folio of different works... Donald Evans makes his stamps for a personal fantasy world. He began in 1957... There are probably as many reasons why „artists' stamps“ have been created as there are artists who have created them. But the Curator, and the public, is often more concerned with the objects than the reasons, and though the reasons differ, the objects do represent a growing international medium of artistic expression.

The „history“ of Stamp Art is contemporary. FLUXUS, an international artists' group devoted to research art, explored in the 60s not only the medium of Mail Art using the government postal systems, but through FLUXPOST Projects created a para-postal system which from time to time – often with hilarious results – functioned along with regular government postal services in several nations. (...)»

(J. W. Feltern: *Introduction to Artists' Stamps and Stamps Images*. Catalogue, 1976)

«James W. Felter was the first art curator to twig to the phenomena of artists using the postage stamp format as an art medium. His early research (1969-74) resulted in the first exhibition of works in this medium at Simon Fraser University's Gallery in 1974. (...) (The search) was assisted by two early mail artists who visited SFU in the early 70s, Dana → Atchley,.. and Ken → Friedman, who was involved with the FLUXUS movement. Both spread the world by telling artists to contact Felter at SFU. The resulting exhibition presented works by 35 artists and 7 artist groups from Canada, France, Germany, England, Hungary, Japan, Mexico, the Netherlands and the USA. (...)

(*Profiles. James W. Felter. Mraur Post* [with many biographical details]. In: *Artiststamp News* [→ Banana], Vol. 6, #1, Feb. 1996. 6-7 p.)

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**Fenyvesi Tóth, Árpád.** Vörösmarti u. 11. Balatonfenyves, H-8646 Hungary 1978

Launching the *Contart Edition / postal arte creativa* in 1977-78 (Contart: → Rehfeldt) ☒ ☘  
 to create selfmade postcards and distribut it by the means of special art  
 (of) correspondence. This effort was the most important venture to establish  
 the Mail Art in Hungary after the very individual initiatives of Endre  
 → Tót and Gábor → Tóth about 1971-76.

^*New Signalistic Strip* (manifest & exhibition). Doc. / → FMK, Budapest, 1978 ☒ ☘  
 Graphic oeuvre by the mixture of estranged comics strips and elements  
 of the visual poetry (using instant print and rubber stamp compositions).

*Send me unnecessary photos.* International Mail Art Project by means of invitation postcards (please paste on the photos and return... ) entitled "Contra-information" in the years 1979-80. ☒ Doc. in 1987 only?

*Hand & Idea* (what to be found out). Doc. 1980 ☒

^*Képregények – Image stories.* Invitation in the form of an accordion publ. by offset print (5x postcard). Pincegaléria Óbuda (Budapest), Sep. 1987 ☒ ☘

^*The figure eyaculatio.* (Mini graphzine, phc., cut A/3 folded to 8 pages. 1994-95, sm., about 15 issues, not dated and not numbered) ☘ ☒

^# 13 div. issues

<b>Ferdinande, Guy</b>	67 rue de Eglise,	Lonpré, F-59840	France	1996
	^ <i>My Fairest Love Story.</i> ☒ Inv., 1996			☒
	^ <i>We are all citizens of the world.</i> ☒ Inv., 1997			☒
	^ <i>The Instant...</i> ☒ Inv., 1997			☒
	^ <i>The World.</i> ☒ Inv., 1999			☒

<b>Ferrando, Bartolomé</b>	C /. Faura 11.	La Eliana, E-4618 (València)	Spain	1989
	↑ C /. Zapadores 14-8a.	València-6, E-46006	----	1977

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^*Texto Poetico* (The very important assembling like mag. for experimental & visuelle poetry in Spain, strong avantgarde style. „*La pintura es una poesía muda y la poesía es una pintura parlante. Plutarco.*“ Unbound A/5 offset matter in portfolio, 1977-89, ~y., #1-9) ☒

^#6, 7, 8, 9

*Festival Poesía Experimental.* (Org. with David Pérez) Cat.: 22.5x16.5 cm, offset, 94 p. Diputació de València, Sala Parpalló. 1982 ☒

Artists: J. Hidalgo, A. Spatola, B. Heidsick, A. L. Totino, J. Gerz.

^*Idazkerak / Escritura.* Cat.: A/5, offset, 16 p. (with curriculum and lists of exhs. & publs. /Exhs. in València and Bilbao, Aula de Cultura. 1985 ☒

^*Jocs de Lletra / Propostes Poètiques, Llibres-Objecte...* Cat.: 20 sheets of 17x17 cm., offset, in portfolio, + poster of 70x50 cm. /Exh.: Galeria Postpós, March - April 1987 / Centre Cultural d'Alcoi, December 1990 ☒

^*Performances Poéticas.* 9 cards + text-accordion in portfolio (text by Ferrando: *La performance como lenguaje*). Offset, S.P. València, 1988 ☒ 🧑

^*Ier Festival Int. de Performances i Poesía d'Acció.* Orgs.: F. Gonzàlez, B. Ferrando, J. La Roda. Cat.: tabloid, newsprint, 24 p. / Castell de Peníscola, València. 1989 ☒ 🧑

Artists: F. Aguiar, E. Andersen, M. Anfruns, J. Blaine, J. M. Calleja, B. Ferrando, G. Fontana, C. Jerez, R. Martel, Texto Poetico (Group)

^*II Festival Int. de Performance i Poesía d'Acció* (Org. with Francesc Gonzàlez). Cat.: 30.5x22.5 cm., offset, 32 p. / IVAM, Centre del Carme, València, 1991 ☒ 🧑

Artists: A. Alarcón, P. Albani, P. A. Arcand, A. Ben Dhiab, E. Ferrer, Flatus Vocis Trio, E. Miccini, E. Mileu, R. Santibáñez, J. Swidzinski, J. Tarragó, V. Torrens, I. Valcarcel

^*IIIer Festival Int. de Performance i Poesía d'Acció.* (Org. with Francesc Gonzàlez) Cat.: 21x22 cm., offset, 30 p. / IVAM, Centre del Carme, València, 1992 ☒

Artists: H. Chopin, L. Contreras, M. Eichenberger, B. Ferrando, M. Hoffman, J. Juhász R., B. Knoeller, R. Martel, M. Mori, L. Peiró, S. Pey, S. Shimoda, N. Vilar

^*Poesía Objecte.* 2 brochures and 24 cards in plastic box of 20x12x3 cm. C. A. M. València, n.d. (1996) 🧑

^*Performances Poètiques.* VHS Video-cassette in plastic box. (*Ex-ercisis; In memoriam Fluxus; Sintaxi; Xifres; Sobre la informació*) C. A. M. València (1996) ☒ 🧑

^*Instalaciones Poéticas.* Cat.: 26.5x21 cm., offset (colour), 24 p. / Sala de Exposiciones de Ibercaja, València, 1997 ☒ 🧑

Source: ^DADES. (Dates about B. Ferrando) Cut A/5 offset brochure, 24 p. Caja del Ahorros del Mediterráneo (València), n.d. (1996?)

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 105 p.

^Texturas, N° 6 (Monographical issue about B. Ferrando with contributions by A. Serna, J. M. → Calleja, R. de la Calle, V. Torrens, V. Infantes, L. Barber and others) A. Serna. Apt. de cor. 2201. E-01080 Vitoria-Gasteiz, 1996

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 505 p.

<b>Ferrando, Federico</b>	c/o Coordinadore de Apoyo a la Revolucion Cubana	?	1992
	<i>Cuba no al bloqueo. Exposicion Int. de Arte-Correo.</i> ☒Cat.: / Montevideo, 1992		☒

<b>Ferrer, Albert / Hac Mor, Carles</b>	Apt. de Correus 30.133	Barcelona E-08034	Spain	1996
	<i>l'avioneta</i> (Magazine for Spanish vis. & concrete literature. Monographical issues?) ☒			
	One sheet of 100x70 cm. folded to accordion: (2x8x) 35x12.5 cm., offset (16 p.). 1995?-, m? ~18#)			

<b>Ferro, Antonio</b>	?	Napoli	Italy	1977
	° <i>Post Cards</i> . (Assembling of 10 signed postcards mounted original into a brochure of 22x24 cm., 24 p. {200}. The artists: H. Tress, E-A. Vigo, R. Rehfeldt, A. Ferro, R. Peli, L. Yurkovich, G. G. Marx, H. Zabala, U. Attardi, P. Pappa.) Experimenta 1977, Napoli			☒
	° <i>Mail Art Message</i> . (Manifesto in Italian, English and Spanish, signed by A. Ferro, U. Attardi, M. Aliverti, P. Beato, & H. Zabala. A/4, mimeogr. 8 p.) Centro experimenta, Napoli, 1977			☒
	° <i>La Post-Avanguardia. Arte marginale</i> . Cat.: A/5, offset, 64 p. / Centro Experimenta. Museo del Sannio. Benevento I, 1978			☒ ☒

<b>Fierens, Luc</b>	Grote Nieuwedijkstraat 411	Mechelen, B-2800	Belgium	1996
	↑ Boterstraat 43.	Hombeek, B-2930	---	1984

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^*Paralell International Creative Mag.* (Mag. with texts and drawings & magazine reviews. Flemish. A/4, phc. 1984-, bim., #1-5?) ☒ ☘  
^# III/1, 2, 3, IV-V.

^*Hommage à...* ☒Cat.: A/4, phc., 44 p. 1986-87 ☒

^*Postfluxpostbooklet* (Mag. A/6, phc. 1987-91? #1-22?) ☒ ☘  
^#1, 2, 3, 9, 10, 11, 20, 22

^*Recycled FLUX Poems* (Xeroxed brochure, A/5, 28 p.) Post Neo Publications. Melbourne. 1987 ☒ ☘

^*Homage to FLUXUS*. ☒ Invitation card to an A/4 project. 1988 ☒

^*Children's Mail Art*. ☒ Inv., 1988 ☒

^*Youth and Mail Art*. ☒ Inv., 1992 ☒

^*Visual Poetry*. ☒ Inv. Nov. 1998 / Exh. at the Galerij C. de Vos, Aalst, Belgium: 17 Feb – 24 March, 2002. (307 parts. From 40 countries) ☒ ☒  
Cat: 21x21 cm., phc., 40 p. Text by Klaus Peter Dencker (English).

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Literature: «...my poetry has the same viewpoint as my Art, I live in a „world“ and I feel the chaos and the fragments of life and death and the feelings of joy and passion... (L. Fierens: Statement. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU•NS. / National Postal Museum Halifax, 1986. 7. item)

^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 521 p.



<b>Figueiredo, Cesar</b>	<i>(Art &amp; Tal)</i> Apartado 4134	Porto Codex, P-4002	Portugal	1992
^Writing as a potencial mean of visual expression... (Postcard size communication project – visual poetry) Invitation cards with poetry works, 1988				⌘ ☒
^69 ANALgerie Books (Edition of mini-artists'-books by recycled graphic matter from div. authors) ~1995				☒
^#5 (R. Martin), #14 ( N. Klassen), #22 (G. Perneczky)				
^69 Livros ANALgésicos. (Em Homenagem a A-J. Santos, M. de Graça Varella, G. Deisler) Cat.: A/6, offset, 20 p. 1995				☒ ☞
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<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. 513 p.				
<b>Filliou, Robert</b>	Pouillac, Peyzac de Morestier	Les Eyzie, F-24620	France	1982
<i>Ample Food for Stupid Thought</i> . (About Mail Art?) Something Else Press, 1965				☒
<i>Researche on the Eternal Network</i> . In: <i>File</i> , Vol. 2, N°3, September, 1973. 7 p.				☒
<i>To all the Members of the Eternal Network</i> . In: <i>Sources</i> , Vol.1, N°11, Jan. 1974. 52 p.				☒
°The set of ideas. (Booklet, 21.5x13 cm., offset, 16 p.) Sintax Ed. Calgary, 1981				⤴
^Ours is a Dream without Dreamer (Manifesto. A/5 accordion, 4 p. text Germ. / Engl.) Hamburg/Berlin. 1985				⤴
<b>Finch, Peter</b>	?	Cardiff	United Kingdom	1972
° <i>Second Aeon</i> (Mag. for concrete poetry, criticism and information. «Small presses.» Cut A/5, offset, ~150-250 p. ~1970- about 20 publs.)				⌘
° <i>Typewritten Poems</i> . (Anth. by 22 authors, 52 p.) Second Aeon. Cardiff / Something Else Press. New York, 1972				⌘
<b>Finlay, Jan Hamilton</b>	Stonypath	Dunsyre Lanarkshire, Scotland, UK.		1988
<i>Passport</i> . A Morning Star Publication (16 Upper Grove Place, Edinburgh, UK EH3 8AU): An interesting solution to publish diff. rubber stamps: ca. 60 orig. artists' stamps on the pages of a passport. No mail artists: Lavrence Weiner, J. H. Finlay, Titus Nolte, Herman de Vries, & others. On the ocoasion of a visual poetry exhibition by the Finlay circle, 750 copies. 1999				® ⌘
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<u>Literature:</u> → Burch, Charlton: <i>This Means War, Laddie!!! The Cantankerous Battlecards of Ian Hamilton Finlay</i> . In: <i>Lightworks</i> [→ Burch]. N° 20-21, 1990. 58-59 p.				
❖ <b>Finnish Mail Art in the 90s:</b>				
“Art Cafe”		Aska, SF-99550	Finnland	1992
^The North. ☒ Inv., 1992				☒
Malén, T. / Jakola, T. Kangaskatu 20,		Lahti, SF-15850	Finnland	1995
^The World Today. ☒ Inv., 1995				☒
→ Helsinki Mail Artists				
<b>Fischer, Roberto / HaHa!</b>	Casserinetta 10,	Lugano, CH-6900	Schweizerland	1984
^La passeggiata quotidiana alla posta. (Topographic effort, Summer 1983, 83 copies) Map of Lugano, phc., 42x29.5 cm., folded to 6, in an offset cover of 21x10 cm. With certificat label on the back side. 1983				✿ ☒
^Nobody is perfect. Series: Minimal Rock. n.d. (1984?) Mail Art and graphism with punk colour. 10.5x7 cm., phc., 16 p. on blue paper.				☒ ⬛ ✿
^Les Dents Jaunes. Collection „Sinn + wahn“. Material 4. n.d. (1984?) 10x14 cm., phc., 10 leaves				✿
^Watson. Collection „Material 16“. Lugano, 15 Mai 1984. 10x10 cm., phc., 8 leaves on diff. colour paper, spiral bound, 70 copies.				✿

<b>Fish, Pat</b>	P. O: Box 777	Santa Barbara, CA-93102	USA	1985
	^ <i>Lemurian Rumors</i> . Artist's book: Horz. 10.5x14 cm., phc., 16 p. blue cover. 1984			✿ 📖
	<i>The Big Golden Book of Flash / Tattoo (Commonpress #77)</i> Letter size, 1986			✉
	^ <i>The 99 Day of Narcissism</i> . Exh. at the Kunoldstr. 34, Kassel. ✉ Inv., 1986			✉
	→ Cardella, Joe = Art/Life			
<b>Fishbein, Sue</b>	c/o Analog Prods. 146Freelon, N° 4	San Francisco, CA-94107	USA	1979
	° <i>How International</i> Mag. like publ., also for photocopied matter. Known a accordion issue in size of 128x12 cm. (fold 17x). Edited from the last 60s? (Vol. 13, #1. in 1979) Analog Productions. San Francisco.			☐
	^ <i>The Monty Cantsin Songbook</i> (with Barbara Fogel, Deborah Kransberg, Maris → Kundzins & David → Zack) Xeroxed brochure with texts and more graphics, no songs! Letter, fold vertical! (28x11 cm.) 32 p. Analog Production. San Francisco n. d. (~ 1978)			🎧 ☐
	° <i>Dotted lines and the use of force. An apparatus</i> . 28x11 cm., phc., 40 p., in plastic cover. Analog Prods. San Francisco, 1979			☐ ✿
	° <i>That's my windbreaker in the vestibule (An Infection)</i> . Letter, b/w & colour xerox, 46 p., in plastic cover. Analog prods. San Francisco, 1981			☐ 📖
	<i>The Invention of a Use and Post No Bills</i> two further artists' books at the Analog prods. San Francisco, 1981 (announced in <i>Umbrella</i> 4/#4, 95 p.)			☐ 📖
<b>Fischer, Allen</b>	18 Hayes Court, New Park Road	London, SW2 3DN	United Kingd.	1975
	<i>Spanner</i> (Underground lit. mag., also music. A/4, mimeographic. 1975-, over 20 #) <i>Spanner</i> , special visual issue: Jan. 1981			⌘ 🎨 🧑 🗑
<b>Fischer, Hervé</b>	143, Blvd. de Charonne	Paris, F-75011	France	1980
	Launching the group <i>Collectif d'Art Sociologique</i> with the members: Hervé Fischer (sociology), Fred Forest (video art), Jean-Paul Thénot (psychoterapy) Paris, 1972			🎨 🧑
	(German translation of the <i>1st Manifesto</i> and further texts as Fischer: <i>Hygiene der Malerlei</i> , as well as Thénot: <i>Künstlerische Praxis und soziologisches Eingreifen</i> , and Forest: <i>Die Soziologische Praxis</i> , etc. with a matter of photo-illustration in: <i>Magazin Kunst</i> , #4, 1975)			
	^ <i>Art et Communication Marginale. Tampons d' Artistes / Art and Marginal Communication. Rubber Art – Stamp Activity / Kunst und Randkommunikation. Künstlers Stempelmarken</i> . (Text in French, English and German. This is the first book publication about the rubber stamp art and one of the earliest monography about the mail art like alternative activity at all. A very important source work and anthology). Offset, 246 p. Edition Balland (Paris). France, 1974			® ⌘ ✉
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	<i>Artists:</i>			
	K. Adamus (CZ), Albrecht/d (D), Alexander (F), Alvess (P), B. Amiard (F), C. Amirkhanian (USA), E. Andersen (DK), Anonyme (F), Arman (F), J. M. Armleder (CH), G. Attalai (H),			
	I. Bak (H), E. Barbieri (I), Bauhaus Panchounette (F), L. Bec (F), Ben (CH), T. Berg (USA), M. Bertrand (F), P. Bettencourt (F), J. Beuys (D), Biga (F), J. F. Bory (F), J. Boursault (F), C. Boutillon (F), K. P. Brehmer (D), M. Buthe (D),			
	G. Camesi (CH), L. Cane (F), J. Charlier (B), D. Chartny (CZ), G. Colombo (I), Fletcher Coop (USA), R. Crozier (GB), R. Cyprich (CZ),			
	Dadaland (Bill Gaglione, USA) / Anna Banana (CDN), Ph. Dadson (NZ), J. Daumeter (D), Devichi (F), I. Dogametic (USA), O. Dressler (D)			

Galerie ECART (CH), *Ecole de l'art infantile* (GB): R. Klassnik (GB),  
O. L. Nations (USA), Man O' Man (USA), Cosey Fanni Tutti (GB)  
P-Orridge (GB), Felipe Ehrenberg (MEX)

J. C. Farhi (F), W. Farley (USA), R. Filliou (F), H. Fischer (F),  
A. Fisher (GB), R. Francken (F), C. Frazier (USA), K. Friedman (USA),

J. v. Geluwe (B), General Idea (CDN), J. Gerz (D), Gilbert & George (GB),  
Giner (F), L. Gosewitz (D), T. J. Gramse (D), K. Groh (D), H. Preiss (D)

G. Hendricks (USA), D. D. Hompson (USA), H. R. Huber (USA)

Image Bank (CDN), Jalabert (F), R. Johnson (USA), Journiac (F)

H. W. Kalkmann (CH), On Kawara (USA), J. Kearny (GB), Y. Klein (F),  
J. H. Kocman (CZ), P. Kowalski (F),

N. L. Ukeles (USA), L. Beke (H), B. B. Lavier (F), C. Law (USA),  
L. Levine (USA), P. Lucchini (CH), B. McCallion (USA),

H. Maccheroni (F), D. Mailler (F), J. O. Mallander (SF), T. Mancusi  
(USA), Manzoni (I), D. Mayor (GB) D. Meyer (D), G. Minkoff (CH),

Yoshio Nakajima (J), M. Nannucci (I), S. III. Oldenburg (F), M. Olesen  
(CH), Oxo M. F. G. C. O. (USA),

R. Palmer (USA), J. Palumbo (CDN), J. L. Parant (F), P. C. I. F. Co (NZ),  
G. Perneczky (H / D), P. Peter (?), Postes (?), Peiter Post (?)


R. Rehfeldt (GDR), J. C. Romero (AG), G.J. de Rook (NL), D. Rot (D)  
Rubber Stamp Catalogue (USA), C. Rychner (CH)


Sarkis (TR), Schwind (B), Secret Exchange (NZ), T. Sladden (CDN),  
P. Smith (GB), W. L. Sorensen (DK), Soosno (F), D. Spoerri (R / D),  
S. Steinberg (USA), J. Steklik (CZ), H. Szeemann (CH)

Tampon-manie (?), P. Tavenner (USA), J. P. Thenot (F), A. Thomkins  
(CH), Tip Top Magazine (USA), Tobas (F), E. Tót (H), A. Tullio (F)

T. Ulrichs (D), J. Urbán (H), F. Vaccari (I), J. Valoch (CZ), P. Vandrepote  
(F), C. Viallat (F), E-A. Vigo (AG), W. Vostell (D), J. Wojnar (CZ), C.  
Wüllner (D), H. Zabala (AG)

***Cahier de l'Ecole Sociologue Interrogative*** (Quarterly, 1980-, ) 

°*Experiences de Presse*. (Essays, texts, French and English + bibliography + magazine  
review) A/4, offset, 193 p. Office Franco-Allemand: Rapports et Docu-  
ments #1. Paris, 1981 

°*Histoire de l'art est terminée*. (Essay) 22x14 cm., offset, 218 p. Balland. Paris. 1981 

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light  
of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 72 p.

**Flores, Aaron (Victor?)** *Archive Int. de Arte Correo.* Mexico D. F. Mexico 1979

°*Operacion Garage*. ☒Cat.: 22x17 cm., offset, 28 p. 61 parts. (1st Mail Art exh. in  
Mexico) Mexico DF, 1979 ☒

°*Vision Global* ☒(with → Marin, Manuel and others) Inv. A/4, phc. 1 sheet. 1982 ☒

°Visual. Bulletin #1.: 21.,5x17 cm., 1 sheet, recto/verso photocopied after photo-montages. n.d.

»FMK« *Fiatal Művészek Klubja / Club of Young Artists*, Népköztársaság útja 112. Budapest H-1062. Hungary 1989

*Selected (underground or Mail Art) exhibitions and events:*

Exh. from the <i>Mail Art Archive of David</i> → Zack. 1976	☒
The visit and <i>Action Evening</i> of Anna → Banana and Bill → Gaglione. 1978	☒ ☒
<i>New Signalistic Strip</i> / → Fenyvesi Tóth, Árpád. 1978	☒ ☘
<i>A Visit to Budapest</i> / → Crosier, Robin. 1979	☒ ☒
^Names & Addresses. <i>Verbal, Visual and Aural Works</i> / Lecture of → Carrión. 1979	☒ ☒
^Rubber Books & Post / From the «Other Books and so...» archive by → Carrión. '79	☒ ☒
<i>Sent Art</i> ☒ (Mail Art Presentation) → Galántai – Artpool. 1980	☒
→ <i>Cavellini in Budapest. Show &amp; Festival</i> / → Galántai – Artpool. 1980	☒
^Everybody with Anybody ☒ (Hung. rubberstamps, with Galántai) Cat.: 68 p. 1982	☒ ☒
^Hungary can be yours ( <b>Commonpress</b> N° 51 by → Galántai, exh. forbidden) 1984	☒
^Experiment Art: <i>Print, Drawings, Photo, Collage</i> (with int. Mail Art) Cat.: A/5, offset, 112 p. Sept. 1984	☒
^International. <i>Experimental Art</i> . Cat.: A/4, offset, 196 p. Oct. 21 - Nov. 21 1985	☒
Guy → Schraenen (Antwerpen) presents his <i>A. S. P. C. Archive</i> . 1987	☒
<i>Hungary can be yours</i> (Reconstruction of the forbidden exh. from 1984) 1989	☒

»Foksal, Galeria« (W. Borowski & A. Turowsky) Ul. Foksal 1/4. Warsaw, PL 00-366 Poland 1982

Established in 1966. Statement: «The underlying cause was the resistance to the „uniformism“ of art in Poland in the fifties as well as the conformism of the pseudo avant-garde... we questioned the vality of the art exhibition, in that we demanded that it „ought to lose its secondary and neutral character in relation to the art work and ought to become an artistically active form.“» (In: <i>Three-trois</i> , 1973)	☒ ☒
Tadeusz Kantor's exhibitions, happenings, theories and actions in the Foksal, 1966-70	☒ ☒
^Elimination of art from art (Manifest, 1966. Author: Wieslaw Borowski). (In: <i>Program Galerii Foksal PSP</i> , 1967)	☒
^The Living Archive (Manifesto). 1971. An important document for the dematerialisation of changed art values and art presentation in the Polish avantgarde. (In: <i>Three-Trois</i> , 1973)	☒
^Hungarian Artists, <i>Group Exhibition</i> . (T. St. Jauby, M. → Erdély, Gy. Jovanovics, E. → Tót, L. Lakner, Gy. Pauer) Cat.: A/4, offset, 6 leaves. 1972	☒
^Gallery Against Gallery (Manifest, author: Andrej Turowski) . 1973	☒

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Source: ^Program Galerii Foksal PSP. 42.5x25 & 40x25 cm., offset, 20 p. 1967.

^Three-Trois. *Facts (1966-1972)*. (Collected manifests and documents) A/4, offset, 36 p. Galeria Foksal PSP. February 1973

^Galeria Foksal P.S.P. (Exhibition presented by the Richard Demarco Gallery, Edinburgh, August-September 1979. Cat.: 27x21 cm. offset, 28 p. Contents: *Introduction / Gallery – Institution? / The Development of Art – Transformation of the Gallery / The History and Status of the Gallery / The Basic Talk of the Gallery / The Inevitability and Failure of the Archives / Diary / A Survey of Major Exhibitions / Illustrations.*

Literature: (*The Living Archives, Manifesto*) «Artistic activities, when they are under way, remain invulnerable to their showing off; they also set in doubt the reasons to be perceived. An active thought wishes to exist beyond the manipulations of: artists themselves / display managers / the greedy audience. (...)

By establishing the LIVING ARCHIVES we deny: the Laboratory of ART / the workshop for artistic ideas / as well as WE DENY ANY AND ALL FORMS

# OF PRESENTATION OF WORK.

WE ALSO DENY ALL THE ARCHIVES, since any archives present history. WE DO NOT PRESENT HISTORY BUT WE KEEP THE THOUGHTS ISOLATED. The LIVING ARCHIVES offer the frames which are not institutional or cultural for any artistic activity. We do not collect materials in a scientific or methodic way... The LIVING ARCHIVES set forth a model for a working, work maintaining its neutrality... The LIVING ARCHIVES are a current reaction to the artistic / nonartistic / antiartistic phenomena...» (In: *Three-Trois*, 1973, 24 p.)

«The new aim, or the new structure of the Gallery could only be defined in terms of the free flow of all creative endeavours. But the principle of non-interference in artistic activities seemed to be incompatible with their institutional context. The shift required not only a realization of the new state of affairs, but above all a redefinition of some organizational principles. The decision was taken to arrange „Living Archives“, able to respond to the changes in art. That is why it was within „Living Archives“ that arose the already sore problem of artistic documentation as a new market success and an object of active speculation... The latter emphasis of „Living Archives“ and „Documentation“ was purposefully blown up in order to contest unambiguously, not the Foksal Gallery's own activity, but that of the emergence pseudo-avantgarde institutions seizing the experiences of new art and reducing them to a current concept implied in each new label, while retaining the obsolete general manifestos which allowed for the subsequent development of the Foksal Gallery outside the „established compromise“. (*Gallery / Institution?* In: *Galeria Foksal P.S.P.* Exhibition in the Richard Demarco Gallery, Edinburgh, 1979. 7 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry. Köln, 1993. 54-55 p.

**Fonseca, Lucia** → Prado, Gilberto / Wellcomet Boletin

Fontana, Giovanni	Via Colleprata 374	Alatri, I-03011	Italy	1987
	^ <i>dismisura</i> / (with Alfonso Cardamone) (A classic among the European experimental lit. magazines, good known also in th Mail Art scene in the 1970s. 23.5x 17 cm. offset, 120-160 p. 1972-84, #1-73)			⌘
	^# 67-73			
	<i>dismisuratesti</i> . Additive booklets to «dismisura». 17x12 cm. offset ~40 p. 197?			⌘
	^ <i>Le lamie del labirinto</i> (Dismisuratesti #3, to «dismisura» 54-56) Concrete poetry. 17x12 cm., offset, 42 p. Ed. Dismisura, Frosinone, 1981			⌘
	^ <i>Audio Art</i> (with → Frangione, N.) Cat.: A/5, offset, 16 p. + poster / Teatro della Villa Reale, Monza . 1984			⌘ ∪
	° <i>Scrittura lineari</i> . 22.5x14.5 cm., offset, 220 p. Ed. Hetea. Alatri, 1986			⌘
	^ <i>La Taverna di Auerbach</i> (Mag, 1987-, y.) Alatri			⌘
	^#1			
	^ <i>Tarocco meccanico</i> . Romanzo sonoro. (23x14.5 cm., offset, 134 p.) Supplement to the news <i>Altri Termini</i> , N° 14 <sup>a</sup> . 23x14.5 cm., offset, 134 p. Napoli, 1990			⌘
	~			
	<u>Literature:</u> ( <i>Dismisura</i> , #67/73): «I wish I could read Italian 'cause this handsome magazine looks like it has some really interesting stuff, poetry, prose, visuals, national and international contacts, reviews and a whole lot more. An elegant production.» (Stephen → Perkins: <i>Magazine Reviews</i> . In: <i>Box of Water</i> , N° 2, 1986)			
	<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. 525 p.			

<b>Fortini, Attilio</b>	Via Dossone 2	Gandasso, I-24060	Italy	1994
Mail Art Pr. and Performance Tour. ☒Doc. / Istituto Veronica Gambara, Brescia / Mail Art Incontriamoci. Bologna, 1994				☒
<b>«Fotokopie, Museum für» / Mülheim an der Ruhr → Urbons, Klaus</b>				
<b>«Found Street Press» Tomoyasu, Larry,</b>	2260 S. Ferdinand Ave.	Monterey Park, CA-91754	USA	1992
	↑ 14492 Ontario Cir.	Westminster, CA-92683	---	1989
.....				
<i>Selected pubs:</i> (All pubs. have a small size ~ A6, print technic = photocopy)				
^Tomoyasu, Larry: <i>Photos/Story</i> (Experimental literature in 16 p.) 1994				☒
^Dweller, Cliff: <i>New World Songbook</i> (Headline Poem) 24 p. with exper. lit. 1994				☒
^Kostelanetz, R.: <i>Selected Shoerter Stories</i> (Broch. 4 p.) 1994				☒
^Bennett, John Also: <i>Typewriting in a Swimming Pool</i> (Br. 24 p.) / Luna Bisonte. '95				☒
^Roddan, Nrooks: <i>Grocery Texts</i> (Poems of Adhesion) Xerox, 22 p. 1995				☒
^Shores, Michael(→ Mark, A. / American Living): <i>Maya</i> . (Xerox, 16 p.) 1995				☒
<b>Fox, Harry (!Blood Bliss!)</b>	1511 East Fowler Av. Suite R-142.	Tampa, FL-33612	USA	1992
	↑ 8802 Ilona, #5	Houston, TX-77025	---	1985
.....				
Collage works, elaborated envelopes, artists' stamp and rubber stamp accumulation, also in form of artists' book, and other very visual Mail Art paper works in the 1980s and 90s years.				☒☘📖
^ <i>KUNST Post</i> (Compilation of mail matter, very visual, 20 copies only! 22x14 cm., phc., 16 p. 1984?-, monthly?)				☒
^# Nov, 1984.				
<b>Fox, Michael</b> → Hildesheim, Goethe Gymnasium				
<b>«Fraction Studio»</b>	13 rue Maurice Creuset.	Cesson, F-77240	France	1984
^ <i>Minimart production.</i> International Series Mail Art Books. (Mail Art pubs. by Morandi, Mittendorf, Tillier, Stuckens, Frangione, Janssen & others. Thematic issues. A/5, phc., 16 p. n.d. 1985?-.) #1 (L'animal)				
<b>Francke, Kees</b>	Dillenburgstraat 4,	Rotterdam HB, NL-3071	Netherlands	1986
<i>The Workers' Paradise.</i> ☒Exh. Artists' College B.E.R.M. ☒. Berlin, GDR. Sept. 1986				☒
<i>The Workers' Paradise.</i> ☒Exh. in the Studio of → Sonntag, J. in Dresden, Nov. '86				☒
^ <i>The Workers' Paradise.</i> ☒ Inv. in the form of a colourful card / ☒Cat.: A/5, offset, 20 p. Exh.: Centrale Bibliotheek, Rotterdam. February, 1987				☒
<i>The Workers' Paradise.</i> Exhibition at the Museum Schwerin – a reconstruction in the course of the large show “Eastern Europe in the International Network” July-September, 1996				☒
✚ Kees Francke died June, 2002				✚
^ <i>A Mail Art Tribute Kees Francke</i> ☒Exh. with a cat. in colour phc. (org. by Darlene → Altschul) at the “Raadskelder”, Sluis, NL-4524 CD. Feb, 2003				☒
<b>François, Charles, R. A. T.</b>	Quai Churchill, 35.	Liege, B-4020	Belgium	1992
Sociologist working as trainig manager for Apple Macintosh, active in Mail Art since 1982 (there is well known his „Rat“ logo – the drawing of a running rat – in form of rubber stamp or as computer drawing). R.A.T. is an acronym for Research in Art and Telecommunication, also reffered to as R.A.T.O.S., Research in Art and Telecommunication On-line Service.				☒®☘
<i>RATOS</i> (Host System: RATOS, Sysop: Ch. FRANCOIS, by appointment, also known as one of mail art's first host operated computer Bulletin Board Ser- vices from 1989)				☒☒🌀
<i>RATOS</i> (Additional xeroxed info mag. to the RATOShost-system, A/4. 1990?- )				🌀

Artistamps: *Sacred Run Net Run* (Sheet of 12 id. stamps, phc. on white) R.A.T. 1990 ☒

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Literature: «The industrial world is presently on the verge of a widespread development of the telematique. It is quite unlikely that ever completely eliminate the paper support; the paper support will simply find itself in a constant and instantaneous dialogue with the electronic medium, which will otherwise dispose of its own support (tapes). rather, it is the combination of paper support and electronics systems which will prevail in the world of tomorrow, and, as a consequence, its specific sensitivity.» (Ch. François: *Statement*. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU◦NS. / National Postal Museum Halifax, 1986. 8. item)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 94-95 p.

Charles François: *Networking, Technology, Identity*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 117-123 p.

<b>Frangione, Nicola</b>	Via Ortigara 17 B	Monza I-20052	Italy	1987
↑		Giulianova (TE) / Padua	---	1981
.....				
°	<i>Osservazioni critiche sulla funzione del nervo ottico nella semiotica dell'arte.</i> (A/5, phc., offset, 110 p.) {1200} Armadio e Officina. Monza, 1977			☒ ♂ ☒
°	<i>The Relativity of Language as the Enigma of Art.</i> (A/5, offset, rubbers, perforations 90 p.) Armadio Officina. Monza, 1979			☒ ♂ ☒
°	<i>Arte marginale e socialita.</i> ☒ Cat.: on a poster of 80x59 cm., with doc. & a list of ~170 parts. / Armadio Officina, Monza, 1980			☒
°	<i>Snapshot.</i> (Magazine on Mail Art basis, ~60 parts. 17.3x12.5 cm., phc. {100} 1980?-, #1-2?) Armadio Officina. Monza I, 1980			☒
°	<i>Zen and Art (Commonpress #26)</i> A/5, offset, 88 p., 83 participants. {100} Editions Armadio Officina. Monza, February 1980			☒
^	<i>House of Artist.</i> ☒ Doc. One sheet of 60x84 cm., offset. 1981 ☒ Inv.,			☒
^	<i>Mail Music.</i> Repeated invitations for cassette submissions, leatest 5 actions, ~1980-83 Participants get a L.P.33 at the end of every action as “catalogue”			☒ ♂
	<i>Mail Music</i> (Compilation on a L. P. record, 1000 numbered copies, 1982-83)			☒ ♂ ☒
^	<i>Poesie Visive...</i> etc. (A/4, phc., 11 p. in offset cover {300}) Armadio Officina N° 5. (S. P.) 1982			☒
^	<i>Audio Art</i> (with → Fontana) Cat.: A/5, offset, 16 p. + poster / Teatro della Villa Reale, Monza. 1984			☒ ♂
^	<i>Children and Art.</i> ☒ Inv., 1994			☒

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Source: «The *Mail Music* project is of sound materials received and then compiled in a L.P. record. The pieces received are metarial such as: cassettes, sound bobbins, sound films, etc. They space in different fields, from the sound and phonic poetry to electronic music, concrete music. The compilation has character of episode unique since the pieces follow one another superimposing for a few seconds. (...) This is one of the most important projects of the sound „Mail Art“ and the first realization as a record...» (Editor's Statement / 1982-83. In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 44 p.)

<b>Frank, Joachim,</b>	<i>Workspace Loft. Inc.</i> 287 S. Manning Blvd.	Albany, NY-12208	USA	198?
↑	845 Park Ave.	Albany	---	1979
.....				
Scientist, writer, visual and conceptual artists, also involved in Mail Art and in processing images by computer .				
^	<i>Prop</i> (Multimedia mag. by artists of the cooperative «Workspace». Cut letter			♂ ☒ ☒

& 24.5x18 cm. sizes, offset, ~24-30 p. 1979-86, 1-2xy., #1-13)

^# 1-13

^Post Historic Documents. ☒ (with Louise Krasniewicz). Cat.: in: *Prop* #12. July '84 ☒

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Literature: (*Prop*, #9-10): «If the other back issues have as much to offer as this one, they are a bargain at \$1.50 (back issues are *all* that's left unfortunately). The writing and visuals in #9/10 are gutay, bizarre, political,, original, the layout simple & creative. A large-type story runs in a line from pg to pg throughout the book, experimental, photos in the centerfold, strange drawings by the editor's kid, contributors notes, & a flexi disc – all inside a 28pg booklet.»

(*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 14 p.)

Joachim Frank: *The Expanding Network: Toward the Global Village*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 113-116 p.

<b>Frank, Peter</b>	P. O. Box 24 A 36.	Los Angeles, CA-90024-1036, USA	1990
	↑ 712 Broadway, 5th Floor	New York, NY-10003	1986
	↑ 80 N. Moore St. #12 C.	New York, NY	1979
<hr/>			
	<i>Fluxus in New York</i> . In: <i>Lightworks</i> (→ Burch), N°11-12, Fall 1979, 29-45 p.		Fluxus
	<i>Postal Modernism: Artists' Stamps and Stamp Images</i> . (Essay in: <i>Art Express</i> , Vol. 1, N°1, 1981. Reprinted in: M. Crane / M. Stofflet (eds.): <i>Correspondence Art</i> . Contemporary Art Press. (→ Loeffler) S. F., 1984. 425-449 p.		☒
	^ <i>Something Else Press, an annotated bibliography</i> . (→ Higgins, Dick) Offset, 90 p. McPherson & Co., P.O. Box 638, New Paltz, NY-12561, 1983		Fluxus
<b>«Franklin Furnace»</b>	112 Franklin St.	New York, NY-10013 USA	1980
	^ <i>Franklin Furnace Archive Artists' Book Bibliography I-II-II</i> . (1977, 78, 79) 143 + 144 + 143 unbound note cards of 10.5x15 cm., m offset {500}. 1977		📖
	^ <i>Flue</i> (At first info leaflets in tabloid size of 43x29 cm. with 4-8 p., or of 64x48 cm. in 2 p. Later voluminous magazine with catalogue parts and theories, cut letter size, 56-60 p. All publs. in offset. 1980-, bim., / qu.)		👤☒🌀
	Editor: Martha Wilson. 1980		
	^# Vol.1/ 1,2, 4, 5; Vol.4/ 3-4, Vol.5/ 2		
	Four part exh. devoted to Bookworks from Eastern Europe and the Soviet Union:		📖
	1.) <i>The Roumanian Contribution to Dadaism and Surrealism</i> (Curated by Valery Oistenu, November-December 1981)		
	2.) <i>Avant-Garde Books from Russia ca. 1910-1930</i> (curated by Gail Harrison Roman, Dec. 1981 - Febr. 1982)		
	3.) <i>Russian Samizdat Art 1960-1982</i> (org.: Valeri & Rimma → Gerlovin, Febr.-March, 1982)		
	4.) <i>Contemporary Eastern European Bookworks</i> (selected from the Franklin Furnace Archive by Krzysztof Wodiczko, 1982)		
	^ <i>Mail Art Then and Now</i> , ☒ & essay anthology. In: <i>Flue</i> Vol. 4, #3-4 (Winter 1984):		☒🌀
	Editorial: <i>Mail Art Then – Ad Reinhardt and Gilbert &amp; George</i>		
	Ed Plunkett: <i>From Pre- to Post-Postal Art</i>		
	John Evans: <i>Corresponding by Tattoo</i>		
	Valery Oisteanu: <i>Illegal Mail Art (a poetical essay)</i>		
	<i>Ray Johnson Speaks – The Way it was</i>		
	Ken Friedman: <i>Mail Art History: The Fluxus Factor</i>		
	Anna Banana: <i>Mail Art: Canada &amp; Western U. S. A.</i>		
	Lon Spiegelman: <i>A History of Los Angeles Mail Art (1978 Trough 1983)</i>		
	Carlo Pittore: <i>N-tity</i>		
	Mark Bloch: <i>The P.A.N. Project</i> .		
	E. F. Higgins III.: <i>On Mail Art: Doo-Da Postage Woorks</i>		
	Ronny Cohen: <i>A Conversation with Mike Crane</i>		



Fatima Bercht & Josely Carvalho: *Solidarity Art by Mail*.  
*Artists' Books: Japan*. Cat.: Exh. from March 15 - April 20, Franklin Furnace, 1985  
*Lettrism and Hypergraphics. The Unknown Avant-Garde 1945-1985*. (Ed.: Jean-Paul  
 Curtay) Exhibition and Cat.: with chronology, exhibition checklist and  
 critical essay by Curtay from Franklin Furnace. November 1985



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Literature: *Russian Samizdat Art: 1960-1982*. In: *Umbrella* (→ Hoffberg), Vol. 5, #2, 25-26 p.  
 and in: *Flue*, Vol. 2, #2, Spring 1982

«Franklin Furnace, the largest public collection of material published by artists, has  
 as its house couple issues the publication has taken on a commercial and magazine  
 format. Plans are to have it available on a retail basis. Issues are thematic...» (*Light-*  
*works* [→ Burch]. *These Things Too* [Print review]. N° 16, Winter 1983-84. 55 p.)

(The *Mail Art Then and Now* exh. in the *Franklin Furnace* caused a very polemical  
 discussion in the camp of the participants. More about the *Franklin Furnace Mail*  
*Art Pannel* in New York:)

→ Spiegelman, Lon / *Umbrella*, «special exclusive mailart edition» (with the  
 article *Review of Postal Art Panel* by Faith Heisler and the open letters by  
 Carlo → Pittore, Lon → Spiegelman, Chuck → Welch, J. P. → Jacob, Ken  
 → Friedman, R. → Saunders, Joachim → Frank, and others. In: *Umbrella*  
 (retracted issue), Vol. 7, N° 2. 1984  
 → Wamaling, Mark / *Entartete Kunst*, in: *Newark Press*, Letter, phc., 8 p. 1984  
 → Welch, Chuck : *Corresponding Worlds: Debate and Dialogue*. (See the para-  
 graph: *The Franklin Furnace Mail Art Fiasco*) In: Chuck Welch (ed.):  
*Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995.  
 187-197 p.

Edward Gomez: *Artists' Books: Japan*. In: *Umbrella* (→ Hoffberg). Vol. 8, #1.  
 1-3 p. 1985

«*Lettrism and Hypergraphics*... After 35 years of semiobscurity in Europe, lettrism  
 has been rediscovered and assessed and seems to be today as a sort of Super-Futu-  
 rism. Included are the first „metagraphic“ artists' books from 1950, photographs  
 from 1953, a reconstruction of what is probably the first video installation, phonetic  
 poems by Isou and his followers from 1845 on, and the near complete work of the  
 first artists who worked on magnetic tape, François Dufrene, as well as more recent  
 and contemporary works by artists from France, Italy and Germany...  
 (In: *Umbrella* [→ Hoffberg]. Vol. 9, #1. 5 p. 1986)

**Franzen, Piet / SIDAC** CBK Leiden + Sidac Studio, Hoge Woerd 77, Leiden Neatherlandes 1999

↑ Harmenjansweg 9 Haarlem, NL-2011 / P. O. Box 311, Haarlem, NL-2000, 1978

^*Sema-cahier* (Correspondence like paper-works in envelopes, sent out as a little mag. ♣  
 {each issue in 6 copies, altogether 350-500?}. Mostly A/4 paperworks  
 in envelope of 22x15.5 cm. mixed techn. 1978-84, ir.?, publications not  
 numbered, about 80 issues?)

^ 7 div. Issues

^*Circular, Mail Art project*. ☒ Inv., 1981



^*Clay Stamp*. ☒ Inv. completed with a bag to retour..., 1981



*art-works / art & archives*. ☒ Ongoing project for the foundation of an Mail Art etc.  
 archive in the Stadsbibliotheek, Haarlem. 1982-83.



^*1. Mai, 1983*. ☒ Cat. published in 1986 only!: 17x24 p., offset, 96 p. with a very rich  
 image material and the texts: Ulises → Carrión: *Mail Art and the Big*  
*Monster*; Paul Hefting: *Mail Art*. The exhibition was held at the Postal &  
 Telecommunication Service. Den Haag, 1983.



^*Brood / Bread and Dinner*. ☒ Catalogue in the form of a A/3 poster, offset print, RV. ☒

Exhibition at the Sidac Studio, Leiden, Sept 30 - Oct 31, 1999

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Literature: «Sema-cahier (art & project) is a small hand-made booklet, in an edition of only 6 copies. Glued together pages bearing red and black crayon lines, pieces of cotton wool and torn holes create a visual and tactile sequence. Subscription: f15,- (In: *Artzien* [→ Gibbs], Amsterdam. Vol. 2, N°2-3, Dec 1979–Jan. 1980.. n.p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry. Köln, 1993. 33 p.

**«Fred & Howard's Hausfrau Haven»** («Largest card store in the state»)

769 South Third. German Village	Columbus, OH-43206.	USA.	1987
<hr/>			
^ <i>Fifth Annual International Mail-in Postcard Art Show.</i> (To the Hausfrau Haven's 15th anniversary.) ☒ Invitation postcard. Maybe the only Mail Art project in which some artists could make money (Prizes: \$500, \$250 and \$100). Columbus Arts Festival / Ohio State University. May 1987			☒
^ <i>Sixth Annual International Post Card Show.</i> ☒ Invitation and notifying card about the winners: Piotr Szyhalski, PL; Luc Fierens, B; Beth Soyland, USA; Susan Hessler, USA. / Hausfrau Haven / P. Library / State Univ. 1988			☒

**«French Graphism»** → Appendix

**Fricker, Hans-Rudi.** *Büro für künstlerische Umtriebe auf dem Land.*

Hüttschwende	Trogen, CH-9043	Switzerland	1985
<hr/>			
^ <i>Artistic Activities in the Country-side.</i> ☒ Cat.: Horz. A/4, offset, 6 leaves. Exh.: Schulhaus Hüttschwende, Oct 2 - Nov 13, 1982			☒
^ <i>Mail Art Icon.</i> ☒ Inv. ( <i>Please paint or draw or... an Icon, a saint's image...</i> ) ☒ Cat.: A/5, phc., 36 p. 1983-84			☒
^ <i>Tourism Review</i> (A Mail Art mag. on Fricker's «tourism» idea by him self with the protocol of the so called «malicious tours» – the network as reciprocal visits of mail artists. A/5. offset + rubber stamps, 24 p. 1985, #1)			☒
^ <i>Networkingmaterial.</i> (Text and image documentation in German and English) Cut A/4 size, phc., ~200 p. ISBN 3-923971-11-7. Designbuch Verlag Cremlingen, → Löbach / Galerie für Visuelle Erlebnisse, Weddel, Band 10. On the occasion of the exhibition of Fricker in Museum für moderne Kunst, Weddel. March, 1986.			☒®
^ <i>No Budget Tours (Tourism Guide).</i> Elaborated Lufthansa Timetable from Summer 1986 with an insert: 30 phc. sheets of 20x10 cm. Texts: Proposals for visiting at 30 network artists all over of world. 30 copies for the participated artists only. n.d. Artists' book outfit. (1986-87?)			☒☒
^ <i>Mail Art is not Fine Art it's the Artist who is Fine.</i> (A rubberstamp book, each copy dedicated for a mail artists. Handstamped outfit, A/4, 148 p. {150}) Designbuchverlag, Cremlingen /Akt. Kunst, #12. 1987			®☒
^ <i>I am a Networker (Sometimes).</i> <i>Mail Art und Tourism im Network der 80er Jahre.</i> Cat.: A/4, offset, 128 p. / Kunstverein St Gallen, CH-9000, July-August 1989. Texts by C. Padín, P. Petasz, S. Segay, R. Nikonova, G. G. Marx, V. Baroni, I. Kántor, C. Welch, M. Stirnemann, Ch. François			☒
^ <i>Mail Art – a Process of Detachment / Mail-Art – ein Ablösungsprozess.</i> (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)			☒
^ <i>Art-Stamp / Andere Briefmarken aus dem mail-art-Archiv des Büros für künstlerische Untriebe.</i> ☒ Cat.: A/4, phc., 36 p. Oberstufenzentrum Grünau, Wittenbach CH. March 1991			☒
^ <i>Schilder.</i> Doc. 44x31 cm., offset, 4 p. Exh.: Kunsthalle, St. Gallen. April-May 1993			☒☒
^ <i>Mail Art PTT-Museum Bern</i> – Stampsheets in accordion book. 4 stamp sheets for the Mail Art / artists' stamp exhibition at the PTT Museum, Bern, Feb 23 -			☒☒☒

May 29, 1994, mounted on the pages of a cardbroad accordion of 31.5x 22 cm. (A collective work by HR Fricker, G. Ruch & M.V. Stirnemann)

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Artistamps: ^*ICON Commemorative* (Sheet of 16 diff. stamps, colour phc. {30}) ☒  
...to the mail-art friends I met in New York City Feb 1984  
^*Alphabet* (Sheet of 56 diff. stamps, colour phc.) New York, 1984  
*Zaummaterial / Alphabet* (Sheet of 30 diff. stamps, colour offset) 1985  
^*auf der Suche nach Edelweiss zu Tode gestürzt* (Block of 12 stamps, dark blue/w offset) with additional rubber stamps: Damned To Be a Talent / TAMned To Be A Tourist, etc. n.d. (1986)  
^*First Decentralized...* Congress 1986 (Oversize sheet of 24 diff. stamps, green offset on white paper) 1986  
^*Mail Art The Big Deal 4* (Sheet of 9 id. stamps, b/w prints with blue rubber stamps) n.d.?  
^*Miss Zaum* (Block of 16 stamps, blue print on white paper, + indigo rubber stamps: Edition Laufender Hund, etc.) Issue 88.  
^*Hiroshima / USAirmail 45* (Sheet of 24 id. stamps + 4 stamp text, red and blue print on white paper) n.d. 1985-1988?  
^*Glasnost / Angstlos / DDR 90* (Block of 9 id. stamps, monochrom print /blue or green or red/ on white paper) n.d. (1988)  
^*8V\_Zl* : : 9 (Block of 12 id. stamps, blue print on white paper) 1989  
^*Shozo's Issue* (Block of 4. id stamps in the head of Shozo Shimamoto, blue and red phc. {30}) n.d.  
^*Schilder für Troisdorfer Ortekataster* (Sheet of 15 diff. stamps, black and blue print on white paper, not perforated) 1997  
^*Shilder für Troisdorfer Ortekataster* (Block/Cover of 12 diff. stamps, blue and green print on white paper, perforated) 1997

→ Mail Art Congress 1986 and 1992, see in the «literature», too!

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Literature: «...xerox is the medium of the nomad and the poor. I am a nomad and poor (sometimes). I mark my way with copies (copier-graffity), the bookwork keeps the copies together... The image I used for this „person“ [that is the famous „shadow-head“ icon used as brand by Fricker – eds. note] comes from a fotoportrait of my self. I blowed up the eyeball with two light reflexes on it and added a tie... then I distorted the image in the xerox-machine...» (H-R. Fricker: *Statement*.  
^In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TUoNS. / National Postal Museum Halifax, 1986. 154. item)

^H. R. Fricker (and other authors): *I am a Networker (Sometimes). Mail Art und Tourism im Network der 80er Jahre*. Cat.: A/4, offset, 128 p. / Kunstverein St Gallen, CH-9000, July-August 1989.

«Is the scissored frenzy of scribbling, glueing, rubber-stamping and passing paper from one artist to another dying down, fading off in some high tech electronic horizon? Afterall, this is the age of the FAX and Federal Express, modems moving messages out into digital space towards computer-knit bulletin boards and exchange services. Let's not even mention how expensive its gotten to mail things. Oh, screw it: Pick up the phone and make the call. H. R. Fricker, the Swiss mail artist seems to have at least some thoughts along these lines. He sees mail art as a bit mummified-maybe way past the point of it all. He ties the action of sending to mail art shows and to other mail artists as akin to mourning – that beneath the action is the realization that mail art is the forsaking of a productive role of art-making within general society. If mail art has become the process of sending regrets and second thoughts, it is of diminished meaning for him. Fricker, in 1986 along with Günther → Ruch, called for a *Decentralized International* → *Mail Art Congress*. He advocated small, informal, personal meetings between artists and a sharing of strategies and art in very direct, face-to-face ways. From it he sees a new definition of purpose evolving

in the form of: The Networker...» (*Lightworks* [→ Burch]. *Postscript*. N° 20-21, 1990. 69 p.)

^F. R. Fricker: *Territory and Individual Expression*. In: *Artistamp News / Artist Profiles Continued* (→ Banana). Vol. 3, #1-2. February 1993

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 132-134 p.

^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. PTT Museum, Bern. February 1994

^Vittore → Baroni: *H. R. Fricker*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 180-181 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 110-111 p.

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 136-137 p.

<b>Friedman, Ken</b>	Norwegian School of Management. Box 4676 Sofienberg. Oslo, N-0506. Norway	1995
↑ <i>Fluxus West</i> . P. O. Box 600. Canal St. Station, New York, NY-10013. USA		1986
↑ 66361 Elmhurst Drive	San Diego, CA-92120	1977
↑ ?	San Francisco	1971

***The New York Correspondence School Weekly Breeder*** (An important experiment to find the best form of a Fluxus publ. It became more and more voluminous and by the end was a confusing accumulation of all kind of typographical matter. Also wrong, «dadaistic» dates of the issues, e.g. 1953. Friedman was the first editor of the zine.)

Letter size, after 1971 with changed editors:

1971= Friedman: #1-11,

1972= Stu Horn: further 12 issues,

1972-74= → Bay Area Dadaists: 7 newer issues (+ a «20th anniversary issue» in 1992) See a list of these issues → Bay Area Dadaists

*International Contact List of the Arts / Fluxus West & Image Bank*, Vancouver. 1972 ☒

*Omaha Flow Systems / Joslyn Art Museum*, Omaha, Nebraska. April 1-24, 1973. ☒

(The first large Mail Art Show with unlimited participation at all.)

Org.: K. Friedman / Inv., Docs., Literature.

^*International Sources* (Concept and Mail Art anth. in: *Source Magazine*, N° 11, 1974) → Composer / Performer Edition ☒

Artistamps: °*Fluxpost Commemorative Issue* (Bloc of 25 id. stamps, offset) 1974 ☒

***New Wilderness Letter*** (Fluxus-like mag. with graphics exclusively by the editor only. Letter, offset, ~4-6 p. {500}. 1978?-, #1-8?) Lincoln NE ☘

^***Art Café. Revue***. (Fluxus like graphical mag. with drawing, photos, menus, etc. for Art Café, 151 Second Ave. New York. 1985, #1-2?) ☘

^*The Fluxus Performance Workbook*. (in: *El Djarida*, N°9, [G. → Nordø], Trondheim, Norge, 1990) Offset, 64 p. {2500} Artists: ☒

G. Akasegava, E. Andersen, Ay-O, R. Bozzi, G. Brecht, H. Christiansen, A. Cox, A. M. Fine, K. Friedman, L. Heflin, Hi Red Center, D. Higgins, T. Ichiyanagi, J. Jones, B. af Klintberg, M. Knizak, A. Knowles, T. Kosugi, G. Maciunas, R. Maxfield, L. Miller, Y. Ono, N. J. Paik, T. Schmit, M. Shiomi, B. Vautier, R. Watts, E. Williams, L. M. Young, I. Bloom, P. Hovdenakk, G. Nordø

- Literature: K. Friedman: *Flowing in Omaha*. In: *Art & Artists*, Aug. 1973, London, 6-9 p.  
 K. Friedman: *Mail Art History: The Fluxus Faktor*. In: *Flue* (→ Franklin Furnace), Vol. 4 #3, 1984, 18-24 p.  
 Michael Crane: *Exhibitions and Publications*. / Omaha Flow System. In: M. Crane / M. Stofflet (eds.): *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. 302-304 p.  
 Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 51 p.  
 K. Friedman: *The Early Days of Mail Art*. In: Chuck → Welch (ed.): *Eternal Network*. University of Calgary Press, 1995. 3-16 p.

«...Fluxus seems to have earned a place in history. Lots of books have been published, most of them by people who aren't Fluxus artists. With Mail Art, it seems to be different. Almost all books, magazines, articles are written by mail artists...

The first people to write about Fluxus were the Fluxus artists ourselves, describing our ideas, our works (...) The second wave of writers on Fluxus was typified by Fluxus friends and enthusiasts. This included critics... curators and gallerists, archivist... By the 1990s, art historians and critics began to discover Fluxus and intermedia and make the major focus of their work. (...) Most important, the Fluxus writers knew their own history and many have been broadly conversant in general culture, culture theory and art history. This makes a qualitative difference between Fluxus and Mail Art. Few mail artists know their own history well. They tend to oppose historical writing and thinking. They are often anti-experimental and judgmental about intellectual issues, believing that scholarship, theory and intellectual process are the antithesis of the network spirit. As a result, they don't know that many of the authors writing on Fluxus have also written on Mail Art... Only a handful of Mail Art writers make sense to outside scholars. You can count them on your fingers – Chuck → Welch, Mike → Crane, Judy → Hoffberg, Anna → Banana, John → Held, John → Jacob. (...) Mail Art people have their own, strongly held opinions. When you combine strong opinions with a lack of historical knowledge, what outsiders write on Mail Art, can seem strange... Mail Art is a minor field for art historian and art journals. You don't get much credit for working on Mail Art but you can get a lot of anger. (...)

...I remember your reply to Guy → Bleus's FAX-project in which you explained why you don't take part in Network Telefax Art Projects. Do you take in Internet Art Projects?

No, I don't, but not for any particular reason. There haven't been many well thought out art projects on Internet... Web sites make visual art possible. But most artists using the medium aren't doing work that interests me. If the work isn't interesting, I won't take part just it's presented in cyberspace.

Since the beginning, the term „mail artist“ has been used in relation to correspondence. Now everybody is talking about „networkers“ and „networking“. Somehow I see that the focus isn't as much on art as it is on communication...

...I don't use the term „networking“ to describe art... The idea of a network of people doing Mail Art correspondence art or E-mail art as „networkers“ or „tourists“ bothers me... What makes one network different than another? The focus and content of their communication. When a network begins to focus primary on the fact that it is communication, it becomes a group of pen-pals, a small-town social club...»

(Ruud → Janssen: *The Mail-Interview with Ken Friedman*. TAM Pubs.: TAM-960104. A/5, 22 p. 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. 56-57 p.

<b>Fröhlich, Dirk</b>	<i>Buchlabor</i> , Priessnitzstr. 19.	Dresden, D-01099	Germany	1993
	↑ <i>Buchlabor</i> , Louisenstr. 70 b.	Dresden, GDR-8060		1989

.....  
 ^*Spinne* (Bookworks as assembling {20}, also in chest, as #13. Mostly A/4, ~25-30 leaves, 1989?-, ~ 50#) ☞☞☞☞  
 ^# 13, 17, #Oct-Dec. '93,

«Fröhliche Wohnzimmer, Das» → Widhalm, Fritz

**Froidefond, Bernard / → Suel, Lucien.** 102 rue de Guarbecque-Berguette, Isbergues, F-62330, France 1972  
 ^*Starcrew* (Mag. Literature and poetry fascinated by irrational stuff in general and influenced by W. Burroughs and the USA underground trends especially. ☞ ⤴  
 The first series edited by Froidefond: 1972-73, second series by Suel:  
 78-81, here A/4, offset, ~32 p. #1-14)  
 ^# 12, #?,

**Froidefond, Bernard & Joceline.** Les-Eyzies-de-Tayac France 1976  
*L'Oeil Lisant* (Portfolio with unbound matter like assembling, graphic with avant-garde texts & theories. Offset, 27x18 cm. 1976-, qu.) ⤴ ☞ ⤵

«Fruit Basket Upset» 1183 E. 10<sup>th</sup> Street, Chico, CA-95928 USA 1985  
 Alternativ book shop / archives, also exchange “center” for many kind of visual arts, also for Artist’s Books and Mail Art projects. Connections to American and European Youth Culture.  
 ~  
 ^*World Book Archive.* ☞ Invitation & a one sheet doc. (hand coloured!) with ☞  
 participant list. Show at the “1078 Gallery” in Chico. 1986

**Fulgor C., Silvi** Via Pagino 1. Frontone, I-61040 Italy 1989  
 ^*Magic and Mystery. Mail Art Show N° 1.* ☞Cat.: A/4, phc., 20 p. (Endless project, therefore additional documents also in the next years...) Exhibitions in the Galleria Performance, Fabriano / Centro Culturale, Moie / Saletta Roveresca, Mondavio (all near to Ancona). Summer 1989 ☞

**Furnival, John** Route One, Box 244 Roswell, New Mexico-88201, USA 1985

**Fürstenau, Klaus Peter** Bergerstr. 122 Frankfurt-1, D-6000 Germany 1984  
*The Dictionary (Commonpress #53)* 17.2x12.4 cm., 156 p., 99 participants. 1984 ☞  
 Artistamps: ^*Cavellini 1914-2014 / President of USE* (2 sheets identical sheets of ☞  
 div. autoportraits stamps, colour offset, printed over with diff.  
 texts by each sheet with black, the 2 sheets are numbered by  
 rubber stamps) Marked: «1984 by Klaus Peter Fürstenau»

**Furtado, Mario.** CIDAC Av. Pinheiro Chagas 77. / 2° Esq. Lisboa, P-1700 Portugal 1989  
 ^*Vivere il Mediterraneo – Lisboa-Messina* ☞Doc. A/3 sheet, phc. (with Tonno ☞  
 Perna, Via Ettore Lombardo Peregrino 93, Messina I) 1989

**Fusco, Rosario François** Caixa Postal 06. Cataguases / Minas Gerais, Brasil 1986  
*Cataguases* (Monthly supplement to the news *Journal Cataguases*. Strong avant garde outfit, experimental texts and alternative graphics, also Mail Art contributions. 35.5x29 cm., offset, 8 p. 1986?-, m.) ☞ ☞

**Gaard, Frank** 4116. 39th Av. So. Minneapolis, MN-55406-3434, USA 1993  
 ↑ 3131, 1st. Av. S. Minneapolis, MN-55408 --- 1992  
 ↑ 1611 Eliot Av. S. Minneapolis, MN-55404 --- 1991  
 ↑ 5228. 43rd Av. South, Minneapolis, MN-55417 --- 1990  
 ↑ P. O. Box 1265. Minneapolis, MN-55458 --- 1988  
 ↑ 133. E. 25th St. Minneapolis, MN-55408 --- 1974

.....  
 ^*Artpolice* (Epoch-making graphzine of the American underground scene. In the first ☞

years often 43x28 cm. (double-letter) issues in offset print, sometimes as loose leaves. Later letter and digest size brochures (also in horizontal form) with litho and xerox technic and with comics like additive booklets. 1874- 94, qu., with all supplements ~ 80-100#)  
 ^ 34 div. issues 1980-1994

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Literature: «*Artpolice* is the bunch of Minneapolis animals that draw real good. Their stuff is gruff and low-down in the best sense of the terms. This collective of artists work like an alchemist, culling one of the lowest common denominators in visual communications, namely, comics... Thematically their strips deal with depravity and lost essence and somehow there's almost a whirling religious and pseudo-religious quality about their work...» (*Lightworks* [→ Burch], *Art Alternatives in Print*, N° 13, Fall 1980, 50 p.)

(*Artpolice*, Vol. 16 N°3): «The *Artpolice* imagery is always striking, but not only striking, lots of subjects are hidden behind these disturbing drawings of violence, sex, poverty and other items. The *Artpolice* graphics are always in black and white and very contrasted, including such contributions as Andy Baird, Frank Gaard, Denise Monaghan, Craig Smith and many others»  
 (*Publication Reviews*. In: *Métro Riquet* [→ Duvivier], #8. Paris, 1990. n. p.)

*Troublesome Art & Bothersome Ideas*. (About *Artpolice*, Vol. 17, N°3, Winter 1990-91, a special edition in co-operation with *Lightworks*.) In: *Lightworks* (→ Burch), N° 20-21, 1990 34-39 p.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 89, 148 p.

<b>Gaglione, Bill</b>	<i>Stamp Art Gallery</i> . 466, 8th St.	San Francisco, CA-94103	USA	1995
	↑ 2090 17th Ave.	San Francisco, CA-94116-1244	---	1989
	↑ <i>Abraca-Dada</i> , 2311 Lake St.	San Francisco, CA-94121	---	1986
	↑ 1183 Church St.	San Francisco, CA-94114.	---	1975

.....  
**Dadazine** (Digest, half-legal or letter size mag. with ? issues in 1969 & 1975-78)

Daddaland, San Francisco. Some issues:

#1: 22 p., n.d. (1969?) with the rubber stamp imprint: THIS IS A SPECIAL RUBBER STAMP ART OF DADA(D)AZINE. 1969



°#1: An issue published in Fall 1975



#2: 12 p., with contributions by J. Zontal and Dawn Gaglione. 1976



#5: Offset, 8 p. (produced as an insert for a la → Mamelie publ.)

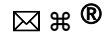


*The Only Paper Today*, San Francisco, 1978

*Daddaland Postcard Show*. Mostly Flowers Gallery, San Francisco, 1972



^**VILE** (Mag. 1974-78, #1-7. Editor for the issues 1-6 Anna Banana. The issues 4 & 6 have been signed by Bill Gaglione as co-editor, issue 7 was edited and published by Gaglione)



1 = Vol. 1. N°1, Febr. 1974 (announced as February 14, 1985).

Letter, ip., 56 p.

2 = Vol. 1. N° 4, «The Editors Vile». Sept. 1974. Letter, phc., 48 p.

3 = Vol. 3. N° 1, Dec. 1975. Letter, offset, 66 p.

4 = Vol. 1. N° 2 + Vol. 2. N° 1, «International Double Issue».

Summer 1976. Letter, offset, 100 p.

5 = Vol. 3. N° 2, Summer 1977. Letter, offset, 98 p.

6 = Vol. 6. N° 3, 1978. *Fe Mail Art*. 18x25 cm., offset, 107 p.

7 = *Stamp Art*. Winter 1979. Letter, rubber stamps, np. (Rubber stamp assembling, ed. by B. Gaglione, prod. manager: Joel Rossman)

^#2, 3, 4, 5, 6,

*DadalaND / bill gAgli One*. (Photocopied digest size 16 p. booklet on account of the



- visiting Michael → Gibbs) San Francisco, n.d.
- The Last Dada Manifesto*. Digest, phc., 24 p. (Text attributed to Indian Ralph) n.d. ☼
- °*Visual Poem Book*. Inv. Letter size sheet, offset. Dadaland. San Francisco, 1977 ☼
- ^*Typewriter Stamp Poems*. 21.5x16.3 cm., ofset, 10 p. {50}, Edition Book as Artwork, → Schraenen. Antwerpen. 1978 ☼
- °*VILE #7 = Stamp Art*. (Assembling of orig rubber stamps, 24x16 cm., 376 p. {300}). 180 parts. Bibliography. Banana Prods. San Francisco, 1979 ☼ ☐ ☼
- Stamp Art* (Rubber stamp assembling, spiral bound {150} by 57, 90, 80, 120 artists, 1981-84, #2-5) San Francisco ☼ ☐ ☼
- Care 11* = Stamp Art Magazine #5, San Francisco, Summer 1984 ☼ ☐ ☼
- Launching the *Stamp Art Gallery* in San Francisco, Nov. 11, 1990. Curator: ☼ ☐ ☼ ☐
- John → Held, Jr., collaborators: Darlene Domel, Barbara Moore & Ted → Purves. Exhibition activity with a retrospective character tending to the golden age of the Fluxus, Mail Art, artists' postage stamps and rubber stamp art in the 70s and 80s.
- Artistamps: ^*Networker Congress 92* (Sheet of 20 id. stamps, phc. on white paper, with additional rubber stamps) 1992 ☐
- Stampzine* (Start a new rubber stamp assembling, 1994-, y?) ☼ ☐ ☼
- ~
- Artistamps as posters or advertisements for the exhibitions in the Stamp Art Gallery or in related places: ☐
- ^*Picasso Gaglione: Tampon Trouvé* (Sheet of 9 id. stamps, black and red on white) TAM Gallery, Tilburg. Sept. 15 - Oct. 15, 1995
- ^*Women in the Post* (Sheet of 16 id. stamp images, black and red on white, not perforated) Oct. 30 - Dec. 1995
- ^*Ken Friedman Rubber Stamps* (Sheet of 20 id. stamps, black and red on white) November 4-29, 1995
- ^*Netlandia Event* (Sheet of 36 diff. stamps, black and red on white) A. P. Owen & J. Held in the D. Mare Gallery, November 1995
- ^*International Artistamps* (Sheet of 25 id. stamps, red on white) 1-30 Dec. 1995
- ~
- Selected exhibition catalogues & rubber stamp / Mail Art editions:* (Also on the basis of the edition list «*Stamp Art Gallery*», offset, 20 p., San Francisco, 1996) The most publs. {ca. in 50 copies} are letter size & spiral bound, unless otherwise noted:
- ~
- Joseph Beuys*. Cat.: (Grounds of the material of the Daddaland Postcard Show in the Mostly Flowers Gallery, San Francisco, 1972) 14 p., 1992
- New York Correspondance School Weekly Breeder. 20th Anniversary Issue*. (Editor Tim → Mancusi's introduction to the history of this zine, which played a pivotal role in the zine explosion of the 70s and 80s. Contributors by Ray → Johnson, B. Griffith, B. → Cleveland, J. Berner, J. → Evans.) 34 p. 1992
- S. Gustav Hägglund: Rubber Stamp Art*. (Stamp art works first exhibited at La → Mamelie Art Center, San Francisco in 1981) 24 p. 1993
- Graf → Haufen*. (Doc. of a stamp art performance / environment exh. from Berlin exhibited anew in the Stamp Art Gallery) 39 p., 1993
- Henning → Mittendorf: Hand Carved Stamps*. (Introduction text & rub. stamp works) 62 p., 1993
- Scott Helmes: Visual Rubber Stamps Poems*. (Poetry activity by a large collection of «antique» rubber stamps) 29 p., 1993,
- Mike → Crane: Stamps in Use*. Cat.: Half letter size, 36 p., 1995
- B. Gaglione & J. → Held: The Fake Picabia Broothers: L'Art Tampon* – Ref-lections on the rub. stamp exh. in the → Musée de la Post, Paris, 74 p., 1995
- J. H. → Kocman: Stamps and Other Residue 1970-1979*. Cat.: 76 p., 1995
- ^*J. H. Kocman. Works: 1970-1979*. (Brochure with essay by T. → Purves, P. Gaglione, G. → Perneczky. Digest size, 10 p. + 8 postcards) 20 p., 1995



*Art from the Rim: The New York Correspondence School of San Francisco Artist-stamp Travel Diary.* (An account of the Artists Postage Stamps exh. in Salem, Oregon and a like show in the Stamp Art Gallery, with photos & a perforated artists' stamps sheet) 28 p., 1995

*Stephen Ronan: Tampon Trouvé (The Found Stamp).* (Essay & stamps) 18 p. 1995

*Kurt Schwitters: Stamp Drawing 1918-23.* (With essays by Charlotte Eisner & Geoffrey Cook + reproductions) 26 p., 1995

^*Cavellini 1914-2014.* (The rubber stamps of Cavellini, 27 pieces. Text by J. Held.) Cat.: 36 p. Exh.: November 27-December 31, 1995

*Serge → Segay.* (Hand-carved stamps and an interview with the artist: *Rubber Trip Over the Whole World*) 34 p., n.d.

*Endre → Tót.* Cat.: with reproductions & a perforated stampsheet. 46 p. 1995

*Guglielmo Achille → Cavellini.* Cat.: (Text by J. Held, + rub. stamp impressions + a special stamp sheet by Gaglione) 72 p., 1995

*Ken → Friedman: Fluxus Rubber Stamps.* Cat.: Essays by J. Held, G. M. Gugelberger, A. Philips + reproductions of stamps and a perforated Fluxus West stamp sheet by K. Friedman) 110 p., 1995

*Baba Dada: Stampstomper.* Cat.: (Rub. stamps contributed by 37 artists) 54 p. 1995

*M. B. Corbett: The Complete Stampworks.* Cat.: (Essay by J. Held and the very large contemporary rub. stamp activity of Corbett) 120 p. 1996

*Ray → Johnson: Bunny Dead.* (A compilation of articles, exh. announcements, etc. to the death of Mail Art pioneer Ray Johnson on Jan. 13 1995) 112 p., 1996

*Andrej → Tisma: Collected Writings, 1986-1995.* (Anth. of twenty essays accompanied by rubber stamp designs and photos by Tisma) 96 p., 1996

^*Robert Watts: Artistamps, 1961-986.* (J. Held's essays and an interview about the first sheets of artist postage stamps + postcards and philatelic sculptures of Watt. Featuring of the Watt-archive by L. Miller & S. Seagull) 66 p., 1996

^*Flux Post Kit 7.* Cat.: (Texts by → S. Perkins & B. Gaglione) 60 p., 1997

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Source: John → Held, Jr.: *The Bay Area Dadaist. (An Introductory History... + Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources.* Letter, phc., 74 p. Edition Stamp Art Gallery. San Francisco, 1997

Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.* Edition Soft Geometry. Köln, 1993. 64, 77-78 p.

(Stampzine): «...I had just got back from Europe and I was in eastern countries and I saw what was going on, they were doing those type of magazines, I was aware of that, but I saw a lot of it, and I said wow! Again it was the money factor, who had money to publish? So it was a nice way to put a publications together.

Stephen Perkins: So you connect assemblings with the Eastern block?

Bill Gaglione: Most of the publications that I saw there were assembling type publications, so I was influenced by that. In the 1970s we toured Eastern Europe.

SP: Which magazines?

BG: Off hand I can't remember, they were so obscure. Pawel → Petasz type magazines or rubber stamp magazines, → Galántai in Budapest, he showed me a lot of stuff. Again when I got back I said I wanted to do an issue of *VILE*, but I don't want to go through the hassle of getting the grant, actually Anna (→ Banana) did most of that. And I wanted to do color and it was strictly rubber stamps and it was a weird size. I got to give credit 'cause I had to cut each page 300 times and then stamp it 300 times. It's a really nice issue, it's thick, it's huge, I think 185 artists sent pages. Another aspect of assemblings was that I liked the collating, because I used to call all my friends and it's a nice social way to get together, instead of just sitting there drinking or getting stoned, which we did, but we worked and it was fun... Also, whoever

contributed got a free issue, that was a nice way of distributing that book.

SP: So had you contributed to assemblings before?

BG: Oh yea, Kostelanetz, a lot of stuff in Europe, all through my sort of quote „mail art career“, I've liked them the best 'cause I alway used rubber stamps, it's a real home made feel, real artsy fartsy... Then I did the magazine called *Stamp Art* in the '80s. Here's the first issue, we started in 1980-81 and I did five publications. It was the same thing, they were all hand stamped, that was my only requirement, I told people you can do anything you want but each page has to be hand stamped at least once, and the rest you could do anything you want.»

(Interview with Bill Gaglione. In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 34 p.)

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 74-75 p.

Gagnon, Jean-Claude, *Image Hunters / Chasseurs d'Images*. 359 Lavigueur, Apt. 1. Quebec QC. G1R 1B3, Canada

^*Réparation de Poésie* (Assembling magazine in box or bag {100}, mostly with 24x18 cm. or digest size contributions. Thematic issues, each with ca. 40 contributions. Additional and unregular also digest size, photocopied, ~32 p. text-bulletins in French with info about projects, magazines, etc. and graphic. 1991-, ~y.) ☿☒☿  
Early issues: #1 Le folklore poetique {60}.  
#2 A Changing Decade {100}.  
#3 Li(e)vres d'artistes {50}.  
#4 Poetic Surfaces {100}.  
#5 Chasseurs d'images {100}.  
#6 Poésie extraterrestre {100}.  
#7 Livre d'artiste {100}.

^ # 5, 10

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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. 297 p.

<u>Gajewski, Henryk</u>	P. O. Box 15561	Amsterdam NB. NL-1001	Netherlands	1985
	↑ c/o Box 1051,	Maastricht BB, NL-6201	---	1984
	↑ <i>Galeria Remont</i> , P. O. Box 744	Warszawa, PL 00-950	Poland	1977
.....				
	° <i>Eliza Gajewski</i> (Artists' Book) 18.5x14.5 cm., offset, 40 p. {500} G. Remont, 1975			☒
	<i>Other Child Book</i> (1977-81). ☒Cat.: / Znak Gallery, Warszawa. 1977			☒
	<i>Art Text</i> (Contemporary Polish and foreign texts about new art trends. A/4. offset. 1977-, 5-6xy.) Ed. Galeria Remont. 1977			☿☒☒
	<i>TransREMONTexpress</i> (Infomag of the Gallery Remont, sometimes reprints from the early 70s art publications. Cut A/4, offset. 1979-?)			☿☒☒
	<i>Children (Commonpress #20</i> , not edited yet)			☒
	<i>Rubberstamp Workshop Remont</i> (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. Stempelplaats, 1979			® ☒
	<i>Post</i> (Art infos, Mail Art news, etc. from the circle of the Gallery Remont. A/4 leaflet, xerox, 1980-81, #1-14) 1980			☒ ☿
	^ <i>Audio Child</i> '83. (cassette project) ☒ Inv., 1983			☒☿
	<i>Identity</i> (1984-86). ☒Cat. (Completing and event. exh. of the project at the Amazonic Archive of R. → Maggi, Milano, ^☒ Inv., 1985)			☒
	<i>Networking Paper</i> . Identity Communication Exchange. (Correspondence like mag.			☒☒

Mail Art matter in visual contributions and texts, sent to the participants only. Very limited edition = 15-18 copies. A/5, phc. 1985-87, #1-9?)  
Amsterdam

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Literature: «...Artists were invited to make works in book form, with no limitations other than that the work should be clear to children between the age of 4-10 years, and that it should be enlightening, not doctrinal. More than 250 artists from 29 countries sent in projects of specially designed books. The opening of the exhibition took place in May 1979 at the Palace of Culture & Science, Warsaw Polytechnic, and Galeria Remont... Several artists from Holland participated in the project (...) The following article by H. Gajewski accompanied the exhibitions in Holland...»  
(Introduction and accompanying article to the *Other Child Book* project. In: *Artzien* [→ Gibbs], Amsterdam. Vol. 2, N°1, November 1979. n.p.)

*Other Child Book Exhibit.* In: *Umbrella* (→Hoffberg), Vol. 2, #4. 93 p. 1979

<b>Galántai, György / Klaniczay, Julia</b> , Frankel Leó u 68/B H-1023, PF. 52, Budapest H-1277. Hungary	1978
& <i>Artpool Center</i> , Liszt Ferenc tér 10. I. em. 1. Budapest	1992
artpool@artpool.hu	
.....	
Launching the <i>inofficial gallery</i> in the cemetery chapel Balatonboglár, H (1970-72)	☒
Launching the underground <i>Archive &amp; Edition Artpool</i> , Budapest. (1979- )	☒ ☒ ☒
^ <i>The Artpool Archive</i> . (Announcement and invitation to send contributions.) A/6 size offset print accordion booklet, r/v., with 18 p. 1979-1980	☒
^ <i>Pool Letter / Pool Window</i> (One page infomag, A/4, xerox sometimes with manual interventions. 1980-82, #1-30)	☒
^#1-30	
^ <i>Sent Art</i> . ☒Doc. (Offset poster on brown paper., 51x35 cm. part. list.) → FMK. 1980	☒
^ <i>Textile without Textile</i> (Assembling in portfolio {300}, A/4, phc. matter, #1 only) Edited with the Savaria Museum. Szombathely H, 1980	☒ ☒
^ <i>Art &amp; Post</i> (with R. → Swierkiewicz ) ☒Cat.: A/5, offset, 8 p. / Újpesti Mini Gal. Budapest, 1981	☒
^ <i>Art-Umbrella-Postcard-Show</i> . ☒Cat.: A/5, offset, 40 sheets {97} / Helikon Gal. Budapest, 1981	☒
^ <i>Everybody with Anybody</i> (Orig. Hung. Rubberstamps{300}) ☒Cat.: A/5, offset + orig. rubber stamps, 68 p. /→ FMK, Budapest. February 26, 1982	☒ ☒
^ <i>World X Art X Post</i> . (Artists' postage stamps) ☒Cat.: 20.5x29.5 cm., horz., offset, 68 p. With the reprinted text of Peter → Frank's essay: <i>Postage Modernism: Artists' Stamps and Stamp Image</i> . / Fészek Klub, Budapest. April 1982	☒
Artistamps: ^ <i>Cooperation</i> (With G. → Lloyd. Sheet of 35 diff. stamps, colour xerox) Printed in Hungary © 1982 G. Galántai Ginny Lloyd	☒
^ <i>Budapest Issue</i> (With G. → Lloyd. Sheet of 25 diff. stamps, colour xerox) © 1982 G. Galántai Ginny Lloyd	☒
^ <i>Artpool's Ray Johnson Space</i> (Action till 1993) ☒Doc. → Liget Gal. 1982	☒
^ <i>Art Letter / AL</i> (Avant Garde magazine about art and politic, edited in the «Year of the Communication». Hungarian texts with English summary. A/5, (#10 & 11 in A/4)phc., ~148-60 p. 1983-84, #1-11)	☒ ☒ ☒
^#1-11	
<i>Budapest-Wien-Berlin Telephon-Konzert</i> (Metacommunication) April 15. 1983.	☒ ☒
Artistamps: <i>International special 73 83</i> (Sheet of 20 diff. stamps, colour offset) Artpool's Stamp Edition. Budapest, 1983	☒
^ <i>Art Pool's Art Tour</i> (Sheet of 15 diff. stamps, colour xerox) 1983	☒
^ <i>Hungary can be yours (Commonpress #51)</i> planed for an exhibition in→ FMK, exh. & Cat.: 1989 only: 24x22 cm, offset, also colour, 30 p.) 1984	☒
^ <i>In the Spirit of Marcel Duchamp</i> . ☒Doc. A/4m phc., 6 p + 1 sheet supplement / Liget-Galéria + ELTE University, Budapest. December 1987	☒

- ^*Bélyegképek / Stamp Images* (International artists' postage stamps. Org.: Judit Geskó) ☒Cat.: Cut A/4, offset, 24 p. Text: Géza Perneczky: *Artists' Stamps*. + References + exponat list, 281 items [Hungarian + English]) Musum of Fine Arts, May 29 - September 25, 1987. Budapest. ☒
- ^*Envelopes*. ☒Doc. One A/4 sheet, phc. / Liget-Galéria. June 1987 ☒
- Correspondence Container*. ☒Doc. A/4 sheet, phc. / Burg Jansenplein, Hengelo, NL-7553, Netherlands. June-July 1988 ☒
- Launching the Artpool as *Artpool Recherche Center* supported by the City Budapest: Liszt Ferenc tér 10. PF. 52. Budapest, H-1277. 1992
- ^*Artpool 1992*. Docs. about exhibits, events, archive activity, publications, etc... ☒ (Spiral book, A/4, phc. + offset, 56 p., like publs. also in the next years)
- ^*FAX Your Art Today*. (Artpool's FAXZINE, +36-1-121 08 33) ☒Cat.: A/5, phc., ☐ 20 p. Budapest. August 24-25-26. 1992.
- ^*Danube Connection Wien-Budapest*. ☒Inv., 1993 ☒
- ^*Network Bridge / Spielkammeret* → Jensen. ☒Cat.: A/5, phc., 28 p. / Artpool. 1994 ☒
- ^*Artpool: Networker Post. Artistamp Stamp-Sheets by the Network for the Network*. ☒ (100 loose artistamp sheets in phc. reproduction by 100 invited artists in A/4 size portfolio.) 1994
- ^*Polyphonix 26 – Budapest*. International festival for visual and sound poetry curated by the Artpool and the group Polyphonix (Paris). October 2-6, 1994. ☒ ⚙️  
Publication: A/4, offset, 12 p., + cover (detailed program brochure).
- ^*Ray Johnson Memorial Space*. (A/4 poster) Exh. at the Museum Ernst, Budapest, 1997 ☒

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Literature: *Mail Art News /Textile without Textile* and other activities of the *Artpool*. In: *Umbrella* (→ Hoffberg), Vol. 5, # 2, 35 p. 1982 – about the *Everybody with Anybody* stamp action in: Vol. 5, # 3, 65 p.

«*Art Letter / AL* is a Hungarian avant garde magazine of art, literature, architecture, music, etc... Each issue includes a summary of contents in English. *AL* chronicles the wide range of activities of the Artpool gallery and art archive, both projects by György and Júlia Galántai, lectures, articles, translations, films, interviews, performances etc... Tolerated by the authorities but unable to publish legally, *AL* seeks to continue the avant garde tradition established in Hungary during the 1920s. I'd say they're succeeding!» (Stephen → Perkins: *Magazine Reviews*. In: *Box of Water*, N° 2, 1986)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 16, 82-83 p.

^Vittore → Baroni: *Archivi / György Galántai*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 212-213 and 216-217 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. 223 p.

John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 21 p.

<b>Galdamez, Jesus R.</b>	?	San Salvador	El Salvador	1979
° <i>Exp. Int. de Arte Correo</i> . ☒ Doc. One sheet of 28x40.5 cm., recto/verso, offset, with the list of 63 parts. San Salvador, 1979 ☒				
<b>Galingani, Alberto</b>	Via Sercambi 22.	Firenze, I-50133	Italy	1979
<i>Art in Opposition</i> (A MailArt magazine with the statement: <i>...pubblicazione gratuita e anonima di espressione e comunicazione marginale, aperiodica...</i> ) ☒				

Very loose, collage like layout. Peli, Crozier, Gaglione, Carrión, Rypson & others. A/4, phc., 6-20 p. 1979-, #1-5?)

<b>Garbin, Ornella</b>	Viala Marche, 40	Monzese (Milano), I-20093 Italy	1997
^ <b>Collage</b> (Late Mail Art compilation magazine in a small {~32} edition. Also cat. publs. for Mail Art projects as „Angeli“/1997 & “The Four Elements” /1998. ~A/5, phc., ~ p., middle 1990s, about 10 issues)			☒
^ #8			
^ <i>Il Diabolo</i> – Mail Art Project. ☒ Inv., 1995			☒
<i>Angeli</i> . ☒ Inv., 1997			☒
^ <i>The four elements: air, water, land, fire</i> . ☒ Inv., 1998			☒
<b>Garcia, Dominique (!Dom Tom!)</b>	10, rue des Gardes	Paris, F-75018	France 1990
	↑ 112 rue de Chateau	Paris, F-75014	--- 1987
^ <b>01 / 02</b> (Series of computer graphic books like magazine {100}. A/5, phc. or offset? ~ 60 p. 1987-88, #1-2)			✿
^ <i>Videotexto</i> . (Offset brochure, A/6, offset, 20 p.) S. P. n.d.			✿
^ <b>Mon Stres</b> (Magazine? A/5, phc., 16 p. 1990-, 1#) Sortie du Zine Edition. 1990			✿
^ <b>2 Styles</b> . (Horizontal size A/4 brochure, spiral bound, 32 p.) Ed. Sortie du Zine (+ Dom Tom) n.d. ~ 1990 (with Captain Cavern, Caramell, Lionel Garcia, Lombardi, Paquito Bolino, Patalo, Veuve Clito, Y5/P5)			✿
<b>Garcia, E. G. / Gil, R. G. / Mata, J. L.</b>	c/o Escuela de Artes Aplicadas. Soria / Castilla León, E-42004		1990
^ <i>A Quinientos Años de la Llegada de Colón a America</i> . ☒ Cat.: Cut A/4, offset, 96 p. Text: Mata, J. L. Sala de Exposiciones, Dec. 1990 - March 1991			☒
<b>Garcia, Frank</b>	a. k. a. <b>!Il Zozo!</b> <i>Terrain Vague Prods.</i>		
	44 rue De Meaux, Appt. 18.	Paris, F-75019	France 1989
^ <b>LPDD / La Pomme de Discorde</b> (Graphzine, partly hand made, in A/5 size, photo-copy + painting, 12-28 p. 1989-, #1-10?)			✿
^ #1, 2, 3, 4, 5, 7			
<i>La Pomme Discorde &amp; Lune Product</i> . A/5 graphic booklet with experimental work by Fabrice Poincelet printed on yellow pages. January 1990.			✿
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<u>Literature:</u> ( <i>LPDD</i> , #5): «This „Duel“ issue 5 is a special meeting with Françoise → Duvivier and Jacques Abeille, both illustrating a different theme: „The woman“ and „the man“... Having this possibilities to do collages on this theme „the man“, I wanted to epresent him as only a body and a piece of disgusting meat and more in reaction against the sexist images on women thru the male media. We can see Jacques Abeille presents here, the women as a bitch thru his own drawings. ( <i>LPDD</i> , #7) «Every issue of <i>LPDD</i> presents various artists, sometimes one. This issue 7 features graphics of → Leblanc, → Dom Tom, Julie Doucet and others + superb coloured by Il Zozo himself.» ( <i>Publication Reviews</i> . In: <i>Métro Riquet</i> [→ Duvivier], #8. Paris, 1990. n. p.)			
<b>Garcia, Patrick / Manuel, Pierre</b>	CCP. 2803, 74 W.	Toulouse, F-31000	France 1976
° <i>Erres</i> (Magazine for experimental literature and art. «Scènes, textes,, reseaux». 27x29 cm., ~100 p. 1976-77, #1-7)			⌘ ↑
<b>Garnier, Ilse + Pierre</b>		Saisseval, F-80540	France 1996
^ <i>Fibel - Eine Elegie</i> . (A/5 booklet, phc.?, 56 p. {101}) Suppl.: <i>Bibliomanische Beilage</i> (on endless perf. computer-paper) Hybriden → Andryczuk, 1993			⌘
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<u>Literature:</u> ^Dmitry → Bulatov: <i>A Point of View. Visual Poetry: The 90s. An Anthology</i> . With over 500 illustrations, 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 241-245 p.			

<b>Gaspari, Walter</b>	?	Chiuduno	Italy	1980
° <i>Fetische Journal</i> (Xeroxed mag. for prose and concrete poetry, 17.5x12 [#0= double size]. G. Fontana, F. Beltrametti, R. Kostelanetz, M. Perfetti, D. Daligand, & others. 1980. #0-5)				
<b>Gaston, Elisiabeth</b>	334 Sprringfield Road.	Belfast, BT12 7AG,	Northern Ireland	United Kingd.
^ <i>Paradise</i> . ☒ Exh. Cat.: A/5, phc., 28 p. + 2 postcards. 1991				☒
<b>«Gay Group Lübeck»</b>	c/o Heinrich Ratkowski.	Soellbrock 1,	Lübeck, D-2400	Germany
^ <i>Gay Art</i> . ☒ Inv. for homosexual matter in Mail Art, 1986				☒
<b>Geluwe, Johan van</b>	<i>The Museum of Museums</i>	Bouckaerstr. 8.	Waregem, B-8790	Belgium
^ <i>Hart Slag</i> Vol. II. (with → Kindt, J.) (Mag. 24.5x18 cm. & A/5 sizes. offset, 28-76 p. 1977-, qu.)				☒
^# Vol.3/2				
^ <i>The Museum of Museums</i> . Cat.: A/4, offset, 24 p. Exh.: I. C. C. – Cat.: N°: 204. Antwerpen, 1981				☒
<i>Museums (Commonpress #40</i> , not edited yet) (1981)				☒
^ <i>Museums on Postcards</i> . ☒ Inv. ( <i>Send 2 identical postcards of an outside or inside view of museums...</i> ) 1983				☒
^ <i>Luc De Blok...</i> (23.5x21.5 cm., offset, 16 p., the visual documentation of the corresp. between Geluwe & de Blok) Gent, B. 1986				☒
^ <i>Architecture is...</i> ☒ Doc.: Poster, 60x42 cm, offset. / Art + Architecture, Bookshop, Jacobijnenstr. 8 Gent, B. October-November 1986				☒ ☘
^ <i>Flamish Post-Primitivism</i> . (Exh. at the Foncke Gallery, Gent B) ☒ Inv., 1993				☒
^ <i>Das Kabinett des Konservators</i> . Cat.: 22x17 cm., colour offset, 28 p. Essays: Michael Fehr and Filip Luyckx (German and English). / Karel Ernst Osthaus Museum. Hagen, D. 1996				👤
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<u>Literature:</u> ^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. 92-93 p.				
<b>«General Idea»</b>	(A. A. Bronson / Jorge Zontal / Felix Partz & others)			
	788 King Street West	Toronto, M5V 1N2,	Canada	1988
	↑ 241 Yonge Street,	Toronto, M5B 1N8,	---	1972
.....				
^ <i>FILE</i> (The famous post-fluxus mag. from Canada with a great influence on neo-dada, Mail Art and any kind of cultural radicalism. A very known issue was that from Dec. '72 with a long «Christmas» artists' address list – a kind of network! – or the Autumn '75 «Glamour» issue. Also the artists of the → Western Front got featuring in the FILE in it's classic 70s periode. 35x27 cm. offset. 1972-89, ~ 3xy. #1-29) Art Metropole, Toronto				👤 ☒ ☒
^# Dec.'72, Febr.'74, Autom'75, Summer'80, #29 (final)				
° <i>S/He</i> . 20.5x12.8 cm., offset, 12 p. {500}. Art Metropole. Toronto, 1976				👤
° <i>Menage à trois</i> . Bio-biblio-videography. 26.7x20.4 cm., offset, 24 p. {500} Art Metropole. Toronto, 1978				👤
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<u>Literature:</u> «In the years 1968-70, <i>General Idea</i> had come together, as a loosely communal group of artists, who were collaborating on various projects in Toronto, most notably, the Miss General Idea Pageant. This group consisted of Jorge Zontal, Michael Timms, a.k.a. A. A. Bronson, Ron Gabe a.k.a. Felix Partz, Mimi Page and Granada Gazelle. (...) ...at the same time burning out many of the originators and transforming mail art into something els. First was <i>File Magazine</i> , with its Life magazine format and lists of names, addresses, and imagery requested by various artists <i>File</i> was in contact with. The first <i>File</i> came out 1971, with a photo of Mr. Penaut and the Toronto Skyline from Ward's Island in the background, on the				

cover. The second and third issues of *File* came out in 1972, furthering the expansion of the network, including artists in Canada, U. S., Europe, South America, and Australia. »

(Anna → Banana: *Mail Art Canada*. In: M. Crane / M. Stofflet [eds.] *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 245 p.)

*GENERAL IDEA* premiered their latest TV programme *Test Tube at De → Appel* (Amsterdam) on 8 November... (The whole text of this production was reprinted in: *Artzien* [→ Gibbs], Amsterdam. Vol. 2, N°1, November 1979. n.p.)

(*FILE* #28): «The Magazine *FILE* got a start in the early 70 as house organ for a budding coterie of artists excited about making art and sending it to another doing the same. Heady, nutso, exuberance was captured in those early, classic issues. As the editors A. A. Bronson, Jorge Zontal and Felix Partz gravitated more toward the „official“ art world so did *FILE*. But never too seriously. Number 28 is the first of two issues to deal with money and art and it takes all sorts of oblique shots beginning with Warhol dollar bills as endpapers and including portfolios from Barbara Krüger, Antonio Muntadas, Group Material and Richard Prince... *FILE*, invariably stunning in design (this issue by Alan Belcher in addition to General Idea), tweaks the nose of high falutin' art and culture. But, as a clever, pesky and precocious child, it teases and torments. *FILE* is and has become a sort of *Mad Magazine* of the hot shit New York art world...» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 19, Winter 1988-89, 46 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 52, 62 p.

**!Genesis P-Orridge!** → P-Orridge

<b>!Gerbaud et Toffe!</b> (Philippe Gerbaud & Toffe Jacquet), 5 rue Volta, Paris, F-75003	France	1983
^ <i>Au Sec! Suprême d'images</i> . (A typical case of French graphzine. A/5, offset, 64-76 p. 1983-, y. #1-4?)		✿
^#3		
<b>Gerlovin, Irina (Rimma) &amp; Valery.</b> 285 Quaker Rd.	Pomona, NY-10970	USA
↑ 302 Spring St.	New York, NY-10013	---
↑ Obere Donaust. 101-3-9.	Wien, A-1020	Austria
^ <i>Russian Samizdat Art 1960-82</i> . Cat.: Letter, phc., 14 p. / → Franklin Furnace, New York, February-April 1982. Traveling shows: Rochester, Washington, Vancouver, Seattle, Pittsburg, etc.		✿ ☒
^ <i>Russian Samizdat Art</i> . (Book. Editor: Charles Doria) Offset, 210 p. The major part of the book is written by the Gerlovins and covers samizdat activity from then '60s to 1979. Willis Locker & Owens Publ. New York, 1986		☒ ✿ ☒
^ <i>Collective Farm</i> (Assembling with Mail Art like Russian samizdat matter from the emigration. Interesting form: envelopes bound into books and the orig. assembling matter laid into these envelopes. Numbered copies, signed contributions. Var. size. With works by Komar & Melamid, V. Bakhchanyan, Rimma & Valery Gerlovin, C. Pittore, B. Cleveland, R. Kostelanetz, A. Abramov, Lev Nussberg, B. Buczak, P. Rypson, G. Hendricks, T. Hsieh, E. M. Plunkett, No-Grupo, V. Baroni, J. Blaine, Makarevic, J. Furnival, Dupuy, Peter Frank, C. Schneemann, etc.) 1981-1987. Altogether 6 issues:		☒ ✿ ☒
#1. <i>Kolkhoz</i> . Letter size matter (diff. print technics with manual elaboration) in folder, 34 sheets, 150 copies. December, 1981		
^#2. <i>Letter to the USSR</i> . 20 + 2 envelopes of 24x10.5 cm., with very diff. Mail Art like material. 100 copies. 1982		

- ^#3. *Post-Office Dinner*. Original material in 25 envelopes of 20x15 cm. 100 copies. 1982.
- #4. *Wonderkids* («famous artworks influenced by children's art, are completed by children of contemporary artists»). 10 + 1 envelopes of 30.5x15 cm. 100 copies? (no data) 1983
- #5. *5 Year Plan*. 10 + 2 envelopes of 38x25.5 cm. with printed material in letter size. 100 copies, publication in 1987 only.
- #6. *Stalin Test*. Co-editor: V. Bakhchanian. Contributions in 14+2 envelopes of 14x11.5 cm. by Russian artists only. 80 copies. 1986

→ Russian Underground, Moscow.

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Literature: «Rimma & Valery Gerlovin are two Russian artists who now live in Vienna. They would very much like to hear from you and find out what you as artists are doing. Rimma makes objects, usually boxes in the form of cubes, which open to reveal further information inside, but also does play-poems on a wall. Valery Gerlovin makes objects, using bread, mechanical building sets, earth and toys. They recently had an exhibition in Vienna and from March 1980 they will be in the United States...» (In: *Umbrella* [→ Hoffberg], Vol. 3, #1, 4 p. 1980)

J. A. Hoffberg: *Russian Samizdat Art: 1960-1982*. (Concerning the exh. in the → *Franklin Furnace*, New York, also about the *Aeronautic & Collective Form* magazines by the Gerlovins) In: *Umbrella* (→ Hoffberg), Vol. 5, #2, 25-26 p. 1982

<b>Gerz, Jochen</b>	41 rue Buffon	Paris, F-75005	France	1977
	↑ 25 rue Vandomme	Paris. 14-e	---	1968

*Agentzia* (with → Bory, J. F.) (Generous edited French magazine for vis. poetry. J. Blaine, J. F. Bory, J. Gerz, P. Garnier & others. 21x18 cm. & other very var. sizes, offset, ~60 p. 1968-, m., over 10#) Ed. Agentzia, Paris

<b>Gette, Paul-Armand.</b>	18, rue Bouchardou. BOT, 27-61	Paris, 10-e.	France	1966
	Possible address also in Malmö (→ Malmö artists)			1966

*Eter / New Eter* (Very early assembling like publication with concrete poetry and visual matter {100 copies}. Collaborators: R. Altmann, Fontanel, J. P. Raynoud, Rotella, R. Sabatier, J. Spacogna, O. Svanlund and others – at the *New Eter*: Boltanski, Raoul Hausmann, G. J. Lac, P. Skelby, J. Valoch, Ben Vautier, Xenakis and others. Edited in Paris and Malmö, the exact assignation of the early publications is not decided in the literature. 27x22 cm., at first 20, later 6-10 loose leaves in folders.)

*Eter*: Malmö? 1966-1967 #1-5. May be the first issues were edited in Paris.

*Eter [Contested]*: Paris, 1968, #1-3.

*New Eter*: Malmö, 1969-1973, #1-6.

^*Eter* #1, 2 (in copies)

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Literature: ^Paul-Armand Gette: *Printed Matters 1945-1993. Versuch eines Catalogue Raisonné*. Neckargemünd, 1993. (Small brochure with 16 pages, offset. Beside the listing of the magazine *Eter* 13 other edition works in this catalogue.)

<b>Giacomucci, Ubaldo</b>	(Galleria Tokonoma) Via Liguria 6,	Pescara, I-65100	Italy	1981
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^*Bambu* (Magazine & assembling {100} with changed editors. Unbound A/5 matter in portfolio/envelope, ca. 30 sheets per issue. Mail Art only. 1981-92?)

N° 0: by Ubaldo Giacomucci, Italy..... 21 parts.

N° 1: by Ubaldo Giacomucci, Italy..... 24 parts.

N° 2: by Robin →Crozier, England..... 17 parts.

N° 3: by Ubaldo Giacomucci, Italy..... 33 parts.



- N° 4: by Angelo → Vitale, Italy..... 43 parts.  
 N° 5: by Jörg → Sonntag, Germany..... 36 parts.  
 N° 6: by Wally → Darnell, from Saudi Arabia..... 42 parts.  
 N° 7: by Ubaldo Giacomucci, Italy..... 52 parts.  
 N° 8: by Ubaldo Giacomucci, Italy..... ? parts.  
 N° 9: by César → Espinoza, Mexico..... 22 parts.  
 N° 10: *Mabugaboo* by Angelo → Vitale, Italy..... ? parts.  
 N° 11: ?  
 N° 12: by Margaret Ochocki, England..... ? parts.  
 N° 13: by Guy → Bleus, Belgium..... 105 parts.  
 N° 14: by M. B. Corbett, USA..... ? parts.  
 ^#2, 12, 13

^*Polaroid art-core. N°1.* (with Jean-Paul → Morelle) ☒ Cat.: A/5, phc., 14 leaves, ☒  
 Exh.: at Nicoletta Franco, Proposte d'Arte, Verona. 1986

^*Original Porno Photos* (☒ Request letter, 1986) ☒

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Literatur:

«...Never met the Italian artist Ubaldo Giacomucci, but always liked his mailings. Yet I don't know what Ubaldo really meant when he used the malay word „Bambu“ for the first edition of this assembling magazine in 1981. Anyway, *Bambu* is a totally new concept in the field of small press & assembling magazines. It is based on the original idea of combining a *Commonpress* (every participant sends as much – more or less identical – pages to the magazine edited by another artist) and an *assembling* (every participant sends as much – more or less identical – pages to the editor as necessary for his/her edition (can be 75 100 150 or more). The number of pages of an (*Bambu*) edition depends on the number of participants...»

(Guy Bleus: *Bambu 13. 1982-1992 Anniversary Edition. Collector's Bambu* History and participants list. A/5 assembling matter in box, ~105 leaves + A/5 booklet, 8 p. + cover, 1992)

<b>Gibbs, Michael</b> (KonTexts Publ.), Overtoom 444	Amsterdam, NL-1054	Netherlands	1988
↑ Eerste van der Helstr. 55.	Amsterdam	---	1979
↑ 31 Pinhoe Road	Exeter (Devon)	United Kingd.	1969
.....			
^ <b>KonTexts</b> (Mag. for experimental literature & vis. poetry. Div. sizes of 20x16, 28x11 cm., and in tabloid. Mimeogr. /offset, 1969-77, #1-10) Exeter-Amsterdam. The issues:			⌘ ☞ ⤴
#1, ?			
#2, 22.5x20 cm., mimeogr. Concrete poetry. C. MacCarthy, B. Cobbing, D. S. Houédard, P. de VreeN. Zurbrugg & others. {250}. Leamington Spa UK, 1972			
#3, ?			
#4, 20.5x16 cm., mimeogr. Poems and texts. D. Graham, B. McCallion, K. Friedman, J. Giorno, etc. R. Kostelanetz: <i>The New Poetries in America</i> (Essay). Beau Geste Press (→ Mayor). Devon UK, 1972			
#5, 15x20.5 cm, mimeogr. <i>East European poets</i> : J. Valoch, J. H. Kocman, G. Tóth, K. Adamus, + P. Finch, U. Carrión, R. Lax & others {250}. Beau Geste Press (→ Mayor). Devon UK, 1973			
#6-7, A/4, offset. Vis. & exp. poetry, language art: L. Weiner, BP. Nichol, W. Dias-Pino & others. U. Carrión: The new art making books. {400}. Amsterdam, 1975			
#8, Tabloid, offoset. <i>Poetry in Action</i> : H. Chopin, J. MacLow, A. Lora-Totino, G. Monach, M. Dermisache c others. {500} Amsterdam, 1976			
#9-10, ~A/4, mimeogr., offset, rubber stamps, + collages. « <i>Langwe Jart</i> »: D. Higgins, BP. Nichol, J. L. Castillejo, E. Tót, & others {500}. Amsterdam, 1977			

^#5, 6-7, 8, 9-10

- Ginger Snaps: A collection of cut-ups, machine prose, words & image trips.* ☼  
(with Hammond Guthrie) Mimeogr. anth. {300}, Kontext Publ. 1972
- Baron Samedi** (with Keen Graham) (Magazine. Arts, literary ephemeras. 26.5x21 cm., offset. 1973, #1-2) Exeter ☼
- °*Connotations*. 21x15.3 cm., offset, 32 p. Second Aeon Publs. Cardiff UK, 1973 ☼
- °*Extinction*. (Booklet, 15x10.5. cm., phc., 28 p.,) {25} In-Out Production → Carrión, Amsterdam, 1974 ☼
- °*Accidience*. (Booklet {125}, 100 p. Daylight Press, Amsterdam, 1975) ☼
- °*Scriptimages: investigations int writing and language*. (with Servie Janssen, Rod → Summers & Jenne van Eeghen) (Brochure, 48 p.) Maastricht, 1975 ☼
- °*Pages*. (17.5x11.5 cm., mix. techn., ~200 p. {100}. Kontexts Publ. Amsterdam, 1976 ☼
- °*Limits*. A/4, mimeogr., 40 p. {200}. Kontexts Publs. Amsterdam, 1977 ☼
- °*Kontextsound*. Publ. to the «Text in Sound» Festival, Stedelijk Mus. A'dam, 1977 ☼ ☼
- Deciphering America: a travelling collection*. (Anth., 120 p.), Kontexts Publ. 1978 ☼
- ^*Selected Pages*. (Offset brochure, 48 p. {300}), Kontexts Publs. 1978 ☼
- ^*Wounded Book* (Bookwork {100}, 28 p., collage + rubber stamps, Kontexts Publ.) 1979 ☼
- ^*Artzien* (with Harry → Ruhé / Gallery «A») (Mag. for intermedia and alternative art + vis. poetry. Analytical texts, interviews, exhibition reviews, etc. 21.4x17 cm., mimeogr., later offset. ~36 p. 1979-82, sm. #1-25) ☼ ☼ ☼  
^# 1-25
- Artzien Audio Cassette*. (With the works by Hezy Leski, Dirk Larsen, Michael Gibbs, Harrie de Kroon, Inez Vandeghinste, Ulises Carrión, Robert Joseph & Pier van Dijk, Remko Scha) To the sound-issue of *Artzien*, Vol. 2, N°9. Amsterdam, September 1980 ☼ ☼
- °*The Absent Words* (vis. poetry, concepts, drawings), Cat.: {350} Introduction by Jörg Zutter, + Biography / Stedelijk Museum, Schiedam, NL, 1980 ☼ ☼ ☼
- °*Some Volumes from the Library of Babel*. (A/5, offset, 24 p.) Ex Libris, Amsterdam, 1982 ☼
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- Source: ^*Kontexts Publications 1969-79*. (Edition checklist and featuring the magazine issues with an introduction by M. Gibbs: *10 years of Kontexts*) Mimeogr. 12 p.

<b>Giboda, Igor</b>	<i>Gallery 55</i> . Palkovica 8.	Kosice, CS-4001	Czechoslovakia	1983
	<b><i>International Rubber Stamp Book</i></b> (Bound assembling {30} for rubber stamps only, A/4, 22 p. 1983, #1) This uncommonly publication has been edited and distributed in a time, in which one all kind of network like activity was forbidden in Czechoslovakia. The publication of a second issue couldn't success more and the editor left Czechoslovakia before long. The same thing happened to Igor → Durisin, a friend of Giboda, who made an attempt with a relative publication entitled <i>International Stamp Book</i> . There is interesting, who sent contributions to this <i>International Rubber Stamp Book</i> from all over the world: J. M. Bennett, A. G. Cavellini, P. v. Dijk, Dogfish, L. F. Duch, I. Durisin, Nancy Frank, J. Furnival, B. Gaglione, Gibodada, M. Groschopp, W. Kalkman, Luis, R. Maggi, C. Pittore, Post Ov. Art, M. Scott, G. Strada, J. Tromitek, E-A. Vigo (The author of this book found a copy at Lon → Spiegelman in Los Angeles, too.)			
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	<u>Literature:</u> Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 82 p.			

<b>Giersch, Martina &amp; Steffen.</b>	Tharandter Str. 27	Dresden,	GDR-8028	1982
	<i>Mobil ohne Auto</i> . Doc. / Maria-church, Pirna / Church Weinberg. Dresden, 1982 ☼			

<b>Gilbert &amp; George</b>	<i>Art for all</i> , 12 Fournier Street,	London E1	United Kingd.	1971
	<u>Network / Mail Art like productions:</u>			
	<i>Souvenir Package</i> . (Cellophane enclosed card with bits of dried grass), 1969			✉
	^ <i>A Day in the Life of Gilbert &amp; George</i> . 20.2x18.8 cm. offset brochure, 16 p., in a rubber stamped and addressed envelope {1000}, London. 1971			✉ 📖
	^ <i>Having a lovely time. Wish you were here. Lots of love</i> (Postcard, handmade signed and addressed) London. 1972			✉
	« <i>Greeting Cards</i> » Series. (Cards with certificat texts), 1973			✉
	~			
	<u>Literature:</u> <i>Mail Art „Then“: Did you know that New York School painter Ad Reinhardt and British conceptual artists Gilbert &amp; George did mail art?</i> In: <i>Flue</i> (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now» issue, 3 p.			
<b>Gillet, Gamla</b>	Fyristorg 6.	Uppsala	Sweden	1994
	^ <i>Mailed Art i Uppsala</i> , ✉ Poster of 100x70 cm., offset. June-September 1994			✉
<b>Gilmor, Jane Ellen</b>	?	Cedar Rapids	USA	1980
	<i>Ruins (Commonpress #25)</i> Half-legal, 68 p., 63 participants. January 1980			✉
<b>Gini, Gino</b>	<i>Laboratorio 66</i> . A. Naviglio Grande 66	Milano, I-20144	Italy	1985
	Via Montecatini 15.	Milano, I-20144	---	1981
	.....			
	^ <i>L'immagine mitica. / Arte Postale!</i> . ✉ Doc. poster + part. list, A/4, offset. 90 artists with 200 works. / Centro lavoro arte, Milano, 1979			✉
	^ <i>The Mythical Image</i> . ✉ Doc. One sheet of 15x13 cm, offset. /Gall. Apollinaire, Via Brera 4, Milano. June 1981			✉
	^ <i>The Mythical Image. Mail Art</i> (with F. Legrottaglie) ✉ Cat.: 24x17 cm., offset, 24 p. / Palazzo Comm., S. Vito dei Normanni. November 1982			✉
	<i>Mail Art History</i> . (With R. → Maggi) ^ ✉ Inv., 1984 / ✉ Doc. Exhibition at the Centro Lavare Arte in Milano, May 1984)			✉
	^ <i>The Mythical Image</i> . Projects, proposals, situations, substitutions, interventions, hypotheses, ironies, utopias. Photocopied brochure in self edition, n.d. A/4 size, 11 leaves. 200 copies. (~1986)			✉
	^ <i>Notes &amp; texts on Mail Art</i> , docs. of exhibitions 1978-1984. (A/4 matter with articles, notes, lists, and catalogue pages in xeroxed copies, a sending to the Soft Geometry Archive, Köln, November 1993)			✉
	^ <i>Artists' books, fairs, exhibitions &amp; the archive</i> «laboratorio 66», mostly in xeroxed copies, a sending to the Soft Geometry Archive, November 1993			📖
	^ <i>Pagine e dintorni, libri d'artista</i> (with Emma Zanella Manara) Cat.: 21.5x21.5 cm., offset, 70 p. / Sede di Gallarate I. September-October 1991			📖
	^ <i>Il viaggio dietro le forme della forma 1976-1992</i> (Gino Gini's artists' books, an anthology) Cat.: 20x14 cm., offset (colour), 56 p. Curated by Gio Ferri. Ed. Myself, Via Buschi 27, Milano. 1993			📖
	^ <i>Archivio Libri d'Artista / Selected exh...</i> Doc. 20.5x10 cm., 6 sheets / 6 exhs. in the Laboratorio 66, Milano. October-November 1994			📖
	^ <i>Gino Gini – Mostra Antologia</i> (Pittura, scrittura e visualità, libri d' artista 1976-2000, Mail Art 1978-1983.) Cat.: 21x21 cm. col. offset, 72 p. Exh.: Civica Galleria d'Arte Moderna Comune di Gallarate, Mar 26 - Apr 23, 2000			🌸 📖 ✉
	~			
	<u>Literature:</u> ^Amadeo Anelli: <i>Gino Gini: Libri</i> . In: <i>L'immaginazione</i> , N° 140, I-73100 Lecce, July-August, 1997			
	^Gino Gini: <i>In forma di Libro / Le tecniche operative intorno al libro d'artista</i> . In: <i>In Forma di Libro. Rassegna internazionale di libri d'artista</i> . Cat. (With a list of artists' books exhibitions curated by Gino Gini 1987-1998) Ed. Archivio Libri			

d'Artista „Laboratorio 66“ Milano & Ass. Culturale Valdarno. Comune di Angera / Arsago Seprio / Cavarina con Premezzo / Somma Lombardo. April-May, 1998

^Gio Ferri: *Gino Gini*. In: *Esercizi di Pittura*. „Voli Barocchi“ e „Il cielo sopra lo studio“. Cat. A/3 folded to 4, col. offset. Galleria Avida Dollars Centro Culturale. Via Orti 14, I-20122 Milano. June 1998.

<b>Glaç, Mirall de</b>	Poesía XXX. Apart. de Correus 426. Terrassa (Barcelona) E-08220, Spain	1992
	^ <i>Poesía Visual</i> . (Coordination: Calleja & Mirall de Glaç) Cat.: 21.5x11 cm, offset, 28 p. Poesía XXX, Terrassa, Barcelona. September 1992	⌘
<b>«Glassboro State College»</b>	(Bob Cardano, Attila Matussek, Des McLean, Ilene Poff & others)	
	Art Dept. Glassboro State College, Glassboro, NJ-08028, USA	1984
	^ <i>Half-life Network</i> (Electrocopy assembling {150}. Letter size, ~30-40 leaves in bag. 1984-, y. ~10#)	☐ ☒
	^#1, 2, 3, 4, 5, 6, 9	
	^ <i>American Blasphemy</i> . ☒Doc. One legal size sheet, phc. / Des McLean Art Dept. + Glassboro State College. January 1987	☒
<b>Glaw, Johannes-Werner</b>	Güthstr. 68. Güthersloh, D-4830 Germany	1989
	^ <i>Bookmarks Mail Art I-II-III</i> . ☒Cats.: 2x A/4 sheets / 2x A/5 sheets / A/5, phc., 20 p. 1989	☒
<b>Glusber, Jorge</b>	<i>Centro de Arte y Communication (C.A.Y.C.)</i>	
	Elpidio Gonzales 4070. Buenos Aires, Argentina	1971
	^ <i>C. A. Y. A. C.</i> (Infomag. Letter size leaves, offset, one or more sheets for a sending. Sometimes also whole catalogues in the form of accumulation of single leaves. 1971-77? ~weekly, numbered pages, over 800 issues)	👤 ☒ ⌘
	° <i>Art and Computers in Latinamerica</i> . (Text: Spanish / English, 22x16 cm., offset, 34 p.) CAYC. Buenos Aires, 1973	👤 🍀
	° <i>Video Alternativo</i> . Cat.: of the <i>Fourth International Open Encounter</i> . Viedos by Arakawa, H. Fischer, W. Vostell & others. 22x16.5 cm., offset, 40 p., CAYC, Buenos Aires, 1976	👤
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	<u>Literature</u> : Michael Crane: <i>The Spread of Correspondence Art / 1968-73: ...South America...</i> In: M. Crane / M. Stofflet (eds.) <i>Correspondence Art</i> . Contemporary Art Press (→ Loeffler). San Francisco, 1984. 150 p.	
	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 36-37 p.	
<b>Gluschenko, Alexander</b>	18-1-3. 1-i Peschany Per., Moscow, 125252 Russia	1996
<b>Gogolyák, Sándor</b>	Save Pepovica 4 Odzaci, YU-25250 Yugoslavia	1995
	<i>Mail Art</i> (Book publication), 1984	☒
	^ <i>Artistic Embargo Stamps</i> . ☒Doc.: A/3 sheet, offset + postcards Exh.: Centre Culture, Odzaci. May 1995	☒
<b>Goins, Brad</b>	P. O. Box 2432, Station A. Champaign, IL-61820 USA	1985
	^ <i>Raunch-O-Rama</i> (Mag. for music and network. A/5, phc., ~12 p. 1985?- squ. #1-18?) «Raunchy music... The beautiful is always strange (Baudelaire)»	👤 ☒
	^#9, 12, 15, 17	
	<i>Strixbok</i> . A letter-size 9 p. unbound xerox publ. with «Strindberg» graphics. 1987	🍀
	~	
	<u>Literature</u> : ( <i>Raunch-O-Rama</i> , #14, #15): It's about time I gave this one a real review. <i>Raunch-o-rama</i> keeps an eye and ear to the ground of new music (tape and vinyl), and also on performance, small press, and correspondence activities. The reviews in it are	

casual but that does not mean they are without insight; I admired the to-the-point-ness of it all. The prpeofessed stance here are anti-academic and anti-corporate art, because Goins feels there are too many strings attached in such relationships for real expression. At the same time, it does not „ignore the influence of classical and tradi-tional popular forms of music. Interview, reviews, graphics, punchiness, informa-tive.» ( L. → Dunn: *Mail Review*. In: *PhotoStatic*. N° 25-26, Summer 1987, 875 p.)

(Strixbok): «*“A graphic meditation on the life and failure of August Strindberg and other playboy philosophers“* is basically a series of xerages which center around images of Strindberg and others in his life. The images are really nicely composed and the way the faces glare out of black is arresting. Some of the references & bits of text are lost perhaps if you don't know Strindberg (or at least they were for me) but the pages are attractive. (Un)bound looseleaf with a twine tie.» ( Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 25-26, Summer 1987, 875 p.)

**Gojowczyk, Hubertus → Goyowczyk, Hubertus**

















<b>Golkowska, Wanda</b>	Laka Mazurska 13 / 5.	Wroclaw P-51-164	Poland	1996
	<i>Earth Collection</i> (1979-83). ☒Exh. / doc.			☒
	<i>Kalendarium for Kurt Schwitters</i> (with M. Koscielak) ☒. 1987			☒
	^Hom. à H. Stazewski / ☒Doc.: Poster, letter, photos. / Gal. Rekwizytornia / Teatr Współczesny, Wroclaw, Poland. 1989			☒
	^Hom. à H. Stazewski. ☒Cat.: 21x10.5 cm., offset, 4 p. / Galerie L'Idee, Zoetermeer, Netherlands. July 11-29, 1990			☒
	^Hom. à H. Stazewski. ☒Doc. Digest, offset, 4 p. /Cont. Art Workshop, 542 West Grant Place, Chicago, IL 60614. September 1995			☒
<b>Gómez, Antonio</b>	Apardo 186,	Merida E-06800	Spain	1996
	^ <i>Paint it Green</i> . ☒ Inv., n.d.			☒
	~			
	<u>Literature:</u> ^Dmitry → Bulatov: <i>A Point of View. Visual Poetry: The 90s. An Anthology</i> . Russian. Ed. Simplicii. Kaliningrad, 1998. 49			
<b>Gomez, Edward</b>	P. O. Box 3208	New York. NY-10185	USA	1985
	<i>Think Art</i> ☒Doc. 1985			☒
<b>Gómez, Joaquim</b>	Arde Libertad 1.	Merida, E-06800	Spain	1996

**Gonzales, Ricardo → Ibiza, Mail Artists**

<b>!Gossip, Mr.!</b>	3 Chatsworth View, Curbar.	Nr. Sheffield, S3O 1XD	United Kingd.	1990
	^ <i>Egomania</i> . ☒Cat.: A/4, phc., 36 p. 1990			☒
<b>Gottschalk, Jürgen</b>	<i>Studio Riesa Efau</i> . Adlergasse 16	Dresden, D-01067		1997
	Hochschulstrasse 34,	Dresden, D-01067		1997
	↑ c/o <i>Siebdruckwerkstatt / Silk Screen Studio</i> . Dresden, GDR			1981
	.....			
	<i>Visuelle Erotik</i> ☒ (planed for the Theaterclub, exhixbited in Gottschalk's studio only) 1981			☒
	^ <i>Waiting / Warten</i> . ☒ Inv., 1982			☒
	Gottschalk was sentenced to 2½ years in prison because of his Mail Art activity in the years 1984-1985			
	Gottschalk was expelled from the GDR into West-Germany 1985. He came back anew to Dresden in the 1990s and opened his Silkscreen Studio „Riesa Efau“ 1997.			
	^ <i>Phönix-project at the Siebdruck-Werkstatt / Silkscreen Studio</i> . ☒ Inv., 1997			☒
	^ <i>The unbearable Arrogance of Money / Die unerträgliche Überheblichkeit des</i>			☒

	Geldes. ☒Cat.: One sheet of A/3 horz., r/v, folded to two, phc. 239 parts. Text by Tony Lowes: <i>Der universelle Hunger Aufruf</i> . 1998		
	^Visuelle Erotik. (The old project from 1981 in an exhibition?) ☒ Inv., 1998		
<b>Goubert, Filip</b>	Pamelstraat 49 / 5.	Liedekerke, B-1770 Belgium	1991
	^Doewa Art (Assembling in cover, A/5, ~20 leaves. 1991-, 2xy.)		
	^#1, 2		
	^Brussels sprouts-free. ☒ Inv., ~1992		
<b>Goulart, Claudio</b>	Zwanenburgwal 90 Sous.	Amsterdam JH, NL-1011 Netherlands	1986
	^Between you and me. ~A/5 school exercise book with rubber stamps {40}, 18 p., Amsterdam. 1981		
	°A stamp is. 14x16.5 cm., rubber stamps, 36 p. {12}. Amsterdam, 1981		
	~		
	<u>Literature:</u> Hanny Keulers: „The Opening“, an event by Claudio Goulart at Bedaux. (In: <i>Artzien</i> [→Gibbs], Amsterdam. Vol. 3, N°1, January 1981. 24 p.)		
<b>Gould, Dennis</b>	c/o Freedom Bookshop, In Angel Allee. 84b Whitechapel High St. London, Ei 7QX, UK. 1982		
	^Riffraffpoets (Poetical anarchist mag. A/5, offset & litho. 1982-, #1-4)		
	^# 3		
	~		
	<u>Literature:</u> Géza Perneczky: <i>With Love and Sabotage</i> (About Neoism and Radicalism in the Mail Art) In: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 152-175 p.		
<b>Goyowczyk, Hubertus</b> (also <b>Gojowczyk</b> )	Windmühlenstr 41. Krefeld-Bochum, D-4150 Germany		1988
	^Worte ohne Bücher und Bücher ohne Worte. Cat.: 26x21 cm., offset, 72 p. / Herzog August Library, Wolfenbüttel. May-June 1980		
<b>Greenberger, David</b>	P. O Box 1230	Saratoga Springs, NY-12866, USA	1979
	^The Duplex Planet (Mag. Digest, offset, ~12 p. 1979- m., over #120)		
	^# 83, 91, 92		
	~		
	<u>Literature:</u> «(The Duplex Planet) issues document the views and meanderings of the residents of a nursing home in Jamaica Plan, Massachusetts. The editor selects a generale theme to discuss, e.g. „aversion“ in #13, and the dialog rolls on from there. It's homey and heartwarming, but also, not a little strange....» (Lightworks [→ Burch], <i>Art Alternatives in Print</i> , N° 13, Fall 1980, 51 p.)		
	^Catherine Susan: <i>Overheard at America's Lunch Counters</i> , #7. (Quotes from <i>The Duplex Planet</i> illustrated by drawings.) 14x11 cm., offset, 64 p. Cherry Stone Press, Seattle (4715 16th NE, WA-98105). 1987		
	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 14 p.		
<b>Gribbling, Frank</b>	c/o Kunsthistorisch Instituut te Amsterdam	Netherland	1973
	^Mail Art. ☒Cat. A/4, mimeogr. 16 p. Texts: Dutch. One of the first Mail Art exhibition with this name at all. Materials from C. Blok, A. Peetersen, H. v. Eelen, E. Wolf, Art & Project te Amsterdam, Galerie J. Weingarten. The exhibited artists were students of the university as well as known conceptual and Fluxus artists: Jan Dibbets, Gilbert & George, On Kawara, the editors of the magazine <i>K.W.Y.</i> (Lourdes Castro, Christo, Jan Voss, etc.), Nam Jun Paik, Ben Vautier, etc. Amsterdam. Oct., 1973		
<b>Groh, Klaus</b>	P. O. Box 1206	Edeweicht, D-26182 Germany	1995
	↑ (I.A.C.) Roter Steinweg 14.	Edeweicht-Friedrichsfehn, D-2905	1979

↑ Roter Streinweg 2a	Edeweicht-Friedrichsfehn, D-2905	1977
↑ Bismarkstr 22. (Int. Artists Coop.)	Oldenburg, D-2900	1972
<hr/>		
^ <i>Aktuelle Kunst in Osteuropa</i> . (Book, an image and documentation anthology. Its material was collected by the Czech artists Petr → Stembera, Praha. This publ. indicated the first motivation to get to know each other and take contact with each other for the young Eastern European concept and underground artists. Its consequence was the building up of an artist network in the first half the seventies. The book was withdrawn by the editionhouse because of political reason shortly after the publication. 23x24 cm., offset, n. p., ~240 p.) DuMont Aktuell, Köln, 1972 Introduction by Groh (1971). Further essays and texts: Josef Kroutvor: <i>Möglichkeit, Experiment, Ideen und Kreationen</i> (Prag, 1971) Stano Filko: <i>plan project art</i> (Bratislava, 1968-69) Gábor Attalai: <i>L-P-C- art</i> . (Land-, Project-, Conceptual Art) (Budapest, 1971)		👤 ☒ 🌀
<i>Artists:</i> G. Attalai (H), I. Bak (H), P. Bartos (CSSR), A. Berezianski (PL), H. Bernea (R), S. Bogdanovic (YU), E. Brikcius (CSSR), M. Campulco (?), D. Chatrny (CSSR), J Chwalczyk (PL), V. Cigler (CSSR),  H. Demartini (CSSR), B-S. Dimitrijevic (YU), Z. Dlubak (PL), S. Dragan (YU), S. Drózd (PL), A. Dzieduszycki (PL), Grupa Ξ (C. Drca, V. Kopici, A. Rakovic, YU), M. Erdély (H), S. Filko (CSSR),  T. Gáyor (H), W. Golkowska (PL), Z. Gostomski (PL), M. Grygar (CSSR), P. Ilie (R), R-V. Jacobi (R), Gy. Jovanovics (H), Z. Jurkiewicz (PL),  T. Kawiak (PL), J. Kocijancic (YU), J. Kocman (CSSR), Grupa KôD (M. Mandic, S. Tisma, D. Erb, S. Bogdanovic, YU), S. Kolibal (CSSR), J. Koller (CSSR), Gy. Konkoly (H), B. Kozłowska (PL), J. Kozłowski (PL), J. Kroutvor (CSSR), G. Kulijaš (YU),  A. Lachowicz (PL), N. Lach-Llachowicz (PL), L. Lakner (H), J. Major (H), K. Malich (CSSR), M. Matanovic (YU), D. Maurer (H), L. Méhes (H), M. Michalowska (PL), A. Mlynarcik (CSSR), M. Moucha (CSSR), P. Neagu (R), R. Nemec (CSSR), D. Nez (YU), L. Novák (CSSR), L. Nusberg (UDSSR),  Grupa OHO (M. Matanovic, M. Pogacnik, D. Nez, A. Salamun, YU), Gy. Pauer (H), A. Pálfalusi (H), G. Perneczky (H), M. Pogacnik (YU), L. Popiel /J. Fedorowicz (PL), B. Poznanovic (YU), J. Rosolowicz (PL),  Z. Ságlová (CSSR), A. Salamun (YU), K. Sokolowska (PL), R. Sikora (CSSR), J. Steklik (CSSR), P. Stembera (CSSR), T. Szentjóby (H), M. Todorovic (YU), E. Tót (H), G. Trbuljak (YU), J. Valocj (CSSR), T. Walter (PL), H. Waniek (PL), A. Wisniewski (PL), R. Wittman (CSSR)		
^ <i>Reale Concepte</i> . (Mimeogr. 12 p. + objects {50}) New Reform, Aalst B (→ Hondt), 1972?		👤 ☒
Launching the <i>International Artists' Cooperation</i> , February 1972		✂
^ <i>Help!</i> Jorge → Glusberg is wanted by the Argentinian police. ☒ Inv., 1972		☒
^ <i>I. A. C. (International Artists' Cooperation) Informations</i> . (Maybe the first xeroxed infomag of the international Network. Mail Art news only {300}. A/5, 4 p. 1972-77, ~bimonthly, #1-28) Oldenburg / Friedrichfehn ^#4, 5, 8, 9, 20, 23		☒
^ <i>Ready Made Poetry</i> at the New Reform Gallery, Aalst, B. ☒ Inv., 1973		☒ ☒

- I. A. C. (Very small «monographical» publications with post-fluxus, art language, Mail Art concept, etc. artists: «All alternative artists/authors of the 70s.» A/7, phc., 1973-75. #1-52) Oldenburg  
- °Sentences. 21.3x15 cm., mimeographed texts + rubber stamps, 44 p. Edewecht, 1974  
- °Art-Impressions. 18x13.5 cm., offset, 24 p. Beau Geste Press. Cranleigh UK, 1975 
- ^My Best Friend.  Cat.: A/5, phc., 56 p. / IAC-Focke-Edition N° 7. 1977 
- °Fluxus Briefmarken (Selected repros by xerox, 28 p.) Edewecht, 1978 
- ^Can the Artist Help Survive? (**Commonpress #13**) A/5, phc., 16 p. with a yellow cover, 31 participants. Edewecht, March 1979 
- ^A Crazy Dada Idea.  Cat.: A/5, phc., 52 p. 1980 
- ^Landscapes and Stampcapes – exhibition at the Gallery Tokonoma, Pescara I, (→ Giacomucci),  Inv., 1983 
- ^Papers – exhibition at the Galeria O. N., Poznan PL.  Inv., 1983 
- ^Artists' Books / Künstlerbücher - Buchobjekte (with Havekost, Dierks, & Schröder)   
Cat.: 19x19x26 cm., offset, 1420 p., A-format! / Bibliographie und Information System der Universität Oldenburg.. 1986

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Literature: «The forms and appearance of classical dada are dead; and the world has also changed. Much of that era is dead too.

Dada is no „-ism“; therefore, it is wrong to talk about a dada comeback. It is correct, however, to see that the great dada thought contains more than has been transmitted, or preserved in the form of objectivized relics, that is, traces of thoughts and actions which were extracted from their former context and therefore have lost their original value. Dada can and should only be seen in its global context. The era at the beginning of the century was ready for the breakthrough. For the first time human possibilities were analyzed. Dada rendered help and showed how human potentials and qualities could be utilized.

Dada lives everywhere. Dada is a philosophy of life which is not dependent upon a certain epoch. Whoever lives in dada lives as a human individual, always aware of the fact and the responsibility he has as an individual toward others...»

(Klaus Groh: *Thoughts on Dada and Mail Art and the New Dada*. In: M. → Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 70-75 p.)

^Klaus Groh: *Mail Art – ein soziales System*. In: Mitteilungen des Instituts für moderne Kunst, Nürnberg. Nr. 34/35, Januar 1985.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 55-56 p.

«...No-ism in my convinced opinion means, Mail Art never will become a special *Art-Style*. Mail Art just is a medium to transport art or was a super-welcome medium to transport art in depressed countries from that time when the iron curtain still was closed! Mail Art you can compare with any other media like camera or brush. All old and new fixed *Art Styles* or ...*Isms* can be transported by the postal person to person communication. So Mail Art too! And of course many single persons & groups are involved in that easy system. With Mail Art really everybody can be an artist, but – you can see – with big big differences in Quality!, because there are principles of art in any way (...)

*Could you explain the thought behind „Try to Try“. It seems that „to try“ is important to you as I remember another thought of you which was „Try = Life“*

To try is the permanent decision in all action of life. The human decision should not only be an animal self-reaction, it should be accompanied by thinking about all consequences and about all alternatives. So mostly there is to each human act an alternative act with similar matching situation...»

(Ruud → Janssen: *The Mail-Interview with Klaus Groh*. TAM Pubs. Tilburg, 1994)



^Judith A. Hoffberg: *Conversation with Klaus Groh*. In: *Umbrella*, Vol. 20, No 3-4, 1997. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 55-57 p.

<b>Groschopp, Michael</b>	Wernigeröderstr. 44	Magdeburg,	GDR-3015	1986
	<i>Lateinamerikanische Graphik und Postkunst</i> Exh.: Insel-Galerie. Magdeburg, 1982			☒ ☘
<b>Groot, Jenny de</b>	Rudolfstraat 60,	Hengelo WK,	NL-7553	1996
	↑ Elisabethstraat 69,	Hengelo, JD	NL-7555	1989
	<i>Transport &amp; Transit Junctions</i> . ☒Inv., 1989			☒
	^ <i>Femail Art</i> – portrait of yourself/mother/grandmother/daughter/sister... as Queen of hearts! ☒Inv. 1996			☒
<b>Guderna, Ladislaw / Varney, Ed.</b>	2268 W. 45th Ave.	Vancouver B.C. V6M 2J3	Canada	1979
	<i>Scarabeus</i> (Mag. Graphic works and photos, mostly by the editors {200}. 18x15 cm., offset. 1979-, #1-3) Gallery Press, Toronto - Vancouver.			☘ ☒
	Artistamps: Diverse stamp sheets by b/w offset ( <i>Mail Art Guderna, Global Postale</i> , etc.) Vancouver, 1980-1984			☒
<b>Guerrero, Mauricio</b>	( <i>Artefax</i> ) Paileros N° 48.	Mexico D. F., MEX-15300	Mexico	1993
	^ <i>The Tree of Life / El Arbol de la Vida</i> . (Artefax III.) ☒Doc. 8 p. on the backside of a poster of 84x60 cm., offset, in portfolio. November 1993.			☒
	^ <i>The Tree of Life</i> . A second exhibition (Artefax V.) in: Museo de Arte Carrillo Gil / INBA. Poster of 54x42 cm., offset. Mexico. October 1995			☒
<b>Guerini, Giampaolo</b>	<i>Stampa Alternativa</i> . Via San Giovanni 2,	Bergamo, I-24100	Italy	1979
	^ <i>Théâtre de Silence</i> (A suppl. to the <i>Stampa Alternativa</i> by Guerini. Vis. poetry + Mail Art. 24x17 and 17x12 cm, offset, also phc. 1979?-, qu. about 10#)			☒ ☘
	^#2, 12			
<b>Guest, Tim</b>	→ Art Metropol			
<b>Guglielmi, Anna</b>	Villa Colleoni 7.	Verona, I-37031	Italy	1985
	<i>Lotta Poetica</i> (Magazine for vis. and exp. literature. Anna Guglielmi took over the editorial work of the «Nuova series» of Lotta Poetica from → Sarenco and de → Vree 1982. Also new outfit: texts Italian and English, 27x21 cm., offset, ~40 p. 1982-, sm.)			☘
	Further→ Sarenco			
	~			
	<u>Literature:</u> « <i>Lotta Poetica</i> productes. This motherlode comes on like a freight train, carrying forward art experiments within and about the Fluxus and quasi-Fluxus modes. European with a preponderance of documentation from Italy and France with texts in English and Italian. Number 18 pulls off an exquisite interview with Ray → Johnson by Henry Martin. Number 21 documents art by Brecht, Chairi and → Chopin among others. The issues present the work upfront, unburdened with analysis. Oftentimes the artists' work is shown de facto or via interviews and writings. Drawback: Too often the art of the editorial board is heavily featured. Not to say that the work of people like → Sarenco, Arias-Mission, → Miccini, → Bory, and → Blaine is without charm and fascination. Sound-related art and visual poetry get special and on-going treatment. A set of LPs under the title „Radiotaxi“ is available.»			
	(Lightworks [→ Burch], <i>These Things Too</i> [Print review], N° 17, 1985, 27 p.)			
<b>Guglielmi, Federico</b>	P. O. Box 744. Bologna Centrale.	Bologna, I-40100	Italy	1996
	Grafton 9. / Via Paradiso 3.	Bologna, I-40122	---	1996

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 ^**Luther Blissett** / Rivista di Guerra Psichica... (Mag. 25x17 cm., offset, 36-48 p. 1995 - 1996, #0, 1-2, 3.) Distributed at Grafton 9, Bologna  
 ^#0, 1-2, 3,  
*The last firewrx display / Luther Blissett project.* ☒Inv. 1996

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**Gular, Claudio / Pons, Flavio / Vera C. Barcellos & others.**, rua Garibaldi 782, Porto Alegre (R.S.), Brasil 1977

^**Nervo Optico**. Publicação aberta a divulgação de novas poeticas visuais. (One sheet mag. with conceptual photos and polit art. 33x23 and 33x46 cm. leaves, offset. 1977-78, bm., #1-20?)  
 ^# 10

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**Gunderloy, Mike** 6 Arizona Ave. Rensselaer, NY-12144 USA 1982

^**Factsheet Five** (Network info-mag. about all kind of alternative publs. After a modest begin – some xeroxed pages as inforag – a very successful letter size magazine, offset, ~80 p. 1982-87 quarterly, 1987-91 bi-monthly, and altogether #1-44 in this first sequence. Since 1991 a new series with Luce Hudson and Seth Friedman as editors.)  
 ^# 25, 26, 27, 33-34

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Literature: «...this magazine of mostly mag. reviews is encyclopedic in its coverage of the incredibly diverse range of material out there. Really essential. My only criticism (and something Mike Gunderloy, the editor readily acknowledges) is that the art/visual/verbal/collage magazines dont really get a very substantive or empathetic coverage... I have just received the latest issue #26, and this situation has been ammended a bit with the addition of a 2pg column of review by Bob Grumman on experimental books, although his emphasis is more on the textual than the visual mix. C'est la vie!» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 4, 1988)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 150-151 p.

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**«Gutenberg Museum»** Mainz Germany 1989

^**Americans in Print. Zeitgenössische Buchkunst in der USA**. (Org.: Eva-Maria Hanebutt-Benz & Beate Szerelmy) Cat.: Letter, offset, 44 p. May-June '89

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**Gutiérrez, Pedro Juan** APDO Postal 6239 Habana, 10600 Cuba 1996

^**Paraguay**. Exp. Latinoamericana de Arte Correo. ☒Cat.: 22.7x17 cm., offset, 8 p. (57 participants) Text: Gutiérrez / III. Bienal de la Habana. 1989

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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. 257 p.

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**Guttierrez, Roberto** 1762, rue du Vieux Pont de Sèvres Boulogne, F-92100 France 1978

^**Plages** (Irregular published periodical in the form of voluminous books by mixed technics and assemblings in colourful portfolios. It is a luxerious edition of alternative paper-works, experiment texts and arts, also Mail Art. Partly signed original works in the issues. A/4 size, ~100-200 p., at the start stitched, later with loose leaves in spring folders or as box edition, sometimes with inserts or additional objects as T-shirt or accordion-inset. Edited in 700 copies, from the N° 32 in 1000 ones. 1978- qu., ~75#)  
 ^# 21, 41

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**Hahn, Blair / Kulczycky, Casandra** Los Angeles USA 1984

^**Yippee yi yo cahier** (Assembling magazine in box or sacking bag. Letter, ~60 leaves, 1984, #1-2)  
 ^# 2

<b>Hainke, Wolfgang</b>	Forstweg 14	Ganderkesee-2. D-2875	Germany	1988
^ <i>Angebot des Monats</i> (A series of commercial postcards printed over by silkscreen) Exh.: <i>Wort für Wort</i> (Word by Word) Kunstverein Kassel, October 30 - November 11, 1983.				✿ ☒
^ <i>Modelle / Notierungen</i> . (Note-books of the author – 6 xerographical booklets of A/5, 36 p.) 1983				☐
<i>The Bremen-Kassel Connection</i> (A collective work by W. Hainke, J. O. → Olbrich, A. → Schnyder, & Inge Trauer). 21.5x32 cm., 10 perforated sheets + 2 text sheets {50}. 1986 (^Inv. to the exh. at the Kunoldstr. 34, Kassel) → Olbrich, Jürgen O. / <i>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</i>				☒ ✿
<b>Hamann, Volker</b>	(!Anthroart!) Kamillenstr. 10.	Berlin-45. D-1000	Germany	1990
↑ Ainallee 8		Berlin-33. D-1000	---	1988
↑ Feurigstr. 61		Berlin-62. D-1000	---	1981
↑ In der Lehmkaul 2.		Rösrath, D-5064	---	1980
^ <i>Anthropology</i> (The only Mail Art magazine about an alternative anthropology with analytical texts and underground images. {~100} A/4, phc. ~80 p. 1981-82, #1-2)				☒ ✍
^ <i>Non System Pictures Words</i> . Collected photocopied pages with essay like texts. A few copies only. A/4, phc., 44 p. n.d. (1980?)				☒ ✍
^ <i>Ghana Mail Art</i> . ☒ Inv. to the Thokoke (?) Show, 1984				☒
^ <i>Ghana Mail Art Show</i> . ☒ Doc. / text, list + 16 postcards. An Anthroart Action: Feurigstr 61, Berlin-62 / Acra. 1985				☒
^ <i>Africa Arise</i> . (with → Ayah Okwabi, Ghana) ☒ Cat.: A/5, phc., 12 p. Edited in Berlin, 1988. Project in Ghana / Germany, 1987				☒
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<u>Literature:</u>	^Volker Hamann: / Barbara Wolbert: <i>Brücke zwischen zwei Welten... Übernahme aus Afrika in der deutschen Alternativkultur</i> . Offprint from «Notizen», Nr. 28, Okt. 1988, Institut für Kulturanthropologie & Europäische Ethnologie. Universität Frankfurt- furt. 461-470 p.			
Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 174-175 p.				
<i>I'm a Networker, Ha Ha...</i> (A mailart reflection by Anthroart) In: <i>Artistamp News</i> (→ Banana). Vol. 4, #1. March 1994				
Vittore → Baroni: <i>Cultura di rete. Lo scambio è il/nel messaggio</i> . In: <i>Arte Postale. Guida al network della corrispondenza creativa</i> . (About the „Network Future Direction“ diagram of Hamann. Text: Italian) AAA Editori. Bertiole, 1997. 236 p.				
<b>Hambleton, Richard (!R. Dick Trace!)</b>	200 W. 57th St.	New York, NY-10019 USA.		1981
↑ <i>Investigation Department</i> . Box 403, Station 1. Vancouver B.C. V6C 2N2. Canada				1978
<i>Artist Identification Aid Chart / Postcards</i> . Mail actions in 1974 -76.				☒
<i>I. D.'s World Post</i> (A book of postage stamps in 2 editions of 25 / 25 copies: b/w and color-xerox. 1978				☒
<b>Edition</b> (Mag. Letter size, offset. 1978?-, ?#) Intermedia Press, Vancouver				人
^ <i>Mr. Ree Search Continued</i> . (Doc. volume of the with Mail Art combined street action 1975-1979. Text by Hambleton. Two editions: the first one had an introduction in English & French, + quotations about the Mail Art by J. M. Poinot, K. Friedman, U. Carrión, the second one in English, French, German, Italian and Japanese, + English quotes about Mail Art by Crozier, Below, Zack, Rehfeldt, Hambleton, Ko de Jonge, Poinot, J. A. Hoffberg, J. Dowd, L. Thompsay & J. Miller, Tavenner, Crowcroft,				☒ 人 ✍

P. Carter, A. Banana, Lad. Guderna, Cavellini, Todorovic, Scott, Mappo, Spiegelman, Crane, Friedman, Cleveland, Pat Larter, F. Colpitt, Carrión, L. F. Duch.) ☒Cat.: offset, 120 p. ~300 parts. Investigation Department. Vancouver-New York, 1979

^*Suicide*. ☒Inv.: Two half-legal leaves, phc., invitation text with an answering- form. ☒  
Deadline: June 1981

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 69 p.

<b>Hamill, Tom</b>	743 Oakland #13	Oakland, CA-95611	USA	1989
	↑ P. O. Box 603	Mechanicsburg, PA-17055, USA		1985

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^*Alea* (Mag. for experimental literature with works by Kempton, Polkinhorn, Gibbs, ☒  
Kostelanetz, etc. Letter, phc., ~30-48 p. 1985-, y.)  
^# 3

**Hamilton, I. G.** → !Private World!

<b>Hampl, Josef</b>	Werkgroup Ratlla. Hoofdstraat 51	Pieterburen, NL-9968	Netherlands	1992
	^ <i>Ratlla-Zig-Zag-Project</i> . ☒Cat.: A/5, phc., 12 p. / Postmuseum Munnikeholm, Groningen NL, October 1992			☒

<b>!Han Psi! (Laurent Maginelle)</b>	45 rue Vaillant-Couturier, Escaudain, F-59124	France	1985	
	^ <i>Heart and Soul</i> (Mail Art mag. with A/4 and A/5 assembling issues {15 copies only!}. The brochure form: phc. + mixed techn., ~20 leaves. Sometimes thematic issues, e.g. N°7 = „ <i>Silence and Disorder</i> “. 1986-, ir.) ^# 1, 2, 3, 4			☒

<b>!Hapunkt FIX!</b>	Reisstr. 26.	Berlin-13, D-1000	Germany	1985
	^ <i>Fix News / Fair Info Xchange</i> (Mag. with Mail Art info-matter, A/5, phc. ~16 p. 1985-, ir.) ^# 2			☒
	^ <i>Telephonbook</i> – send me 90+9 pages from your local-telephonbook. ☒ Inv., 1985			☒
	^ <i>Fair Info Xchange Telephonebook</i> (One shot bound assembling by pages of the local telephonebooks of the participants {99 copies, also with any variants of 32-34 p.}. A/4, mix. techn., normally 35 pages + cover, 1985)			☒
	^ <i>Recycling Mail</i> . (“Add to and return” project) ☒ Doc.: Invitation letters and circulars. ☒ A booklet publication was planned in fall 1986. “...I started to spread around copies of the pages of the folders. I asked people to work on these pages & return them... Some of this stuff is lost in the network...” (Circular by Hapunkt Fix, 198)			☒

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Statement: «Hallo mail-artists! Send me a number of copies of your current projects/exhibitions/archives. I'll spread them around. Hello independent labels! Send me a bunch of your catalogues. I'll spread them around as well! Hello you! Send me one IRC to get up to 100g (=1.2 lb) of information or two IRC's to get up to 250g!»

Literature: «Hapunkt Fix is the mastermind of FIX, Fair Info Exchange, which he describes as „a project to spread around news...“ (...) In the future he plans also to publish a FIX-Telephonbook. In his commitment to the Mail Art movement, Hapunkt is presently planning an exhibition in his apt. which will change every few weeks, a Mail Art shirt project, & The Mail Artists City Archive, in which mail artists sending him info on the geographical & social surroundings of their lives (including maps, tourist info, photographs) will receive in exchange a small book on Berlin written in English...» (*West-Berlin Contacts*. In: *Anti-Isolation* [→ Xexoxial], #2, 1986. 24 p.)

<b>Harding, Tim</b>	<i>Wordless Press</i> . P. O. Box 79114	Lakewood, OH-44107	USA	1987
	<i>In the Mail</i> (Mag. for xeroxed and collaged images. Digest, phc. 1987-, m.)			☒
<b>!Harlekin Art!</b>	<b>(M. Berger)</b> Wandersmannstr. 39	Wiesbaden, D-65205	Germany	1990
	Artistamps: ^ <i>Geschenke</i> (Sheet of 32 diff. stamps, b/w offset) Harlekin. n.d.			☒
	^ <i>A Mail Art Project for the 3rd Dimension</i> (with → Olbrich, J.) ☒Cat.: in box of 21x21x21 cm. (~210 leaves of 20x20 cm., offset / + supplements.)			☒
	Exh.: June 21 - July 7, 1990			
	^ <i>1...2...3 Dimensions</i> . (With Jürgen O. → Olbrich) ☒Cat.: 24.5x17 cm., offset, 36 p.			☒
	/ Art Nürnberg 6., Messezentrum, Mail Art Projekt. June 1991			
	→ Olbrich, Jürgen O. / <i>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</i>			
<b>Harley</b>	<i>Terra Candella</i> . Box 2219	Guerneville, CA-95446	USA	1995
	↑ P. O. Box 170579.	San Francisco, CA-94117	----	1989
	↑ Box 268.	Oberlin, OH-44074.	----	1985
.....				
	Artistamp activity beginning with the <i>Valentin Issue</i> (Unicorn holding envelope) by the „ <i>Tristan Local Post</i> “ in 1975. After a series of unicorn and selfportrait images, the inscription „ <i>Candella Pavane</i> “ (originally the title of a shadow puppet play) appeared at the <i>First New York Stamp Invite Issue</i> with the participating of E. F. → Higgins III / Doo-Da Post September 1977 and on the <i>Candella Pavane / First Issue</i> by Harley January 1978. The „ <i>Terra Candella</i> “ marking appeared the first time on a three stamps issue November 1978. Predominantly drawn stamp images in the 1980s (e. g. <i>Bathers Issue</i> , <i>Oaxa Issue</i> ). The very first collage works by diverse fragments & patterns as <i>dominant</i> motives of images were compiled into the stamps at the <i>Cleveland State Show Issue</i> January 1982. Beginning from the 1990s, Harley used these non-figurative collages of various patterns for his stamp images very often and built up an oeuvre with high coherence. The stamp sheets have been made usually in 25 - 30 signed and numbered copies + additional prints of 50 sheets or less – both unperforated and perforated, sometimes in a reduction of 50% or 65 %. Also a number of these additional prints came into the network.			☒
	° <i>Self-portraits</i> . ☒Inv. on letter size offset sheet. Also exhibition. Oberlin, 1981			☒
	<i>First Internationale Mail Art Congress</i> . Organized by Harley as president of the congress in Cleveland at the Image Resource Center from 1-10 April 1983. There were planned exhibitions, discussion panels and papers, as well as international exchange of information and contacts. (Invitation in: <i>Umbrella</i> , [→ Hoffberg] Vol. 5, #5, 125 p. 1982)			☒
	^ <i>Correspondings Worlds: Artists' Stamps</i> . ☒Cat.: Half-legal, offset, 42 leaves / in envelope. Oberlin College / Allen Memorial Art Museum Oberlin OH. Curator: Harley. January 1987 (The first curated exhibition of artists' stamps at the museum level in the USA.)			☒
	^ <i>It's in the Mail: Artistamps</i> . ☒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			☒
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	Artistamps (very selected):			☒
	^ <i>Valentine</i> . (Sheet of 16 stamps, unicorn holding envelope, Offset, blue print on buff paper) 10 cents. Tristan Local Post. 1975			
	^ <i>First New York Exhibition Issue</i> . (Sheet of 16 stamps, unicorn holding fish. Offset, magenta & blue-green on white paper.) Tristan Local Post, Oberlin Ohio, 13 cents, First New York Exhibition, Harley Francis II. Also first day cover for the <i>Carl Solway Gallery</i> Show of Harley. 1975.			
	^ <i>Harley 1977</i> . (Block of 14.5x18 cm. with 8 stamps, self-portrait of the			

artist. Black & ochre on white paper) Tristan Local Post, 1977

*Candella Pavane. First Issue.* ( Sheet of 6 diff. stamps by stylized masks. Colour xerox.) Tristan Local Post {16}. 1978

*Terra Candella.* (Block of 3 diff. stamps, mythological figures. Black, half-tone and red on var. background colours.) Tristan Local Post, 1978, Terra Candella, Shettlet \$3.00

^*Indian Issue.* (Block of 10x6 cm. with one stamp. Black and pink on white paper, with Georgian and Armenian inscriptions) 1980, Terra Candella. (As souvenir sheet in January 1980)

^*First Diplomat Mission.* (Block of 16x23 cm. with 8 stamps, 2 diff. images: the artist with his wife / the artist. Black, half-tone & yellow) Tristan Local Post, de Terra Candella. Europe – 1980

^*Stampworks.* (Issued only on postcards of 23.4x10.2 cm, bather and palm tree. Black and turquoise on white. For the exhibition of Harley's stampworks in the Cleveland State Gallery.) Terra Candella, 1982

^*Cleveland State Gallery Show.* (Sheet of 21 diff. stamps with collage images. Offset, 4 colours.) Also first day covers, January 8, 1982

^*Ghost of Hiroshima.* (Sheet of 16 stamps. Black offset print on cream paper) Terra Candella, 1982

^*First Artistampex London* (Sheetlet of 16 diff. stamps . Black offset print on ochre.) Terra Candella. London - Ontario - Canada. 1984

^*Bathers I.* (Sheetlet of 9 diff. stamps. Indigo print on white.) Terra Candella \$1. 1985

^*Bathers II.* (Block of 10x17.5 cm. with 6 diff. stamps. Red print on white) Terra Candella 50. 1985

^*Post-Nuptial League* (with → Dogfish. Oversize block of 35.5x21.5 cm. with 4 diff. stamps placed in 3 groups, which has been perforated individual. Colour phc. on special paper.) 1986

^*4 Colours Xerox.* (Sheet of 25 diff. stamps, 4 patterns on each images. Colour photocopy, 4 passes process.) Terra Candella. 1986?

^*Corresponding Worlds...* (Block of 15.5x13 cm. with 4 stamps. Emblem and inscriptions. Offset, black, pink & yellow.) For the artists' stamp exh. in the Allen Memorial Museum, Oberlin, Jan.-Feb. '87. Also first day cover issue with rubber stamps from Oct. 15, 1986

^*Oaxaca.* (Sheet of 25 stamps. The artist with friend. Red print on white.) Oaxaca '88, 50, Terra Candella. 1988

^*Proof.* (Sheet of 16 stamp fields, from among which only 9 are filled with diff. images. Full colored frames between the double (!) perforation. Colour photocopy. No printed marking or text ) Rubber stamp: Royal Mail Terra Candella. 1988

*Argentina.* (Sheet of 25 diff. stamps with collage images. Colour offset. For Edgardo-Antonio →Vigo.) Terra Candella 7. 1991

*The Year of Tibet 2018.* (Sheet of 18 diff. stamps with collage images + 3 fields for joint issue with Tui Tui graphic and text / → Dogfish. Colour offset.) Terra Candella 29, 1991

*First AIDS Seal.* (Sheet of 35 stamps with diff. collage images. Colour offset.) Terra Candella, AIDS 5+5. 1991

*It's in the Mail.* (Sheet of 35 stamps with identical texts and diff. collage images. Colour offset.) For the exh. in the California Museum of Art, 1995, originally 125 sheets. Terra Candella 32. April 1995

*Ode to Schwitters.* (Sheet of 20 diff. stamps, vertical ordered collages. Colour offset.) Terra Candella 32 c. 1995

^*Stampfrancisco Issue.* (Sheet of 16 diff. stamps, collage images. Colour offset.) Terra Candella Exh. at Stamp Art Gallery, San Francisco. April 6-30, 1996. Also block of 16x10.5 cm. with 4 diff. stamps.

^*Square within Square.* (Sheet of 16 stamps with diff. collage images. Colour offset.) Terra Candella 32 c. 1997

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 Rubber stamps used by the Terra Candella Post Office: altogether about 80 stamps in ca. 20 years – the earliest dated one is from 1978 (*Tristan Local Post, Stamp Art*). Characteristic inscriptions: *Bureau de Post de Terra Candella / Travelling Post Office de Terra Candella / Vienradzu Gleznatajs no „Terra Candella“ / The Netherlands Royal Diplomatic Mission of Terra Candella / Unicornourum terrae Candalae pictor / H S H Harley the painter of unicorns of Terra Candella official business / etc.* Also Armenian, Indian, Cyrillic and Hebrew, etc. inscriptions with like texts which ones generally say *The painter of unicorus of the land of light Terra Candella*.

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Source: Harley's archive from 1975-1995 is held (with works of hundreds of other artists) in the *Fine Art Library of Oberlin College* in Oberlin, Ohio.

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Literature: Robert Rudine (→ Dogfish): *It's in the Mail – Artistamps and the Mail Art Movement* (About the by Harley curated exh. in the California Museum of Art) In: *Artistamp News* (→ Banana), Vol 5, #1, June. 1995. 3 p.

«1975 marked a major development in my stamping activities. It was the year that the late art historian Ellen Johnson, gave me the exhibition catalog from James Warren → Felter's first major exhibition of non-official stamps by artists and SFU. (...) I had never seen any mention of this vast body of work: all stamps, all art. I bundled up my stamps and covers posthaste and shipped them off to Vancouver. Consequently, my work was included in this exhibition that toured Canada, the USA and Europe. From this happenstance introduction into the Mail Art Network, my mailing list expanded to world-wide contacts with well over 2000 artists. For the first time in my life, I had some sense of a peer group...»

(Harley: *Profiles. Harley. Terra Candella*. In: *Artistamp News* (→Banana), Vol 6, #1, Feb. 1996. 3 p. – Reprint from *Esse Quam Videri: To be, rather tahn to seem*. In: *It's in the Mail*. Cat. Santa Rosa, 1995)

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000. 150-151 p.

**Harris, Dorothy Patrick** → !Arto Posto!

<b>Hartwich, Knut / Goes, W.</b>	c/o Pickstrasse / Apotheke	Sellin – Rügen, GDR-2356	1986
<i>The Man and the Sea</i> – Ch. Baudelaire. ☒Doc. Exh.: in Bergen-Rügen (forbidden by the GDR authorities!), 1986. (^Inv., 1986)			☒

<b>«Harvestworks Inc.»</b>	596 Broadway, Suite 602,	New York, NY-10012	USA	198?
^ <i>Tellus</i> / The Audio Cassette Magazine (Thematic cassettes, e.g.: Flux Tellus. 1990-.)				☒ ☒
^# 24				

<b>Hasucha, Christian</b>	? c/o Galerie 68elf, Bismarkstr 68	Köln, D-50672	Germany	1995
^ <i>Interventionen</i> . Cat.: 18.5x14.5 cm., offset, 8 p. / Gal. 68elf, Bismarkstr. 68. Köln September - October 1995				☒

<b>!Haufen, Graf! (Klaus / Karsten Rodemann) + Ruf, Ines.</b>	Fürbringerstr. 17. Berlin D-10961. Germany	1999
↑ <i>Neoist Propaganda Inst.</i> , Postlagerkarte 032457 c. Berlin-12	---	1986
↑ <i>Artcore Edition &amp; Gallery</i> , Weisestr. 58. Berlin-44, D-1000	---	1984
↑ Havelmalensteig 6.	Berlin-22, D-1000	1982
↑ c/o Fürbringerstr 29.	Berlin-61, D-1000	1980

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 ^*Found Art*. (Xerographic art) A/5, phc., 48 p. {50} with one orig. page, Artcore, '84 ☒ ☐  
 ^*Informative Art*. ☒Cat.: A/5, phc., 48 p. {100}. 1985? ☒

- ^*Klein Sassen. Eine Assoziationsreihe von Graf Haufen, 5 Febr. 1985.* (Booklet with concrete poetry. On the occasion of → Kallnbach's Kleinsassen project. A/6, phc., 23 leaves. Havelmatensteig 6, Berlin-32. 1985 ☼
- ^*Black Mail.* A series of manipulated postage stamps: all human figures have been coloured over black. Known as singel stamps as well as items in philatelic collector albums prepared by Haufen. ~1985 ☼☒
- ^*Smile* (Neoist magazine, texts and images, partly with lettrism. A/5, phc., ~50 p. Two issues in 1986 as Volume 64 and Volume 63 – in this order!) ☼☼
- ^*Künstler gestalten Räume* / Artists install spaces. A/5, phc., 48 leaves + 1 collage work. 200 numbered copies. Org.: Graf Haufen, Ona Nuk, Roland Szefferski. Exh. at the Artcore Gallery, March-April, 1986. ☼☒
- ^*Mail Art Workshop / Artcore Gallery '86.* (Assembling like broch., A/5, mix. techn. / handmade, 20 p. {100 numbered copies}). Artcore Ed., ACE-12. ☒ (Also as Congress '86 material) Berlin. August, 1986
- ^*Selbstportrait* (Photocopy-degeneration). Not entitled, not dated (1986?), brochure of A/5 size, phc., 34 leaves. ☼☒
- ^*Photocopy animation.* Not entitled, not dated (1986?). Small booklet of 12x10 cm., phc., 48 leaves. ☼☒
- ^*Neoism Now Show.* (Documentation to the similarly named publication) ☒Cat.: A/5, phc., 4 p. (Address list of 99 participants who are all specified as Monty Cantsins!) Exh.: Artcore Gallery, Nov-Dec, 1986 ☼☒
- ^*Book Art.* ☒ Inv., 1986 (Maybe, the show was not realized – no catalogue) ☒☒
- ^*Die Post kreativ genutzt – Ein Abriß zur Geschichte der kreativen Postnutzung.* (Mail using creative – an essay about the history of the creativity in mail traffic) 3 brochures (24 / 16 / 52 p.) with textx and images and original mail art works. A/4 size, phc., all material in an envelope. 1987 ☒☒
- ^*Blood & Gold* (with Ines Ruf) (Postcard assembling in box {50}, 1987-88, #1-8) ☼☒  
**1 Blood & Gold; 2 Passion; 3 Propaganda; 4 Zero / Not; 5 Body;**  
**6 Flaming Steam Iron; 7 Neoism Now; 8 Plagiarism.**  
 ^# 1-8
- ^(Monty Cantsin:) *The Possible Catalogue* (Neoist matter, A/5m computer print, ~ 400 p.) Artcore Ed. ACE-16. Berlin. 1987 ☼☒
- ^(Monty Cantsin:) *Neoism Now. The First Neoist Anth. and Sourcebook.* (A/5, phc., 152 p. ) Artcore Ed. ACE-19. Berlin. 1988 (more → Neoism) ☼☼
- ^*Space, Shutte & Roll* (Intermedia mag. A/4 xerographical brochure, 20-25 p., + audio cassette in millboard cover of 40x26 cm. {100} 1988, #1-3) ☒☼☼  
 ^# 1, 2

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**Haus, Arno** Ginnheimer Landstrasse 148 Frankfurt-50, D-6000 Germany 1981  
 ^*Frankfurter Ideen.* The magazine of the creative communication. (Mag. with design, photo, performance, Mail Art, etc. A/4, offset, ~80-90 p. 1981, #1-5) ☼☼☒  
 ^# 4

«**Hausfrau Haven**» → Fred & Howard's

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**Heiden, Carola van der** Niews Rijn 46. Leiden, NL-2312 OG. Netherlands 1995  
 ^*Box in a Box.* Exhs.: Alkmar / A'dam / Wormerveer / Lekkerkerk / Krommenie / Leiden / Hasselt / Voorshoten 1994-95. ☒Cat.: A/6, offset, 20 p. + div. suppl. Texts (Holland / English):  
 C. v. d. Heiden: *Box in Box Project... collection of curiosities.*  
 G. Bleus: *Mail Art never sleeps.*

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**Heindesign Stempel-Mekka.** Böhmerstr. 18. → Eilperstr 76, → Hochstr. 73, Hagen, D-58042 1991-98  
 The only “rubber stamp art” shop in Germany – large offering of rubbers / store catalogues / collective and individual exhibitions for mail artists, rubber funs and children.  
 ^*Exhibition room opening.* ☒ Inv., 1991 ☒☒  
 ^*Exhibitions:* Art Naphro / Janet → Hofacker “The Illustrated Woman” / Sally Mericle ☒☒



“Mars Tokyo / H. & A. → Mittendorf / Love Potion N°9 / Diana Arsenau,  
 ☒ Inv., 1992

- ^*Crazy about You*. ☒ Inv., 1993 Ⓡ ☒  
 ^*Tim Mancusi's rubber works*. ☒ Sticker-Inv., 1994 Ⓡ ☒  
 ^*Opening the Eipelstrasse room*. ☒ Inv., 1994 Ⓡ ☒  
 ^*3<sup>rd</sup> International Stempel-Mekka*. ☒ Inv., 1994 Ⓡ ☒  
 ^*4<sup>th</sup> International Stempel-Mekka*. ☒ Inv., 1995 Ⓡ ☒  
 ^*5<sup>th</sup> International Stempel-Mekka Exh.* – Osthaus-Museum, Hagen. ☒ Inv., 1996 Ⓡ ☒

**Heirman, Hugo / Panamarenko / Vercammen Wout**, P. O. Box 138. Antwerpen, B-2000, Belgium 1967

*Happening News* (Mag. edited by the Antwerpen happening scene, text and image accumulation like collage. A/4, offset. 1965-66, #1-6) ✿ ♀

**Held, John Jr.** P. O. Box 410837 San Francisco, CA-94141 USA 1996

↑ 7919 Goforth Dallas, TX-75238 --- 1988

↑ *Gallery Modern Realism*, 1903 Mc Millan Av. Dallas, TX-75206 --- 1984

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 Fine Arts Librarian at the Dallas Public Library, later colaborator of the Stamp Art Gallery in San Francisco. Numerous articles on Mail Art and relatives.

°*Diary of Correspondence*. (An index of corresponding members) 36 p. Mid York Library System, Utica NY, 1979 ☒

^*Mail Art about Mail Art (Commonpress #55)* Cut digest, offset, 34 p., ~400 participants. Texts by J. Held, J. P. → Jacob, D. → Zack. Modern Realism / Exh.: Richland College, Dallas, 1984 ☒

^*Summer Mail Art*. ☒ Inv., 1984 ☒

^*Mail Art for Kids*. ☒ Cat.: Letter, offset, 10 leaves. Exh.: Dallas Museum of Art in cooperation with the Dallas Public Library, Dec 30, 1984 ☒

^*When I was a Cowboy*. ☒ Cat.: Digest, offset, 16 p. Exh.: OFF Centre Centre, Calgary / Modern Realism / AKA Gallery, Saskatoon (1986) ☒

Artistamp activity from 1985, mostly b/w phc. works on white or other paper, sometimes, the perforation doesn't follow the position of the stamp images. Also co-operative works with other artists (e.g. help in perforation). ☒

Artistamps: ^*An International Survey of Mail Art* (Block of 6 id. stamps, b/w phc., not perforated) On the back side of an invitation card, 1985 ☒

^*International Artists Cooperation: Mail Art Shows, 1970-1985*. ☒ Cat.: Letter, phc., 146 p. (A show about shows. The resulting Cat.: / book lits about 1300 Mail Art exhibitions with notes on sources and a list of participants.) Dallas Public Library, 1985 ☒

^*Mail Art Postage Stamps* – Coll. of J. Held. ☒ Doc. One 36x58 offset sheet / Glassel School of Art – Museum of Fine Arts, Houston. Nov.-Dec. 1986 ☒

^*Hiroshima (The Bomb)*. («Japan Travel Diary, July 28 - August 14, 1988») ☒ Cat.: Digest, offset, 28 p. 1988 ☒

^*Tartu Shadows / Proceedings of the int. Mail Art symposium in the USSR*. ☒ Cat.: Digest, phc., 12 p. / Modern Realism, Dallas. October 1990 ☒

^*Mail Art: An Annotated Bibliography*. (Digest, offset, 534 p. Voluminous handbook with 2199 items, + author, title & subject index) «Suppressed» introduction by → Ackerman. Scarecrow Press, Metuchen NJ / London, 1991 ☒ ☞

^*Int. Mail Art Symposium in the USSR: John Held Jr. visits the Soviet Union and (...) Estonian artist Iimar Kruusamae*. In: *N D* #14, 1991, 15-19 p. ☒

^*FAX Congress and Show*. ☒ Inv. to the Dallas Public Library. 1992 ☒ FAX

^*Int. Networker Culture*. ☒ Exh. Poster of 61x46 cm., offset. / Univ. of Texas, Org. & Text: John Held. Dallas / Richardson. April 1993 ☒

^*John Held at the Artpool in Budapest*. ☒ Info-letter, 1994 ☒

^*Faux Post: an Int. Exh. of Artists' Postage Stamps* – Visual Art Resources, Eugen OR ☒  
 ☒ Inv.-flyer, 1995

^*The Bay Area Dadaist. (An Introductory History... + Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources)*. Letter, phc., 74 p. ☒

Edition Stamp Art Gallery (→ Gaglione). San Francisco, 1997  
 ^*L'Arte del Timbro / Rubber Stamp Art. A Century of Rubber Stamp Art. Birth and implications of a new art medium.* A/5, offset, 176 p. Editor: V. Baroni. ☒☼  
 AAA Edizioni, Bertiole I, 1999  
 → Gaglione / Stamp Art Gallery

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*Source:* ^4468. *Modern Realism* (Mini size stock-catalogue, xerox, 8 p., with 83 items + list of exhibited artists, published by J. Held in the middle of 80s) Dallas, n.d.  
*Artists exhibited:* Arto Posto, Mitzi Cartee, Julie Dyslexis, Gummiglot, Honoria, Willie Marlowe, Graciela G. Marx, Ashley Parker Owens, Fran Rutkowski, Tarzana Savannah, Jenny Soup, April Wade.

*Literature:* (*Int. Artist Cooperation: Mail Art Shows 1970-85*): «...This is a wonderful resource for mail art researchers, even though it is a bit difficult to retrieve information because of the lay out.» (Stephen → Perkins: *Catalogues*. In: *Box of Water*, N° 3, 1987)

^*Interview with John Held*. In: *N D*, N° 10, Austin, 1988 (→ Plunkett), 9-13 p.

Ruud → Janssen: *The Mail-Interview with John Held Jr. Part 1*. A/5, 18 p. TAM Pubs., TAM-950095. Tilburg, 1995

Vittore → Baroni: *John Held Jr*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 248-249 p.

John → Held Jr.: *Networking: The Origin of Terminology*. Further: *New Directions: Into the Nineties* (The Chapters: *Open Networking: Sacred Run / Thinking Openly: Art Strike 1990-1993 / Open Ethics? / Computer and Fax: Opening Geopolitical Boundaries / Conclusion*). In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 17-22 p., 103-111 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. 533 p.

<b>Helm, B.</b>	c/o Kulturhaus der Energiearbeiter, Rhinstr. 139a. Berlin, GDR-1136	1988
	<i>Lecheln und lecheln lassen – Postkunts gegen verordnete Ruhe.</i> ☒Doc. 1988?	☒

<b>Helm, Glenn</b>	700 W. Brown St. #10. Tempe, AZ-85281 USA	1986
	^ <i>Censorship Works</i> . (Xeroxed bookwork, mini, phc., 24 p.) S. P. Phoenix, 1986	☒
	^ <i>International Folk Art</i> . (Letter, 10 phc. leaves + 1 colour xerox sheet) S.P. 1986	☼

<b>Helmes, Scott</b>	862 Tuscarora St. St Paul, Minnesota USA	1982
	Rubber stamp activity since 1974. Collector of antique stamps. Since end of th 1970s also in the Mail Art scene with rubber stamped interventios and poems.	®☒☼☼
	^ <i>Read &amp; Pass out</i> . (Rubber stamped coloring book by original rubber stamps and hand written texts, a few copies only.) Letter size, ~20 leaves. 1985	®☼☒
	^ <i>August, 1986</i> . (Visual poetry) Digest size, phc., 16 p. The Zelot Press, Vandergrift PA-15690, 1986	☼

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*Literature:* ^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 112-113 p.

<b>❖Helsinki, Mail Artists.</b>	c/o Museum of Contemporary Art Helsinki Finland	1992
	^ <i>Mail Bang! Postipamaus!</i> (org.: Asko Mäkelä, Ilkka Juhani & Takalo Eskola) Supported by Post & Telecom. ☒Cat.: 23.5x23.5 cm, offset, 48 p (cover in ☒ form) Helsinki. November 1992 - January 1993	☒

❖«Helyettes Szomjazók» (Group), c/o Elek, István, Hárfa u. 59 / I. Budapest-VII.	Hungary	1985
^ <i>Világnézetiségi magazin</i> / World-out-looking Mag. (Handmade mag. with texts and images from the underground {~30}. Texts in Hungarian. A/4, silkscreen and mimeographic, ~60 p. 1982-85, #1-6) ☸ ☸		
1. <i>Megjelenik minden hó 14-én</i> , 1982		
2. <i>Világnézetiségi Magazin</i> , 2. száj		
3. <i>Hülye, aki elolvassa</i> , 1984		
4. ?		
5. <i>Henri Michaux: 3 vers</i> , 1985		
6. <i>Üde elvagyódás</i> , 1985		
^# 1, 2, 3, 5, 6		
^ <i>A Stenker</i> (Journal object in tabloid size of 59.5x42 cm., a handmade «daily news» with silkscreen and mimeographic {50}, 12 p. 1985, #1 only) ☸ ☸ ☒		
^ <i>A Hejtes Szomjazók Tudatfelszabadító Hadművelete</i> . (a planned and forbidden exh. in the Kísgaléria, Komárom H.) Poster/Inv. in A/3, offset, 1986 ☸ ☒		
^ <i>El Greco</i> (Graphic-portfolio {83}, 12 sheets A/4., colour mimeogr. + xerox) 1992? ☸		

Hemi Post → Mittendorf

<b>Henry, Clarice</b>	c/o 1125 Broadway, Hewlett-Woodmere Library, Hewlett, NY-11557. USA	1985
	<i>Between the Pages</i> ☒ Doc. Letter, phc., 2 sheets. Hewlett-Woodmere Public Library, Hewlett, April-May 1984 ☒	

<b>Herman, Christian / Holtz, Sheila</b>	18 Benner Road, Royersford, PA-19468 USA	1995
c/o Amie Oliver	Farmville, VA- ?	1989
↑ 4350 MC Pherson	St. Louis, MD-63108	1984

.....  
*Velocity / Estudio*. Contributor-sponsored alternative arts magazine (One of the most beautiful Mail Art publ. {100} by photocopied pages and assembling matter. Every issue featured an individual contributor:  
*Velocity Annex / Estudio Annex*. Letter size, phc. + mix. techn.)  
*Velocity* (ed. by Christian Herman): 1984-88, #1-9  
*Estudio* (ed. by Sheila Holtz): 1988-1990, #10-13

^*Velocity*. An International Mail Art Show. ☒ Cat.: Letter size, phc., 50 leaves. 1986 ☒

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Literature: (*Velocity*): «...One issue I have has an indispensable interview with found artist Bern → Porter who's been doing it for 50 years or so, fascinating and thorough. Packed with your favorite underground visuals and ephemera. As is the case with a lot of the assemblings, you take what you get, so the notion of „editing“ is thrown out the window.» (*Mega Zines*. In: *Anti-Isolation* [→ Xeroxial], #3-4, 1987. 15 p.)

«...Throughout its seven year tenure, the basic format and *raison d'être* of the magazine remained unchanged. We wished to provide a venue primarily for visual artists, but also for poets, visual poets, multidisciplinary artists and writers. Media varied from photocopy to hand-colored, hand-collaged and appliqued originals, to various forms of printmaking, cut-outs, fold-ups, etc... Contributors provided 105 copies of the artwork or writing which, when received by mail, were then arranged and assembled into an edition of one hundred copies... Each issue had a featured artist – a regular contributor who agreed to provide eight to ten pages (x 105) for the „*Estudio Annex*.“ In addition, each issue had a cover artist, a contributor who provided front and back covers with original artwork in a variety of print media...

We received considerable feedback, generally positive, interested, and inquiring. For example, I was contacted by a young fellow involved in an Assembling magazine which exclusively featured artwork by children and teenagers. He himself was in his mid-teens and organized the entire project on his own. I found his interest and support both inspiring and gratifying.

The MailArt Network was essential to our existence and growth. Most of the

artists / contributors to *Estudio* had heard about us through the network and continued in it as active participants. Since mail art shows and projects usually involve a „theme“, we decided, several issues into publication, that we would utilize this idea also. Some of the themes explored in subsequent issues were „Truth,“, „Glory,“, „Money,“ and „The Goddess.“ In my opinion these were some of our best issues...»  
(Sheila Holtz: Editor Statement, 1996. In: Stephen → Perkins: *Assembling Magazines. Internationale Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 22 p.)

<b>Herrmann, Dieter P.</b>	Moritzstr. 17 ↑ c/o Bauverlag GmbH. Postfach 1460	Wiesbaden-1, D-6200 Wiesbaden-1, D-6200	Germany ---	1988 1983
<hr/>				
^ <i>Infrarot</i> (High quality magazine in style of the French graphism with int. contributors. Every issue has a certain subtitle: <i>wild pictures, bad pictures, tele-pictures, degenerated pictures, imitated pictures</i> , etc. A/4, silkscreen and offset, 1983-88, #1-8) ^# 7, 8				✿
^ <i>Infrarot &amp; seine Bande</i> . Cat.: A/5, silk screen, 26 p. Exhs.: Galerie du Confort Moderne, Poitiers / Galerie alte Hauptfeuerwehrwache, Mannheim / Nova Galeria Newton, Barcelona / Nouvelle Galerie Atomium, Toulouse. 1987				✿
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<u>Literature:</u> «By far one of the most exciting visual arts mags. that have come through my mail for awhile. This issue (#7) devoted to the theme „tele-images/pictures“. Whoever the editors are (can't see a name) they have done a great job of pulling together some strong work from 14 contributors, presenting it full page, imaginatively and grafically, with lost of colour & silk-screened to boot! (...) 13 contributors make this (#8) issue of <i>Infrarot</i> magazine a perfectly decadent descent into a beautifully silk-screened world of eros and death, with every permutation between. Another unsettling creation by the editor Dieter Herrmann.» (Stephen → Perkins: <i>Magazines</i> . In: <i>Box of Water</i> , N° 3 & 4, 1987 & 88)				
Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry, Köln, 1993. 138-139, 144 p.				
<b>Hess, Hans-Jürgen</b>	Neuanbau 5. / 12-3. Schwarzenberg, (GDR-9430 →) D-08340		Germany	1996
^ <i>Die Mauer / The Wall</i> . ☒Doc.: A / 4 sheet, phc., + postcards / Gal. Schwarzenberg. 1990				☒
^ <i>Alphabet project. / Scriptual Graphic</i> . ☒Cat.: A/4, with 31 silkscreen printed leaves + cover, 25 parts. Also a special edition of the Cat.: with orig. works {70}. Schwarzenberg / Annaberg-Buchholz (→ Milde), 1992				✿
^ <i>Herbarium I-II</i> . (☒ assembling in portfolio {100}, A/4, ~50 leaves. 1995-96, #1-2) Exh.: Schlossgalerie Schlettau, Annaberg. Ed. Ljub, Schwarzenberg / Chemnitz ( → Milde), 1996 ^# 1				✿ ☒
<i>Spuren. Hommage à Guillermo Deisler</i> . A/4 portfolio with graphics by E. Koenig, H-J. Hess (each 10 pages), texts by Koenig, Hess & B. Milde. {10} Edition Ljub, Schwarzenberg / Chemnitz (→ Milde), 1997				✿
<b>Heude, Philippe</b>	!Alexandre Iskra! 16 Res la Sarette, 143. / Ave. de Hambourg, Marseille, F-13008			1984
^ <i>L'Amateur d'Images</i> (Magazine. Mail Art compilation by underground graphics. A/5, phc. 1984-, squ.) The first issues in 30-40 copies only ^# 5, 7				✿ ☒
<b>Heyden, Carola van der.</b>	Kolfmakerstaag 3 / Nieuwe Rijn 46, Leiden, VE, NL-2311		Netherlands	1995
^ <i>Box in Box project</i> – 10x10x10 cm. ☒ Inv.-flyer, 1995				☒

<b>Higby, Frank</b>	?	London	United Kingdom	1977
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*A collection of artists' postcards.* (by Albrecht/d, Anon, Beuys, Below, Elsässer, Harrods, Heindorff, Higby, Knoedler, Nortvedt, A. Schmidt, Staeck, Thomas, Tite). Spiral bound instant print publication in A/4 size {75}, 24 leaves. London, January 28, 1977

<b>Higgins, Dick</b>	P. O. Box 27. Station Hill Road,	Berrytown, NY-12507	USA	1984
	↑ P.O. Box 842 Canal St. Sta.	New York, NY-10013		1977
	↑ 238 W. 22nd St.	New York, NY-10011		1965

***The Something Else Newscards / Newsletters*** (Small informations about press, authors and new publications for the friends of the editor. The newscards often as supplements to the newsletters. An early form of the contact net between editor and readers) ☒

*The Something Else Newscards* (1965: #1-9, 1966-72: #10-15)

*The Something Else Newsletters* (1966-73, #1-20)

✚ October 25, 1998

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Literature: Peter → Frank: *Fluxus in New York*. In: (*Lightworks*, N°11-12, Fall 1979, 29-45 p. D. Higgins: *A Child's History of Fluxus*. In: *Lightworks* (→ Burch), N° 11-12, Fall 1979, 26-27 p.

Peter → Frank: *Something Else Press, an annotated bibliography*. (Offset, 90 p.) McPherson & Co., 1983

«The state of wxchanging feeling by mail is lírical art best. And since your friend cannot see your body language, it goes best if you synthesize your feeling into a set of sympathetic objects, pictures, gestalts. Encode expressively, and spin your myth. Nothing ventured, nothing gained...»

(Dick Higgins: *Reflections on the History of Correspondence Art*. In: M. → Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. XII-XIV.)

«...I have probably seen forty or fifty actual exhibitions of mail art, and NOT ONE OF THEM was interesting to see. There were good things in each of them of course, but the effect of looking at them was weak. Why? Because they did not reflect the function – they always treated the sendings as final artifacts (sometimes ranked according to the prestige of the artist). But mail art pieces are virtually never final artifacts – they are conveyors of a process of rethinking, community-building and psychological and intellectual extension. Thus it is, I think, a distortion to think, of mail art as a commercial commodity of any kind. Because it is typically modest in scale usually and it is usually technically simple, the finest piece may come from the greenest, newest or the least skilled artist. There is no rank in mail art so long as the artist thinks and sees clearly. (...)

I think mail art may be history – it has been with us at least since Rimbaud's burnt letters – but only a Dan Quail (a proverbially obtuse right-wing politician here) would say, as he did in 1989, that „History is Over!“ And as long as there are people-artists-living alone here and there, confronted by problems (professional, formal, human or social), Mail Art is likely to have a role to play in helping to alleviate those problems. What we must not do is allow ourselves to take ourselves too seriously-tendentiousness is a natural health hazard for the mail artist. The freshness and unpredictability of the medium are part of why, if mail art works at all, it really does. Just as we must always reinvent ourselves, according to whatever situations we find ourselves in, we must always reinvent our arts. And that includes mail art.»

(Ruud → Janssen: *The Mail-Interview with Dick Higgins*. A/5, 20 p. TAM Pubs., TAM-960105. Tilburg, 1994)

^Ken → Friedman: *In Memoriam: Dick Higgins, 1938-1998*. In: *Umbrella* (→ Hoffberg), Vol. 21, No 3/4, 1998. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 157-163 p.

**!Higgins, E. F. III.! (Sam Scotland) DOO DA Postage Works. 153 Ludlow /6. New York, NY-10000. USA 1985**

- ^*Piece of Licorice and other White Elephants*. (22x14 cm., offset, 128 p.) ☿
- Sam Scotland ed., Glotco Paraphemalia. New York. 1972
- Doo Da Post*. Artists' postage stamp activity which made Higgins the most known artists of this genre in the international Mail Art field. Mostly portrait images which has been painted original in oil and photographed for the colour photocopy procedure. Perforated sheets of ~16 stamps, mostly identical images. Since the 1970s. ☒
- Nudes on Stamps (Commonpress #18)* Digest, 8 p. with 128 artists' postage stamps, 120 participants. DOO DA Postage Works, August 1979 ☒
- ^3<sup>rd</sup> *International Doo Da Postage Works Show*. ☒ Inv.-card, 1982 ☒
- On Mail Art: Doo-Da Postage Works* (Essay about artists' postage stamps and their creators). In: *Flue* / Franklin Furnace, Vol. 4 #3, 1984, 37-39 p. ☒

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*Literature:* ^E. F. Higgins III.: *Artists Stamps*. In: *Print Collectors Newsletter*. Nov.-Dec., 1979.

«The world of stamps beyond the latest 20-center flourishes. Artists are making their own postal-type stamps and within that arena Ed Higgins is a primemover. His highly collectible sheets of 16 commemoratives (perforated, color Xerox and 100% rag paper) are \$32. @ postpaid. A mail artist series (two sheets of stamps in an edition of 200) is \$40, signed and numbered. And, for all you high rollers, here's your chance for philatelic fame: portraits by commission. Ed ask for an actual sitting (no photos). For \$300. you get one 16"x18" oil painting and 20 sheets of stamp. Become a part of the World Post.» (*Lightworks* [→ Burch], *DooDa Postage Works, Art Alternatives in Print*. N° 14-15, Winter 1981-82. 57 p.)

«DOO DA, to the best of my recollection, comes from the song *Camp Town Ladies*, or *Zippety Doo Da*. I had realized ya gotta have a name of a country on it if it's gonna be a stamp, and Doo Da sounded like a good one to me... Somewhere in there, I started using the „Wingnut“ as a logo for Doo Da Post. This comes from the Midwest slang of a „wingnut“ being somewhat off the wall... I moved to N. Y. in 1976 and printed my first color Xerox stamps. Many of my early stamps incorporated reproductions of my paintings... To date I've done some 250 or so different editions of Doo Da Stamps, usually in signed, numbered editions of 100.»

(E. F. Higgins III.: *Stamp Artist Profiles. Doo Da Postage Works*. In: *Artistamp News* [→ Banana]. Vol. 2, #1. August 1992)

«... I got involved in the mail art network about 1975-'76. At the University of Colorado, I was working with paintings & printmaking, working from „2-D“ objects as my models. Posters, Postcards, Play money, Stamps, envelopes, etc. I produced the first sheet of *Doo Da* art stamps in 1975. Right around that time a visiting artist, Edwin Golik Golikoff, a N.Y. Artist, living in Denver, told me about mail art, Buster → Cleveland, Ray → Johnson, Anna → Banana, etc. I started mailing the stamps, collages etc. around then.

*What were the first reactions of the people you started to mail your works to?*

That would be hard to figure, as I wasn't there, when they got their mail. Mail art is neither a wrapped gift to a friend at their birthday Party, nor a Rauschenburg, in a show, in a Museum, in a collection, reproduced in an Art Business Magazine, commented about by „Art Critics“ etc. etc. Judging from the responses, from other artists, through the mails, some of my stuff must have interested some to

respond. The many different mail artists' correspondences revealed the miriad various influences affecting these artists. Golikoff used a typewriter, & puns in many of his letters & postcards. Ray Johnson, his gray copies of drawings, gossip, & puns. His surreal puns, sometimes understood. Concrete poetry, newspaper & picture collage, pornography, manifestos, self-documentation, self-historification, self-promotion, were some of the things sent, received, & seen in mail art show catalogues. One of these things were stamps; on the letters from real countries, artists stamps, & rubber stamps. Due to my background interest, I gravitated to corresponding, with these concerns, to other artists & shows having this as a format or main idea. (...)

I was a painter & printmaker, and carried these disciplines into my mail art activity, most notably, painting *Doo Da Stamps*. Often these 16" x 18" paintings were photographically reduced, and printed as sheets of stamps with the color copier, perforated, & used in mail art. As a printmaker in the traditional methods, the color copier was an explosive discovery to me. No longer did time & money restricted the imagery, edition, distribution etc. To spend 2 hours each pulling an edition of Etchings, tends to discourage mailing off a dozen or so to friends, and push one more into the \$ Art Gallery system. (...)

ARTISTAMPS, like their traditional cousins, „Govn't minted miniature prints“, share significant similarities - the main one being, I think, the imagery on them, i.e. „relating to the people, lands, ideas, nature, accomplishments, celebrations, religions, etc. of the country.“ The correspondence carried by the regular stamps, becomes the correspondence, carried by the Artistamps in mail art, that joyous dance of the muses amongst us...»

(Ruud → Janssen: *The Mail-Interview with E. F. Higgins-III*. A/5, 14 p. TAM Pubs., TAM-960138, Tilburg, 1994)

^Vittore → Baroni: *E. F. Higgins III*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 46-47 p.

^James W. → Felter: *Artistamps / Francobolli d'artista*. (With the essay by Higgins III: *Small is big*) Monography in Italian and English. AAA Edizioni. Bertiole, 2000.

<b>«Hildesheim, Goethe Gymnasium»</b> (Michael Fox)	Hildesheim	Germany	1985
^Nacht / Night. ☒Cat.: A/4, phc., 72 p. 300 copies. Spiral bound. June-July, 1985 ☒			
^Nature – Second Mail Art Project. ☒Cat.: A/4, phc., 88 p. spiral bound. Exh.: at ☒			
the Rathaushalle, Hildesheim. June 1-21, 1987			
<b>Hill, Crag</b>	1015 Clifford St.	Pullman, WA-99163	USA 1997
	↑125 B. Bay View Drive	Mill Valley, CA-94941	--- 1993
	↑491 Mandala Blvd., N°3.	Oakland, CA-94610	--- 1983
.....			
^I Chings & Prototypes / Language as an oracle... (Digest, phc., 24 p.) → Xexoxial.			⌘
^Score (with B. Di Michele & L. Schneider) (A visual-verbal/concrete literary magazine by a very generous presentation, along with Kaldron [→ Kempton] these 2 mags probably attract the most interest from the west coast exp. poetry of the US. Additional one-sheet publications entitled <i>Scorebroadside</i> s, numbered alphabetical. Letter, offset, ~32 p. 1983-92, #1-12. From #13, 1997, new series which has been edited in Pullman WA)			⌘ ☒ ⌘
The issues:			
#1 ?			
#2 ?			
^#3 Visual works by K. Kempton, DiMichel, R. Kostelanetz, C. Hill, K. S. Ernst, V. Baroni			
^#4 Works by Karl Kempton and Loris Essary			

- ^#5 Anthology of works by H. Polkinhorn, K. Robertson, S. Helmes, Di-Michele, S. G. Hagglund, J. W. Curry/W. Maki, J. W. Curry / J. Adler, M. Rosenberg, J. Blaine, J. M. Bennett, C. Hill, V. Baroni, M. And
- ^#6 Visual works by J. W. Curry
- ^#7 Publ. Review / Visual works by C. Hill, M. Winkler, J. Bennett, G. Barwin, G. Evanson, K. Young, T. Green, B. DiMichele, K.S. Ernst, K. Kempton / Essays by b. Grumman (*Picturing verbalizations...*) and H. Polkinhorn (*The Visual Poem*).
- ^#8 The Bern Porter/Jürgen O. Olbrich issue with *found poems* and *found art* pieces + notes and remarks on this matter by the authors: J. R. Colombo, W. Hillgirt, C. Hill, C. Pittore, DiMichele, B. Grumman, T. Beckett, M. Duchamp, M. Melnikov)
- ^#9 Letters / Forum / Reviews / Received & Recommended / Visual works by J. Keppler, G. Huth, D. Carroll, J. Blaine, K. Kempton, F. Aguiar, J. Byrum, B. DiMichele, L. Dunn, L. Currie, T. Hamill, B. Andrews, G. Barwin, B. Grumman, C. Hill, R. Wolf-Rehfeldt, J. Olbrich, M. Basinski, P. Johnson, M. Almeida
- ^#10 Anthology of visual works from *Portugal* (essay by F. Aguiar), *Mexico* (teyt by H. Polkinhorn), *Australia* (text by P. Spence) and *USSR* (essays by G. Janacek and L. Hejinian)
- ^#11 Anthology of works by M. I. E. Child, L. Schneider, J. Berry, R. Martin, G. Cook, D. Webb, D. Powell, W. Branch, C. Hill, L.R. Gorman, R. Maggi, G. Beining, S-P. Martin, T.W. Flynn, S. Segay, K. Kempton
- ^#12 Works by C. Baker, J. Martone, B. Grumman, M. Basinski, B. DiMichele, R. Martin, A. Nielsen, A. J. Gnazzo, J. Brannen, E. A. Miller, W. Fetterman

New Series from 1996, «*The only American magazine entirely devoted to visual poetry*» (Editors: Spencer Selby & Crag Hill, in Pullman WA):

- ^#13. International anthology.
- ^#14. International anthology.
- ^Scorebooklets (A series of digest size offset text publs. ~1216 p.) 1980s ☿
- Score Sheets/ Scorebroadsides (Series of letter size recto/verso phc.-ed leaflet publs. ~60 #) 80s ☿
- ^Mail Art Proposals: News – Sionews / Selfaddressed envelopes / Mail Art Cookbook. ☒  
☒Inv..letter, 1985
- ^Corporate Profile. (Xerographical works, letter, 22 p. in portfolio) ☐  
Alea Ed. → Hamill. Consord CA. 1984
- ^I'm. (Offset, 12 p.) Scorbooklet #2. n.d. 1980s? ☿
- Score Review** (Single sheet outputs of the poetry magazine *Score*, letters, essays and graphics. Letter size, phc. 1980s, ~30 #) ☿
- ^Dict. / *A reading of the dictionary...* (A reading of the dictionary, illustrated. Half-legal, phc., 50 p.) → Xexoxial, Madison, 1989 ☿
- ^Core. *A Symposium on Cont. Visual Poetry*. (Responses to a questionnaire on visual poetry, edited with John → Byrum) Generatorscore Press, Mentor OH, 1993 / Mill Valley, CA. 1993. *Responses / statements by the following authors:* ☿  
F. Aguiar, C. Baker, D. Barone, V. Baroni, M. Basinski, G. R. Beining, J. M. Bennett, W. Benson, C. Bernstein, J. Berry, F. W. Block, J. Brannen, L. Bremner, B. Campbell, S. Cena, D. Cole, P. G. Collier-Weidenhoff, J. J. Cory, Dadata, D. Davidson, A. de Araujo, K. P. Dencker, B. DiMichelle, J. Drucker, K. Ernst, B. Fox, P. Ganick, R. Golchert, L. Gorman, B. Grumman, A. Hatherly / E. M. de Melo e Castro, D. Higgins, W. Hood, G. Huth, Anni I, E. Kac, B. Keith, K. Kempton, R. Kostelanetz, B. Leirner, P. Limnios, J. Lipman, R. Maggi, S-P. Martin, S. McCaffery, D. Meadows, E. Minarelli, S. Smith Nash, G. Perneczky, S. Pid,



H. Polkirkhorn, R. Prost, M. Rosenberg, S. Selby, J. Spahr, C. Stetser, M. Stüssi, T. Taylor, A. Vallias, E. Was, D. Wellman, K. Young,

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Source: ^*Score Publications* ( Leaflet with a list of booklets, broadsides & circulars, music cassettes and albums, special editions as well as with the featuring of the Score magazine issues. Book authors: Sha(u)nt Basmajian, Bill DiMichele, Peter Ganick, Bob Grumman, Dick Higgins / Harry Polkirkhorn, Craig Hill, Geof Huth, Laurie Schneider, ) Oakland, 1992

Literature: (Score): «Along with *Kaldron* (→ Kempton) these 2 mags probably attract the most interest from the west coast visual-verbal/concrete world. Tastefully edited with lots of white space and usually 4-6 pages by each artist (Hurrah!) and starting to run an occasional essay or 2. If the visual-verbal is your bag, begin here. Collect all these issues. (He probably is into selected trading, inquire.)»  
(*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 14 p.)

(Score, #9): «For the past 5 years *Score* has served as a forum for language experiments. It is non-theoretical, non-academic and simply lays the works out for all to see. The orientation is visual poetry – a nebulous term – butas Dick Higgins notes, „poetry which is in the intermedium between literature and visual art.“ This issue is a beauty – tip-ins and clever overall design.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 19, Winter 1988-89, 45 p.)


Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 114-115 p.


<b>Hitchcock, Steve</b>	224 C Avenue	Coronado, CA-92118	USA	1979
	↑ 6266 Madeline St. Apt. 97	San Diego, CA-92115	----	1977
.....				
	^ <b><i>Cabaret Voltaire</i></b> (Mag. with neodada/Mail Art materials. Mini size of 14x10 cm., phc., ~100 p. in each issue. 1977-, qu.) Also thematic issues: e.g.: #2.) <i>Mistakes &amp; Errata</i> ; #3.) <i>The Drawing-Completion test</i> ; #4.) <i>New Music Internationale</i> ; #5.) <i>Decadence</i> ; etc. #1, 3, 5			☒ ☒
	° <i>Gray Matter</i> . ☒Inv. Letter size offset sheet / State University. San Diego, 1978			☒
	<i>Ethics and Art</i> ( <b><i>Commonpress</i> #24</b> . not edited yet)			☒
	~			
<u>Literature:</u>	Steve Hitchcock: <i>Mail Art Communication</i> . In: M. Crane / M. Stofflet (eds.): <i>Correspondence Art</i> . Contemporary Art Press (→ Loeffler). S. F., 1984. 273-276 p.			



**Hofacker, Janet** → Illustrated Woman


<b>Hoffberg, Judit A.</b>	↑ P. O. Box 3640	Santa Monica, CA-9094	USA	1995
	↑↓ P. O. Box 40100	Pasadena, CA-91114	---	1978
	↑ <i>Umbrella</i> . P. O. Box 3692	Glendale, Ca-91201	---	1978
.....				
	^ <i>Umbrella</i> (A spec. magazine for int. news about art periodicals, books, artists'			☒
	☒ ☒ ☒ books, catalogues and efemeras es well es events of the avantgarde and alternative art scene, also Mail Art section, network info exchange, etc. Letter, offset on spec. blue paper, ~32 p. 1978-84 bim., from 1985 2xy.) ^# A complete collection			
	° <i>Artwords &amp; Bookworks</i> . (with Hugo, Joan) Cat.: Letter size, offset, 46 p. Texts by Michael → Crane, Joan Hugo & Judith Hoffberg / Inst. of Contemporary Art. Los Angeles, 1978			☒
	<i>Umbrella Mail Art Show</i> . ☒Inv. Announced in the magazine <i>Umbrella</i> . 1979			☒
	° <i>Artists' Publications in Print</i> , #1 & 2. Cat.: Tabloid, offset, 30 p. A. A. P. N.			☒ ☒ ☒

Glendale CA, 1979 / 1981

*U.S. Post Office Stratifies the Postcard* (Essay about the Postal Service and the strategy of Mail Art) In: *Umbrella*, Vol. 2, #4. 77 p. July 1979 

*Alternative Art Publishing Conference*. A journal about the New York scene and the conference in the *Visual Studies Workshop* (→ Lyons), Nov. 5-6, 1979, Rochester. Among the featured publishers and institutions Nathan Lyons, Richard Minsky (*Center for Book Arts*, London), Ulises Carrión (*Other Book & So*), Tom Ockerse (*Rhode Island School of Design*), David Buchan (*Art Metropole*, Toronto), Dick Higgins (*Something Else Press*), Clive Philpott (*MOMA*), Martha Wilson (*Franklin Furnace*), Felipe Ehrenberg (*Beau Geste Press*, Devon), Chuck Hagen (Magazine *Afterimage*), Judit Hoffberg (*Umbrella*), the problems of art magazines, the book distribution, criticism, exhibitions, etc. Appeared in *Umbrella*, Vol. 2, #6, 125-131 p. Glendale, November 1979. 

^*Freedom – Mail Art Show*.  Inv. Exh. at the Armory Center for the Arts, Pasadena,  curator: Judit → Hoffberg. 1992

^*Cross + Currents*. Bookworks from the edge of the Pacific- Cat.: Letter, offset, 56 p.  Spiral bound. / *Umbrella* Ass. Texts: J. A. Hoffberg, → Buzz Spector, Harry Reese. Exh.: University of California, Santa Barbara, Nov. 1990 / California State Univ. Hayward, Oct. 1991 / Selby Gallery, Sarasota, Febr.-March 1992

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Literature: ^Giny Lloyd: *Judit Hoffberg and the Umbrella*. German translation in: *Materialien an der Fachhochschule Würzburg, 1981-82*, edited by Hubert Kretschmer. A/5, phc., 22 leaves. Würzburg, 1977.

(*Statement*): «This is the first issue of *Umbrella*, which is a new vehicle for art news, reviews and resource information. We know that we cannot be comprehensive, but we are trying to give you as much news as possible in a clear, concise format.

We feel that we are presenting you with an information resource that appeals to art historians, artists, librarians, and anyone else who is interested in what is happening in this most explosive period of art development.

We also offer a means of inter-communication with our column called INFO EXCHANGE, which we are offering to you as a service. Please take advantage of this column...» (*Umbrella*, Vol. 1, #1, Jan. 1978)

«To paraphrase the stockbroker's ad, „When Hoffberg writes, book and mail artists listen.“ This is the motherlode. Tons of leads, reviews, contacts and good resources... In fact, all sorts of artists have been doing covers and centerfolds for *Umbrella*. It's a happy day when this magazine hits the inside of the mailbox. Better yet when one digs in. (*Lightworks* [→ Burch]. *These Things Too* [Print review]. N° 16, Winter 1983-84. 59 p.)

«*The Judith A. Hoffberg Collection of Bookworks* has been acquired by the 9 campuses of the University of California and will be housed at the Art Library of UCLA in Los Angeles. The collection of over 2000 artists' books and periodicals also includes the archive of exhibition catalogs, reference tools, correspondence files, as well as unformation files on the growth and development of the whole field of bookworks since the early 1960s...

(In: *Umbrella* [→ Hoffberg]. Vol.8, #1. 7 p. 1984)

Judith A. Hoffberg: *Mail Art Today: Self-Sustaining or Self-Destructing?* In: M. → Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. XX-XXI.

^Lon Spiegelman: *Archives* (about the purchasing the Judith A. Hoffberg Collection

and the Jean Brown Archive by the UCLA Art Library / Getty Center for the History of Art and the Humanities and similar problems) In: *Spiegelman's mailart rag* (→Spiegelman). Vol. 1, #4. December 1986. 15-16 p.

(*Umbrella*) «A newsletter which reviews artist's books, magazines, and other activities. Energetic coverage of the coffee table book scene, and a little bit of the independent stuff, too.»

(→ Dunn: *Mail Review*. In: *PhotoStatic*. N° 28, Jan. 1988, 961 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 11-12 p.

^Judith A. Hoffberg: *Umbrella 1978-1998, the Anthology*. (With a large collection of articles and artists' works from twenty years *Umbrella*.) 23x18 cm., offset, 164 p. Umbrella editions. Santa Monica, 1999

<b>Hoffmann, Klaus</b>	c/o Städtische Galerie & Kunstverein c/o Bonner Kunstverein. Adenauerallee 7, Bonn 1. D-5300 c/o Schleswig-Holsteinisches Landesmuseum, Schleswig	Wolfsburg, D-38440 D-5300 Schleswig	Germany --- ---	1979 1979 1969
.....				
^ <i>Napoli</i> (sic!) <i>spiel ich niemals mehr...</i> ( <i>Napoleon-Miniaturen from the Collection Klaus Hoffmann</i> ) There is a Pre-Mail Art project which was started in 1963, may be the first «add to and return» action. Postcards with an Napoleon drawing of Louis David have been sent out to the artists all over the world. About 130 ones came back with interventions by P. Alechinsky, E. Baj, J. Beuys, L. Castro, Christo, J. Dibbets, R. Filliou, R. Hamilton, D. Higgins and many others. First exhibition in the Landesmuseum Schleswig 1969, later in 9 further museums in div. German cities. Last exhibition and catalog (A/5, offset, 24 p., text German): Bonner Kunstverein, Bonn. June, 1979				⤴ ☒
<b>«Hoger Inst. voor Visuele Kommunikatie»</b>	Weg naar As, 50. Genk, B-3600		Belgium	1989
^20 x <i>Communication</i> (20 years of Stedelijk Hoger Inst.) Cat.: 20.5x20 cm., offset, 44 p. Hoger Inst., Genk, 1989				☒
<b>Hol, Jim / Munday, Georgette</b>	<i>New Agency</i> . 46 Denbigh St. London, SW1		United Kingd.	1979
<b>The Agent.</b> (A participatory mag., the contributions consist of words, pictures and money. Daughters of Dada, O. L. Nations, P. Petasz. E. Tót & others. A/5, offset. 1979-, m.?)				⌘ ⤴ ☒
<b>Holfter, Stefan J.</b>	Dresbacherrstr. 13.	Overath, D-51491	Germany	1992
^ <i>Envelope Art</i> . ☒ Posters of 62x84 cm and 60x78 cm., phc. 1992				☒
^ <i>Mail Art for Hospital</i> . ☒ Inv. with a small collage-work, 1992				☒
<b>Holmes, Mimi / !Miz Mimi!</b>	<i>Art Missionary</i> . 2233 McBurney. Florence, AL-35630		USA	1986
↑1308, 21 St. Haleyville, AL-35565				---
.....				
^ <i>Secrets of the Hearts / Help! We're running out of mummies</i> . ☒ Cat.: Half-legal, phc., 10 p. Haleyville, two projects ~1983-84				☒
^ <i>Draw the Face</i> (1985), <i>Describe the Missing Person</i> (1987), “add to and return” projects by Mail Art, ☒ Invs.				☒
^ <i>Things – 3rd Haleyville Mail Art Show</i> . ☒ Cat.: Half-legal, phc., 12 p. Traveling show: exhs. at the Haleyville Public Library, Florence, Arab, Hartstelle, Blount County Schools, Univ. of Alabama, etc. 1986				☒
^ <i>Noise Mail Art</i> . ☒ Cat.: Half-legal, phc., 4 p. Florence, 1987				☒
^ <i>Books, Mail Art Show</i> . ☒ Cat.: 18x11 cm., phc., 12 p. Florence, 1987				☒ ☒

^*Simulacrum* (or open theme). ☒ Inv. to Art Dept., Cornell College, Mt. Vernon IA, ☒  
1989

<b>Holt, Helen</b>	Berkeley Office, 1649 Dwight Way.	Berkeley, CA-94703	USA	1986
^ <i>Mail Artists' Int. 1986 Calendar</i> . ☒ Cat.: Letter, offset, 24 p. Berkeley Office				☒

<b>Holtz, Sheila</b>	4350 MC Pherson	St. Louis, MD-63108	USA	1988
<i>Estudio</i> (Assembling {100}, thematic issues, 1988-89, #1-5) The continuation of the Velocity and Estudio by Christian → Herman)				☒

<b>Home, Stewart</b>	BM Senior	London, WC1 3XX	United Kingd.	1991
↑ 41. Irvin House, Uamvar, Stat. Poplar		London E14 6QG		1985
↑ 84 / b. Whitechapel High St.		London E 1		?
↑ 11. Bromwich Hse. Houson Terrace,		Richmond Hill, Surrey, TW10 6RU		?
↑ 31 Norfolk Farm Rd. Pyrford Woking,		Surrey, GU22 8LH		1984

.....  
*Neo-Smile* (Collective edited Smile issue: S. Home, B. Allen, P. Horobin, A/4, 8-14 p. ☛  
1984) Scotland, North-Ireland, England, 1984

*Smile xerox* (Early attempts marked as «xerox», 1984, #1-3) ☛

Listed issues:

SMILE (xerox 1) (A/4, phc. 10 p. „Lesson 2, establish the name Smile“  
1984)

SMILE (xerox 2, ritual) (A/4, 8 p. 1984)

SMILE (xerox, contents childish drawings & photoboth pictures,  
A/4, 6 p. 1984)

^*Smile* (Mag., the leading organ of the Neoism a'la «Karen Eliot». A/5 and A/4, offset, ☛  
some early issues are photocopied. Analytical texts, a few images.  
London, 1984-89, #1-11)

Listed issues:

^SMILE 1. (A/4, 20 p. Stewart Home in T-shirt cover. Febr. 1984)  
Statement / Notices / Doing the obvious is more radical than you'd  
imagine / Concrete poems by Home / The complete guide to becoming  
an avant-garde artist









^SMILE 2. (A/4, 20p. Stewart Home cover. Apr. 1984)  
Editorial / Information / Manifesto of the Generation Positive /  
Observations sur le Generation Positive / Concrete poems /  
Ha Ha Ha or wey the generation Positive is always right / Ulti-  
matum der generation Positive

^SMILE 3. (A/5, 16 p. Burroughs cover. June 1984)  
Editorial / Monty Cantsin / The Neoist cultural conspiracy is a quest  
/ 333 and other poems / First International Neoist Manifesto /  
Meaning and intention and the Neoist conspiracy / Data

^SMILE 4. (A/5, „Do it yourself“ issue, screenprinted cover only. Aug. 1984)

^SMILE 5. (A/5, 16 p. Home in checkered cloth cover. Oct. 1984)  
Addresses / The Generation Poositve presents an examination  
of the work of Stewart Home / Neoism / Total Anticopyright /  
Great triumphs of the human spirit / Poems / The Generation  
Positive presents a list of names / ... the multiple name aesthetic /  
... presents magazines breeding like rabbits / The Second Inter-  
national Neoist Manifesto of Post Positivist Revolt

^SMILE 6. (A/5, 16 p. Dog picture cover. Dec. 1984)  
Smile 6 addresses / The Third International Neoist Manifesto of  
Post Positivist Fluxation / The Meaning and purpose of the Neoist  
cultural conspiracy revelead / Monty Cantsin / First Manifesto  
of the Neoist Performance / Poems / Neoism / The Neoist network  
and the Mail Art phenomena / Smile / Saying of a famous artist  
and plagiarist

- ^SMILE 7. *Neoism: Dance the Monty Cantsin* (A/4, 20 p. 1985)  
Addresses / Blood, bread and beauty / Neoist artefacts / Correspondence script / Stewart Home / Neoist poetry
- ^SMILE 8. *Smile back at the ruling class* (A/4, 20 p. Bottle cover 1985)  
Open letter... / Poetry and revolution / Suppression of reality / Artists Strike / Praxis manifesto / Towards the self referential in art / Basic banalities / marginal culture from de Sade to the present / Art or praxis? / Nihilism, philosophy without meaning
- ^SMILE 9. *Take your desires for reality* (A/4, 20 p. Demo cover. 1986)  
The destruction of meaning and the meaning of destruction / Beyond chaos, beyond coherence / The art of ideology and the ideology of art / From Dada to Class War / Glamour / Post-modernism in black and white / Anarchist / Empty words / Notes on context and methodology / Networking / Second Manifestation of Praxis / Conditions surrounding creativity
- ^SMILE 10. *Sex without secretions* (A/4, 20 p. Cola cover. 1987)  
Desire in ruins / The refusal of creativity / Artist's placement and the end of art / Destruction in art, destruction of art / Multiple names / The avant-garde of presence / Third Manifesto of Praxis
- ^SMILE 11. *Plagiarism special* (A/3 tabloid, 8 p. 1989)  
Demolish serious culture / 20 questions you could ask about the Art Strike 1990-1993 / Towards an acognitive culture / Gender, sexuality & control / Pataphysics / Book review
- ^*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. (Offset, 30 p.) Aporia Press, London, 1988. Texts by Karen Eliot, 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 
- ^*Art Strike Handbook.* (An anthology of manifestos, articles and interviews by Home and others) A/5, offset, 40 p. No Copyright. Sabotage Ed. London, 1989 
- ^*Re:Action* (4 pages mag. with Neoist texts and political art matter. A/4, phc. 1991-1999, # 1-10, sy.)   
^# 1-10
- ^*No Pity. In the tradition of Skinhead, Suedehead & Bootboys.* (A/5, offset, 144 p.) AK Press, Edinburgh, 1993 
- ^*Neoism, Plagiarism & Praxis.* (A/5, offset, 208 p.) AK Press, Edinburgh / S. F. CA. / BM Senior, London. 1995 
- ^*Green Apocalypse* (with → !Blissett, Luther!) (A/4 offset brochure, 48 p.)  
→ Unpopular Books, / Neoist Alliance, London. 1996.   
Texts by H. Rollin, R. Essex, R. Hunt, The Independent, Re-Action, etc.
- Neoism / Literature: István → Kántor: *Some of the Monty Cantsins.*
- Smile mania
- ~
- Literature: (*Smile*, issue 1, 1984. Statement): «Hello and welcome to Smile the official organ of the generation positive. This magnificent new artistic movement is so avant-garde that at present it only has one member, myself. Consequently this first issue consists solely of my own work.  
The basic tenets of the generation positive can be summed up in the two words „positive plagiarism“.  
Consequently I encourage all readers to get the work contained in this issue published again under their own name.»

(Stewart Home in *Smile* #10, 1987): «The whole of post-modern life is mediated by a series of abstractions. Creatively pleasure, imagination, desire, all have a role to play in the maintenance of the capitalist system. The show is over. The audience start to leave. Time to collect your coats and go home. You turn around. No more coats. No more homes. Abolish pleasure. Refuse creativity. Smash the imagination. Desire in ruins. The present is absolute. Everything now!»

Ed Baxter: *Rueing meaning ruin?* (About the exh. *Ruins of Glamour, Glamour of Ruins* in Crisenhale Gallery, London, Dez. 1986) In: *Records Quarterly Magazine*, Vol, 2, N°1, March 1987, 33-36 p.

Ed Baxter: *A Footnote to the festival of Plagiarism*. In: *Variant* #5, Summer / Autumn 1988, 26-29 p.

Grant Kester: *SMILE*. («For Neoists, to be artists on a society in which „culture“ in all its forms is a primary agent of political domination is an inherently contradictory act») In: *New Art Examiner*, Oct. 1987, 18-18 p.

(*Orientation for the Use of a Context and the Context, for the Use of an Orientation*): «Karen Eliot is a name which refers to an individual human being who can be anyone. The name is fixed, the people using it aren't. Smile is a name which refers to an international magazine with multiple origins. The name is fixed, the types of magazines using it aren't. The purpose of many different magazines and people using the same name is to create a situation for which no one in particular is responsible and to practical examine western philosophical notions of identity, individuality, originality, value and truth.

Anyone can become Karen Eliot simply by adopting the name, but they are only Karen Eliot for the period in which the name is used. Karen Eliot was materialised, rather than born, as an open context in the summer of '85. When one becomes Karen Eliot one's previous existence consists of the acts other people have undertaken using the name. When one becomes Karen Eliot one has no family, no parents, no birth. Karen Eliot was not born, s/he was materialised from social forces, constructed as a means of entering the shifting terrain that circumscribes the „individual“ and „society“.

The name Karen Eliot can be strategically adopted for a series of actions, interventions, exhibitions, texts, etc. When replying to letters generated by an action/text in which the context has been used then it makes sense to continue using the context, i. e. by replying as Karen Eliot. However in personal realisationships, where one has a personal history other than the acts undertaken by a series of people using the name Karen Eliot, it does not make sense to use the context. If one uses the context in personal life there is a danger that the name Karen Eliot will become over-identified with individual beings.

We are perhaps heading towards the abolition of the personal; perhaps everything is social and the personal (the individual) is just illusion. This area of activity must be debated, examined.»

(The *Karen Eliot* manifesto by S. Home appeared as a flyer ca. 1985-86 and reprinted in a number of underground publications in the next years, at last [without the final paragraph] in Home's *Smile* N° 11, 1989, 1 p.)

Peter Suchin: *Review of Stewart Home's THE ASSAULT ON CULTURE*. In: *Variant* #6, Spring 1989.

(*Smile* issue 11 editorial): «Neoism was founded by Al Ackerman, Maris Kundzin, and David Zack in Portland, Oregon, on 10th November 1977. These three attempted create a situation in which a definition of Neoism would not make sense. As the movement spread across North America and Europe, Neoist activities became centred on Apartment Festivals; at first these were small gatherings held in partici-

pants homes, later they were organised around alternative galleries, cinemas and urban spaces. By the time the 64th Apartment Festival (Berlin December '86) took place, Neoism had a considerable history and the participants found it difficult to sustain the movements' anti-theoretical orientation. The Berlin festival was Neoism's finest hour but it also marked the end of the group. The Millionth Apartment Festival in New York (November '88) was a complete failure.

When Graham Harwood and Stewart Home organised the First Festival of Plagiarism in London (January/February '88), they wanted to break free of the bohemian taints which were attached to their Neoist comrades. And so at the heart of the plagiarist movement there lies a polymedia celebration of those cultural practices which transgress the logic of the commodity and its exchange value. Plagiarists emphasise the collective nature of all cultural productions and the central role played by the audience in this process. Recognising that the task of revolutionary propaganda is to discredit all received ideas without offering a single alternative thought with which they might be replaced, plagiarists separate the ideas of the avant-garde from avant-garde personalities and then bring both into disrepute. Thus much of this plagiarist issue of *Smile* is given over to an exploration of so called radical culture from the fifties and sixties.

As well as destroying the traditions of the dead generations, we are also intent upon attacking our own power. After plagiarism comes the Art Strike, there years of silence between 1990 and 1993.

Your immortal friend, Monty Cantsin. Smile, BM Senior, London WC1N 3XX»

(In: *Smile* N° 11, 1989, 2 p. Remarkably Home does not make mention of István Kántor – also a founder of Neoism – in this text, who was the first user of the name Monty Cantsin.)

(*The Festival of Plagiarism*): «...This is a very unglossy interpretation of the events, as Home unflinchingly details the successes and failures of the many events associated with that Festival. The writing, while a bit dens, is capable of formulating arguments of real clarity and power. Home seems to be one of the main theorists of the activities that have sprung up in the wake of Neoism. These include the recent interest in plagiarism and art strike actions, ones which merit, to my way of thinking, a good deal of attention. Home addresses issues which seem terribly apt perhaps because of where the technical project of human development leaves us – with xerox machines and tape recorders and legislation against their fullest use. (A lot like a god giving us genitalia and then telling us it's bad to use them.)» (Lloyd → Dunn: *Print Reviews. PhotoStatic*. N° 36, June 1989, 1340-1341 p.)

(*The Assault on Culture*): «...To see this book merely as art history would be incorrect. Home is an activist and intends this work to be simultaneously a description of certain models of assaults on culture, as well as an example of such an assault...» (Lloyd → Dunn: *Print Reviews. PhotoStatic*. N° 38, Oct. 1989, 1438-1439 p.)

→ 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.

Simon Ford: *The art of legitimation: The on-going transformation of the avant-garde from counter-cultural force to dominant institution. Stewart Home interviewed by Simon Ford*. In: *Edinburgh Review*, 1991, 87-97

Géza Perneczky: *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.

Ian Sinclair: *Who is Stewart Home?* In: *London Review of Books*, 23 June 1994,

21-22 p.

*Home on the deranged*. In: *Rouge*, issue 17, 1994? 26-27 p.

Don Webb: *No Pity* (by S. Home). In: *American Book Review*, Vol. 18, N°1, April/May 1994

(PP): (Interview with) *Stewart Home*. In: *Kinokaze* #2, Summer 1994, 23-28 p.

Trystan Page: *The Art of Provocation*. In: *Perspectives* #7, Spring 1994, 28 p.

Home, Stewart: *About Art Strike*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 137-141 p.

<b>Hompson, Davi Det</b>	P. O. Box 7035	Richmond, VI-23221	USA	1973
<i>An International Cyclopedia of Plans and Occurences</i> . One of the first Mail Art exhibitions in the USA organized by Hompson for the Anderson Gallery, Virginia Commonwealth University in Richmond, using the correspondence network lists: fluxus, NYCS (→ Johnson), Image Bank (→ Western Front), and the I.A.C. (→ Groh). ☒Cat.: March 15 – April 10, 1973				☒
<b>d'Hondt, Roger</b>	( <i>New Reform Galerie</i> ) Schoolstraat 17.	Aalst, B-9300	Belgium	1972
^ <i>Tendenzen van een Nieuwe Kunst</i> . Cat.: A/4, mimeogr. 34 p. 1972. Artists: Attalai, Gerz, Goos, Groh, Heyrman, Kalkmann, Linnartz, Löbach, Nannucci, Perneczky, Schwind, Stembera, E. Tót, J. Urban, Valoch,				☒
^ <i>Reale Concepte</i> . Texten – concepten en projects van Klaus → Groh, K. (Letter, mimeogr. + collage/objects, 12 p. {50}) 1972				☒
^ <i>Wij Hebben ook Ideën. Of Aktuele Kunst uit Oost-Europa</i> . Cat.: Spiral bound, cut A/4, mimeogr., 24 sheets. 1972 Artists: Attalai, Baginski, Bak, Beke, Chwalczyk, Dalibor, Dimitrijevic, Filko, Gazdik, Golkowska, Haka, Klivar, Kocman, Koller, Marcola, Miler, Natalia L L, Perneczky, R. Sikora, Sosnowski, Stembera, Stosic, Todorovic, E. Tót, Valoch				☒
<b>❖Hong Kong Mail Art. LS Division, City University. Ken Koebke, 83 Tat Chee Ave., Kowloon Tong, Hong Kong</b>				
^ <i>The Frankenstein Mail Art Exhibition</i> – Mail Art, haiku, limerick, questions... etc.				☒
Large project / internet home-page: <a href="http://www.cityu.edu.hk/ls/research/frankenstein">www.cityu.edu.hk/ls/research/frankenstein</a>				
☒ Inv., 1996				
<b>Hoocker, Richard</b>	<i>Santa Fe Council for the Arts</i> , 109 Washington Ave.	Santa Fe, NM-87501	USA	1983
^ <i>Airmail Eros</i> . ☒ Cat.: Digest, phc., 44 p. / Center for Contemporary Arts, Santa Fe.				☒
November 1983				
<b>Horiike, Tohei</b>	853-2 Tadanuma-cho	Shimizu-City, Shizuoka-Pref.,	424-03 Japan	1979
^ <i>Free Space for All – Step Ahead in Shizimu '76</i> . (Co-editor: Akihiro Sakai)				☒ ☒
☒ Cat.: 31x22 cm., instant print, 58 loose leaves. Works by 28 Japanic and 23 international artists from the Mail Art scene. (In view of the chronological development, this publ. is the N°0 of the later perioirical <i>ART communication</i> .) 1976				
^ <i>ART communication</i> (Mail Art periodical by matter of Japanic, European and American artists on ~30-40 loose sheets in envelope. 31x22 cm., instant print, 1977-79, #1-2?) Freedom Research Center. Shimizu City				☒
^ #1				
<i>Rubber Stamp Art</i> . 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				® ☒



<b>Horobin, Pete</b>	<i>Data.</i> 37 Union St.	Dundee, Scotland, DD1 4BS, United Kingd.	1985
	° <i>Destruction / Creation - Action - Open sandwich.</i> A performance doc. 9 orig. photos mounted on cardboards of 14x9 cm. Handwritten titles. Dundee, 1981		👤
	<i>Actions.</i> Description and distribution of documentation in the form of A/4 size photocopied sheets in envelopes. Dundee, 1981		✉️ 👤
	<i>DATA DDI 4BS.</i> Text publication in the form of A/4 size brochure, phc., 10 leaves. The author calls himself «The principal player». Dundee, Nov. 1981		✉️ 🌀
	<i>RAT ART – RAT ART TRAP – GALLERY...</i> (4 Postcards from DATA) ~1981		✉️
	^ <i>Struwel Peter Scrapbook.</i> (A cooperative work of Robin → Crozier, Geoffrey Young, A. Barrio, Spudz/Cees Franke, Pete Horobin and Peter → Below. Below started a German children book for an «add to things and images» action in 1977. After the intervention of Crozier, Young, Barrio and Franke, in January 1981 the book was given to Pete Horobin, who destroyed it in the sense of a Destruction/Creation action. After this final result, the pile of loose pages have been photocopied and bound to a new book in 10 copies by Peter Below.) A/4, phc., 101 leaves + cover. Mixed Media / Krypton Press. Würzburg. February, 1981		🌸 ✉️ 📖
	Small DATA publications (14.5x10.5 cm, photocopy.):		
	<i>Severn Scripts</i> , 9 leaves, April 1982		👤
	<i>Actions, Lyon.</i> 44 p. March 1982		👤
	<i>ACROBAT LIVE.</i> (On the occasion of Horobin's visit at Jürgen → Olbrich in Kassel) Diary like documentation with many inserts bound to a book. A/4, phc, + inserts by mixed techn., ~100 leaves. December 1-31. Kunoldstr. 34, Kassel. 1982		📖
	<i>ACROBAT TOAST x 33. – Kunoldstrasse 34. LIVE.</i> (A series of fotos with Jürgen → Olbrich & Pete Horobin during of an «toast-action» in Kassel) Poster of 32x46 cm., blue print. Dated at 9. 12. 82 / 17:30. Kassel.		👤
	^ <i>Bread Data to Bread Bank.</i> ✉️ Inv., 1982		✉️
	<i>DATA Communication / Daily Action.</i> Diary lyke daily documentation: A/4 size photocopied leaves for each day with hand written texts, fragments of printed matter, collages, drawings, or photos about objects, cloths, body parts, etc., ~ 30 sheets in each envelope which one was printed over by offset with the title form. Monthly distribution during the year 1983.		✉️
	^ <i>Smile</i> (Neoist mag., often with correspondence material and contacts by special (completed) DATA forms by Horobin, also exh. catalogues and sociological matter. A/4, A/5, phc., 6-68 p. 1985-88, #1-9)		✉️ 🌸 🌀 🌀
	<u>Listed issues:</u>		
	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 & David → Zack. 1986)		
	^SMILE „sell your archive“ (A/4, 30 p. 1987)		
	^SMILE UB40 (A/!, 28 p. 1987)		
	SMILE (A/5, 4 p. Karen Strang's matter. 1987)		
	SMILE „Lifes a bitch“ (A/4, 68 p. Accompanies exh. on suicid. 1988)		
	^ <i>DATAcell.</i> (Brochure with an appeal to send «data» and with mostly graphical Neoist «data» material, A/4, phc., with orig. photos and rubber stamps, 16 p.) 25 Normand Road, Dysart Fife, Scotland. 1985		🌘
	^ <i>Non-Participation Festival.</i> (A/3 size poster with text only, phc. on yellow paper. Statement and appeal to the diverse forms of non-participation + statement of an Alternative Garden Festival in Glasgow and the Programm of the Free University of Glasgow during the Summer months of 1988) Dundee, 1988		🌘
	→ Neoism / Literature: István → Kántor: <i>Some of the Monty Cantsins.</i>		

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 Since the start of the Art Strike (1990) Pete Horobin is not more available. His contact-partner:  
*Attic Data*. c/o Marshall Anderson. 7 Wemyss Buildings. High Street. Kiskaldy Fife. Scotl. UK.  
 → Olbrich, Jürgen O. / *Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel*

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Literature: «Each day is an event. Each day culminates in an action. Each action is a series of gestures. Each gesture is the manifestation of concept through a medium. Each action is photocopied and distributed. Each daily action records my life. Through these daily actions I raise my level of awareness. An awareness of time and history. By distribution each action is shared. The awareness is shared. I wish to raise the level of awareness in others. This process I have chosen to name DATA. D – Date / A – Action / T – Time / A – Art.»

(P. Horobin: *DATA*. Leaflet. Published in *Cairn*, #5. May 1980, 9 p.)

«Pete Horobin is seeking information, pamphlets, periodicals, photographs, tapes etc. in the field of art and communication for the first private archive of Alternative Art in Scotland. He is sincere and forthright, and has done some remarkable work in mail art books, postcards and indictments of the Scottish art schools and Scottish art. Since there are no „free“ magazines with a sympathetic ear in Scotland, DATA needs more outlets. An alternative publishing system for Horobin's images, opinions, daily actions, words and concepts, DATA uses the Mail Art Network to get his messages across...»

(jah: *News*. In: *Umbrella* [→ Hoffberg], Vol. 4, #2, 32 p. 1981)

(*Non-Participation Festival, Scotland 1988*): «The Festival of Non-Participation is a decentralised cultural festival being held in Scotland during 1988. The festival will provide an open situation in which various groups and individuals can organise events. (...)»

(Only the titles of the various possibilities of non-participation):

#### NON-PARTICIPATING IN SOMETHING ELSE

Home taping evenings / Art = Non-Participation / Non-Participation = Occupation / Non-Participation = Unemployment / Fast days: Nov. 4th. 5th. & 6th. / Walking Weekend: May 28th–29th. Cycle days: July 10th & 28th. August 12th.

#### NON-PARTICIPATE BY PARTICIPATING IN SOMETHING ELSE


Stay at home days: April 13th. May 17th. Sept 22nd. / Switch of TV days: March 2nd. April 20th. May 18th.


Géza Perneczky: *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 / 170 p.

!Horus! → Mounier, Patrick

Horvath, Al *Falling Down Press, Dead Fish Prod.*  
 P. O. Box 99315 / Erceview St., Cleveland, OH-44199, USA 1975  
*White Heap* (Mag. with experim. poetry & art, partly assembling {50}, Letter, 1975-, ) ☿ ♀ ☒


Horwitz, Suzanne «*Synapse*» *Visual Art Press*. The Philadelphian I. A 5.  
 1401 Pennsylvania Av. Philadelphia, PA-19130 USA 1986  
*Words and Images: A Survey of Contemporary Artists' Books*. (org. with Alexandra Lerner and coordinated by Michael Strueber, a travelling exh. with works by 125 artists opened at the Philadelphia Art Alliance on 18 May 1981 and showed also in the Pittsburg Center for the Arts and the Southern Alleghenies Museum of Art. An catalogue has been




published with an essay by Peter → Frank.)  
 ^*Philadelphia Indep. Publishers of Artists' Books*. (with Sandra Lerner) Cat.: Letter,   
 offset, 32 p. 1982








^*Vampyr: being a diary, fragments of his visit* (A graphic album with Stephen Spera)   
 24.5.x19.8 cm, offset, 48 p. Synapse, Philadelphia, n.d. (1980s)




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Source: Horvitz, S. / Lerner, A.: *Philadelphia Independent Publishers of ARTISTS' BOOKS*.  
 Letter, offset, 32 p. (An artists' books catalogue)


<b>Houédard, Dom Sylvester</b>	262 Randolph Ave.	London, W9	United Kingd.	1971
<i>Kroklok</i> (with Bob → Cobbing and Peter Mayer) (A classic of the alternative and exp.  literature mags. A/4, mimeograph. 1971-, ir.) Writers Forum, London				

<b>Houser, Christina</b>	2512 N.W. Marshall, #15	Portland, OR-97210	USA	1995
^ <i>Exquisite Corpse</i> – send 4x6 inch fragment of human body.  Inv.-letter, 1995 				
^ <i>Oh Idol, my Idol...</i> (with Terry Durst, Seattle, one shot assembling {30}, letter size,  bound, 1996)				






<b>Huber, Joseph W.</b>	Göhrenerstr 13.	Berlin, (GDR-1058 →) D-10437, Germany	1996
<i>Nature is Life – Save it</i> (International Art Project, «mail it»)  Doc. 1977 			
^ <i>Bild-Wort-Montage</i> . Doc.: A/4 leaflet folded to 4, offset. Nagelwerk, Berlin, 1987 			
^ <i>SCHILDERungen</i> . (Photo/postcard series, A/4, phc., 16 p.) Ed. Karte'll, Berlin. 1995  			
<i>Texturen</i> . (Postcards series with „German visual poetry“) Ed. Karte'll, Berlin, 1996 			
† Joseph Huber died 2002 in Berlin 			

<b>Huckauf, Peter</b>	?	Berlin	Germany	?
<i>Spontanistische Collagen</i> . Cat.: / Meta-Galerie, Berlin, 1984  				
<i>Floß &amp; Wüstung. Alphabet des Augenblicks</i> (Offset, 36 p.) Ed. Gertraud Scholz 				
<i>Verlag Neue Freiheit Berlin</i> (?)				
→ Transfurism				
~				
<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. 541 p.				

<b>Huemer, Peter</b>	Fichtenstr 11	Pasching, A-4061	Austria	1990
^ <i>Kopiegraphie / Mischtechnik - Arbeiten 1987-1990</i> . Cat.: A/4, offset, 42 p. 				
/ Galerie → Maerz, Linz, 1990				
^ <i>Dazwischen...</i> In: Cat.: «Zwischenbilder, Copygraphy + Electr. Graphic» Linz,  Österr. Landesmuseum, 1994. 23-24 p.				
^ <i>Copy Book Art International</i> . (with Thomas Meyer) Exh.: Gal. → Maerz, Linz.  Cat.: A/4, phc., 120 p. {500} (with orig. copy-pages, like assembling) Text: P. Huemer: <i>In Search of a Book that was never written</i> . 1996.				

<b>Huigin, Sean O.</b>	c/o Writers Forum	London	United Kingdom	1976
° <i>Curtal Sails</i> . (Assembling like anth. with works by J. Adler, H. Burke, C. Cheek,  S. Clews, B. Cobbing, P. C. Fencott, B. Griffiths, J. Pike, L. Upton, etc. A/4, mimeogr. 54 p.) Writers Forum. London, 1976				

«**Humanitarian Fond**» → Zhukov, Leonid

<b>«Hundertmark, Galerie &amp; Ed.»</b>	Brüsselerstr. 29.	Köln, D-50674	Germany	1988
↑ Reinoldstr. 6 Köln-1, D-5000  1983				
↑ Blumenweg 12. Berlin-42. D-1000  1975				
.....				
Gallery and editionhouse activity in Fluxus, visual poetry, conceptual art and diverse   trends of alternative art. Since 1970s.				
^ <i>Konkrete / Visuelle Poesie</i> . Cat.: A/6, phc., 16 p. 1992 				

«Hungarian Visual Poetry» → Visual Poetry, Hungary

<b>Hunker, Tracy</b>	P. O. Box 8421	Columbus, OH-43201	USA	1979
	<i>Testube</i> (Magazine about art + technology, 1979- )			☒

**!Hunter, Rev.!** → Wamaling, Mark H.

<b>❖Huston, Mail Artists,</b>	<i>Rubberstamps</i> , Box 740 E. 19th St.	Houston, TX-77008	USA	1987
	^ <i>An Envelope and its Contents</i> . ☒Doc. One xeroxed sheet of legal size. / Missouri Street Gallery / Montrose Art Alliance. April 1987			☒

<b>Hyatt, Michael</b>	( <i>Hyatt Gallery</i> ) 933 S. Leseur St.	Mesa, AZ-85204	USA	1986
	↑ <i>Gallery 1331</i> . 721 Pine St.	Santa Monica, CA-90405	---	1984

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^*Music Orwell*, 1984. ☒ Inv.-flyer, 1984 ☒

^*Olympia Kalender / Mail Art*, ☒ Inv. on postcard: „Olympic Games“. (1983) 1984 ☒

^*Olympic Games, Music & Orwell's 1984*. (with M. Hyatt, L.→ Caldera, M. Mollett, R.→ Meade) ☒Poster of 53x31 cm., offset. Exh.: Base 2 Gall. Los Angeles, & Hyatt Gall. 1331, Santa Monica. July-August 1984 ☒

<b>!Ibérico!</b>	Retablo Str. N° 1- 4. C	Alcorcón (Madrid), E-28921, Spain	1997
	↑ <i>AMAE</i> Aptdo. N° 47,	Alcorcón (Madrid), E-28921, ---	1995

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^*I. Mostra Int. de Mail Art*. ☒Cat.: A/4, offset, 16 p. (English /Spain) Centro Civico Social, Alcorcón. January 1990 ☒

^*Pinturas - dibujos - grabados*. Cat.: A/5, colour offset, 8 p. Text: E. S. de Soto. ☒ ☒ ☒

/ Centr. Civico y Social, Alcorcón. December 1991

^*Mail Moz-art*. (with Miquel Arranz → Sanchez) ☒Cat.: 21x17 cm., offset, 24 p. ☒

/ ILMO. Ayuntamiento de Alcorcón. Delegacion de Cultura. 1991-92

^*Rooms*. (Xeroxed matter + collages) Horz. mini size, 16 p., {100}. Introduction: ☒

Mª-Luz Bermejo. Ed. Koine / Libros. n.d. (1992?)

^*Universo racional*. (Accordion book with additional documentations, also as flyer with 6 leaves, phc.) Alcorcón, 1993 ☒ ☒

^*100 años MIRÓ*. “III. Muestra Int. de Mail Art Ciudad de Alcorcón” ☒Cat.: ☒

23.5x16.5 cm., offset (colour), 24 p. / ILMO. February 1994

^*A. M. A. E. / Asociacion Mail-Artistas Españoles*. (Mag. with Mail Art infos and exhibition invitations. Also short featurings. A/5, phc., ~26 p. 1995-97, m. #1-16) ☒

^# 1-16

^*Visual & Experimental Poetry Show* – in Santo Domingo, Republic Dominica. ☒

☒ Inv.-letter, 1996

→ Inismo

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Literature: «...In 1995 I decided to create an Association which includes the most active Spanish Mail Artists, and for this end, I consulted them, one by one, by mail (of course). The response was excellent and unanimous: They support and encourage my plan. I was greatly surprised, because of the independence which is a feature in Artists, in general... Now, AMAE is recognized in my country, where I receive a lot of information from Institu-tions which is materialized in the Bulletin, jointly to Visual and Experimental Poetry, News, a Who is Who, etc. etc. and transmitted to all the networkers in Spain and out.... One of the purposes of the Association was fulfilled....

*What other purposes does the Association have?*

Other purpose that AMAE be after too, is a section in his bulletin (?WHO IS WHO?), in which come out all the Spanish Mail Artists (two in each edition), and in this way, we get to know each other better. Subsequently to publish a guide with the same title, with names, addresses, phone numbers, etc. and to distribute it,

among all of us... (It's an idea that I extend to other mail artists with regards to their countries). And who knows, maybe a Mondial Guide of mail artists, why not? Probably Ruud, your mail interviews are yet the beginning... Also AMAE helps to keep in touch all the M. A. of the Kingdom.

To organize exhibitions... Actually, AMAE prepares one in SANTA DOMINGO (Dominican Republic), but not of mail art, VISUAL & EXPERIMENTAL POETRY, at the „CASA DE TEATRO“, which is the meeting place of Dominican Artists and Intellectuals... I will travel there, carrying the works of European Poets (Although most, Spanish)...

I don't think the other forms of communication, like e-mail, fax, etc. will scroll down mail art. Some people will feel at ease connecting by other forms than mail (could be since smoke signals to Tam-tams...). Mail art has its own system... The sending, the waiting for, the surprise comes on an unexpected day... but then, you touch the envelope which is 3-Dimensional, you'll open it, etc. etc. From the sending to the receiving, a time process (sometimes, long or short, be implicit). (...)

*How involved are you in the Experimental Poetry and/or Visual Poetry?*

About 20 years ago, visiting a JOAN BROSSA exhibition in Barcelona (BROSSA is the undisputed leader of the Spanish experimental Poetry), and as a Plastic Artist, I was interested by this strange way to capture and to visualize the Poetry.... And it was from then, when I began to investigate in this way... Actually I take part in all the important exhibitions of Visual and Experimental Poetry in Spain, and all over the world.

(Ruud → Janssen: *The Mail-Interview with Ibérico A/5*, 16 p. TAM Pubs., TAM-970173. Tilburg, 1997)

<b>❖Ibiza, Mail Artists</b>	c/o Escuela de Artes Aplicadas de Ibiza. Baleares, E-07800	Spain	1988
	^ <i>Estamp Ibiza</i> . ☒ Inv.-card to the Museum of Cont. Art, 1983		☒ ®
	^ <i>Columbus</i> . A Quinientos Años de la Llegada de Colón a America. ☒Cat.: Cut A/4, offset, 72 p. June-July 1988		☒
	^ <i>A 500 Años... de Colón</i> . Segunda Convocatoria. ☒Cat.: A/4, offset, 38 p. Exh.: Escula de Artes Apl. de Logroño (Org.: Ricardo Gonzales) May-June, 1989		☒

<b>!Icarus!</b>	(Llys Dana publ. / Jaques Juin?)	Bremen	Germany	1980
	° <i>All Ready Cut 4U</i> . (Assembling like accordion publication) 1980			☒

**«I. C. C.» / Internationaal Cultureel Centrum.** Meir 50. Antwerpen, B-9000. → Schraenen

<b>«Idea X.Change»</b>	(→ Peters, Ursula / → Mela, E. / →Patrick, Tom / → Cellini, James)			
	8 Balboa Av.	San Rafael, CA-94901,	USA	1985
	^ <i>Idea X-Change</i> (Collected edited Mail Art mag. Half-legal, phc., ~18 p. 1985-, ir.)			☒
	<i>IALA</i> by U. Peters / <i>Dada-Relief Front</i> by E. Mela / <i>Eat It Up</i> by T. Patrick / <i>Art &amp; Soul</i> by J. Cellini			
	^# 1			

<b>Igloo, Alex (!TorridZone!)</b>	(Dislokate Klammer) 444 Sixth Avenue, Brooklyn, NY-11215, USA			1985
	P. O. Box 400, Old Chelsea Station.	New York, NY-10001.	---	1978

***Smegma*** (with → Scarletina Lust) (Neo-dada magazine with Mail Art, an accumulation of images and texts, sometimes with disk-supplement. Letter and half-legal size, offset, also colour print. 1978-, y.) ☒ ☘  
 °*Bob Dylan Mail Art Exh.* ☒Cat.: Half-legal, phc. 39 p., ~160 participants (Also was selling a T-shirt to commemorate the exhibition.) Exh.: Galleria dell'Occhio, (→ Pittore) New York. 1983 ☒

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Literature: John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertolo I, 1999. 28 p.

<b>«Illusion Production»</b>	15 rue Pierre Curie	Mondville, F-14120	France	1982
	<i>Sensationnel le Journal</i> (Handmade graphzine by silkscreen, mimeographic, and with textile, postcards and audiocassette supplements. A/4 & A/5, mixed techn. 1980= N° 0, 1982-, y.)			✿ 📖 📧
	^ <i>Art Boundage</i> . ☒ Inv.-flyer, 1982			☒
	~			
	<u>Literature:</u> Ljmite, N° 28 (→ Billé)			
<b>!Illustrated Woman! (Janet Hofacker)</b>	485. N. Oaktree Ln.	„C“. Thousand Oaks, CA-91360.	USA	1994
	Rubber stamp artist with a large collection of “historical” rubbers. Artist’s postcards.			☒ ®
<b>«Image Bank»</b>	303 E. 8th Ave.	Vancouver, V5T 1S1	Canada	1977
	(by Michael Morris & Vincent Trasov / a method for the exchange personnel informations and research between artists 1969-79 / associated with the → Western Front Society, Vancouver)			
	.....			
	<i>Image Bank Postcard Show</i> (80 postcards in a box) Coach House Press for the Image Bank Exhibition at Fine Art Gallery, U. B. C., 1971			☒ ✿
	^ <i>International Image Exchange Directory</i> (Unpaged talonbooks, a directory listing the names and addresses of hundreds of artists around the world, along with their specific requests for images and correspondence. Compiled Jan. 1970 – Nov. 1872, published also in the <i>File Magazine</i> #1, 2 & 3 (→ General Idea). With address lists, short notes and many illustrations, booklet of 8.5x13 cm., offset, ~200 p.) Talon Books, Vancouver, 1972			☒ ✿
	<i>Image Bank Network Sampler</i> (Box format edition with 20 publs., prints and ephemera, documenting ideas & fantasies) S. P. Vancouver, 1976			☒
	^ <i>Image Bank Postcard Show – 1977</i> . (48+1 cards in box) Coordination: Panama Design Studio N.Y. Edited by Image Bank. Vancouver, 1977			✿ ☒
	<i>Das Sofortbild Polaorid</i> . Cat.: 29 p. Exh.: in Aktionsgalerie, Bern, travelled to numerous centres in Europe. Org.: Rudolph Jaggli, Oct. 1977			✿ ☒
	<i>Image Bank Exhibition / Centre Culturel Canadien</i> , Paris. Org.: Yves Pepin, 1978			☒
	<i>L'Estamp Aujourd'hui</i> 73/78. Cat.: / Bibliotheque Nationale Paris, France. Section C, Cartes Postales (Cards designed by Image Bank, Dadaland, R. Filliou, Allen Jones & others) Paris, May-June 1978			✿ ☒
	<i>le Festival International de la Carte Postale d'Avant Garde</i> 1979. (Image Bank post cards in the exh. at a vitrine bookstore) Paris, June 1979			✿ ☒
	^ <i>Art &amp; Correspondence from the Western Front</i> . Cat.: 72 p. (further → Western Front) The National Museums of Canada, Vancouver, 1979			👤 ☒
	~			
	<u>Literature:</u> <i>Art-Rite's</i> «Image Bank» issue, #17, 1978 (→ Canepa, Anna)			
<b>Immos, Frans</b>	?	Amsterdam	Netherlands	1978
	° <i>You and Me</i> . ☒ Inv. / Other Books and so... Amsterdam, 1978			☒
	° <i>Vocab. English / Xaoh – Xaoh / English</i> . (Orig. rub. stamps, 10 p.) Stempelplaats. Amsterdam, 1978			® ☒
<b>❖«Inconnu»</b>	<b>(Group, Edition)</b> (Bokros, Péter / Molnár, Tamás / Pálincás, József)			
	Izabella u. 92. II. 17/a	Budapest, H-1064	Hungary	1989
	↑ Völgy u. 29/a.	Budapest, H-1021	---	1986
	↑ Téglagyári út 7/b.	Szolnok, H-5000	---	1981
	.....			
	^ <i>Hard Magazin</i> (Cartoons & graphism, A/4, offset, 1979, #1 only) Szolnok H			✿
	^ <i>Inconnu</i> (Polit art underground mag. A/5, mimeogr. 80-110 p. 1981-82, #1-2) <i>Punknow Ed.</i> Inconnu Group, Szolnok H			☒ 👤 🌀
	^#1, 2			
	<i>Galeria Arteria</i> (non-official exhibition & «fair» activity with all kind of alternative arts) Bercsényi-Klub, Budapest, 1983			👤 ☒
	^ <i>Alkalmi Eseményűjság</i> (Occasionally News of Events) (Polit art mag. A/4 horz.,			🌀 👤

## ❖«Inismo» in Italy

Literature: ^Alí Ghaderi: *L'Inismo o la „coscienza“ della parola.* / Eugenio Gianni: *Appunti di estologia inista.* / François Proia: *L'Inisme et les mondes virtuels.*  
In: *Bérénice* (→ Bertozzi). Vol. 1, N°1, Roma, March 1993. 30-32 / 73-78 / 107-111 p.

^*Letteratura odepórica e arte postale iniste.* (A special issue of *Bérénice* with ca. 30 articles about the diverse activities of inismo. Authors: G. A. Bertozzi, G. Agresti, Ibérico, G. Mattioli, Maria L. Bermejo Baquero, Julio Carreras and others) In: *Bérénice* (→ Bertozzi). Anno II. Roma, March, 1994

## ❖«Inismo» in Spain (Internationale Novitrice Infinitesimale / Código Universal Infinito)

### Magazines:

- ^**Koine** also *Grafe Koine, Koiné, Koinè, Koine-INI, KoinèINI, Kóinè.* (The «central» magazine of the Spanish inism movement with visual literature, short manifests, and with featuring of exhibition or festival events. Hand made interventions by collages. ~A/5, phc. / offset, ~8-32 p. 1985-, squ. ~30#) Editors: Duval / Molero Pryor / Gutman Figueiredo / M<sup>a</sup>-Luz Bermejo / Morante & others. c/o Las Suertes 33 B-c, Collado Villalba (Madrid) E-284300, Spain ..... 1985  
(In #24: *Inismo & Andalucía*; #25: *El Inismo en España*; N° Mayo 1991: *Origines del Inismo.* «Christmas & Mail Art» issues: Dec. 1991, Jan. 1992, Dec. 1992).  
^#Aug. 1990, #May 1991, #14, 16, 18, 19, 20-21, 22, 23, 24, 25,
- Inicuba** Centro Latinoamericano de Poesía Inista (Mag.) ..... 1992  
c/o Apartado Postal 6239. Ciudad Habana. 10600. Cuba
- ^**Inizial** Revista Inista de Poesía (Mag. A/5. 1992-, sometimes identical with the *Koine*)  
..... 1992  
^#1, 3 (Koine #25),
- ^**Boletín de Noticias Inispania / Info Ini.** (Mag. A/5, phc., ~10 p. 1992?- Boletín..., from April 1994: Info Ini ) c/o Koine, Villalba ..... 1992  
^#6, 9
- ^**Fanz Ini** / La Fabrica de Signos (Mag. A/5, phc., 12 p. 1993-). ..... 1993  
c/o Antonio Pielago, San Gregorio 19. Galapagar (Madrid) E-28260  
^# Marzo 1993 (#1 ?)
- ^**Inia Kelma** / Taller Andaluz de Poesía Inista (Mag. A/5, phc., 16 p. 1993-, qu.) ..... 1993  
c/o Juan Orozco Ocaña, Nueva 4. Montellano (Sevilla), E-41770  
c/o Pedro Romana, 1. 4° 2a Cordoba  
^#2, 3, 4, 5, 6, #? from 1996
- Aina Inia** (Mag. ) ? ..... 199?
- ^**Mondragon** / Taller de Poesía (Mag. A/5, phc., 6-8 loose leaves in cover, 1993- ) ..... 1993  
c/o (Graciela Garcia?) San Francisco, F-32 3-A. Turon / Asturias, E-33610  
^#1
- ^**Zebra** / Vértice poesía inista galega. (Mag. 21x17 cm., phc., 16 p. 1993 ?)..... 1993  
c/o Pedro Gonzales (A Zebro Inista), Caritel (Ponte Vedra), E-36829  
^#1
- Zeinue / Zeinuə** (Mag. A/5, phc. 1993-) c/o Vitoria N° 19. Areta (Alava), E-01400 ..... 1993
- ^**Grafe Koine** La Fabrica de Signos. (New series) (Mag. A/5, phc., 22 p. 1994-, ir.) Ibérico, M. Prior & M<sup>a</sup>-Luz Bermejo. c/o Las Suertes 33. Bajo-C. Collado Villalba  
E-28400 ..... 1994  
^1994/#1, 2, '97/9, '98/9-10,
- ^**Ini Vox** Revista de Prensa. (Mag. A/5, phc., 8 p. ~#1-12)..... 199?  
c/o Grupo Inizil (Jorge Barreto. R. São Francisco do Piauí, 498, Casa 6. & Neli Vieira. R. Jaime Costa - BL A-20. Apto. 11. Santo André, CEP 09230-420, Brasil)

### Exhibitions:

- ^Exposicion Internacional Bibliografica de Poesía y Literatura Visual-Experimental. Doc.: A/5. Org.: Mail Art Archive Turon. / Sala de Exposiciones Casa Municipal de Cultura, „Teodora Cuesta“, Mieres. June 21 – July 12, 1991
- ^Ibírico. *Pinturas - dibujos - grabados*. Cat.: A/5. Text: E. S. de Soto. / Centr. Cívico, Alarcón 1991
- ^Premio Inista de Poesía – Gabriele-Aldo Bertozzi. Doc. Exh.: Galeria Arnal, Villalba, 1992 c/o Group Zeinu (###), Jabier Herrero, Vitoria N°19, Areta, E-01400
- ^Inismo y Vanguardia (Org.: Zeinu / Koine / Inispania) Doc. Exh: Circ. de Bellas Artes, Madrid, 1993
- ^Joan Miró 100 Years... Exh. et the Alarcón Cultural Center. ☒ Inv.-letter, 1993
- ^Exposicion de Poesía Inista. (by KOINE, M. Prior, Bermejo, M. Bermúdez, Ibírico), 1993 Cat.: A/5, offset, 16 p. Texts: Ibírico: *Vanguardia e inismo*  
Koine: *Breve Historia del Inismo Español*  
F. J. Molero Prior: *Soportes, límites y tiempos poeticos*  
Works by M. B. Fernandez, M. Bermejo, F. J. Molero Prior, Ibírico, M. Bermúdez, M. Luz Bermúdez
- ^Nuevos Soportes Poeticos. Ibírico, Molero Prior, Maria-Luz Bermejo (Integrantes de Grafe Koine) Doc.: Accordion. / Galeria Azteco, Madrid. May 21 – June 2, 1994....94
- ^12 Encuentro Internacional de Poesía Inista. Doc.: A/5. Organiza: Inia Kelma, Zeinue, Grafe Koine / Casa del Cultura de Collado Villalba (Madrid), Oct. 3-9, 1994
- ^10 Años de Inismo Español. Exp. de Poesía Inista, Grafe Koine. / Collado Villalba, 1995 Cat.: Text: J. Camarero: *Principia Semiotica Inista*.

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### Publications:

- ^Ibírico: *Rooms*. (10.5x14.5 cm, horz., phc. + collages, 16 p.) Intr. by M<sup>a</sup>-Luz Bermejo, Grafe Koine / Libros, 1992
- ^Zeinu(ə): 1. Manifiesto. 1992 (Colour offset, 4 leaves) Zeinue, Taller Vasco de Poesía, 1992
- ^Zeinu(ə): *Esto no es una crisis*. 5 A/4 leaves / Marqués de Casa Riera, Madrid, 26 Marzo 1993
- ^Campal, Jose Luis: *Gran Oferta*. (Vis. poetry, 12 p.) Grafe Koine / Libros. Villalba-Madrid, 1993
- ^Gonzales, Perez: *Gabineta Inista*. (21x11 cm., phc., 10 p.) Koine / Libros. Villalba-Madrid, n.d.
- ^Gonzales, Pedro: *Libro dos Sinais*. (12 p.) Grafe Koine / Libros. Villalba-Madrid, 1993
- ^Gutierrez, Pedro J.: *Doce Poemas Inistas*. (21x11.5 cm, phc., 14 p.) Koine/Libros, Villalba, 1993
- ^Ocaña, Juan Orozco: *Escrito en el Aire*. (Phc., 8 p.) Grafe Koine / Libros. Villalba, 1993
- ^Ocaña, Juan Orozco: *I. N. I. Signo*. (Phc., 16 p.) Nueva 4, 41770 Montellano (Sevilla), n.d.
- ^Primer Manifiesto Inista de Grafe Koine / *La fabrica de signos*. (by Ibírico, M<sup>a</sup> Luz Bermejo Molero Prior) 4 p., xeroxed yellow paper, Collado Villalba- Madrid, 1993
- ^2º Manifiesto Inista de Grafe Koine. (by Molero Prior?) 2 xeroxed leaves, Villalba, 1994
- ^Premio Inisto de Poesía / by Gabriele-Aldo Bertozzi. ( 8 p.) Koine Taller 3. Artists: Molero Prior, M. Luz Bermejo, M. Bermedúz, Ibírico. 1994
- ^Diaz, Lisiak-Land: *Inias*. (21x11.5 cm, phc., 16 p.) Grafe Koine / Libros. 1994
- ^Herrere, Jabier: *Inista Almanatea* (21x11.5 cm phc., 16 p.) Grafe Koine / Libros. Villalba, 1994
- ^Feme inismo. (21x11.5 cm., phc., 20 p.) Introduction: M<sup>a</sup>-Luz Bermejo, vis. poems by L. Agassi, Rossi, M-L-. Bermejo, L-L. Diaz, E. Galan, M.- Martinez and A. Sema. Grafe Koine / Libros, Viallaba-Madrid, 1994
- ^Bermejo, Ma Luz: *Marcel Duchamp y el Inismo de Molero Prior*. Ed. Koine, Madrid, 1994
- ^Inismo & Inismi: *10 Años de Inismo Español*. (20 p.) Grafe Koine, Collado Villalba / Madrid. 1995
- ^Camarero, Jesús: *Principia Semiotica Inista*. In: *Inismo & Inismi*, Koine, 1995.
- ^Herrero, Jabier: *Poema Inista* (5 drawings + text sheet: *Filosofia para una nueva poesia*) Hand-made techn., Phc., rub. stamp. c/o Vitoria N° 19, Areta Alava, E-01400, 1995
- ^Molero & Roman: *Alquigramia*. (21x11.5 cm., phc., 16 p.) Grafe Koine / Libros, Villalba, 1995
- ^42 Inist Poems (Unicat?) M. Pryor - 29; M. Bermudez - 4; M<sup>a</sup> Luz Bermejo - 3; M. Aidisa - 3; F. Reyes - 1; M. Blanco - 1; E. Galan - 1) A/5 leaves, phc. Villalba, 1997
- ^Barajas, Hector: *Mexico Inista* (Visual works only, 12 p.). Grafe Koine / Libros. February 1998
- ^Barreto, Jorge & Vieira, Neli (Gruppo Inizil): *El Inismo en Brasil* (Texts. In: *Ini Vox*, N° 10,



A/5, phc. 8 leaves). São Paulo, Brasil, February 1998

^Bertozzi, Gabriele-Aldo: *Ausschwitz alta tension*. (xerography, 12 p.) Grafe Koine / Libros. Madrid. May, 1999

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Literature: M. P. Alberdi: *Manifiesto mundial de una nueva corriente creadora: INI (Internazionale Novatrice Infinitesimale)*. In: Seminario Puerta de Madrid, December 13, 1980. Alcalá de Henares, Madrid.

Laura Aga-Rossi: *Qu'est-ce que l'Internationale Novatrice Infinitesimale?*  
In: *CICK-Téchne*, Paris-Firenze. 1981, 45 p.

«EL INISMO fue creado en París al igual que el Futurismo y el Letrismo. El 3 de enero de 1980 se reunieron en el Café de la Flore los poetas *Jean-Paul Curtay*, *Laura Aga-Rossi*, y *Gabrielle Aldo-Bertozzi*, con la presencia de *Isidore Isou*, padre del Letrismo, plantendiéndose desde el primer momento la búsqueda de nuevos caminos poéticos. Aislados de los anteriores, pero coinciswentes en muchos planteamientos con el grupo italo-francés, se desarrolló en el Madrid de la Transición una nueva vanguardia, deseosa de romper con el pasado.

En 1984 *Miguel Valdivia* y *Francisco-Juan Molero Prior* dejan la revista *Rafagas*, al no coincidir los planteamientos de esta publicación con lo que deseaba hacer; fundando el taller de Poesía, Taller 3, junto a *Maria-Luz Bermejo*. A los pocos meses sacan una revista bajo el nombre de Koine, la cual se transforma en el vínculo de expresión del incipiente Inismo hispano, en el cual abundan los exiliados hispano-americanos, como el caso de *Maria Pilar Alberdi*.

De forma táita se produjo un pacto entre el grupo hispano-americano y el italo-francés sobre el empleo del término INISMO, así como las bases teóricas de nuevo movimiento...»

(F. J. Molero Prior: *Orígenes del Inismo*. In: *Koine Ini*, N° May 1991.)

Gabriele-Aldo Bertozzi: *Inismo Spagnolo e Argentino*. Chieti, Solfanelli, 1992

«El Inismo en lengua española se inicia con el grupo argentino, formado por *Julio Carreras*, *Maximiliano Mariotti*, *Estaban Olocco* y *Daniel Doñate* entre otros. De ellos destaca *Julio Carreras*, creador de „Cuentos Ini“ (Roma, Lucarini Editrice, 1987) y propulsor del primer Manifiesto INI Argentino. Carreras mantuvo una fuerte amistad con la también argentina, afincada en Alcalá de Henares, *Pilar Alberdi*. Ella, a través de la revista „Mundo de Papel“ fue la introductora del Inismo en España, al poner en contacto por medio de su publicación a poetas de ambos lados del Atlántico.

Fueron por lo tanto los poetas argentinos, algunos de ascendencia italiana, quienes, en contacto con el Inismo italiano difundieron este movimiento en el área de Lengua Española. El papel desempeñado por *Pilar Alberdi* y su revista „Mundo de Papel“ es fundamental al poner en contacto a *Julio Carreras* y a *Hugo Fiorentino*, con poetas españoles como *F. Reyes*, *Encarna Galán*, *M. Valdivia* o *Francisco J. Molero Prior*. Mundo de Papel tuvo una corta vida, pero en sus seis números incluyó a poetas como *Bertozzi*, *Moreno Marchi* o *A. Merante*, creándose las bases del Inismo peninsular.

El Inismo Español aparece con la formación en 1985 de Taller 3. Los componentes del grupo venían de otros colectivos, fanzines y revistas de la llamada „Movida Madrileña“. A ninguno de ellos terminaba de convencer lo que estaban haciendo en sus respectivos grupos, por lo que creyeron necesario crear un Taller de Poesía. Huían de las politizadas revistas de la época. *Valdivia* y *Molero Prior* se conocieron por medio de la revista „Rafagas“. Al grupo inicial se unieron *Encarna Galán* y *Francisco Igeño*.

Taller 3 creó en ese mismo año la revista „Koine“. El primer número publicó una separata dedicada a la Vanguardia italiana, que se complementaría con otra, varios números después. Nuevos poetas se unen al colectivo: *Reyes*, *M. J. Blanco*,

*Karma* y *Guinot*. Llegada de nuevos miembros coincidió con la marcha de otros en 1986. A fines de ese año Taller 3 da un giro importante en su rumbo y se integra plenamente al movimiento Inista. Esto coincidió con la publicación de una serie de trabajos del grupo de Roma, así como la difusión del Primer manifiesto inista español. Los inistas españoles colaboraron en el Segundo Manifiesto Internacional. *Molero Prior*, con la publicación de su ensayo „Sucesiones poéticas“ contribuyó a la reelaboración del Inismo.

El abandono de *E. Galán* y la drogadependencia de *M. Valdivia* estuvo a punto de deshacer el grupo. Superada la crisis, Taller 3 publicó un número doble bajo el título genérico de ***Inismo & Inismi***.

La introducción del Inismo en país portugués fue lento. Al principio simples contactos informativos entre algunos poetas y Koine, luego un puente por su intermedio entre el ***Letrismo*** portugués y el INI. Ello sucede a través de poetas como *C. → Figueiredo, A Pimenta o F. → Aguiar*. Juntos, los inistas españoles y portugueses organizan en Collado – Villalba la 1ª Feria Internacional Inista. Poco después publican el II manifiesto INI español, que coincide con sendas exposiciones en Oporto y Lisboa.

Nuevos poetas se integran al movimiento: *J Gutman, N. Amaro, F. Duval*. En mayo de 1990 Nel Amaro y Taller 3 organizan su idea de arte embotellado y su lanzamiento al río Turón. En el verano de 1990 los inistas españoles participan en las exposiciones europeas con que se celebran los 10 años del Inismo en el mundo.»

(Mª-Luz Bermejo Baquero: *El Inismo en España y Portugal*. In: *Koine Ini*, N° Aug. 1990. Also as small flyer in: *Koine*, N° 22, April 1992)

^Lisiak-Land Díaz: *El Inismo en España*. In: *Bérénice* (→ Bertozzi). Vol. 1, N°1, Roma, March 1993. 88-93 p.

#### «GRUPOS INISTAS ESPAÑOLES

El movimiento inista español, como lo ilustra muy bien Bertozzi, se divide en los grupos siguientes:

– **Inismo Madrileño: KoinèINI**. Es el primero en orden cronológico (fines de 1986-inicio de 1987), con su principal animador Molero Prior, justamente considerado fundador del Inismo Español;

– **Inismo Asturiano: Colectivo «Auxilios Mutuos S. L.»**, operante desde 1990;

– **Inismo Cordobés: INIC**, aparecido en 1992;

La fecha final de la obra de Bertozzi es el 30 de abril de 1992, mientras tanto otros grupos se van formando, como el:

– **Inismo Vasco: ZEINU (Ξ)**, cuyo *Primer Manifiesto* lleva la fecha 1992 (posiblemente en verano) y tiene como principal representante a Jabier Herrero.

– **Inismo Gallego: Banda performantica do Sul**, grupo que se ha puesto en contacto con los demás sólo recientemente. Sin embargo, vale la pena tener en cuenta la dualidad voluntad/creación o si se prefiere proyecto/realización del grupo, aunque sea aún temprano para establecerlo....»

(Lisiak-Land Díaz: *El Inismo en España*. In: *Koine*, N° 25 / *INizial* N° 3, September-October, 1993, 3-18 p.)

→ ^Ibírico: *Vanguardia e Inismo*. In: Exposición de Poesía Inista. Centro Cívico San José de Valderas, Alcorcón. Febr. 3-18, 1993 (Cat.: A/5, offset, 16 p.)

*I. Encuentro Int. Sobre «Lenguajes Artísticos Inter-Medios»* In: *Boletín de Noticias*, N°6.) 10 p. (Texts, exhs., congress programmes.) Ed. Zeinue, Areta (Alava). Nov. 1993

García, Graciela: *El inismo busca romper las barreras del lenguaje*. In: *Mondragon*, N° 1, April 1993.

→ ^Padín: *El Inismo: Nueva Tendencia Poetica*. (Leaflet, 2 p. from March, 1994)

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«**Institute of Contemporary Arts**» Nash House. The Mall. London, SW1 United Kind. 1968  
*The Magazine of the Institute of Contemporary Arts* (Mag. 1968- ) ↑

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«**Inter-Dada '80**» c/o Stephen Caravello / Susan Meier. 546 North State st. #3. Ukiah, CA-95482. USA 1980

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Literature: «North America's first International Dada Festival will be held in Ukiah, California in May, 1980. Under the auspices of the Mendocino Arts/Crafts Economic Development project (MAED) and Mendo-Dada (MAD) the festival will be a four-day event (1- 4 May) encompassing the more dada-esque branches of contemporary arts as practiced by more than on hundred artists from Europe and the Americas.

The festival will serve two primary purposes, according to MAED spokesperson Stephen Caravello, one of which is to enhance mendocino County's blossoming reputation as an artistic community... Caravello's other motivation in helping *Inter-Dada '80* is related less to economics, and more to promoting art for its own sake. (...)

Chairman for the festival, Buster → Cleveland, says that a sizable number of organizations are already lending support and planning to participate in the festival, including... Mendo-Dada, *Umbrella* and *Wet Magazines*, San Francisco's *La Mamelie Gallery* (→ Loeffler), Anna → Banana and Dadaland (→ Gaglione), Arturo Schwarz and → Cavellini...»

(*Inter-Dada 80*. In: *Umbrella* (→ Hoffberg). Vol. 2, #3. 62 p. 1979.)

«Response to the Inter-Dada '80 Festival scheduled for next May... has been so great that the staff has been increased to handle all the mail. An International Dada Dance Contest will be held, with prized to be awarded. Kurt Schwitters' play, *Collision*, will be performed, as will Ionesco's *The Bald Soprano* in multi-meida fashion by Stephen Caravello and Ukiah Players...

(*Inter-Dada 80 Update*. In: *Umbrella* Vol. 2, #4, 82 p. 1979. Later updates in *Umbrella*: Vol. 3, #1, 4 p. / #2, 25 p. / #3, 49 p. 1980)

*Inter-Dada Mail Art Show*. (Theme: Dada in the 80s.) Organized by Buster → Cleveland. Ukiah, California. Invitation in: *Umbrella*, Vol. 3, #2, 1980

°Lon → Spiegelman: *California Dada*. Report and documantation on the *Inter Dada '80*, Los Angeles. Letter, offset with collages + rubber stamps, 38 p. {200}. Los Angeles, 1980

«**Inter-Dada '84**» to quote „Harry Bates“, San Francisco, September 2-9, 1984, organized by Ginny → Lloyd (Box 1343, San Francisco, CA-94101) and Terrence → McMahon (Fault Press, 33513, 6th St., Union City, CA-94587) featured a get-together-dinner at *LaMamelie* (→ Loeffler), two nights of *performances* at the *Victoria Theater* and in the *20x20 Gallery*, and included film, video, and sound poetry evenings, a *Dada fashion show* and a *Dada dance contest*. There has been opened also an *Interdada 84 Mail Art Show* at the 16th Note featuring over 300 artists from over 25 countries. Besides a number of USA and Canadian artists participated same ones from Europe, too, e.g. →Cavellini from Italy, and Jürgen → Olbrich from Germany. The headquarters of the festival was at the *Maelstrom Bookstore*, 572 Valencia St., San Francisco.

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Literature: ^*Inter Dada '84*. Letter size offset print brochure, 8 p. (first one perforated), + colour offset poster of 58x43 cm. Essays:

Terrence McMahon: *Insufficient Dada*

Ginny Lloyd: *Who needs the MX when there's INTERDADA?*

Eited by → Lloyd Prods. / The Fault Press, San Francisco, 1984

^*Inter Dada '84 San Francisco September 2-9* (The Program). Introduction by T. McMahon. Letter size, phc., 16 p. + orange cover.

A series of reports in → *Spiegelman's mailart rag*. Vol. 1, #2. November 1984:  
 L. Spiegelman: *Spiegelman leaves ½ his beard at InterDada '84*. 5, 8, 20 p.  
 L. Alien: *Mollett lands on InterDada festival*. 9, 15 p.  
 John Leslie Fox II: *Tought on InterDada '84* (with photos). 9-12, 15 p.  
 John → Held Jr.: *A report on InterDada '84* (with a detailed account of the festival program). 18-20 p. (A reprint of the article from Vol. 3, N°1, *Dadautumn* issue of the Newark Press by Mark → Wamaling)  
 Editorial: *Mailart News and Notes / InterDada '84*. 13 p.

«...The center piece of Interdada 84, as in 1980, was the return appearance of Cavellini. Lloyd called many times to encourage him, and Carlo → Pittore, the visiting Europe, added increased fervor as only he is wont to do. Finally the great man was convinced. Cavellini's appearance was central to both the spirit of the Festival and added a sense of historic continuity.

An appearance by Ray Johnson was also scheduled, but family matters forced him to cancel at the last moment. Another „nothing“ by the father of the movement.

Even without Johnson, this event had to be one of the liveliest, if not the largest, gathering of mail artists at one time in the United States. A gathering that not only celebrated the spirit of Dada inherent in mail art, but also the publication of the first book on the artform, *Correspondence Art* by Mike → Crane...»

(John Held: *A report...* In: *Spiegelman's mailart rag*. Vol. 1, #2. Nov. 1984)

Vittore → Baroni: *Dadaismi. L'avanguardia addomesticata*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 88-91 p.

#### I.S.E.L.P. (Institut Supérieur pour l'Etude du Langage Plastique)

31. Boulevard de Waterloo,	Bruxelles	Belgium	1974
Exhibitions for the different alternative art forms held at the ISELP:			⤴
<i>Art and Computers</i> , 1974			✿
<i>Chromos</i> , 1976			✿☒
<i>Humor and Caricatures</i> , 1977			✿☒
<i>Strip Cartoons</i> , 1978			✿☒
<i>The Builders of the Imaginary</i> , 1979			✿
<i>Artists' Rubber Stamps</i> , 1981			® ☒

#### !Iskra, Alexandre! → Heude, Philippe

<b>Jacks, Robert</b>	(New York - Austin TEX - Sidney AU)	?
9 Bayview St.	Lawender Bay, 2060 NSW Australia	1988
↑ Fine Art Dpt. Melbourne University, Parkville 3052, Victoria,	Australia	1978
.....		
^ <i>Hand Stamped</i> (Booklets with raster-ruberstamps, 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.) in the time of 1973-79, 12 div. issues?		® ☒
^# 8 div. issues		
<b>Stamps</b> (Rubber stamp assembling in box of 28.5x22.5 cm. 1976-77, #1-2) New York		® ☒

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#### Literature:

«Some Rubber Stamp Functions:

1. As the most convenient way to draw and reproduce.
2. The convenience of transportation and exhibition of small works.
3. As the process avoids the elitism of the professional print activity.
4. Extending the boundaries of art.

5. Making works available to everyone.»

(From a letter of Robert Jacks, dated Febr. 3. 1978. In: *Rubber* [→ Stempelplaats], Febr. 1978)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 72 p.

<b>Jackson, Leavenworth</b>	P. O. Box 9988	Berkeley, CA-94709	USA	1991
	↑ 175 Belvedere Street	San Francisco, CA-94117	----	1985
.....				
^Do Not Bend /a rubberstamp romance	(One tabloid sheet printed r/v. and folded to 16 pages, in a cover) S. P. n.d. (1970-s)			® ☒
^Preseverance Furthers / Clown War 12-A.	(14.3x13.7 cm., offset after rubber stamps, 20 p.) S. P. 1976			® ☒
^Anything in Parentheses can be Ignored	(Text: Seeger, Judit – poetry & drawing, digest, offset, 40 p.) San Francisco, 1980			☒ ☒

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Literature: Leavenworth Jackson. In: *Rubberstampmadness* (→ Sperling). Vol 1, #2. 1980

«I use the copier as a printing press, and also for reducing and enlarging elements in preparation for finished artworks. I print small, variable and personal editions... Why do I make art? As a means of community out there whoever they may be... and more fundamentally: because the art making activity itself is an essential part of my life.» (L. Jackson: *Statement*. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU<sup>o</sup>NS. / National Postal Museum Halifax, 1986. 215. item)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 75-76 p.

Leavenworth Jackson: *Mountins and Rivers in the Mail*. In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 219-220 p.

<b>Jackson, Sarah</b>	1411 Edward Street	Halifax NS. B3H 3H5	Canada	1991
	↑ Technical Univ. of Nova Scotia, Box 1000. Halifax	B3J 2X4	----	1985
.....				
^Mail / Copier Art Exh.	☒Cat.: 22x36 cm., offset/phc. 42 p. 240 parts. Texts by Sarah Jackson, Doug Barron, Louise → Neaderland, Robert Morgan / Art & Technology Festival - TU°NS. 1985			☐☒
^Books Build Bridges / Copier Art – Bookworks.	Cat.: 21.5x36 cm., horz., phc., 84 p. 301 parts., a lot of statements / National Postal Museum, Halifax. 1986			☐📖
	Texts: Francine Brousseau: <i>Introduction</i> Christian Rigal: <i>Of Books &amp; Copiers</i> (press / xerography) George M. Mitchell: <i>Re: Letterpress</i> Sarah Jackson: <i>We mark our dreams...</i>			
^Copy Art Builds Bridges.	(Brought over from Canada, Tchn. University of Nova Scotia + London Borough of Camden. Cat.: A/4 size. Exh.: Swiss Cottage Library, London. May 23 - June 27, 1989			☐🌸
^Print Folio Book	(4 leaves + 2 colour prints, 25,5x38 cm) S. P. Halifax, 1988			☐🌸
^Art Travels – at the National Postal Museum, Québec.	☒ Inv.-letter, 1992			☒

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Literature: (Mail/Copier Art. Statement): «We believe that an exhibition of over 200 entries of Mail/COPIER ART from around the world deserves documentation. Even if modest in scale, the catalogue reflects not only the distinctive quality of the works, but also the friendship which ties us as free artists sharing ideas democratically through art.

There is no judgment, no „star“ system, no elaborate evaluation... just a searching for a successful expression which explores each individual's use of the

process, copier (electrostatic) art. Artists have a camera that prints „hard“ copy in single or full colour. They can explore scale, form, papers, collaging graphic motifs, etc., in a very personal way. Some final products can be in limited editions, multiples, bookworks, murals (you name it). The ART results by a blend of magical transformation through the medium...» (Sarah Jackson: *Mail/Copier Art Exh. Cat.*.)

«...So when copy artists make the claim that anyone can make a Xerox image, they are, of course, correct. The real task, however, is making a Xerox image appear significant – first to ourselves, then to others. Copy artists are also mail artists or intermedia artists. They tend to allow their ideas to travel through many divers, often „instant“ forms of *production*. (Moholy- Nagy distinguishes between the reproductive and the productive arts. The former imitates nature, the latter creates its own.) The key to good copy art – and yes, I am referring here to work that has quality – is the means by which one discovers new ideas through the medium one has chosen to use. Good ideas do not necessarily make good copy art, and vice versa. Fundamentally, good copy art is good art...» (Robert Morgan: *The Continuing Legacy of Copy Art – in the Making*. In: Sarah Jackson: *Mail/Copier Art Exh. Cat.*.)

(*Books Build Bridges...*): «...the curator of this show has made this catalogue an elegant bookwork in itself. By using two spines the catalogue opens up as three pages wide, a sort of triptych bookwork, that juxtaposes xeroxes of the work and the artists statements about their work.» (Stephen → Perkins: *Catalogues*. In: *Box of Water*, N° 3, 1987)

«A superbly produced catalogue. Unique spiral binding on two sides opens up to a 42-in wide centerfold! Lists addresses & statements by 301 copier artists whose works are in the exhibition, as well as many reprinted examples of the art itself. More than a glimpse into the endless possibilities of the copier art medium. If only more mail art exhibitors would put this kind of care & vision into their projects & documentation.» (by M. And in: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 29 p.)

**Jacob, John P. (!Hype World Headquartier!)**

2425 Rockfort Road	Bloomington, IN-47401	USA	1992
↑ 45199 Depew Ave.	Austin, TX-78751	---	1988
↑ 43 W. 27th. Street. #6F.	New York, NY-10001.	---	1982

- .....
- Who's Who of the Happy Young People Enterprises (HYPE)*. ☒ Inv. New York, 1982 ☒
- ^*Post Hype* (Mail Art mag. The first issues in the usual one-sheet info size, later more and more voluminous. Letter & digest, phc., 4-62 p. sometimes with rubber stamps. 1982?-84, bim., ~ 10#) ☒ ☞
- ^# Vol1./3; Vol.2/1, 2, 3, 4, 5; Vol.3/ 1
- Artistamps: ^*Cavellini NYC 82* (Sheets of 12 id. stamps, colour phc.) jppjacob 1982 ☒
- ^*Carlo Pittore performans la buffoneria* (Sheet of 12 diff. stamps, colour phc.) jp. jacob. hype 83. ☒
- ^*The First Int. Portfolio of Artists' Photography*. Cat.: Digest, phc., 8 p. + 1 orig. photo as suppl. / New York. 1983 ☛ ☒
- ^*Censorship East / Censorship West*. ☒ Inv. Exh.: Gallery Dell'Occhio (→ Pittore). New York, April 1984 ☒
- ^*Mail Art. A partial anatomy*. / In: *Post Hype*, Vol. 3, #1. (Letter, phc., 64 p.) 1984 ☒ ☞
- Essays* by J. A. Hoffberg, G. Perneczky, 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 & others
- ^*Letter*. (to «Peter» about Mail Art and mail artists as Fricker, Zack, Pittore, Cole, Gajewski, etc.) (Digest phc. matter, 12 p.) New York, n.d. ~1984 ☒ ☞

- ^*The Wedding of the Century* / In: *CARE* # 10. → Boumans. (Portfolio 6 p + 11 artist postage stamp sheets, invitation, orig. photo) Riding Beggar Press. 1984 ☒
- ^*The Catalogue of Ideas* (4 small bag for *Life, Time, Hunger, Death* / rubber stamps in a cover, xeroxed text) n.d. ~1984 ☒ ®
- ^*Howling Mad Mail Photo of Yourself*. ☒Inv., 1985 ☒
- Artistamps: ^*The Howling Mad Mail* (Sheet of 36 stamps/autoportraits, 2 images, b/w phc.) JPJ '85 ☒
- ^*Schooting at Strangers*. (A photo/graphic publ. on tabloid size pages of 27.5x40 or 27.5x43.5 cm., hard xerox, in plastic envelope {75}). Ridding Beggar Press, New York, 1985. ☒
- Also a accordion book with the same title (8 p. xerox + rubber stamps) S. P. n.d. ~1985
- ^*The Second Int. Portfolio of Artists' Photography*. (Eastern European Artists) Doc. Digest, phc., 8 p. + accordion folder (3x) / Liget Galéria, Budapest - New York, May 1986 ☒ ☘
- ^*Hidden Story*. Samizdat from Hungary & Elsewhere (with → Várnagy, T.) Cat.: Letter, phc., 84 p. Exh.: → Franklin Furnace Archive, New York. Sept.-Nov. 1990 ☒ ☒ ☒

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Literature: «(Mail Art. A partial anatomy / Post Hype, Vol. 3, #1) A circumspect look at mail art. → Hoffberg, → Banana, → Johnson, → Perneczky, each write. But a capper is a complete transcript of the raucous, disjunctive panel discussions on mail art, run in conjunction with the → Franklin Furnace mail art exhibition of early 1984. Ronny Cohen, the exhibition curator, is expelled from the panel's discussion after a nasty upbranding by various members. Apparently she committed a major faux pas in the sphere of mail art by selecting only certain pieces for display rather than all received. She's additionally accused of not knowing what the hell mail art is about (other than in an academic way). This issue is for the *serious* mail artist who may be fascinated by other motivations, explanations and renegade dynamics. Class item.» (*Lightworks* [→ Burch], *These Things Too* [Print review], N° 17, 1985, 28 p.)

John P. Jacob: Mail Art: *Aesthetic Revolution or Personal Evolution?* In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 213-217 p.

<b>Jacob, Steffen</b>	Pfarrhügel 44. (Karl-Marx-Stadt, GDR-9054→) Chemnitz, D-09125. Germany	1985
° <i>The Year of Communication</i> . ☒Doc.: 1 xeroxed A/4 sheet with the list of 30 parts. Karl-Marx-Stadt, 1983		☒
^ <i>Mauer / Wall</i> . ☒A/4 doc., phc., + postcards / Jugendklub «Tip», Karl-Marx-Stadt, 1984		☒
^ <i>Art in Small Size</i> . ☒Doc.: A/4 sheet, typewritten text by carbon copy, signed, + original rubber stamp prints.		☒
^ <i>Collages &amp; Drawings</i> . A/6 accordion book, offset, 8 p. Galerie Hermannstr. – Knut Röser. May 8 - June 5. Karl Marx-Stadt GDR-9002, 1990		☒ ☘
Artistamps: <i>Für gemeinsames Lächeln</i> (Sheet of 14 id. stamps / map of Germany, colour offset) → Harlekin Geschenke Witzbaden. n.d. (199?)		☒

**James, Robin** → «Cassette Net»

<b>!Janet, Janet! (Stephen → Perkins)</b>	P. O. Box 170715 San Francisco, CA-94117 USA	1990
↑ 135 Cole St. San Francisco, CA-94117	---	1985
.....		
^ <i>SCHISM</i> (Mag. Mini size, phc. 8-16 p. 1985-89, #11-24) «...a flurry of karate chops to the heart of commodity culture.» ( <i>Box of Water</i> , #4, → Perkins)		☘ ☘ ☒
More about the single issues: → Smile mania / <i>Schism</i>		
^# 11, 12, 13, 14, 15, 16, 17, 18, 22, 24		
^ <i>SCHISM</i> , reprint (Any differents to the orig. publication in the coloring of the cover		☘ ☘ ☒

paper only. With a yellow title page for the whole series. Reprinted in the 1990s, Iowa City)

^#11-24








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Literature: «In the wake of Jenny Holzer this little booklet lays it all on the line. Each page carries a word or two, uppercase and tense. „DRUG / TESTS: / THE / LOYALTY / OATH / FOR THE / NEW / INQUISITION“ -30- Oops, the beans are spilled.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 18, Winter 1986-87, 52 p.)

«Janet Janet has been a Bay Area enigma for several years now. She seems to only appear on stage, in performance, or through her provocative little pocket-magazine, *Schism*. Does she exist outside of these? She may be an enigma to us, but we, the world, are not enigmas to her. Is this the schism, the separation, between us? She sees what we cannot? In her latest *Schism* #21, she states „la culture est l'inverse de la vie“. Yet she doesn't come right out and say that; she spreads this message over eight pages, including seven images from the Paris student riots of 1968. In this world, it is a simple matter to distinguish culture from life, but the energy of an era can push culture closer to life. 1968 was one of those years. Janet Janet, extraordinary psychohistorian that she is, was there...» (Lloyd → Dunn: *Print Reviews*. *PhotoStatic*. N° 34, Febr. 1989, 1240 p.)

<b>Jankowski, Matti</b>	c/o Circle Arts, 1439 Ocean Ave. 2 F. Brooklyn, NY-11230 USA	1983
^ <i>Perpetual Motion</i> (Mail Art compilation magazine, also visual poetry. Digest, phc., ~16 p. 1983- )		☒ ☒
^# 22, 23		
<b>Janssen, Ruud</b>	<i>TAM (Traveling Art Mail)</i> Box 10388 Tilburg, NL-5000 JJ Netherlands	1996
^ <i>TAM Bulletin</i> (Mag. A/5, phc. 1984-?, over 30#, irregular, it was available from 1987 also on Janssen's computer host)		☒
^1984: #7, 9, 10, 11, 14, 17, 18, 19,		
^1985: #1, 2, 3, 4, 5, 6,		
^1986: #2		
^1987: #1		
^ <i>Art in the Future, Snip-Xerox Proj.</i> ☒ Cat.: A/5, phc., 27 p. 48 participants. 1984		☒
^ <i>TAM was here.</i> ☒ Doc. A/4, phc., 4 p. / → Melkweg Gallery Amsterdam, February-March 1985 / arteStudio → Morandi, Ponte Nossa I, August 1985		☒
^ <i>Bank Art Project 1986-87.</i> ☒ Cat. in: TAM Bulletin, N° 1, 1987. (A/5, phc., 12 p.)		☒
^ <i>TAM Rubberstamp Archive</i> (Endless project - collection of orig. rubber prints. From time to time archive lists and reports, e.g.: <i>The Rubberstamp Archive</i> 12 p. + 3 p. list, 1984 / <i>Rubberstamp Archive Newsletter</i> , July 1996, 12 p., etc.)		® ☒
^ <i>Selfportrait photo exchange.</i> ☒ Inv.-flyer, 1985		☒
^ <i>Bank Art.</i> ☒ Inv.-flyers, 1985		☒
Artistamps: ^ <i>tam 45 c</i> (Block of 4 id. stamps, b/w phc., not perforated) n.d.		☒
^ <i>l'timbre-poste pour l'timbre</i> (Sheet of 8 diff. stamps, phc on green paper) n.d. (1989?)		☒
^ <i>Statements about Mail Art</i> (Block of 16 diff. stamps, phc. on yellow paper) TAM / Tilburg. n.d. (1989?)		☒
<b>TBHS</b> (Host system: TBHS, Sysop: Ruud JANSSEN, by appointment, 1990- )		☒ ☒
<i>History in Mail Art</i> (A/5, phc., 32 p.) Illustrated ed. {30} n.d. (1990)		☒
^ <i>Burocratic Stickers from your Country.</i> ☒ Inv.-flyer, 1990		☒
^ <i>Fill one stamp</i> (-field)! Add to... artistamp project. ☒ Form-page, 1991		☒
^ <i>Xerox Selfportraits.</i> ☒ Inv.-flyer, 1992		☒
Artistamps: ^ <i>Statements about Mail Art</i> (Sheet of 16 diff. stamps, phc. on white paper) TAM / Tilburg. n.d. (1992?)		☒
^ <i>Statements about Mail Art</i> (Sheet of 16 diff. stamps, phc. on red paper) TAM / Tilburg. n.d. (1992?)		☒



- ^*Statements about Mail Art* (With Made → Balbat. Sheet of 16 diff. stamps, phc. on rose paper, not perforated) Marked: TAM / MB. TAM. Tilburg, 1992 
- ^*Some thoughts about Mail Art* (A/4, phc., ~4 leaves publications, started in 1993    
 1, *The first set*; 2, *Why write about mail Art?*; 3, *A personal experience*;  
 4, *The Internet/1995*; 5, *Answering all mail*; 6, *Assembling zines*;  
 7, *Eastern European MA in Swerin*; 8, *TAM-publs.*; 9, *Future commun.*;  
 10, *Older statements*; 11, *Generations in Mail Art*; 12, *Bike Corresp.*;  
 13, *About Ray Johnson*; 14, *Mail Art nowadays*; 15, *About changes*;  
 16, *Answering all the mail*; 17, *Future communication*;
- ^*Electronic Mail Art* (10 letters between March 1994 and Apr. 1995, A/5, phc., 4 p.)  
- ^*The Mail-Interview Project* (A5 brochures, phc., 4-32 p. started Nov. 1994):  

Published in 1995:

- ^TAM-950065 - with Michael Leight, England, 12 p.
- ^TAM-950066 - with Klaus Groh, Germany, 4 p.
- ^TAM-950076 - with Arto Posto, USA, 12 p.
- ^TAM-950079 - with Michael Lumb, England, 22 p.
- ^TAM-950080 - with Rod Summers, Holland, 8 p.
- ^TAM-950085 - with Henning Mittendorf, Germany, 24 p.
- ^TAM-950087 - with Dobrica Kamperelic, Yugoslavia, 12 p.
- ^TAM-950088 - with Chuck Welch, USA, 20 p.
- ^TAM-950091 - with Robin Crozier, England, 12 p.
- ^TAM-950092 - with Anna Banana, Canada, 20 p.
- ^TAM-950095 - with John Held Jr. (Part 1), USA, 24 p.
- ^TAM-950097 - with Carlo Pittore, USA, 24 p.
- ^TAM-950101 - with Jenny de Groot, Holland, 12 p.

Published in 1996:

- ^TAM-960103 - with Svjetlana Mimica, Croatia, 16 p.
- ^TAM-960104 - with Ken Fridman, USA/Norway, 24 p.
- ^TAM-960105 - with Dick Higgins, USA, 24 p.
- ^TAM-960110 - with Ashley Parker Owens, USA, 16 p.
- ^TAM-960114 - with Clemente Padín, Uruguay, 20 p.
- ^TAM-960115 - with Mark Bloch, USA, 12 p.
- ^TAM-960116 - with Mark Greenfield, England, 24 p.
- ^TAM-960123 - with John M. Bennett, USA, 16 p.
- ^TAM-960124 - with Patricia Collins, England, 20 p.
- TAM-960134 - with Ray Johnson, USA (was broken up)
- ^TAM-960135 - with Jenny Soup, USA, 16 p.
- ^TAM-960138 - with E. F. Higgins III., USA, 20 p.
- TAM-960139 - with Robert Rockola, USA
- ^TAM-960140 - with Rudi Rubberoid, USA, 16 p.
- ^TAM-960145 - with Andrej Tisma, Yugoslavia, 24 p.
- ^TAM-960147 - with Vittore Baroni, Italy, 28 p. (also as *Arte Postale!* #77)
- ^TAM-960151 - with Ayah Okwabi, Ghana, 20 p.

Published in 1997:

- ^TAM-970159 - with Julie Hagan Bloch, USA, 20 p.
- ^TAM-970161 - with Julie Paquette - ex posto facto, USA, 20 p.
- ^TAM-970162 - with Michael B. Corbett, USA, 20 p.
- ^TAM-970163 - with Rudd Janssen, Holland (by M. Greenfield), 28 p.
- ^TAM-970167 - with Günther Ruch, Switzerland, 28 p.
- ^TAM-970169 - with Ruud Janssen, Holland (by Carol Stetser), 20 p.
- ^TAM-970171 - with Carol Stetser, USA, 20 p.
- ^TAM-970173 - with Ibérico, Spain, 16 p.
- TAM-970176 - with Jürgen O. Olbrich (Part 1), Germany

TAM-970180 - with Tim Mancusi, USA

Published in 1998:

TAM-980184 - with Edgardo-Antonio Vigo, Argentina



TAM-980185 - with Jonathan Stangroom, USA

TAM-980186 - with John Held Jr. (Part 2), USA

TAM-980188 - with Guy Bleus, Belgium

TAM-980213 - with Litsa Spathi (Part 1), Germany

TAM-981214 - with Litsa Spathi (Part 2), Germany

^*Secret Thoughts about Mail Art*. («...Now you have the luck top read some of these thoughts...» A/4, phc., ~3 sheets, started in 1997) Also online version:   [<http://www.geocities.com/Paris/4947/secret.html>](http://www.geocities.com/Paris/4947/secret.html)

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Source: Ruud Janssen: *Newsletter for Participants and other People Interested in the Mail-Interview Project*. (4 A/4 pages + 1 order form) TAM 960106, from January 1996, it was available also on e-mail: [tam@dds.nl](mailto:tam@dds.nl)

Ruud Janssen: *Newsletter for Participants and Other Interested people about the Mail-Interview Project*. A/5, phc., 8 p., from October 1, 1997, also as online service: [<http://www.geocities.com/Paris/4947/index.html>](http://www.geocities.com/Paris/4947/index.html) and [<http://www.faximum.com/jas.d/lib\\_tam.htm>](http://www.faximum.com/jas.d/lib_tam.htm),

*TAM-Publications*. (items from the 1990s only!). A/5, phc., 4 p. July 1997

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Literature: «(...) TAM started in 1980, and it stood then for TRAVELLING ART MAIL. Over the years the word TAM also has functioned on it's own and got other meanings too (like *Tilburg's Academy of Mail-Art* and *Tilburgse Automatiserings Maatshappij*). I use the „firm“ or „College“ TAM als to play with the official institutes. It is funny that in the first meaning the words ART MAIL are there, knowing that I only got hooked up to the network in 1983. (...)»

*Both in your interviews and in a lot of your text, you appear to spend a lot of time analysing the network rather than the individual artist or your own art, what is the reason for this?*

...The interviews and texts are accesible for the network, so it is only natural that „the network“ is central in the interview. By answering the specific questions the interviewed person can decide how many details one wants to give about his/her personal life and personal art. The really personal details and exchange of art with other mail artists is mostly on a one-to-one basis. In the many interviews that have come out you can see how different the interviews go. Analysing the network is interesting for me. It seems everybody has his/her own views about the network and some mail artists even think that they have grasped the whole concept of the network. With each interview I discover that the network means something else to every specific cell in the network. (...)»

*...There are also some American artists who are writing a lot of texts to establish Mail Art as an „ism“. Although this does not appear to be your aim, all texts about Mail Art help to „establish“ it as an „ism“...*

...Whether Mail Art becomes an „ism“ or not, isn't at all interesting for me. Normally things are an „ism“ if the impact on our society was large enough. For me Mail Art at the moment has more become a way of life. That I use the postal system to communicate, a pen and paper, make visuals, use the computer, send out an e-mail, publish a text on the internet; it is just the need to communicate and to search for what this life is all about and what possibilities that there are. (...) In Mail Art it is for newcomers very difficult to find out what has happened since the sixties. The many books that are made are difficult to get, and also only show a very limited view. I only know very few books on Mail Art NOT written by mail artists. As long as that is so, Mail Art won't be an „ism“ as I see it. (...)»

*...Surely much Mail Art is not conventional art, certainly not many square canvas for framing. The Mail Art „by-products“ such as xeroxs, rubberstamped*

*envelopes etc.. are not what you would expect to find in the „traditional gallery“. The important question is: can Mail Art itself be framed? The „by-products“ are like photos, tickets and programmes of an event and not the event itself?*

I once said „Mail Art is a search“. Of course there are „by-products“ as you mention. The answer to your question is simple. NO; Mail Art itself can't be framed, it is even difficult to explain to a non-practitioner what Mail Art is (...) I am not in contact with the official art world or the gallery-scene... That postal museums are interested in Mail Art in nothing new... But the postal museums mostly let mail artists curate the show or let them advise the museum. Nothing wrong with a sponsor for a great show on Mail Art. But showing „by-products“ isn't what Mail Art is all about...»

(Mark Greenfield: *The Mail-Interview with Ruud Janssen*. (TAM Publs.: TAM-970163. A/5, phc., 19 p. Tilburg, 1997)

«...I started with these mail-interviews 2nd November 1994. At that time I also just switched to the use of Internet (I was working with datacommunication since 1987), and so I had a lot of communication possibilities to send out mail. I remember I just had read one of the interviews in the magazine ND with a mail artist, and realized that I was in contact with so many mail artists without knowing their „whole story“. In mail art you only get to see the part of the correspondents they send you by mail. So I realized I would like to read more about a lot of mail artists, but actually there isn't that much to read besides the books with selections others made.

The first week I started the project I invited Klaus Groh, Robin Crozier, Ruggero Maggi, John Held Jr., Dobrica Kamperelic, Guy Bleus, Svjetlana Mimica, Ray Johnson, Michael Leigh, H. R. Fricker, Rod Summers, Michael Lumb. The first series of twelve persons. To my surprise EVERYBODY reacted, and already 8 of these started interviews are finished with a publication. (...) Till today six series have been started and already 23 interviews are finished. This wasn't the plan in the beginning; if a project is interesting it grows on its own. Besides the booklets for the interviewed person and myself (the TAM-Archive) I also printed more interview booklets for other mail artists to read, and because the interviews are also an experiment of using the different communication tools, I am working with the traditional snail-mail, the FAX, but also the e-mail on the Internet.

(Carol Steetser: *The Mail-Interview with Ruud Janssen*. (TAM Publs.: TAM-970169. A/5, phc., 20 p. Tilburg, 1997)

Vittore → Baroni: *Ruud Janssen*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 220-221 p.

John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 31, 160-161 p.

❖ <b>Japan Mail Art</b>	832-8 Kawabe-cho Hodogaya-ku Yokohama-shi Kanagawa 240	Japan	1983
	^83 <i>International Summertime Mail Art Show</i> . Cat.: 26x18.5 cm., phc., 44 p. / Hodogaya Post Office, N° 24. The Kanagawa Pref. Hall, Gall. of Art, July '83		☒
<b>Jarvis, David</b>	<i>Aardpress</i> . 31 Mountearl Gardens	London SW16 2 NL	United Kingd.
	↑ <i>Aardwerk Studios</i> , 15 Ambleside Av.	London, SW16 1QE	----
	.....		
	^ <i>Poems</i> – 1. (Literature works 1973 / 1978) A/5, phc., 10 p. {200} Second edition published 1978?		⌘
	^ <i>Poems</i> – 2. (Literature works and drawings – some pages hand coloured) A/5, offset, 20 p. {200}. London, 1975		⌘ ⌘
	<i>Poems</i> – 3. London, 1977		⌘
	<i>Visi</i> – Poem from Alfred Austin. A/5?, 1978?		⌘
	<i>Poem</i> – <i>Drgs</i> (various single sheets with poetry and drawings) London, 1975-78		⌘ ⌘

- ^*Conversations with Ruth Aaboe*. A/5, phc. + collage, 24 p. {150, signed, numbered} ☞☞☞  
London, 1978
- Punkomik** (Small Mail Art magazine with special themes for each issues. A/5, phc., ☞  
1979?-, about 36#)
- ^*Salonika*. An artist' book with Dira Sivarajah (?) by Aard Press, London, 1979. ☞  
Horz. A/6, phc., 16 p. 200 numbered copies signed by Sivarajah.
- Aardlynx** A selection of vis. poetry – a sister mag. of Punkomik. A/5. 198?-, #1-3?) ☞
- ^*POCHTA - 87 @ \** («Russian Mail Art») ☞Cat.: A/5, phc., 24 p. March. 1985 ☞
- Smile** / Piss-take of Smile. AKAUCN I. D's. (Smile mutant, 5x10 cm., phc. 1985) ☞
- Artistamps: ^*Aardcourt Circular* (A series of sheets of 12 stamps, with diff. artists' ☞  
portraits in shield, phc., not perforated) Aart Press, 1986
- ^*Crackerjack Kid Visits Aardyerx* (Block of 12 id. stamps, red phc. on  
white paper, not perforated) July 30, 1988 London. D Jarvis
- ^*Transvestal Virgins* (Block of 18 id. stamps, rubber print on green  
millimeter paper, Duchamp as Rrose Sélavy) E.O.N. 1988

**!Jas!** → Felter, James W.

<b>Jensen, Dale</b>	2317 B. Carleton St.	Berkeley, CA-94709	USA	1986
	<i>Malthus</i> (Magazine for visual poetry. Letter. 1986-87, #1-4)			☞
<b>Jensen, Deborah</b>	(from Houston) c/o Dahl Fine Arts Center, 713, 7th St. Rapid City, SD-57701. USA			1987
	^ <i>That's what I Like about the West</i> . ☞Cat.: Letter size, phc., 24 p. 1987			☞
<b>Jensen, Frank</b>	(Ed. <i>Spilkammeret</i> ), Sankt Hansgade 20. Roskilde		Denmark	1995
	^ <i>Mail Artists' Tarot</i> (Mag. A/4, phc., also colour pages, ~20 p. 1993?-, ir. )			☞
	^# 3, 4			
	^ <i>Cardmaker</i> (with G. M. Witta & K. Smith Jensen) (Postcard assembling in the form of a brochure. 13x18 cm. horz., mixed techn., ~20 leaves. 1994?)			☞
	^ <i>Mail Artist's Tarot</i> , '95. ☞Cat.: in <i>Mail Artists' Tarot</i> , 1995: A/4, phc. 20 p.			☞
	^ <i>What is an Ansel then?</i> ☞Cat.: A/4, phc., 10 p. 1995			☞
	Artistamps: ^ <i>Apa-Tarot</i> (Block of 4? diff. stamps, b/w offset {100}) Series 2, 1994			☞
	^ <i>Universal Correspondence</i> (Sheet of 28 stamps, 6 images, b/w offset, {36}) Free Int. Corr. Artistamp Series 6. August 1995			☞
	<i>In Memory of Cats</i> (Block of 12 stamps, 6 images, colour offset, {60})			☞
	Free Int. Correspondence Artistamps Series 7. n.d. (1996?)			
	^ <i>Female Archetypen in the Fairy Tales</i> . ☞Cat.: A/4, phc., 16 p. + 1 colour p. 1996			☞
	^ <i>Missing Documentation / MA Obscurities</i> , Mail Art projects without promised docs.			☞
	☞ Cat.: in: <i>Mirror</i> N° 1. A/4, phc., 6 p. 1996			
	^ <i>Mail Artists' Trunk</i> . (Assamblage) ☞Cat.: 3 A/4 size sheets in colour phc. 1997			☞

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Literature: ^*Spilkammeret. Int. archive for manticresearch / Ed. Ouroboros Manteia*. (Xeroxed  
8 p. info broch. about archive, publs. [as the magazine *Manteia*], Mail Art projects  
& above all tarot-, cartomancy- and playing cards: «The purpose of Spilkammeret  
is to collect, register, document and preserve divinatory systems like tarot, I-Ching  
and runes».) n.d. (1995?)

!Asta Erte!: *The (fake) Mail Interview with K. Frank Jensen*. (Published as the #2 of  
the „magazine“ *Mail Art Obscurities* by Jensen.) A/5, 16 b/w & 4 colour phc. pages.  
Edition Spilkammeret. Roskilde, 1997.

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and  
English. AAA Edizioni. Bertiole, 2000. 162-163 p.

<b>Jesch, Birger</b>	Friedhofstr. 15,	Blankenhain, D-99444	Germany	1996
	↑ N° 6. (Later: → N° 32.)	Volkmandorf	GDR-6801	1984
	↑ Oederanerstr. 19.	Dresden	GDR-8028	1980

°Please, Stamp for Me. ☒Inv. on paper of 10x14 cm. Dresden, ongoing pr. 1980- ,	☒
Schießscheiben-Projekt / Target-project. In the church of Radebeul, Meißen	☒
Greifswald, , Rostock, 1981	
Please, stamp for me / Collective Collages. ☒Doc. / Church Weinberg. Dresden,	☒
1982	
^Besser Reich als Arm. (Wilhelm Reich Mail Art Project) ☒Doc. One A/5 sheet by	☒
photography, folded to two, a few copies only. Exh.: at the friend Sören	
Neumann, Försterstr. 2, Dresden. 1983. Additive documentation to this	
illegale exhibition and its „Stasi“ echo from 1993: A/4, phc., 11 leaves.	
^Wilhelm Reich Pr. ☒ Exhibition at → !Egon! (Sören Neumann), Dresden, 1983.	☒☞
Cat.: (edited 1993 only): A/4, phc., 11 leaves, with docs. of the State	
Security Service's researches on GDR Mail Art!	
^Moon Faces. ☒Doc. A/5 phc. sheet with 73 participants / Volkmandorf, 1984	☒
^The Dark-Side of your Moon-Face – on photo portrait. ☒ Inv.-flyer, 1985	☒
^Your Favorite Pornography ( <b>Commonpress #100</b> ) + Mail Art projects and events in	☒
the GDR 1975-1990. A/5, phc., 24 p.	
^Your Favorite Pornography. ☒Cat.: a/5, PHC., 14 P. Exh.: (with → Wohlrab)	☒
Galerie Schwamm. Weimar, March 1990	
^DDR Mail Art 1975-1990 (Chronological list of events with short commentaries,	☒☞
an essential source-matter for the history of the non-official alter-	
native arts in the GDR. sA/4, phc., 7 leaves) S. P., Volkmandorf,	
n.d. ~1991	
^Kleiner Nachgeschmack aus der DDR. (Letter & objectassemblage in a box of	☒ ☮
15x20x3.5 cm. (2x 45/audio-cass., soap. laurel leaves, etc.) 1991	
^Gazetta (News from 7. July 1955 from all over the world, worked over)	☒
☒Cat.: A/4, phc., ~120 p. {250}. Exh.: & Edition: Staatl. Museum.	
Schwerin, July-August 1996	
^Springfoolmoon project – by a sent ceramic tile photographed... ☒ Inv.-letter, 1998	☒

<b>Jirgens, Karl</b>	95 Rivercrest Road	Toronto, M6S 4H7	Canada	1982
^Rampike (Multimedia mag. in a very unusual form. Also contributions from Eastern	☮ ☞ ☞			
Europe. 42x12 cm., offset, ~80 p. 1982-, 2x3y.)				
^#Vol.4/2-3; Vol.5/2, 3; Vol.6/1, 3; Vol.7./3				
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<u>Literature:</u>	«A rampike, says the dictionary, is an erect tree, broken or dead. And certainly the			
	shape of this magazine echoes this – it's 6“ wide and nearly 17“ high. Anyway this			
	issue on „propaganda“ presents all sorts of visual and writing on point. Coverage of			
	Vito Acconci's large-scale „Instant House“ constructed of U.S. and Soviet flags, has			
	its wall go up as the viewer sits inside, a conversation with Brion Gysin, scads of			
	poems, photos of performance work, a smattering of mail art. A thought provoker.»			
	(Lightworks [→ Burch], Glimmerings [Print review], N° 18, Winter 1986-87, 51 p.)			

<b>!Jocelin!</b>	2 rue Gervex	Paris, F-75017	France	1984
^Amtramdrum (Well known French graphzine of the third generation. A/5, offset,	☼			
76-100 p. 1984?-, #1-7?)				
^# 5, 7				
^Pygme Comix presente Amtramdrum. (22.5x15 cm., offset, black/red print, 32 p.)	☼			
n.d. (~1985)				
^Nonotte et Patouillet (late issues by Christian → Bertolino? Little graphzine in	☼			
plastic bag with small object supplements {50}. Late issues without				
numbering! A/5, phc. -124 p. 1986?-, )				
^#1, 2				
^Black Night Arbeit hell & heaven (16x11 cm., offset, 64 p. {150}) Ed. APAAR,	☼			
54 rue da la Glaciere, Paris, F-75013, 1988.				

<b>Johnson, Ray</b>	44 West 7th Street Locust Valley, NY-11560	USA	1991
	° <i>The paper snake</i> . (Anth. of corresp. works, 50 p.) Something Else Press, 1965		✉ ☒
	✠ Ray Johnson died January 13, 1995 in New York		✠ 1995

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- Literature: Russel Edson Fables: *What a Man Can See*. Drawings made 1959 by Ray Johnson. In: Penland, N. C.: The Jargon Society (Jargon, 37). 1969
- Ray Johnson Dollar Bill Show*. Catalogue of the exhibition held at the Richard Felgen Gallery, September 16 - October 17. Chicago, 1970
- Ray Johnson*. Catalogue of the exhibition held at the Gallery Schwarz, April 5-29. Milano, 1972
- Ray Johnson*. Catalogue of the exhibition held at the Angela Flowers Gallery, April 10 - May 10. London, 1973
- An Exhibition of the Letters of Ray Johnson*. Held at the North Carolina Museum of Art, October 31 - December 5. Raleigh, 1976
- Mail Art Then: Ray Johnson Speaks*. In: *Flue* (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now» issue, 14-17 p.
- Rosalyn Harbor: *Works by Ray Johnson*. Catalogue of the exhibition held at the Nassau County Museum of Fine Art, Feb. 7 - April 8. New York, 1984
- Richard Craven: *The New York Correspondence School: Alternatives in the Making*. In: M. Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press (→ Loeffler). San Francisco, 1984. 117-121 p.
- Thomas Albright: *New Art School: Correspondence and Correspondence Art*. In: M. Crane / M. Stofflet (eds.) *Correspondence Art*. 1984. 205-211 p.)
- Henry Martyn: *Interview with Ray Johnson*. In: *Lotta Poetica*. (→ Sarenco) N° 18, 1985.
- Matthew Rose: *Inside Ray Johnson's House*. In: *Lightworks* [→ Burch]. N° 20-21, 1990. 53-55 p.
- °Stigliano, Phillys / Parente, Janice: *Ray Johnson*. Letter size brochure by black & colour offset, 30 p. Biography. Moore College of Art. Philadelphia PA, 1991
- More Works by Ray Johnson, 1951-1991*. Catalogue of the exhibition held at the Goldie Paley Gallery / Moore College of Art and Design, Nov. 1 - Dec. 15. Philadelphia, 1991

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 49-50 p.

«It seems like publishing is very important for you. In mail art a lot has been written about the book „The Paper Snake“ by Ray Johnson, which you published with Something Else Press. What was the story behind this specific book?

Dick Higgins: There is no doubt in my mind that Ray Johnson was one of the most valuable artists I've ever known. He... had made hundreds or thousands of postcards-size collages using popular imagery, had also made big collages and then cut them up, sewn them together into chains, had buried the critic Suzi Gablik in a small mountain of them (alas, only temporarily), had printed various ingenious little booklets and sent them off into the world, and, since there was no appropriate gallery for his work, had no taken to sending his collages out-along with assemblages in parcel post form... But Ray could write too. He was also interested in theater and performance, had picked up many ideas from the days when he and his friend Richard Lippold lived downtown in New York City on Monoe Street on the floor below John Cage (all of them friends also from Black Mountain College), and he wrote and sent out innumerable playlets, poems, prose constructions, etc. (...)

Something Else Press was founded on the spur of the moment. First I did my book „Jefferson's Birthday/Postface“ (1964). But before the thing was even printed, I decided the next book should be a cross-section of the things Ray had sent me over the previous six years... I knew the book would be hard to sell, so I didn't want to make it a Big Important Book; I chose the format of a children's book... Ray, who had at first been displeased by the project, perhaps feeling it would lock

him into a format too much, become very enthusiastic as the project developed... later he called it *The Paper Snake* after a collage and print he had made. He also wanted the price to be „\$3.47“, for reasons I have never known (prices of that sort to be \$3.48 or \$3.98)... Such people usually felt that Ray's mailings were and should remain ephemera. There were almost no reviews, but one did appear in Art Voices, one of the most scorching I have ever seen, complaining the book was precious and completely trivial, a pleasure to an in-group...»

(Ruud → Janssen: *The Mail-Interview with Dick Higgins*. A/5, 20 p. TAM Pubs., TAM-960105. Tilburg, 1994)

Vittore → Baroni: *Ray Johnson Lives!* In: *Arte Postale*, N° 69, Jan.-Feb. 1995

Clive → Phillpot: *The Mailed Art of Raxy Johnson*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 25-32 p.

Vittore → Baroni: *Ray Johnson*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 15-18 p.

John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 58-59 p.

^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 Pubs. San Francisco - New York, 1999

#### «Joke Project» (Seiei Jack Nakahara)

203 Tanowa N°2, 1-14-19 Tamagawa Denenchofu Setagayaku, 158 Tokyo, Japan 1984

**(Toshi Onuka)** 1445 Broderick Street, San Francisco, CA-94115 USA 1999

*International music & art mail system* of the „home taping avantgarde” to exchange music/sound/noise cassettes and art pieces/magazines or catalogues. The members of the Joke system get ID-s (identical cards) to fill it and send back with own sound/art matter to the coordinator who issued compilation cassettes / printed Mail Art publications and spread them among the Joke network. The system had an American „headquarter” in the 1990s, too: *Toshi Onuka*, San Francisco.

The Joke Project functioned in the 1980s and 90s as an international compilation-cassettes exchange system in Japan, Northern America and in the Western European countries. Beside them, also some larger Mail Art events organized by the Joke Project were registered:

^*International Mail Music & Art Exhibition*. Tokyo. ☒ ☵

☒ Inv. (over size photocopied letter) with the rules of the system, 1984

☒ Cat.: 36x13 cm., phc., 16 p. Exh.: November 2-4, 1984

^2<sup>nd</sup> *International Art & Music Exhibition*. ☒ Inv. (flyer), Tokyo, 1985 ☒ ☵

^*Monster from an other planet - Mail Music & Art*. ☒ Inv. San Francisco, 1999 ☒ ☵

**!Joki Mail Art!** (Jo Klaffki) P. O. Box 2631 Minden, D-4950 Germany 1985

Postcard and artists' postage stamp activity from 1982 ☒

Artistamps: ^Diverse sheets, mostly by 12 identical or difference stamps, often on caricatures or cartoon like narrative themes. Colour phc.? Additional rubber stamps on the sheets: *Workshop Joki, Mail Art Workshop Joki P.A.N., Joki Mail Art Post Numemrando, Post as Notion Joki Mail Art* ☒

^*Joki Mail Art '82*. (Anthology of recent Mail Art works & graphics by the author.) 24.5x20.5 cm., phc., 160 p. + colour offset cover. Ed. Argo-Art, 1982 ☘ ☒

^*Hoppla Kultur* (Mail Art project after a lithography by A. Paul Webers). ☒

☒ Cat.: A/4, offset, 48 p., 65 parts. Exh.: Kuléturszene Fabrik e. V.

- Königstr. 40a, D-4950 Minden. August 1984.
- ^*Joki Pocket Cinema*. Mini size booklet of 7x10 cm in style of cartoons, phc., 24 p. ☒ ☘  
It was used also for letters to network-friends by completing of the  
graphical elements (by hand writing & other kind of interventions,  
e.g. rubber stamps) ~1985
- ^*Smile* (Magazine with many Mail Art and a few Neoism. A/4, offset, ~60 p. ☒ ☘ ☘  
1984-91, #1-11?)  
^#1, 2, 3, 4, 5
- ^*Hommage à Liberty* (meant the famous monument from New York). ☒ Inv. 1985 ☒  
^*Artists' Postage Stamp Exhibition*. ☒ Inv.-flyer, 1985 ☒  
^*International Money Art Exhibition*. ☒ Inv.-flyer, 1985 ☒  
^Jo Klaffki: *Peintre de „Mail Art“*. ☒ Doc.: One A/4 sheet, RV offset print. Two ☒  
exhibitions: Goethe Institut, Marseilles, October 1985 / Kulturfabrik  
Minden, January 1986.
- ^*Flag – Congress Mail Art Project*. ☒ Inv.-flyer, 1986 ☒  
^*Happy Birthday North-Rhine-Westfalia!* ☒ Inv.-flyer, 1986 ☒  
^*Copy Art Book* (Xerox degeneration process, A/5, phc., 34 p. {30}) S. P. n.d. ☐  
^*Pig Show*. ☒ Doc.: Artistamp sheet with participants as pig stamps. A/4, phc., 4 p. ☒  
Mailart Station Minden, September 1987
- Artistamps Book - 1992*. Hand made portfolio of stamp sheets of A/4 size. 1992. ☒  
✚ Joki died May 18, 1997 ☘ 1997

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Literature: *Mail Art*. (An image catalogue of all Joki Mail Art activities between 1982-83  
edited by the artist himself) A/4, phc. + colour offset, ~180 p. Argo-Art Verlag  
Minden D, {99 copies} n.d. (1984?)

(*Smile*, #9, extra in support of 1990-93 Art Strike): «This extra issue 9 is devoted to  
the art strike movement as like as a regeneration project and also a challenge to face  
the upcoming „mail-art-stream“. Joki Mail-Art writes his own opinions without  
forgetting to make fun of everything. What is „Art Strike“?, I've published their  
manifest in the news section and let you read this text, sharing their opinions about  
art today, conceptually defined by a self-perpetuating Elite and marketed as an  
international commodity... A lot to tell and criticize about this bourgeois Art estab-  
lishment, but unfortunately too much artists are more interested in being famous  
and getting power than experimenting art indeed, this manifest is welcome although  
utopist...»

(*Publication Reviews*. In: *Métro Riquet* [→ Duvivier], #8. Paris, 1990. n. p.)

^Anna Banana: *Artistamp Book - 1992*. In: *Artistamp News* (→ Banana), Vol. 4,  
N° 1. March 1994

^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and  
English. AAA Edizioni. Bertiole, 2000. 164-165 p.

<b>Jonge, Ko de</b>	P. O. Box 7082	Middelburg GD, NL-4330	Netherlands	1988
	↑ Vendenburgstraat 10.	Middelburg JW, NL-4337	---	1984
.....				
	^ <i>What is the Different Between Open and Closed (Commonpress #2)</i> A/5, phc., 24 leaves, 34 participants. Key Art Ed., Middelburg, March 1978			☒
	° <i>Directions for Use</i> . A keyhole image by rubber stamp, “add to and return” project. ☒ Cat.: 99 cards. → Stempelplaats, Amsterdam, 1980			☒ ®
	° <i>01.01.81. Reports from Everywhere..</i> ☒ Cat.: 17x10.5 cm., phc. + rubber stamps & orig. photos. Middelburg NL, 1981			☒ ®
	^ <i>Deelnemers Mail Art Project: „De Stem“ / The Newspaper as a Mail Art Museum.</i> ☒ Cat. in the form of a poster of 49x72 cm., offset, with part list and images. 1982			☒
	<i>Dokumente 7777777</i> . ☒ Inv. for a project of <i>closed documents</i> at the Artspace			☒



- Kunoldstr. 34 (→ Olbrich) in Kassel, July 7, 1982 («All documents will be opened by Ko de Jonge and be shown that day»)
- ^*De 4 in 1 Krant*. ☒Cat.: as supplement (4 pages) with participant list (203 parts.) ☒  
to the newsprint *De Stern* in Middelburg. 58x42 cm., offset. *Exh.*: De Beyerd., Centre voor Beldende Kunst. Bosch str. 22. Breda. December 1982 - January 1983
- ^*Art=Start* + (a «library of contemporary art» / artists' books with the same title and size [~600 contributors] on the basis of blank books sent out to contributors by Ko de Jonge, since 1982) Cat.: A/5, offset, 40 p. Texts: ☒ ☒  
Ko de Jonge: *Inleding*.  
Wim Beeren: *Aktie... fictie in de kunst*.  
Ludo van Halem: *Fluxpost! Fluxus en mail art*.  
René Block: *30ste verjaardag van Fluxus in Wiesbaden*. (1992)  
Jörg Zutter: *Boekwerken van kunstenaars (documenta 6)*.  
G. v.d. Rook: *Het boek als Kunstwerk*.  
Harry Ruhé: *Ulises Carrión (1941-1989)*  
Ludo Bekkers: *ASPC in Antwerpen*.
- ^*Books of Souls, Silence & Friends*. Cat.: A/6, phc., 12 p. More exhibitions: ☒ ☒  
Akademie Centrum Kultury Palaczyk Wroclaw (W. Ropiecki), Poland.  
Bart Boumans (Enschede Academy of Art) CARE magazine, in Holland,  
Catalogue edited by Ko de Jonge, Holland 1983.
- ^*Symmetry* '88. ☒Cat.: A/5, offset, 84 p. 40 parts. / International Etalageproject. ☒  
Middelburg, 1988
- ^*Wall News – paper project* (for a demolition house. If walls could speak). ☒  
☒Cat.: Horz. 10.5x15 cm., phc., 40 p. *Exh.*: Last Show, Gallery  
Bellemans, Oosterstraat, Axel. August 1989
- ^*Jonge meets – work at the enclosed poster*. ☒ Inv.-letter + poster, 1991 ☒  
*Art = Start* + ... (16 exhs. in the year 1993) ☒
- ^*Art = Start* + *Archief*. ☒Cat.: 40 p. / Zeeuwse Bibliotheek te Middelburg, 1993. ☒  
Texts: Ko de Jonge: *Inleding*  
Ludo van Halem: *Fluxpost! Fluxus en mail art*  
René Block: *30ste verjaardag van Fluxus in Wiesbaden 1962*  
Jörg Zutter: *Boekwerken van kunstenaars / documenta 6*.  
G. v d. Rook: *Het boek als Kunstwerk*  
Harry Ruhé: *Ulises Carrión 1941-1989*  
Ludo Bekkers: *ASPC in Antwerpen*
- ^*Views on Freedom / Zicht op Vrijheid*. (project for installed boxes). ☒Cat.: A/5, ☒  
offset, 23 sheets in portfolio, + supplement (poster, program, etc.)  
realized in Gevangentoren, Vlissingen NL. May 1995
- ^*Everything goes to the Ocean*. (with 18 invited artists in co-operation with the ☒  
literature magazine “Ballustrada”, Middelburg, NL).  
☒ Inv., 2000 / Cat.: in the Ballustrada, 2000, Nr. 3-4, 40-49 p.  
All contributions in colour offset reproduction (!), texts by Ko de  
Jonge.

<b>Joseau, M. L.</b>	Apdo 449.	Lérida, E-25080	Spain	1988
	^ <i>Art, Insectes &amp; Gnomes</i> . ☒ Inv.-flyer, 1987			☒
	^ <i>The Sneak</i> (Mail Art infomag., also octagonal size. A/5. phc., 8 p. 1988-, bim. #1-4?) ^#1			☒
<b>Jovanovic, Alexander</b>	Zmaj Jovina 12/24	Odzaci / Serbia	Yugoslavia	1992
	^ <i>Cage</i> / Anti Embargo Magazine (Mag. with Mail Art matter from all over the world. A/4, offset, ~24 p. 1992-95? #1-5?) ^#1, 2, 5			☒ ☘
<b>Juhász, Pál</b>	Fényes udvar 6. VII/32.	Debrecen, H-4029	Hungary	1989
	^ <i>Vasco de Gamma</i> (Mail Art like graphzine {5-10}. A/5, phc., 8-12 p. 1989, #1-11,			☒ ☘

the issues are not dated and partly not numbered)

^#1, + 8 unidentified issues

^*Akaszott Ember* (Graphzine like Vasco de Gamma. A/5, phc. 8 p. 1990, #1-2)

☒ ☼

^#1, 2

<b>Juin, Jacques</b>	(!Llys Dana!) (!Ra!) c/o Roselius, Zur Waldwiese 2/A, Gorxheimertal, D-69517	Germany	1992
	↑ c/o Heiner, Kreutzstr. 20.	Bremen, D-2800	1982
	↑ Am Schützenplatz 191.	Riede, D-2819	198?
	↑ Am Bahnhof 1	Syke, D-2808	1979
<hr/>			
	^ <b>Sphinx / Sphynx</b> (with → Mounier, Patrick) (Alternative art, literature and culture in a text/image collage, French. A/4 and 27x21 cm., offset, 76-140 p. 1978-82, ~1-20#)		☒ ☼
	^# 10-11		
	<b>Le point d'ironie</b> (Assembling + mag. 1979-80? #1-3?)		☒ ☼
	° <i>Internat....Fool!</i> ☒Cat.: A/5, offset, 62 p. Ed. le Point d'Ironie. (Editor: Ra= J. Juin)		☒
	Riede D, 1980		
	^ (Llys Dana:) <i>Chain-book, 666 L'ove</i> . One of the roving handmade Mail Art books like chain letter. Initiator of this project: Piva Enrico, v. Petrarca 15, Rezzato (BS) I-23086. Second in the chain: Juin, J. (A/5, mix. techn., 64 p.) Bremen, 1983		☒ ☼
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	<u>Literature:</u> « <i>Sphinx, Anatolie au Café de l'Aube</i> and <i>LePoint d' Ironie</i> are three European new wave/fanzine/mail art periodicals all rolled into one special issue of <i>Sphinx</i> . (#12-13) It adds up to plenty of reproductions of high impact collage, rubber stamp and xerography. It's not that the art is so good, but that this fascinating communication and exchange goes forward. Crude, exuberant, fanatical: Art trying to wiggle off the page. Also from Jacques Juin...» ( <i>Lightworks</i> [→ Burch], <i>Art Alternatives in Print</i> . N° 14-15, Winter 1981-82. 58 p.)		
	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 66-67 p.		
<b>!Jung, Kim II!</b> (Uwe Hamm-Fürhölter)	Silcherstr. 15	München-40, D-8000	Germany 1986
	^ <i>Being Silent. Mail Art and Sound Project</i> . ☒Doc.: A/6, phc., 8 p. 1986		☒ ☒
<b>Jung, O.</b>	1 rue W. Chalet	Paris, F-75015	France 1988
	↑ 12 rue du Poitou	Montrouge	1986
<hr/>			
	^ <b>Fort de Café</b> (Small graphzine, sometimes with objects using at drinking of coffee. Mini, phc., ~20 p. 1986?- ir. Issues not dated, not numbered)		☼
	^ more issues		
<b>Jupitter-Larsen, Gerald X.</b>	P. O. Box 323	Fremont, CA-94531	USA 1992
	↑ P. O. Box 42	Denver, CO-80201	1988
	↑ P. O. Box 48184	Vancouver, V7X 1N8	Canada 1979
<hr/>			
	^ <b>Ocean Front</b> (Mail Art like mag. «...intended for those interested in alternative artistic experiences...» [Statement] Letter and digest, phc. ~4-8 p. 1979-80, bim. #1-10?)		☒
	^#3		
	° <i>Nihilism-Terrorism-SM</i> . ☒Invitation on postcard. Vancouver, 1980		☒
	<b>Kinky Sex (KS)</b> . («Pornographical» zine on Mail Art basis, partly assembling with original collages from porno mags. Letter & digest, 1980-82. #1-8? There exist issues with the phantasy numbering over 40, too!)		☒
	^ <i>Destroy this piece within one week of receiving it</i> (Collage mat. with porno magazines & xerox bound to a brochure, 14x19 cm., 20 p.) n.d.		☒

- ^*Mail-Artists in Vancouver*. (Brochure with works by Jupiter-Larsen, Colin Utopia, Zaba, Emil Daley, B. C. Jensen, Hal Welter, Elain Rowget & Byron Black) Letter size, instant pr., 8 leaves. Vancouver, n.d. (1980?) ☒☼
- °*Abnormality*. ☒Cat.: Letter, phc., 18 p. 49 parts. Vancouver, 1981 ☒☒
- Liquids from the Human Body*** (Assembling in envelope {150}. Letter, 1981, #1) ☒☼
- ^*Haters*. (17 cm. disk with 5 music pieces in cover. ) Vancouver, 1981 ☒
- °*Metro Media Monthly M-A Exh.* (#1-5?) ☒Doc. A/4, phc. and mimeogr. sheets. Vancouver, 1982 ☒
- Why I Hat the World?* (***Commonpress* #59**) Letter, 13 p., 45 participants. 1982 ☒
- Nilmag*** (Nihilist small-mag. with sound poems, drawings or texts – about «empty envelope action» and like projects... Digest, phc., 1982-84? #1-3?) ☒☒
- Co-coordinator for the *Commonpress* (after → Petasz, P.) (1983- ) ☒
- Launching the *Newsounds Gallery* (in connection to the band „Haters”) for collecting and presenting sound works made by the tape-network all over the world, 1985 ☒☒
- ^*Abnormality* – cassettes only! ☒ Inv.-letter, 1985 ☒☒
- Sound-Portraits I-II*. Submissions aired on Newsounds Gallery, Apr. 9 and 16, 1985, at the Radio CFRO, 102.7 FM, 11 p.m., Vancouver. Participants: ☒☒
- Apr. 9: Doug J. Brown, G. X. Jupiter-Larsen, Elaine Rowget, B. C. Jensen, Tippy Gets Mad, Doreen Gray, Isomatrix (all from Vancouver), Humanoise (Lon Beach), Jeff Mullican (Los Angeles), Twa Digs Under Paris (Madison), Barry Edgar Pilcher (Ilford, UK), Hel Welter (London, UK)
- Apr. 16: Ulex Xane (Victoria, AUS), Kowa Kato (Zushi, J), Merzbow (Tokyo, J), No Unauthorized (Cesson, F), Stehen Møller Rasmussen (Valby, DK), Guy Stuckens (Bruxelles, B), Jürgen O. Olbrich (Kassel, D), Falx Cerebri (Berlin, D), Luca Miti (Roma, I), Bruno Talpo (Bergamo, I), Moroandi Conspiracy (Bergamo, I), Rai (Genova, I)
- ^***The Quarternion Journal*** Devoted to highly abstract probabilities in art and science (with Fraser Hall & Daniel Titus) (Mag. letter, offset, 1985-86, #1-2) ☼
- ^#2
- ^*Interview about Nihilism*. A/4, phc., 6 leaves. n.d. (~1985) ☒☒
- ^*Conceptology – fractionary comcepts*. (Theoretical writings) S. E., 1985. Digest size, phc., 12 p. ☒☒
- ^*The Totimorphus* / text + one «not-an-image» (Digest, offset, 8 p.) S. P. 1986 ☒
- ^*The Facts on Polywawe* (Text with drawings. Digest, offset, text + drawings, 12 p.) S. P. 1986 ☒☼
- ^*Wanted Audio Art* – No Music, please! ☒ Inv.-flyer, 1987 ☒☒
- ^*Final.* / An one act play + illustrs. about existence. (21.7x13.6 cm., offset, 12 p.) S. P. 1988 ☒☒
- ^*The Haters' Colouring Book* (Mini, phc., 24 p. + 1 carbon rod {250}) S. P. 1989 ☼
- ^*A basic introduction of the 't. n. u.* (17.5x17.5 cm, offset, 6 p., 3. ed. with a disk, {300}.) 1990 ☒☒
- ^*Essays* (34 Essays) (Digest, offset, 64 p.) N. D. Austin (→ Plunkett, D.) 1991 ☒ P
- ~

**Literature:** «Positive as opposed to negative destruction is the basic concept behind the performance art of the Haters, a Canadian band led by a mysterious character known as G. X. Jupiter-Larsen. He calls what he does „multidimensional destroyed music“. If Jupiter-Larsen shows up (and sometimes a no-show is part of the show) he will be part of the International Erotic Art Festival from 7-10 p.m. today in the Art Department Gallery, 772 Santa Fe Drive (Vancouver). The exhibit will represent about 35 international, national and local artists. Hater's show have included smashing videotapes with a video camera or having a tattooist with an empty needle „tattooing“ Jupiter-Larsen's arm....» (Rocky Mountain News, August 4, 1986)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 181-182 p.

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Source: ^Co-Op Radio / CFRO / 102.7 FM. Info circular by Jupiter-Larsen for the tape-network. Letter size, phc., 1985

❖«K, Group»	1715 Cook St.	Vancouver B.C., V5Y 3J6	Canada	1984
	<b>Group K Journal</b> (Magazine for experimental art, performance, video, etc. Letter, phc., 1974-, qu.)			⤴
<b>Kadar, Josef</b> /!K'dar!	<i>Revue Envelope</i> / 47 rue Fondary	Paris, F-75015	France	1995
	^ <b>Revue Envelope</b> (Mag. in form of envelopes printed over with info text. Div. sizes, offset. 1988?- , ~ 100#) 1988			☒
	^ 3 issues: Dec. 1993, #24, 90			
	^ <b>Revue Art</b> (with Judit Nemes) (Magazine, also catalogues, for Mail Art matter. Very var. sizes, also tabloid. Offset, ~48 p. 1990?- , ir.)			☒
	^# 21, 42			
	^ <b>Post-Mail-Art</b> , ☒ Cat.: 41.5x21 cm., offset, 48 p. / Kis Galéria, Szilfák alja 2. Hajdúszoboszló, H-4200 Hungary. August 1995			☒
«Kaliningrad, City / Hist.-& Art, Museum»	Klinikeskaja 21,	Kaliningrad, RU-236016	Russia	1994
	^ <b>Perfo-Ratio Kanta</b> . (Org.: → Lev Sherstjanoi, → F. Schulz, → H. Mittendorf, → S. Segay, → R. Cohen, → R. Nikonova) ☒Cat.: A/4, phc., + poster Kaliningrad, 1994			☒
	^Artistamps: ^ <b>Kant Perforation</b> (Block of 8 id. stamps, colour offset, not perforated) City Art Museum -1724. Königsberg, 1994			☒
	^ <b>Word Theatre</b> – <i>homage to Velimir Chlebnikov</i> . (with → Bulatov, → Sherstyanoi, D. V. Pokladova. J. Kuznetsov) ☒Doc. Accordion book (4+2 sheets), 20x14 cm., offset. texts: English and Russian / City Art Museum, Kaliningrad. October 1995			☒
<b>Kalkmann, Hans Werner</b> ?	?		Germany	1973
	<b>A. R. T. Was ist Kunst?</b> (Assembling, ?, 1973) Bodenburg D, 1973			☒⤴
	<b>Definition of Art</b> . ☒ Project and exhibition at the <i>Other Book and so</i> (→ Carrión) Amsterdam, March 1 - 26, 1977			☒⤴
<b>Kallnbach, Siglinde</b>	Margnardstr. 10.	Fulda D-6400	Germany	1985
	↑ Gottschalkstr. 35.	Kassel, D-3500	---	1983
	^ <b>Verbindungen Kleinsassen</b> . „Eine Conexation“ ☒Doc. A/5, offset, 22 p. + 60x30 cm., offset poster. / P. Klüber Haus / Kleinsassen D-6417, 1985			☒
<b>Kalmus, Peter</b>	Palarikova 5.	Kosice CS-04001	Czechoslovakia	1985
<b>!Kamikaze, Joseph!</b>	<i>Imago Verlag</i>	Aachen	Germany	1982
	<b>Imago</b> (Mag. with ironic reflections about art-styles, museums, politic and art. {150} A/4, handmade mix. techn. 1981-82, #1-4)			⤴
	<b>Bad</b> (About art and art institutions. A/4, mix. techn., partly handmade. 1982-, qu.)			⤴ ☒
	~			
	<u>Literature:</u> <i>Instant Media</i> ( → Kretschmer), N° 16			
<b>Kamperelic, Rorica &amp; Dobrica</b>	Terazije 27 / II.	Beograd, YU-11000	Yugoslavia	1994
	↑ Milovana Jankovica 9 B.	Beograd, YU-11040	---	1988
	↑ Radivoja Koraca 6 Beograd, YU-11000	---		1985
	<i>Art as idea</i> . ☒Doc. / Town Library, Beograd, 1981			☒
	<i>Make art no arms, I</i> . ☒Doc. / Noilt Bookshop, Novi Sad / Gorenski Museum Kranj / Likovni Salon, Kovceje / 1982			☒
	<i>Make art no arms, II</i> . ☒Doc. / Atelje Ars, Beograd, 1983			☒

- Art as idea*, 2nd stage. ☒project & exhibition. Doc.1984 ☒
- ^*World's Artists Family*. ☒Cat.: 23.5x16 cm., offset, 8 p. by the Svetska Porodica Umetnika. More exhibitions: *Gallery PPM* (Prostor Prosiren Media) Starcevicev trg. 6/II. Zagreb. April, 1984. *Atelja ARS*, Save Kovacevica 51, Beograd? May, 1984
- ^*Open World* (Mail Art info magazine with a large sphere of influence, a very visual collage of informations. A/5, phc. ~8-16 p. 1985- sm. ~90#) ☒ ☘  
^# 6, 7, 25, 33, 38, 50, 51, 54, 65, 66, 77
- Art as idea*, 3rd stage. ☒Exh.: → Morandi, Arte Studio, Ponte Nossa. 1987 ☒
- Art as Communication*. (with N. Petric & V. Smokovic). ☒Doc. ☒  
/ Mladost Bookshop, Pluda.1988
- E.G.O. / Erotic Games are Open*. ☒Doc. (over 600 participants!) ☒  
/ City Galerija, Banja Luka. 1989
- Feel me* (Feedback card project) ☒Doc.1990 ☒
- ^*Umetnost Kao Komunikacija* (20x13 cm., offset, 200 p.) Grafopublic, ☒ ☒  
Beograd, 1992
- ^*Artefact*. Magazine for fine, applied & alternative arts. (with Boris Vakovic & others) (Voluminous offset mag. for alternative art, 24x17 cm., 52 p. 1994-95, ir., #1-2?) Special World Services, Majke Jevrosime 18. Beograd. '94 ☒ ☒
- ^*Artefact*, #2 / *Special World Service, Word for 2*. / Beograd, 1995. From the contents: ☒  
*Destructio unis-generatio alternus* (Od utopije do entropije)  
*Mail Art Network Dnevnik*, 1994  
*Rasterivanje Mraka* (Illustrated by the Mail Art exh.: *Pain and Torture*)
- ~
- Literature: Daniel → Plunkett: *Dobrica Kamperelic* (An interview in Belgrad: «Mail Art network for me is just a solution to make contacts... interpersonal relations») In: *ND* #13, 1990, 30-31 p.

«...if I remind well, my friend Zarko Rošulj, visual-poet, literary critic, technical editor in publishing house NOLIT (where I'm working too) gave me in 1978 some mail art invitations and introduced me with some interesting art-people/alter-artists.... Than, I've started to collaborate in/with *WEST-EAST* (→ Zagoricnik), international association for concrete and visual poetry, I found many addresses from alter-artists all over the world and became a mail-artist that time. My first (collective) project/exhibition has been in 1981 at Beograd's Town Library (where I've been working 1976-1977) and was named „ARS AS IDEA“. After this project I've been real mail-artist with many mail art projects, contacts, full-relationships (meetings) etc.. etc.... I've done over 20 mail art projects (...) and more then 60 foreign guests (performers, mail artists or just artists) from Japan, Holland, Canada, Italy, Germany, Belgium, USA, Switzerland, Norway, Hungary.... Of course, many, many meetings with (former) YU mail artists, cooperative projects under UN sanctions, isolated, frustrated....

And I'm still incarnation of an *OPEN WORLD* (sic!) = the title of my mail art magazine from 1985. (...) As a member of two art associations (fine artists and writers) in my country I have sometimes problems with my mail art activity (its silly activity as my friends/artists and writers understood it). I've spent very much money in the passed 15 years.... Why am I still in the mail art network? Well, because I'm still a dreamer, I'm still believing in *OPEN WORLD*, I prefer friendship, I like the exchange of good art ideas (materials is usually poor!) and energy.... I'm an utopist, that's a fact.

...Yes, but let me explain something about *ARTEFACT*. Firstly, I'm editor for Expanded Art Media (this is the title of my Section at Serbian Fine Artists Assoc.) and owners+directors are: Dragan Pavlov (sometimes networker and founder/owner of DEDALUS publishing/small-house), general-editor, Boris Vukovic (who comes from Australia), art director + designer, Pedja

Krsmanovic, technical editor/computer etc. and some young people + editors. *ARTEFACT* is NOT a typical mail art zine. *ARTEFACT* is a magazine for different art/media: literature, film, theatre, music, design... expanded media (installations, performances, video-art, visual poetry, etc.) including mail-art, too. Also its an international art review on 56 pages, not so luxus, but, you can see, on very good paper and with good design. (...) We started with *ARTEFACT* in January 1995. We have three promotions at nice artsplaces with exhibitions (you participated, dear Ruud, too), performances video-art... and also we introduced the magazine on TV programs, in newspapers, on radio, etc. So, a good start, but we need money and support of artists and real art-lovers all over the world just now!...»

(Ruud → Janssen: *The Mail-Interview with Dobrica Kamperelic*. A/5, phc., 10 p. TAM Pubs.: TAM-950087, Tilburg, 1995)

*Open World, Open Mind / Otvoreni Svet, Otvorena Svest*. (Texts about/by Kamperelic and other mail artists + illustrations) Offset, 160 p. Dedalus Publishing. Beograd, 1996

^Dmitry → Bulatov: *A Poit of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations on 52 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 285 p.

Kántor, István	(!Monty Cantsin!),			
	↑ P. O. Box 30. Stuyvesant Stat.	New York, NY-10009	USA	1988
	↑ 1020 Lajoie Avenue	Outremont, H2V 1N4	Canada	1984
	↑ 307 rue Ste-Catherine	Montreal, H2X 2A3	---	1982
	↑ 5538 Cartier	Montreal, H2H 1X9	---	1979
	↑ 4055 Madison Ave.	Montreal, H4B 2I8	---	1978
<hr/>				
	^ <i>The Neo</i> (The first large publications of the Neoism planned as a «5 years paper». Nonsens as Neoist theory, Mail Art matter, graphism, Neoist events... The last two issues [1980-81] were published with the title <i>Organ</i> . Letter, offset, 12 p. 1979-80, #1-10, + 11-12), Montreal #1-12			☛ ☒ ☘
	^ <i>APT '80. A Neoist Para-Festival</i> . (→ Kántor) (Xerox, double-letter size, 2 leaves, offset?) Montreal, n.d. (It has been printed probably later than 1980)			☛
	^ <i>Brain in the Mail</i> (with → Zack, David, text) ☒Cat.: 25x17.5 cm., offset, 78 p. «Have a nice brain wave» Vehicule Art. Montreal, 1980 Texts: István Kántor: <i>Introduction</i> / David Zack: <i>Letter</i> . / Articles in the Montreal Press: <i>De la poste à la machine; Connaissez-vous l'art postal?</i> ; <i>P.S. Seen Brain in the Mail exhibition yet?</i>			☒
	^ <i>The New Neo / Organ</i> (Mag. Letter, offset, 12 p. 1980-81, #11-12)			☛ ☘
	^ <i>RCRN</i> . Radio Centre de Recherche Neoiste (Letter, phc., 8 p.) Vehicule Art, ~1982			☛
	5th Int. Apartment Festival. NY-C. March 15-21 1982 (Xerox, 8 p.) Publ. Centre de Reserche Neoiste, New York, 1982			☛
	^(Anonym.) <i>Neoism in the Modern Age</i> (White rat with black glasses) (Letter, phc., 7 p.) Montreal, n. d. (~1983)			☛
	<i>Smile</i> (The «Big Smile», 1984-85, #1, made in a singel copy only) Outremont. 1984			☛
	^ <i>imMORTALLIES</i> (Smile mutant. Half-legal, letter, phc., 24 p. 1985? #1-2) Outremont			☛
	<i>Smile</i> / Music anth. (Poster with 3xC 60' audio-cassettes. 1985)			☛ ☘
	^ <i>Start</i> (Smile mutant, digest, phc., 16 p. 1986, #1), Montreal. 1986			☛
	Artistamps: Professional Neoist (Sheet of 16 perforated labels, b/w phc.) n.d.			☛ ☒
	^ <i>Bloody-Art. Monty Cantsin's Blood Campaign Actions 1979-87</i> . (Introduction essay with the data of 99 blood taking actions. Xerox, 6 + 4 letter size leaves) Neoist Embassy, Outremont, 1987			☛
	^ <i>How to Explain Neoism? Anthology of Pamflets 1978-1990</i> . (Xerox, 23 letter size leaves) Neoist Front, New York, 1990			☛
	→ Rivington Academy			

→ Neoism / Literature: *Some of the Monty Cantsins*. (In: *imMortal LIES* #2)

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Literature: (Tetxsts from the *Neo/Organ*, 1979-80):

N°1:

«do you know? the NEO is the 5 year paper, 1979-84, you know.»

«(*The Theological Basis of the Red Supper*): When you sit down to this Red Supper, you are not just having another meal. You are in fact symbolically partaking of the body and blood of Monty Cantsin. The supper itself represents the body; the red colour represents the blood. (...) There may be some among you who wonder why such a solemn event as a ritual sacrifice should be treated as a cause for celebration. But remember that a sacrifice is only the first step towards a resurrection. An like all the other sacrificial victims, Monty Cantsin ultimately resurrected.»

«I am an extraterrestrial nonartist from the earth. I escaped away from the total-art-suicide which was forced by two woorld-art-powersin 1984. I wandered about years in space & I was very glad whan you your Neoplanet adopted me as a son. I want to enjoy life here and take part in its creation. On earth, I saw how life can be despotism-art, censorship-art, egoism-art, terror-art. (...) You are lovely people who never heard about war-artists. Your life is to make love, bring up children, sing from the sexual organs, talk about everyday life with impunity, without restrictions, openly. This is the first time I see the embodiment of human freedom and kindness. (...) Here is something in my hand, my only souvenir from the earth. Look at it, this is the most famous art object from the earth. Fuck art. Monty Cantsin/Kántor, 12 May 1979»

N° 2:

(*Lazer Dog's Urban Project, Urban-war of Neoist Nazarus*):

CSÖ (Kántor): Urban War?

LAZER (R. → Pilon): Montreal is dead...

CSÖ: ...a war without people...

LAZER: The urban project is a auto-suicide of my brain.

CSÖ: The arrow in the profile?

LAZER: It shows my way in a dead city.

CSÖ: Monty Cantsin is dead too?

LAZER: He is immortal as me and all Neoist.

CSÖ: After the urban war?

LAZER: I'll be 23 and will go to Amsterdam.

CSÖ: Is there more life?

LAZER: I've never been there before.

CSÖ: Once you were Raymond Pilon than Pilon Lazer and now Lazer-Dog.

LAZER: In the urban war Black Dog killed Lion, he has more power.

CSÖ: Is he mongoloid?

LAZER: He is neoid.»

N°3:

«(*Waiting for the 80s*): OK, here is a page in memory of the On-Night-Art-Gallery-Action which performeds by the Scrap, the audience, the neighbours, the police and many others on July 18, 1979 at Galerie Auxiliaire. It was a wonderful real-no-wave event, the gallery opened and closed in the same time. „We can do nothing more as wait for the 80s“ said Robert Berkley in 1970, before the day he died...»

«(*New York Kex Club*):

PETYA (Peter Berger, member of the Squat Theatre in New York): Karády...

(Katalin Karády, fomuse Hungarian singer in the 30s and 40s)

CSÖ: A really rigid waltz or cold polka.

PETYA: A march from Prague.

CSÖ: Platinum, golden-blood.

PETYA: ...a metal ring, girls in black.

CSÖ: Shining, neo...

PETYA: BRIGHT MUSIC.

CSÖ: Yes, bright music.»

(Further „Squat“: Buchmüller, E / Koós, A.: *Squat Theatre*. Digest, 230 p. offset. Artist Space, New York, 1996)

«(*Blood Transfusion Service*): Jack Nathanson – Frater Neo – joined to the Neoists in June 1979. He gives blood regularly and he is a founder-member of „Blood Center for New Arts“.»

«(*From Monty Cantsin's comin book, R.ACTION*): ...we know nothing, nothing, nothing, look my blood, it is gold, look my eyes, look them, they are golds and my shit is gold too, I am gold as bright Bardot's sex in the 60s as well as Isidore Ducasse's adolescence, my father was a confectioner and he said me once „you shit“ and I was glad when he died as a dog in the ocean, because he was a hero and he died for me in the refinery, and I had a pick and went in a church and hewed the Holy Eucharist for him, my shit is gold as my father's medal with a naked woman on the sofa...»

N°6 (Vol. 2, N°1):

«(*The Party*): the party is the central organization of the new overracial ideology: of the idea of international socialism / only this idea can help us step with head erect into the 80s / only the international socialist movement can save those European values which are threatened by national decadences and class anarchies / the party is born from historical necessities / to fulfil after twenty years of genetical biological preparation of rock'n'roll / promise land / the new race needs a new solution...»

N°12 (Organ, Vol. 3, N°2):

« (Centre de Recherche Neoiste, Baltimore): From Dec 9th to Jan 1981 I was in Baltimore, MD, USA, to work on the Neoist research network project and set up a centre in Baltimore city. In early Nov 1980 I received a phonocall from Baltimore and a raspy voice informed me that it was Richard of the Krononuts and they would like to be in close communication with the Neoists. Talking 5-10 minutes on the phone, we made some very fast decisions about our future projects. One of these was my visit, including a conference on the Network plan, an apartment festival a manifestation at Pratt Central of Baltimore Public Library and many other gatherings... Jan / 1981, Montreal. Monty Cantsin, researcher»

→ Ackerman, Al (Royal Historian of Neoism): „*Istvan Kantor*“. *Being an Introduction to the Mystery of Monty Cantsin, Written in the Manner of one who was there*. (With an supplement: Istvan → Kantor: *Neoism?! Monty Cantsin?! Anarcho-Neoism?! In: Lightworks* [→ Burch]. N° 20-21, 1990. 49-52 p.

Géza Perneczky: *With Love and Sabotage* (About Neoism and Radicalism in the Mail Art) and *From my Archive: the Salt of Life*. In: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 152-175, 176-182 p.

<b>Kao, Gabor</b>	13 rue de Lourmel	Paris, F-75015	France	1985
	^N°4 <i>L'Effort – manufacture d'images</i> . (An anthology of French graphism.) A/5, offset, 56 p. n.d. (~1985)			✿
<b>!Karen Eliot!</b>	→ Home, Stewart → Schiz-Flux Prods. → Gentry, Brian →			
<b>Karwowski, Karol</b>	ul. Zakopianska 5/85,	Lubin, PL 20-858.	Poland	1986
	^“ <i>et in Arcadia ego</i> “ / <i>I also lived in Arcadia</i> . ☒Cat.: 24x14 cm., offset, 4 p. + suppl. ☒ Exh.: Galerij BWA, Łomża, ul. Armii Czerwonej 19. June, 1986.			
<b>Kasher, Brian</b>	P. O. Box 3151	Springfield, IL-62708	USA	1990
	^ <i>Images of Global Peace</i> . ☒Cat.: =letter size flyer + microfich in cover. 1990			☒



<b>Käsmayr, Benno</b>	Pf. 1222	Gersthofen, D-8906	Germany	1971
^ <b>Und</b> (German subculture, review of small press editions, vis. and exp. poetry in a ~A/5 offset magazine. ~120 p. 1971- qu., nearly 20#) First editor was (ca. #1-10) Edition & Verlag für Tendenz & Experiment Boczkowski, D-3500 Kassel, Kirchhainer Strasse 3. ^#8, 11-12				⌘ 📖
<b>Kato, Kowa</b>	1-2-21 Sakurayama	Zushi, 249	Japan	1981
^30 Kowa Mail Board. ⌘Inv. on postcard, offset colour. 1981				⌘
°The T-Shirt Show (Send me please your paper T-shirt work). ⌘Cat.: 25x18 cm., phc., 20 p. (125 participants) Exh.: „Nylon 100%“ at Shibuya, Tokyo. Feb 2-16, 1982				⌘
^Papperball Project. ⌘Doc. Poster of 82x60 cm., offset, 82 participants / «Gallery 612». Summer 1983				⌘
^Polaroid-Selfportraits received by Kowa 1985 in the Mail Art Network. ⌘Cat.: Horz. 25.5x36.5 cm., phc., 13 leaves.				✿ ⌘
^Mail Artists' Shows Show. ⌘ Inv.-flyer, sent out 1984-1986. (Request for whole exhibition materials from the Mail Art archives of “100-200 artists”)				⌘
<b>Kattenstroth, Uli</b>	Kaiserdamm 21.	Berlin-19, D-1000	Germany	1985
↑ «Juxbox Headquartier» Kienitzerstr. 107. Berlin-44, D-1000				--- 1983
^ <b>JUKEBOX/NEPP</b> . Free circulating media of the international mail-art labyrinth (Assembling in A/4 size, stitched, „A Mail Art magazine collected and spread by Peter Pan c/o Ulli Kattenstroth...“ 35-48 parts., {100}, 1983. Two issues were published, the first one as Jukebox edition only, the second one carried also the title NEPP.) ^# 1, 2				⌘ ✿
^ <b>Juxbox</b> (One page info mag, A/4, phc. 1984-, #1-5?) ^#4, 5				⌘
^Vision of an Imaginary Spartakiade at the North Pole. ⌘Cat.: A/5, phc., 52 p. {400} Berlin, 1985				⌘
^Kunstarcheologie im kosmopolitischen urbanismus. Ein Versuch über Mail Art. A/4, typewritten text, 2 sheets. Berlin, ~1985				⌘ 🌀
^Imaginärer Mail Art Kongress, West-Berlin 1986. (Also entitled: Tag des Mülls) Invitation and manifesto in a form of an A/4 leaflet, phc., 13 leaves, from the «Juxbox Headquartier Berlin» to a meeting and in 1 May 1986. Slogen: Waste is Mail, Mail is Waste. Also a workshop to work over the dirt has been announced. 10 parts., who didn't take part. 1986				⌘ 🌀
^The Jungle of Art. (For 18x26.7 cm. size multi-colored xerox only!) ⌘Inv.: A/4 sheet, phc. on red paper. 1986				⌘ ☐
^Brückenkopf ins Niemandsland (Bridgehead to no man's land) ⌘Inv.: A/4 size photocopied leaflet. Themen: nothing, also no medium or dimension. Exhibition will be hold at the Nationalgalerie Berlin in May 1989				⌘
^Nichts / Nothing – project without any medium, material or dimension. ⌘ Inv., 1989				⌘
^Big Bang Party (LSD e.V. & MIDI e.V.), Workshop «Computer und Musik». ⌘Cat.: A/5, phc., 20 p. (with Mona Fux, Tomas Leyser, Rollkommando, R. Schmidt) Ramm Zata Theater, Fidicinstr 40. Berlin, 1990				⌘ 🎮
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<u>Source:</u> ^U. Kattenstroth: Kunstarchäologie im kosmopolitischen Urbanismus. Ein Versuch in Mailart (Art Archeology in Kosmopolitan Urbanism. An Essay on Mail Art) Two pages long photocopied manifesto about the sources – as dada, futurism – and the collective character of Mail Art. Berlin, November 2, 1984				
<b>Kaufmann, Peter</b>	→ Mail Art Congress / Decentralized World-Wide... 1992			

<b>Kawan, Pakka K. / Racine, Marina.</b>	P. O. Box 3992.	Omaha, NE-68103	USA	1988
	↑ 659 Haight St.	San Francisco, CA-94117	---	1980
<hr/>				
^ <b>Beef Magazine</b> (Visuals from West Coast artists, interviews, performances, docs. Tabloid magazine of 58x40 cm. size. Offset, 16 p. 1980-, qu., ~ 15#) ^# 12 (1983/3)				✉
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<u>Literature:</u> «Quarterly free tabloid that relives the hippydom we thought had all but vanished. Lots of space given to visuals and west coast artists, and interviews with things like performance artists. They say they'll reprint work you send them, though in 3 mailings to them they've never taken anything so who knows.» (Mega Zines. In: <i>Anti-Isolation</i> [→ Xexoxial], #3-4, 1987. 10 p.)				
<b>Kazuyoshi, Takeishi</b>	Satsukiso, 3-11-17. Amanuma, Suginamiku. Tokyo 167		Japan	1986
	↑ <i>Easy Edition</i> . Meiwaso 3-2 6-4.	Nishiogikita 167	---	1983
<hr/>				
<b>an Ee!</b> (Handmade Mail Art like mag. with visual matter using news, prints, tickets, postcards, photos, etc. 26x18 cm. 1983?- squ. #1-6?)				✉
^ <b>Easy Editions / E<sup>3</sup></b> (Horz. size Mail Art mag. {30}, A/6, phc., 24 p. 1988?-, weekly? over 100 #) Areal Print, Tokyo				✉
^#131,95,96,97,99, 100				
<b>Keeler, Wally</b>	<i>Samizdat Publ. Organ.</i> Box 233.	Cobourg, Ont. K9A 4K5	Canada	198?
→ <i>Peoples Republic of Poetry</i>				
<b>Kempton, Karl</b>	441 North 6th Street	Grover City, CA-93433	USA	1989
	↑↓ P. O. Box 7164	Halcyon, CA-93420-7164	---	1977
<hr/>				
<b>Open Ring</b> (with D. R. Wagner) (Infazine by the Open Ring galleries for vis. poetry and experimental art. Digest size, mimeographic, 1975-)				⌘
^ <b>Kaldron</b> (Mag. with ancient and contemporary vis. poetry in a phantastic richness, also short articles, very important publ. of the USA vis. literature scene. Tabloid of 44x29 cm., newsprint, ~16 p., unbound. 1977-, ~ 2xy. #1-20?)				⌘
^# 18, 19, 20				
^ <b>Veneration. Precints of the 5th apocalypse.</b> (with Michael Hannon, poems) (44.5x29 cm. tabloid, offset., 16 p.) Rainbow Resin Press, 441 N. 6th St. Grover City, CA-93433. 1980				⌘
^ <b>Black Strokes with Spaces.</b> (Letter, phc., 82 p.) → Xexoxial. Madison, 1983				⌘
^ <b>Access.</b> A journal of post-literature. (with Ruth → Schowalter and De Villo Sloan) (Spiral bound mag. for visual/verbal works with a series of theoretical writings. Letter, phc., 46 p. 1987-, ir.) Paperbird Press, 5014 Huron Street, College Park, Maryland 20740				⌘ ↻
^#1				
^ <b>Rune: A Survey.</b> (Edited by K. Kempton & Karl Young [essay], 23x15 cm., offset, 80 p.) Light and Dust Books / Atticus Books – Membrane Press, Kenosha/Wisc. 1992				⌘
^ <b>Shadow project.</b> ✉ Inv., 1993				✉
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<u>Literature:</u> «Tasteful and non-fossilized, <i>Kaldron</i> , over its many tabloid issues remains a compendium of visual poetry and language. Each issue is an anthology of works from highly eclectic sources... It's proof positive that contrary to what many say, visual poetry is more alive and vibrant and of interest today than ever before. <i>Kaldron's</i> presentation gives a wide berth to editorial intrusion. Works appear in their own right.» ( <i>Lightworks</i> [→ Burch], <i>Art Alternatives in Print</i> , N° 13, Fall 1980, 51 p.)				

*Karl Kempton, the weight/wait of inspiration* (visual works only). In: *Score*, #3.

(→ Hill) Letter size, offset, 1985? 2-15 p.

Karl Kempton: *Loris Essary*. In: *Score*, #4. (→ Hill) Letter size, offset. 1986?

(Access, #1): «Initial issue of *Access* is an unusually wellproduced xerox journal devoted to „post-literature“, a term with which I am unfamiliar. This one is devoted to the work of Karl Kepmton, whose diagrammatic typewriter graphics are like mazes at times, and like flow charts as others; the purpose of them is mysterious at sight, but the accompanying essay and interview, which is quite illuminating as to where Kempton's „at“ so to speak, dispell a bit of that... I'd say *Access* is off to a very strong start, and it'll be valuable to turn to as a source about authors of our time after they've put out a number of issues.» (Lloyd → Dunn: *Mail Review*. In: *Photo-Static*. N° 27, Nov. 1987, 917 p.)

H. → Polkinhorn: *Untying the Knot: Karl Kempton's Visual Writing*. In: *Access*, #1, 1987, 5-12 p.

Ruth Schowalter & De Villo Sloan: *Magic on the Pages* (An interview with K. Kempton) In: *Access*, #1, 1987, 39-45 p.

Bob Grumman: *Kaldron #20*. In: *Reviews in Score*, #9. (→ Hill) Letter size, ~1989.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 114-115 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. 345 p.

<b>Kennedy, Peter &amp; Parr, Mike</b>	46 & 36, Parkham Street	Surry Hills, AUS-2010, N.S.W. Australia,	1972	
Concept artists with llarge correspondence activity and Mail Art connections in the first years of the spreading of the Network. Listed products: <i>Trans-Art</i> collections and <i>Idea Demonstrations</i> : – by sound taps, photographs, 16 mm. films, video-correspondence, etc.				
<b>Kent, Eleanor</b>	( <i>Fractal Post</i> ) 544 Hill St.	San Francisco, CA-94114	USA	1996
Artistamps by comp. graphic and photographed knitted objects from the late 1980s				✉ ☘
<b>Keppler, Joseph</b>	10254, 35th Avenue, S. W.	Seattle, WA-98146	USA	1984
^ <i>Poets, Painters, Composers</i> (Multimedia mag. for exp. and vis. literature. Beautiful typography, manufactured paperworks, cut poems, postcards and like as additive offering or supplements. Letter and var. sizes, offset, ~60 p. 1984-, ~y. )				⌘ ♀ ♂
^# 3				
^ <i>Colin's Magazine</i> (A special sister review from <i>Poets, Painters...</i> 30.5x16 cm., offset, 16 p. 1990- #1-2?)				♂ ⌘
^# 2				
~				
<u>Literature:</u>	(Poets, Painters, Composers) «This amalgamation leans most heavily toward the first third of its title. Plenmty of visual poetry and some straight verse too. What seems special in this loose, free-swinging anthology is a clean, righteous essence. It radiates sincerity with various handdone touches. One page with the woord „wind“ on it is cut vertically about ripples. Number 4 is a tape featuring Henri → Chopin, Jean-Paul Curtay, Richard → Kostelanetz and Bernard Heidsieck. Posters, postcards and more avaible.» ( <i>Lightworks</i> [→ Burch], <i>Glimmerings</i> [Print Review], N° 18, Winter 1986-87, 48 p.)			

«Poets. Painters, Composers has quickly become a magazine to emulate. Not only is it finly printed (some letter press and hand printing included), but the breadth of


its contents – reviews, prose, poetry, articles, drawings, scores, photographs – is a rarity in small press.» (*Review in Score*, #7. [→ Hill] Letter size, offset, ~1988.)



<b>Kerckhoven, Annemie van.</b>	Arenbergstraat 10.	Antwerpen, B-2000	Belgium	1980
<b>Public Annemy</b> (A very personal alternative magazine with theories and concept art. 24x21 cm. and A/4 sizes, phc., 8-16 p. 1980. #1-2 only?)				✿
Launching the → <i>Club Moral</i> , Antwerpen, organisator and editor activity from 1981.				✿
^ <b>Force Mental Magazine</b> (with Danny Devos) (Beside music, performance and lit. also alternative arts. A/4, offset, ~20 p. 1982-, bim.)				✿
^#2, 13, 14				
° <i>Hersens met horens 1976-1983</i> . Xerographical publ. Cut A/4, phc., 76 p. S.P. 1983				☐
→ <i>Club Moral</i>				
~				
<u>Literature:</u> AMVK (Annemie van Kerckhoven) & DDV (Danny Devos): <i>Club Moral</i> . [with featuring of performances and lives concerts – list of events in Club Moral from 1981-85]. In: <i>Unsound</i> . (→ Davenport) Vol. 2, N° 3/4, 1985. 35-39 p.				
<b>Kern, Michael</b>	Mociare l.	Liptovsky Mikuláš	Czechoslovakia	1989
Conceptual and Mail Art activity in the 1980s. A large number of photo works.				✿
Michael Kern died 1995?				
<b>!Kerozen, Eugène!</b>	15 rue A. Néreau	Palaiseau, F-91120	France	1991
^ <i>Tetes Crues</i> . (Original rubber stamps, 10.5x7.5 cm., 20 p.) n.d. (~1991)				✿
^ <i>Melle X: Le deuxième chauchemar</i> . (16x6 cm., handmade drawn + coloured, 16 p.)				✿
{13} Hanga Roa prod., 15 rue A Néreau. Palaiseau, F-91120. 1992				✿
^ <i>Pilon</i> (Graphic brochure, 25x21 cm., phc., 10 p.) n.d. (in early 1990s)				
<b>Kerr, Bob</b>	Mildura Arts Center. 199 Cureton Ave.	Mildura, AU-3500	Australia	1975
<b>Canberra Telegraph</b> (with Terry → Reid) (Voluminous and encyclopedic «news» publication with many fluxus, post-fluxus and mail artists. Tabloid of 58x43 cm., newsprint, 16 p. 1975, #1 only?)				☒
° <b>The Auckland Star</b> . (with Terry → Reid) (Tabloid size mag. for post-fluxus & Mail Art. 1977, #1 only?) Mildura Art Center				☒
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<u>Literature:</u> Michael Crane: <i>The Spread of Correspondence Art / 1968-73: ...Australia, New Zealand...</i> In: M. Crane / M. Stofflet (eds.) <i>Correspondence Art</i> . Contem porary Art Press (→ Loeffler). San Francisco, 1984. 155-157 p. (Further → Reid)				
<b>Kholopov, Alexander</b> → Moscow Artistamp Collection				
<b>Kierspel, Jürgen</b>	Karl-Pfaff-Str. 7A	Stuttgart, D-70597	Germany	1983
↑ ↓ Atelier in Keller, M. Lutherstr. 41, Stuttgart 50, D-7000				1985
.....				
^ <i>I'ne... viele Landschaften</i> (After an original photo from the Schäbischen Alb).				☒
☒ Cat.: Horz. 10.5x15 cm. phc. 48 p. Also doc. in form of two A/4 sheets + 2 cards / phc. and xerox. Exh.: Atelier Rolf Glasmeier, Beckersdelle 16. D-4650. October 1983				
^ <i>Money</i> (Second Mail Art project by J. Kierspel). ☒ Doc.: A/4 sheet folded to 3, phc.				☒
^ <b>Mail Art Service</b> (One page info mag on A/4 size sheets, often with a collection of small skurrilous images + original rubber stamp prints only. Phcotocopy, not dated, but numbered, ~1983-86?)				☒
^# 14, 16, 17				
<b>!Kiki Bonbon! (Jean-Luc Bonspiel)</b>	P. O. Box 524. Tour de la Bourse,	Montreal, H4Z 1J8,	Canada	1979
^ <b>Dull Century</b> (with Napoleon Moffat & !Zbigniew Brotgehirn! [Tristan Renauld]) (Very early Neoist publ. with verbal/graphical nonsenses, texts French and English. Half-legal, phc., 22 p. 1979, #1-2? )				☛ ☒ ☒

- ^*Urban Projects / Urban Figures* (with !Lion Lazer! [Raymond Pilon]) (Neoist mag. edited in a loose series without afixed title on the cover. Digest, phc. 20-28 p. 1979-80, #1-3)  
 N°1 = *Strong Clear*, N°2 = *Sten/graph*, N°3 = *Urban Figures*.  
 ^# 1, 2, 3
- ^*Abolition (the text)*. (Digest, phc., 8 p.) The Service Inst. of Recherche and Investigation / «Tour de la Bourse», Montréal, n.d. (~1980?)

<b>Kiraly, Iosif / Tulcan, D.</b>	Str. Giurgi, nr 15.	Timisoara, R-1900	Romania	1982
	<i>Trans-Idea</i> (Envelope-project) ☒ Doc. 1982			☒
	<i>Equinox</i> . ☒ Poster, stamps. 1983			☒
	<i>Life without art?</i> ☒ Doc. Exh.: Atelier Flondor. Timisoara R, 1984			☒
	<i>Life without art?</i> ☒ (with C. & A. Flondor) Exh.: Galeria Pro Arte. Lugoj R, 1984			☒
	<i>Mail Art Archive</i> . ☒ Doc. Exh.: Galeria Galatea. Bukarest R, 1988			☒
	<i>Mail Art</i> (with → Oistenau, A.) ☒ Exh.: Galeria Galatea. Bukarest R, 1990			☒
	~			
	<u>Source:</u> Calin Beloesescu & Iosif Kiraly: <i>What is Mail Art?</i> In: <i>El Djarida</i> (Burial issue 7) Ed. Guttorm → Nordø. Tabloid, newsprint, 24 p. (n.p.) Trondheim N, 1988.			
<b>Kiss, Ilona</b>	(Hungarian Assotiation of Book Artists)	Budapest	Hungary	1990
	^ <i>In Memoriam Moholy-Nagy</i> – Artist's Book Show at the Kunsthalle, Budapest. ☒ Inv.-letter, 1995			☒
	^ <i>International Artist's Book Exhibition</i> – at the “Vigadó”, Budapest. ☒ Inv., 1996			☒
	^ <i>Artist's Books from Hungary</i> – Visual Studies Workshop, Richester. ☒ Inv., 1999			☒
	^ <i>Künstlerbücher aus Ungarn</i> . 2 accordion like publs. with 4/4 offset colour leaves as info/invitations. For the „Frankfurter Buchmesse, 1999“, Germany			☒
	^ <i>Le Livre-Object Contemporain Hongrois</i> – La Louvière, France. ☒ Inv., 2000			☒
<b>Kitasono Katue</b>		Tokyo	Japan	1963
	<i>Vou</i> (Magazine 1963-, m.)			⌘
<b>Kindt, Jacques't</b>	Groendreef 238	Gent, B-9000	Belgium	1977
	G. Gezellenstraat 25	Waregem B-8790	----	1977
	^ <i>Hart-Slag</i> (Mag. for experimental lit., photo & graphic. 24.5x18 cm. & A/5 sizes, offset, 28-76 p. 1977-, qu.)			⌘ ☼
	^# Vol.3/2			
<b>Klaffki, Joe</b>	→ Joki Mail Art			
<b>Klivar, Miroslav</b>	?	Prague	Czechoslovakia	1976
	<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 experimentale arts. An unique attempt in Czechoslovakia in the 1970s! Only an A/4 offset poster is known as documentation to this event. ( <i>DIM</i> was adopted from <i>Dim Dada Dim</i> , a greetings form between Tress und Klivar. The exhibited artists: Paulo Bruscky, Ernst Buchwalder, H. Gruber-Guthenstein, Klaus Groh, Gunnar, Horst Hahn, Miroslav Klivar, Uhhf Klose, Rainer Luck, Bernd Olleck, Paulot, Romano Peli, Peter W. Reski, Rittger, H. Steinbach, A. Thomas Stöckl, B. Kelley Stöckl, Gábor Tóth, Horst Tress, Jiri Valoch			
<b>Knepper, David</b>	(!Moo Man!) 805 N. Alvord.	Evansville, IN-47711	USA	1986
	Artists' postage stamp activity, sheets of stamp images, b/w phc. non perforated.			☒
	Themes: cows, pigs, Mona Lisa, free (empty) stamps, etc. 1980s			

<b>Knížák, Milan</b>	Podskalská 7.	Praha-2. CZ-12800	Czech	1991
	↑ Tulipanova 2802	Praha-1.	Czechoslovakia	1988
	↑ Novy Svet 11.	Praha	---	1964

.....  
**Aktual** (Handmade magazine with texts for happenings and Fluxus-actions. A/4, mimeographic, cover with linoleum print. 1964-66, #1-4?)  Fluxus

**Correspondence Action:** postcards with questions & instructions sent to addressees who were found in the Prague Telephonbook. 1965  

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Source: ^Milan Knížák. *Aktionen, Konzepte, Projekte, Dokumentationen*. Cat.: Offset, 96 p. Ed.: Klaus → Groh / Oldenburger Kunstverein, 1980

Literature: «Milan Knížák was born in Czechoslovakia in 1940. In 1962 he started performing street and environments in Prague, and in 1964 he founded the *Aktual Art* group. Contacts were established with several US and European Happening and Fluxus artists, and Knížák was appointed „Director“ of *Fluxus East*, in which capacity he organised Fluxus Festivals in Prague. He currently (1980) lives in Berlin, having been a recipient of DAAD Fellowship, although he plans to return to Czechoslovakia soon. Milan Knížák was in Amsterdam recently for a lecture-demonstration at the → *Appel*, and an exhibition at Gallery «A» (→ Ruhé)...»

«...Life is always insufficient. If life is sufficient, it does not need anything to be added, it's good for itself, and you don't need art... The so-called Iron Curtain was in some ways very good. It means that we couldn't get fucked up so much, we couldn't get involved too much in the art/money and producing scene which goes on in the West, and which is horrible. The second reason is that we had to make very careful choices – if you really want to do something, it's very difficult to do it – you must choose very carefully one thing from a thousand which you are going to perform, because you must take some risk...»


(*From life to art life. / Kunst is slecht een kruk*. Introduction and an interview / essay with Milan Knížák. In: *Artzien* [→ Gibbs], Amsterdam. Vol. 2, N°6-7, April-May 1980. n.p.)

<b>«KNUST»</b>	2e Walstraat 5.	Nijmegen, NL-6511	Netherlands	1990
	↑ Groesbeekseweg 2 / a-b.	Nijmegen NL-6524	---	1988
	↑ St. Annastr. 1.	Nijmegen	---	1984

(Graphic Studio & Edition, all publications by colour mimeographic/stencil technic.)  
 Alfred Boland, Jan Dirk de Wilde, Dorothe Krol, Anja Rachmaf, Erik Odijk & others.

.....  
Publications, a very selected list:

(all item by colour mimeographic, unless otherwise noted)

^**Kutlur** (sic!) (Graphic mag. A/5, A/4 and 29,5x 23 cm. Offset. 1982, #1-5, all issues marked as #3!) 

^# 1-5


**Westerse beschaving** (Portfolio/book series like mag. 1983-4, #1-4)  

#1 = 28x20 cm., offset, 20 p. Portfolio: 30x21 cm. n.d.



#2 = 21x15 cm., offset, 12 p. Portfolio: 30x21 cm. n.d.


#3 = 15x10 cm., offset, 32 p. Portfolio: 30x21 cm. n.d.



#4 = 42 very diff. size leaves, mimeogr. Cover: 30x20.5 cm. n.d.























^**Afgrijs** (Graphic magazine with textfragments. A/5, ~40 p. 1984-87, #1-7) 






















^#1, 2, 3, 4

^**Postbode Westland** (11.5x7.5 cm. 48 p. in  format cover of 28.5x28.5 cm.)   
 n.d. (~1985)

^**De Warheid / Pravdada**. Nimmer 1. (Pamflett-mag. 29.7x17 cm., #1: 26 p. + supplement paperworks) n.d. (1987) 

^**Crime / Het moderne blädsinn** (38 diff. size p. + cover of 30x25 cm.)    
 Uitg. Schester B. Waving S.E., n.d.

- ^*De Westerse Verslaving*. (36 p. of 10.5x15 cm., and 16 p. of A/5) n.d. (~1986) 
- ^*Nord es Mord*. «Jarry is dood leve de Koning Ubu, Alfred» (29.7x10.5 cm., 40 p. + cover) 1986  
- ^*WARS, No 1*. «de losse band van Swaving en Siwi» (22 A/3 +24 A/4 leaves in a cover of 42x30.5 cm. offset + mimeogr.) n.d. (~1987) 
- ^*Mediaval*. Kontaktorgan voor audio-visueel gehandikapt. (Books like mag. ~20-24 p., in var. sizes, 1988-90, #1-3) 
- ^#1 = 29.2x14.5 cm.  
^#2 = 21x20 cm.  
^#3 = 10x7 cm.
- ^*Ansick / Ansich*. (17 mimeogr. post cards in cover) ~1988 
- ^T. Tzara: *Dicédâdet a Tzara* (Knust Graphics + Tzara's text. 24.5x19cm. 82 p. + cover) 1988  
- ^*Music for deaf*. (Bookwork-multiple: 6 leaves paper, mimeogr. prints + 2 plastic foils between 2 LP disks, with lack coloured) n.d. ~1988 
- ^Dorothé Krol: *'t buchje Snabignieg* (20.5x25 cm., 56 p. + cover) I & II. editions (~1988-1990)  
- ^*Oogentroost*. Dageraad Banden, Nummer 1. ( Bookwork {500}. 15x15 cm, mimeo-graphic + offset, 36 p. + cover) Uitgeverij Plaats Maken, Arnhem.  
- ^*Extrapool* (Double-size and appicated booklets like mag., ~50 p. 1989-, #1-3) 
- #1 = 32x21 cm.,  
#2 = 25.5x24 cm.,  
#3 = 21.5x20.5 cm. (United Extrapool)  
^#1, 2, 3
- ^*Art Divers* (Books like mag. 1989-93, #1-3)  
- #1 = A/5, 48 p. in a cover of 30.5x21 cm. June 1989  
#2 = 16x16 cm. 40 p. + cover. October 1991  
#3 = «Monster Book» with 20 artists, 22 A/4 leaves in a cover of 39.5x29.5 cm., fixed by a nut and bolt. 1993  
^#1, 2, 3
- ^*Half Wit*. KNUST's Extramarginal Magazine. (38 leaves of 27.5x19.5 cm., folded, with a poster supplement of 29x57 cm. 1992)  
- ^#1, 2
- ^D. Krol: *Geiten* (Book-object with sound-effect / 15x15.5x7 cm., paper, wood, collages, 48 p.) 1992   
- ^Mark → Pawson: *Life has meaning*. (A/4, 26 p.) Knust Stencildruck, 1992 
- ~
- Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 16-17 p.

Kocman, Jiri H.	Vackova 64	Brno. CZ-61200	Czech	1995
	° <i>Collyrie's Book</i> . Typography by colour inks in 18.5x13.5 cm., 22 p., like japanese bound. Limited edition in ? Brno. 1970			 
	Rubber stamp activity, ~1971-1973. (Div. cards & leaves with rubber stamps)			  
	^ <i>My Activity Report</i> (Booklets like periodical {0-20}. 13x17,5 horz., 2-4 p., mix. techn. with many rubber stamps. 1970-73, #1-15?)			  
	^# 9, 12, 14, 15,			
	° <i>JHK's Position non-art</i> . A/4 sheet, handwritten, signed. Edition of ? n.d. (~1971)			
	^ <i>Bipolar Fold Analysis</i> (5 leaves folded & stamped in cover) n.d. ~1971			 
	^ <i>Love</i> (A/5 size assembling in box of 21x18x4.5 cm. 24 artists with ~ 30 leaves {30}. 1972, #1 only)			 
	^ <i>Project for Flowers and Landscape</i> . (20.5x15 cm. offset/photo repr., title=rubber stamped. A 3 parts portfolio {30} with an offset photo repro.)			
	^ <i>Stamp Activity</i> (Rubber stamps assembling, bound {30}. A/5, 130 p. 1972, #1 only)			  
	^ <i>Entomological Activity</i> (3 parts portfolio of 20.5x10.5 cm. {30} with title text + butterfly-photo) 1973			 
	^ <i>About my Butterfly</i> . (20x15 matter, handwriting, offset/photo, rubber stamp,			 

- 4 leaves.) n.d. (~1973)
- ^*Monography of my stamps*. (11x18 cm. horz. booklet with 25 or. rubber stamps, 27 p. The binding is corrugated board) n.d. (1974) ® ☼ ☒
- ^*My activity 1963-1973*. (19x13 cm., offset, 13 leaves sewed between corrugated boards). The content: ☒ ☒ ☒  
*Introduction* (Engl.) by → Valoch, Jiri. *Listed activities*: Graphics (1965-70), Objects (1970), Texts (1969-71), Poems (1970-73), Book-objects (1970-72), Prepared books (1970-72), Chromatography (1970-71), Reports (1970-71), Bipolarity (1970-71), Touch (1970-73), Body-works (1971-72), Project (1972), Landscapes (1972), Reservation (1970-71), Waether 1971), Food-colour (1971), Ben (1972), Stamps (1971-73), Ecology (1971-73), The End as an Activity (1973) + exhibition & publication lists. S. P. Brno, 1974
- ^*JHK Language / Love* (Paraphrase to Wittgenstein, a mini broch. in 14.3x10 cm., mimeography, 4 p. Signed copies in an edition of ? ) n.d. ~1975 ☼
- ^*JHK Micro Macro Issue*. (Brochure of 30x21.5 cm., handwriting + collages + paintings, 15 p. {50}) 1975 ☼
- ^*O papíru / About Paper Sensibility* (Manuscript or catalogue text?) 1976 ☒ ☒
- ^*8 Pieces by JHK*. (Multiple in A/4, hand stamped series of rubbers: 1 rubber stamp on each leave, in envelope /stamped. Signed publ. on account of Kocman's visit in Köln) Soft Geometry Ed., Köln. 1977 ☒ ☒ ☒
- ^*Marbling Experiences of Three Days* (14.5x10.2 cm, offset + collages, 14 p.) 1977 ☼ ☒
- ^Handmade books and paper-re-making book activity, mostly uniques or limited to 5 pieces, from ~1977 (about 80 pieces in the time of 1977-87) ☒ ☒
- ^#: *Marbling Book* (n.d. ~1977), *In Section Aurea* (N°35, 1978), *Harmony in blue* (N°49, 1978), *Book of tea* (N°62, 1978), *Dimension of a book* (N°64, 1978), *Vertical Book* (1979), *Paper-Re-Making Book* (N° 64?, 1982), *Paper-Re-Making Book* (N°84, 1983), *Book of Clouds* (N°86, 1988)
- °#: *Book of one cup of tea* (N°73, 1980), *Book* (N°92, 1981), *Tea hand made paper by JHK* (~A/5, s.d.)
- Handmade paper activity / Marbling papers / Neu-Jahr Wünsche Papier, ~1978- ☼
- ~
- Source: ^J. H. Kocman, *Handmade Papers, Artists' Books*. Cat.: 21x20 cm., offset, 20 p. (With an till 1990 enlarged draft of the «my activity» work-list, exhibition index, participation list and an voluminous bibliography) Galerie Jaroslava Krále, Brno, 1991
- J. H. → Kocman: *Stamps and Other Residue 1970-1979*. Spirsal bound Cat.: Letter, phc., 76 p., 1995
- ^J. H. Kocman. *Works: 1970-1979*. (Brochure with essay by T. → Purves, P. Gaglione, G. → Perneczky. Digest size, 10 p. + 8 postcards) 20 p., 1995
- ^J H Kocman. *Autorské Knihy a Papíru / Artists' Books and Papers*. Cat.: 28x21 cm., offset (colour), 48 p. (Introduction by Jiri → Valoch, Czech / English. With a large philological part: List of works /125 exponats; Exhibition and publication list / ~ 200 items; Works in collections; Biography; etc.) Galeria Rudolfinum. Praha. March 12- June 23, 1997
- J H Kocman's self-published writings (on the basic of the Cat.: *Autorské Knihy a Papíru*, 1997:
- O papíru - About Paper Sensibility*, 1976
- Mramrování na karagenovém mechu*, 1977
- Interview resp. monolog o knize*. 1978
- English Bookbinding terms* (review of an book edition from 1979), 1985
- Cajové minimum*, 1981
- Interview pro Jazzbulletin* (s K. Srpem, jr.), 1982
- Josef Váchal – knihvazac* (monography), 1979-83
- 27 Rp* (27 seceptů z makrobiotiky), 1985-86
- Osoby a obsazent* (supl. k Hvezdám kvelbu Pavla Reznicka. Horst, Brno, 1991)



*Papířenské minimum, 1996*

Literature: Jiri → Valoch: *JHK / 1976-80*. (Xeroxed publ., 7 leaves) Essay + list of selected paper and book works & bookbinding works (18 items) by Kocman. S. P. 1980

^*JHK TRADE MARK / Jiri H. Kocman* (Exh.) Cat.: A/5, phc., 14 p. Text (German):  
→ Valoch, Jiri (1980). Galerie für Visuelle Erlebnisse (→ Löbach), Weddel D, January 1983

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 34, 70-72, 82-83, 104 p.

<b>Kolár, Jiri</b>	4 rue Aubry le Bouchez	Paris, F-75004	France	1984
	↑ 21 rue Micolon	Alfortville, F-94140	France	1981
	↑ Za Skalkou 2	Praha 4-Branik, CS-147 00	Czechoslovakia	1977
<hr/>				
	° <i>Poem r. A/4</i> , offset, 12 p. {400}. S. P. Praha, 1965			♠ ♠
	<i>Revue K</i> (For the promotion of Czech avantgarde art published in Paris. Texts in French and Czech. 15x23.5 horz., offset. 1981 )			♠ ♣
<b>Kolasinski, G / Ryba, J.</b>	« <i>Kwiecien</i> », ul. Jeczmienna 14/1., Wroclaw, PL 53-509,		Poland	1976
	<i>Pazdziernik</i> (Very visual alternative mag., edited by students. Later entitled as <i>Kwiecien</i> or <i>Luty</i> . A/4, phc. 1973-, ir. #1-4?) «Organ Studia Kompozycji Emocjonalnej»			♠ ♣
	<i>Kwiecien</i> (with Sztukowski, W.) (Mag. like <i>Pazdziernik</i> . 1976, #1)			♠ ♠
	<i>Luty</i> (with Sztukowski, W.) (Mag. like <i>Pazdziernik</i> . 1978, #1)			♠ ♠
<b>Koller, Julius</b>	Kudlakova 5 / III. P-32	Bratislava, CS-84101	Czechoslovakia	1984
	? « <i>Antiflag</i> » with <i>question mark</i> . Conceptual work first in 1968, also correspondence motive on postcards from 1970.			♠ ☒
	<i>U.F.O. (Utopie Fakty Otázky ? = Utopies Facts Questions ?)</i> . Conceptual works and postcard actions (by graphic, collage, photo) with „UFO“-s from 1970.			☒ ♠
<b>!Konstrictor, Boris! (Boris Akselrod)</b>	?		Russia	1979
	<i>Transponance</i> (with → Nikonova, → Segay) (Typewritten handmade samizdat mag. in the Sovietunion with exp. literature, art [also Mail Art] manifests and theoretical contents. Very few copies only. 1979-86, #1-36)			♠ ♠ ♠ ☒
	^ <i>Konkret russische visuelle Poesie</i> . 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			♠
	→ Nikonova, Rea / Literature / Mail Art in the USSR			
	→ Transfurism			
<b>«KonTexts Publ.» → Gibbs, Michael</b>				
<b>Koroto, Mark &amp; Angela. (!Fa-Ga-Ga-Ga!)</b>	Box 1382	Youngstown, OH-44501	USA	1991
	^ <i>Detective. Mail Art against International Terrorism</i> . (with the Group → RAFT: Z. + N. Smirnoff, O. + O. Yudin, E. Shashkin, A. Medvejew, T. Markova, all in St. Petersburg) ☒Cat.: Cut A/5, offset, 24 p. Exh.: St Petersburg, September 8-18, 1991			☒
	^ <i>The Art is on the Mail(ing)</i> – Wexner Center, Columbus OH. ☒ Inv.-card, 2000			☒
<b>Kosberg, Erik</b>	3013 Holmes Av.	Minneapolis, MN-55408	USA	1985
	^ <i>Between the Lines</i> (Digest size magazine, phc., ~30 p. for art, poetry, politics,			♠ ♠ ☒

music, etc. 1985?-,)  
^#5, 5½

<b>Koschitz, Norbert</b>	<i>Kunstpostamt.</i>	Schwarzenegg, CH-3616	Switzerland	1986
	^ <i>Ways of Networking</i> . ☒ Cat.: A/5, phc., 16 p. Aug 28 - Sep 1, 1986			☒
	^ <i>Qnst Post</i> (Mail Post). Information brochure about the acxivity of the author.			☒
	A/5, phc., 12 p. Schwarzenegg, 1986			
	^ <i>Female Heart of Ice-Cream / Digital Networking / Mail Art Manifests</i> . ☒ Inv., 1988			
<b>Koslow, Ed / Donohue, Bonnie</b>	153 Westville Street	Boston, MA-02122	USA	1979
	<i>Mail Etc. Art</i> . Catalogue: 64 p. / University of Colorado, 1979 (Further → Mail Etc.)			☒
<b>Kostelanetz, Richard</b>	141 Wooster St.	New York, NY-10012	USA	1990
	↑ 358 George St.	New Brunswick, NJ-0890	--	1988
	↑ 242 Fifth St.	New York, NY-10030	--	1977
	↑ P. O. Box 1967	Brooklyn, NY-11202	--	1970

°*Visual Language* (Book, Assembling Press, 1970)

⌘

^*Assembling* (with Charles Doria) (The magazine that gave the name to the whole genre, enormous influence, inexhaustible contents. Many alternative artists and mail artists among its contributors. Assembling in bound form {1000}. Letter, mix. techn. ~100-200 leaves. 1970-86, #1-12)  
^# 8/2, 9, 10

⌘☘⌘☒

^*Text-Sound Texts* (Anth. by 100 American authors, 441 p.) W. Morrow, N.Y. 1980

⌘ ⤵

^*March*. (Vis. Poetry, Graphic, Half-legal, offset, 28 p.) Essay: *Constructivist Fiction* (from 1974) Generator Press (→ Byrum) / Chapbook S., Mentor, 1990

⌘ ☘

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Literature: *Assembling Assembling* (About the «Assemblings») Assembling Press (Richard Kostelanetz & Charles Doria), Rutgers Univ. Mason Gross School of Arts, Visual Dept. New York, 1978

Richard Kostelanetz: *Art Autobiography*. 1983 (selected pages from this book and a partial work listing in: *Unsound* (→Davenport) Vol. 3, N°4. 1986. 32-38 p.

Richard Kostelanetz: *Duets* (visual works). In: *Score*, #3. (→ Hill) Letter, offset, 1983-92, #1-12. 23-33 p.

«(*Assembling* #12) *Assembling* is progenitor to shelves of zines which take multiple originals, produced and financed by artists and writers, collate, bind and distribute the collected results. It's 16 years old and back after a 5 year dormancy. Since the pressrun is 1000 there's a hefty investment, especially if you are used to making art with pocket change. Anyway the tick Number 12 is heavily freighted with metro New York content. Some all-star mail artists, others unknown to this reader. Plus, the issue has a supplement on Russian samizdat art as put together by ever-productive → Gerlovins. It's easy to sail past so much in this visual collection with a definite literary bent. But then you hit Karl Young's obliterated signs such as „ARK IN EAR“ or → Bakhchanyan's collage and rubberstamping and you know you hold a winner. A wonderful and historic collection of the ofbeat.»

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

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 45 p.

Richard Kostelanetz: *Assembling in the Mail Art Spirit*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 177-179 p.

«Stephen Perkins: I understand that your first exposure to an assembling publication was when Dick → Higgins showed you Tomas → Niggel's *Omnibus News* (1969). I wonder if you can think about your first impressions upon encountering this publication?

Richard Kostelanetz: What a wonderful way to publish! I think another fact though would be the Cage „Notations“ book. The non-uniform book. Does Niggel do alphabetical?... because Cage did alphabetical. Actually I always wondered about that, because that became a sort of convention that we've kept throughout but of course it's an unnecessary convention. It interested me because as I have written, in the conventional magazine, the editors put the good stuff up front and the bad stuff at the back and I wanted to get away from that kind of thing. So we hit upon the alphabet as a medium but in retrospect I think there are other ways to do it. I would probably do reverse alphabet sometimes and out of the middle of the alphabet some other times. (ed. note: Kostelanetz is referring here to the alphabetical sequencing of the contributions in *Assembling*) (...)

SP: When people review it some people call it a book, some people call it a magazine.

RK: But I come out of the tradition of books, as you can see from looking around the house. I wanted something with a spine, although we didn't mark the first spine, but then we marked later spines. I think of my life as being mostly making books... look at Dana → Atchley, was that a book? (...)

SP: Looking at the first couple of issues it obviously arises from a literary tradition but very quickly it comes as much visual as well as literary. Was that something that surprised you or was that inevitable?

RK: I consider myself both visual and literary and certainly did at that time and it didn't surprise me. I may not even have noticed it. I think it also became the nature of the thing. Karl Young in his wonderful essay pointed out that there was no cachet in publishing *Assembling*, for literary people who wanted to keep dossiers because everything was accepted and so turned off a lot of people... I think that's a really important principle. (...)

SP: Although you talk about the editorial process being open, new contributors were invited to send a sample of their work, did that happen? (Yes.) So in that sense it wasn't totally open...

RK: You had to be invited. But I must say we used to joke at the time that thank god we don't have any painful editorial meetings of whether or not X or Y should be invited or dis-invited. We never had any editorial meetings, if it looked freaky invite them! I'm sure nobody was dis-invited. People might have been discouraged or encouraged to dis-invite themselves but I don't think anyone was ever dis-invited. It's not my character to do that... (About the 1000 copies:) ...maybe we should have done 500. It became a problem that I still have to live with, it costs me \$50 a month to keep those things which I hope somebody will eventually buy... (...) I think the bigness of *Assembling* put off some people, that it could be so big. I know it put off the guys who gave out literary grant moneys, ..., you mean you get all these guys to give you the paper free and you make a book that big...,“ and we said yeah, and they scratched their heads, they couldn't figure it out! (...)

SP: Wasn't there an issue #13? I remember sending some work in for that and never getting a copy.

RK: Well at that time Charlie Doria was in charge, and Charlie Doria was not as good as he should have been about keeping promises. The thing I have always emphasized is that as long as I was in charge all promises were kept and I think that's why people sent so much stuff and I think that's real important in this area because you and I can think of guys who don't keep their promises... (...) I have this whole theory of Cage which is not about chance, but it's about trust. I will give you a score and trust you not to violate it. I'm not leaving things to chance I'm trusting you not to violate it. You

might do something I can't expect. I think that's very Cagean.  
 (Interview with Richard Kostelanetz. In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 12-14 p.)

<b>Kostolowski, Andrzej</b>	Ul. Smielow 1.	Zerfow, PL 63-210	Poland	1978
^ <i>NET</i> (with J. → Kozlowski) (Network manifest + address list like a magazine.) The absolute first publication of the network rules at all. May 1972. A/4, typewritten with carbon paper + rubber stamp, 9 leaves. 1972, #1				☒☞
^ <i>Theses on art, 1970-72.</i> (24x14.5 cm., offset, 18 p. Texts: Polish and English) / Galeria Adres, ul. Piotrowska 86, Łódź. 1972				☞
^ <i>On directions in art.</i> (A/4 sheet, typewritten, English, a lecture in the Galeria Akumulatory 2, ul. Zwierzyniecka 7, Poznan) 1973				☞☞
~				
Literature: Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988.</i> Edition Soft Geometry. Köln, 1993. 54 p.				

<b>Kovács, Zsolt / L. Simon, László / Somogyi, Gyula / Sörös Zsolt,</b>	c/o Magyar Műhely. Pf.: 823	Budapest, H-1463	Hungary	1996
^ <i>Magyar Műhely</i> (new series) (Mag. for vis. poetry and exp. art. Also theoretical writings. 22x19 cm. offset, ~100 p. 1996-, qu., #101-) Magyar Műhely Alapítvány, Csalogány u. 3/c. Budapest, H-1027				☞☞☞
^#1, 2				
→ Nagy, Pál / Magyar Műhely, #1-100				

<b>Kowalski, Jörg</b>	<i>Edition Augenweide.</i> Kirchberg 11	Dobis, D-06198	Germany	1996
↑ Karl-Liebknecht Str 26 Halle, (GDR-4020 → D-06114)				Germany 1986
.....				
<i>Mein Zahn riesengroß.</i> (The first edition of the Augenweide, «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 «last German-German anthology» 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>wortBILD – Visuelle Poesie in der DDR.</i> (Anth. with → Deisler, G.) 164 p. Leipzig Further → GDR Visual & Experimental Poetry				☞
^ <i>Para Guillermo - nuestro amigo</i> (with U. → Warnke) Augenweide, Ed. N° 21 (Orig. works by 58 artists devoted to their friend, G. → Deisler. The book looks like to a bound assembling publ. {60}. A/4, ~ 65 leaves) 1995				☞☞☞
→ Augenweide, Edition (since 1987)				
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<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. 321 p.				

<b>Kozlowski, Jaroslaw</b>	Matejki 68 m. 3a.	Poznan	Poland	1972
First manifest of <i>NET</i> (supposed by artists and free authors organized in the polish «authors' galleries») (with → Kostolowski), 1971				☞☞☞
^ <i>A, B</i> (Conceptual publ. – 15x30 cm. horz., offset, 36 p.) Edition «NET z pap ro poznantu». Kozlowski, Poznan. 1971				☞
^ <i>NET</i> (with → Kostolowski) (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)				☒☞
^ <i>metaphysics.</i> (A/4, offset, 4 p. / Image of lodgings, + text, English) Galeria → Fok-sal, Warszawa. 1972				☞
^ <i>Language – Język</i> (Experimental lit. – A/4, mimeographic, 46 p. {150}) Exh. and				☞


Publ.: Galeria → Foksal, 1972	
^ <i>DEKA-LOG</i> . (24x10 cm., offset, 20 p. {200}) S. P. Poznan. 1972	⌘
^ <i>«Reality»</i> (The punctuation only from Immanuel Kant's <i>Kritik der reinen Vernunft</i> , II/II/III. –cut Y/5, offset, 24 p.) S. P., Poznan. 1972	⌘
^ <i>Grammar – Gramatyka</i> . 23.5x17 cm., offset, 40 p. Text English only / Galeria Akumulatory, ul. Zwierzyniecka 7, Poznan. 1973	⌘
^ <i>Physics</i> . (A/4, offset, 8 p.) Galeria → Foksal, Warszawa. 1974	⌘
° <i>Lesson</i> . (21.7x16 cm., offset, 100 p.) {400} Beau Geste Pr., (→ Major) Devon, 1975	⌘

**Krabbe, Peter** → Eins von Hundert

**Kretschmer, Hubert** Sandbergerstr. 53. Darmstadt, D-6100 Germany 1988

<sup>^</sup>Hubert Kretschmer (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.

<sup>^</sup>*konkrete visuelle und konzept. gedichte und anderes und ähnliches – 71 arbeiten.*  
(Anth. A/5, offset, 156 p.) Isartopplan 3 / 1. München-2, 1979

<sup>^</sup>*Das Buch als Kunstobjekt.* (with Marie-Luise Schaller) Cat.: A/5, offset, 32 p.   
Exh.: at the Schweizerische Landesbibliothek, Bern. Organisations  
and second exh.: Produzentengallerie, München. July-August 1981  
Essay: *Das Buch ist tot – es lebe das Buch* by M.-L. Schaller.

«K-Roll»	?	Caen	France	1982
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<b>Kropp, H. J. / Stein, P. ?</b>	Bingen	Germany	1979
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*Literature:* Instant Media (→ Kretschmer), N° 16

fanzines in Westen, partly reprints from them. A/5, phc., 20 p.  
1984-85? #1-2?)

**Kuipers, M. / Lelie, H / Mark, H.v.d.**

Kuipers, M. / Stratinghweg 32	Groningen	Netherlands	1977
Lelie, H. / 14 Albert Square	London, S W 8.	United Kingdom	1977
Mark, H. v. d. / Langenewsstraat 200	Tilburg	Netherlands	1977

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**KLM** (An international edited mag. for concepts, vis. poetry and art. A/4 size with assembling like parts {200}. 1977-, ~ y.)      🧑 ⌘

**Kukowski, Stephan.** c/o 18 Walmer Gadens      London, W13 9TS      United Kingdom 1973

*Blitzinformation.* (An elusive and often humorous question-answering service realized by type written / photocopied form letters. Favoured person of this correspondence project was „Klaos Oldenburg“. Statement: *Art can arrive at your home for the price of two postage stamps.*) 1973      ☒ 🧑

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*Literataure:* Stephan Kukowski: *Blitzinformation.* In: M. Crane / M. Stofflet (eds.) *Correspondence Art.* Contemporary Art Press (→ Loeffler). San Francisco, 1984. 269-270 p.

**Kum Nam Baik**      Dept. of Design, College of Art, Sungkyumkwan Univ. Seoul      Korea      2000

kumnam@skku.ac.kr

↑ Dept. of Arts, Sung Kyum Kwang Univ. 53. 3ga Myungryundong Chongrogu, Seoul-110

.....  
Mail Art organisation activity in South-Korea, since middle of the 1970s      ☒ 🌸  
^*The Great Harmony* – FAX & Mail Art project for 2001. ☒ Inv., 2000      ☒ FAX

**Kume, Lucio (!Sedicoes Seducoes!).** C. P. 2828 A G Central São Paulo, BR-01051      Brasil      1989

↑ r. Tijuca Paulista 137 / c.      São Paulo, BR-02020      ---      1986

.....  
^*I Menos I.* 24.7x22 cm., offset, 14 p. {40 signed copies}. Ed. Omar Guedes, São Paulo, 1983      📖 🌸

^*Zig-Zag Post / ZZ Post* (Mail Art info zine in a very xeroxed look. 22x16.5 cm., phc. 1986-)      ☒  
^#2, #1983 Book.

**Kundzins, Maris**      ?      Montreal      Canada      1980

^*VLARM.* (A neworking / Neoist book – 28.3x11.3 cm., offset, 62 p.) Tokyo Publ. 100 B Western Ave. National BLDG #316. Seattle. n.d. (~1980?)      ☒ 🌘

**«Kunst ohne Grenzen»** (*Art without limits*) (Junki Wehrmann, Walter Holzinger, Evelyn Doll & others)

Kupkagasse 4 / 1.      Wien, A-1080      Austria      1988

^*UM.* Kunstzeitung (Mag. with exp. literature and xerography. Div. sizes, also A/4, phc. + collages. 1988?- squ., #1-8?)      ⌘ ☐  
^#6

**Küstermann, Peter** P. O. Box 2644      Minden D-4950      Germany      1986

^*Lyrische Collagen.* (Anth. of poems and graphics) A/5, phc., 36 p. Exh.: at the Heimatmuseum Lippstadt (Germany), June 6 - July 18, 1982      🌸 ⌘

^*Mit farbigen Worten.* (Anth wit poems and drawings with Barbara Wehking) A/5, phc., 16 p. Café Treff, Berlin, July 2-7, 1982      🌸 ⌘

^*A Visit to Britain, 1982: Writers Forum.* Lyrical Collages 3. (Anth. of poems and images.) A/5, phc., 18 p. Minden. 1982      🌸 ⌘

^*Casually Inspecting the World.* Lyrical Collage 5. (Anth. of 8 artists, edited with Barbara Wehking) A/5, phc., 36 p. The artists: L. Maguire, P. Küstermann, K. Bibby, P. Ross, E. Hawkins, D. Jarvis, A. Basan, B. Wehking. BEC Poets' Book, N° 5. London, 1982.      🌸 ☒ ⌘

- ^*Kein Krieg in meiner Stadt*. ☒Cat.: 300 p. / Ed. Peter Rumpf. Bielefeld, 1983 ☒
- ^*Tempo Mail Art*. (A project of Friedhelm Küstermann, D-4780 Lippstadt, Germany, the father of the artist.) ☒Cat.: Horz. 13.5x20.5 cm., phc., 52 leaves. ☒  
Lyrische Collagen 11. 1984. ISSN 0721-9083.
- ^*Der große Bruder sieht dich. Mail Art against totalitarianism*. (Hommage à G. Orwell) ☒  
Lyrische collagen 7. ☒Cat.: A/5, phc. 152 p. {100} 1984
- Ein Berliner in Pariser** (Commonpress #64) Spiral bound, 13x31 cm., phc., 104 p. ☒  
Lyrische collagen 9, Minden, 1985
- ^*Mail Art Mekka Minden. Congress: September 19-29, 1986*. Lyrische collagen 20. ☒  
A/4, phc., 8p. ISSN 0721-9083
- Artistamps: Very large number of hand-made stamps in a free composition on ☒<sup>®</sup>  
pre-perforated sheets of 21 labels. Technic: rubber stamps, collage,  
drawing, writing, etc. with div. headlines as *First International*  
*MA-Congress 1985/86*, *Erster dezentralisierter weltweiter Mail*  
*Art Kongress 1986*, *The Congress takes place in First East Frisia*,  
*Mail Art from the Museums*, etc. Since ~1985
- ^*Ost-Europa, Accrochage I*. Diverse documentations: Poster in A/3 size, Press-echo ☒  
in photocopied matter, Free (Mail) Art Exhibition Service in photo-  
copied brochure, size A/4, 16 p. The artists:  
Pavel Adonic, Josef Slepicka (CSSR)  
Ryszard Grzyb, Roland Szefferski, Ryszard Wozniak (PL)  
Károly Halász, Géza Perneczky (H)  
Robert & Ruth Rehfeldt, Jürgen Schieferdecker, Lutz Wiersz-  
bowski (GDR)
- ^*Eine Reise der anderen Art*. Kulturkanal: Brandenburg-Wolmirstedt – Hannover – ☒  
Minden – Braunschweig – Holdensleben – Burg – Brandenburg.  
(Küsterman & others) Cat.: A/4, offset, ~100p. / Kulturzentrum BÜZ,  
Minden. Action: June 22-30, 1991
- ^The Mailmen Angela Pähler & Peter Küstermann: *Free Personal Deluxe Net Mail* ☒  
*Delivery / Documentary Catalogue*. (Maybe the last great survey on the  
Mail Art camp edited by insiders were visiting over 200 networkers all-  
over the world and documented the meeting events during the year 1992.  
Large text and photo documentation, many inserts – also collage material  
– by the visited networkers and the editors. The book is completed by a  
chronological and an alphabetical index of names and addresses [ordered  
after countris], further by a list of quoted networking publications – ca.  
150 items. A/4, phc. completed by collages, rubber stamps, stickers, orig.  
photos and 2 artists postage stamp sheets in each copy, ~300 p. {500}.  
Copyprinted in Denmark, England, Germany and Tasmania. Minden,  
1992-1993
- ^*Mail Art Book*. Lyrische Collagen / Bücher-Bilder-Mail Art (A/4, phc., 18 p.) S. P. ☒  
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- Literature: Judith A. →Hoffberg: *Interview with Angela Pahler und Peter Küstermann*. In:  
*Umbrella*, Vol 16, No 1, 1992. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998*,  
*the Anthology*. Santa Monica, 1999. 112-119 p.
- Kamperelic: *Net-Mail* (Interview). In: *ND*, N° 17, 1993 (→ Plunkett), 53-55 p.
- (About the *Free Personal Deluxe Net Mail Delivery*... 1992-93 book): «Think you  
are the most active „tourists“ in the mail-art network. Somehow someone must  
publish „one big“ book about the year and about the congress including your  
complete and wonderful congress-turism diary, because it is a unique and gigantic  
networking project never done before.» (From a letter by Guy → Bleus quoted in  
the book self, 5 p.)
- Artist Profiles. Peter Küstermann & Angela Pahler*. In: *Artistamp News*  
(→ Banana), Vol 5, #1, June. 1995. 5 p.

Vittore → Baroni: *Peter Küstermann*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 182-183 p.

<b>Kusumoto, Misao</b>	?	Hyogo	Japan	1982
	^Japan A. U. Mail Art Book I. Cat.: A/4, offset, 199 p. 1982			☒
	^Japan A. U. Mail Art Book II. Cat.: A/4, offset, 208 p. / Further → Shimamoto. 1983			☒
<b>Kutera, Romuald</b>	?	Wroclaw	Poland	1976
	°Seminarium: Poezja Wizualna. (Brochure, 18 p.) / Galeria Sztuki. Wroclaw, 1976			⌘
<b>«Kwiecien»</b>	(Student Club) → Kolasinski, G.			
<b>Kwietkowski, Gerard / Blum, Jürgen</b>		Laboratorium Sztuki Galeria. ul Linki 6. Elblag.	Poland	1972
	^Notatnik Robotnika Sztuki (First xeroxed magazine in Poland gived informations about the Western art scene – original Polish surveys and translated texts. Cut A/4, phc., ~60 p. 1972-73, #1-5) ^#2 (1972)			↑ ☒ ⌘
<b>Kwieitniewski, Andrzej</b>	c/o → Łódź Kaliska	Łódź	Poland	1982
	Give me a dimension of your favorite... ☒Doc.			1982
	Have you headaches? ☒Doc.			1985
<b>Kynce, F / Spitman, E.</b>	?	Düsseldorf, D-4000	Germany	1974
	<b>Schwarz auf Weiß</b> (Mag. for the Czech avantgarde, each issue devoted to one or more artists, edited by Czech artists in Düsseldorf, Germany. A/4, offset, ~100 p. 1974-80 #1-6) #1 F. Kynce; #2 S. Filko, M. Laky; #3 P. Stembera; #4 J. Kotik; #5 J. Kolár; #6 Czech artists from Western Europe			↑
<b>« La Mirada, Festival of Arts»</b>	Community Services, 12900 Blufield Ave. La Mirada, CA 90638. USA			1983
	^It's Grand Old – Mail Art Exhibition. ☒ Inv.-card, 1983			☒
	^Summer Smiles, Summer Dreams. ☒Cat.: Half-legal, phc., 8 p. June 1984			☒
	^Life * Art * Celebrate! – 3 <sup>rd</sup> Annual Mail Art Exh. ☒ Inv.-card, 1985			☒
	^Wishyouwerehere! – 4 <sup>th</sup> Annual Mail Art Exh. ☒ Inv.-card, 1986			☒
	^Mailart = Freedom + Love (with Peggy L. Calvert) ☒Doc. Half-legal, phc., 8 p. 198?			☒
<b>« La Mirada, Biola University, Art Dept.»</b>	13800 Biola Avenue, La Mirada, CA-90639 USA			1990
	^101. Int. Mail Art Show. (with Leslie → Caldera) ☒Doc. 43x28 cm., one offset sheet (colour), November 1990			☒
	^Searching for the Hidden - Mail Art Show. ☒ Inv.-letter, 1994			☒
<b>Lacer, Ronald G.</b>	12 Utica St.	Lexington, MA-02173	USA	1988
	↑ 81 Park Dr. #3	Boston, MA-02215	---	1985
	^Euthanasia (Graphzine in punk/expressive styl, zine reviews. Letter size, the 1-2nd issues in phc., the 3-4 <sup>th</sup> by offset, ~28 p. 1985-, y., #1-4?) ^#4			✿
	~			
	<u>Literature:</u> «A lively punk graphix 'zine thats packed full of weird, eccentric, naive and otherwise oddball images from a variety of contributors. Also couple of pages devoted to tape/record reviews. Lacer, the editor, encourages submissions» (Stephen → Perkins: <i>Magazines</i> . In: <i>Box of Water</i> , N° 3, 1987)			
<b>!Lady J.!</b>	400 Windellwood Cr., Apt. 427,	Smyrna, TN-37167	USA	1991
	^Quilt – send squares of 11 x 11! ☒ Inv.-letter, 1991			☒



^New Quilt. ☒ Inv.-card, 1992				☒
^Christmas Memory – ornaments, photos, toys, tales... ☒ Inv.-card, 1992				☒
<b>Lagautriere, Philippe</b>	c/o APAAR 54 rue de la Glaciere	Paris, F-75013	France	198?
^Ecole de Suicide (16x11 cm., offset, 48 p.) {100} APAAR, Paris. n.d. (1980s)				✿
Artistamps: ^1977-1987: <i>Les 10 ans de la FM</i> (Bloc of 8 id. stamps, blue & red print on white paper) Philippe Lagautriere (1987)				☒
^Mr. Aventure, 25 Mars 1987- 25 Juil 1988 (A/5, offset?, 8 p.) {50} Paris. 1988				✿
<b>Lagounaris, Astrid</b>	CP. 432 Succ. Victoria,	Westmount, H3Z 2V8	Canada	1983
<b>Revue Numero</b> (Paper + textile works in box of 31x23x5 cm., like assembling {34}, ~10 pieces in one issue. 1983-, qu., #1-6?) Statement: «...C'est un livre-object réalisé en collectif... En general ils sont issus des ecoles d'art et ont une pratique professionnelle diversifiée dans le champ de l'art...»				✿
<b>Lamanova, Natalie</b> ( <i>Lamana Wooma Post</i> ) → Moscow Artistamp Collection				
<b>Lambert, Robert J.</b>	7465 palo Vista Dr.	Hollywood, CA-90046	USA	1975
<b>Egozin.</b> Living art (Statement: «...presses itself to the mirror of life and strains to shape a performance...» With texts and photos. Letter. 1975-)				✿
<b>Lambrecht, Karin</b>	?	Porto Alegre	Brasil	1979
° <b>Multiplique, Mostre, Faça, Divulgue</b> (Assembling in plastic cover, 34x22 cm., 29 parts. 1979) Porto Alegre BR, 1979				☒
<b>Langautrièr, Philippe</b>	183 bis av. Gambetta	Maisons-Alfort, F-94700	France	1984
^ <b>Tam-Tam</b> (Partly hand coloured French graphzine. A/4 and A/5, phc. and offset, + silkscreen pages, 24-40 p. 1984-, 4-5xy.)				✿
^#5				
<b>Langenbacher, Dominik</b>	Gryphenhübeliweg 24.	Bern CH- 3006	Switzerland	1995
^ <b>The Face of the Network.</b> (Art for Archives) ☒ Cat.: A/4, phc., 38 p. {73}				☒ FAX
Exhibition: → PTT Museum, Bern. July 1995				
^ <b>FAX-WORLD-TOURISM.</b> Project with 10 „meetings”, PTT Museum Bern, via FAX: ☒ FAX				
1) Fax World Tourism, Sep, 1995				
2) Fax World Tourism, Mar 1996				
3) Eurafrika, Apr, 1996				
4) Everything everywhere takes place, Apr-May, 1996				
5) Euroamerica, May, 1996				
6) Home sweet home, Nov, 1996				
7) Global Village, Feb, 1997				
8) Bella Italia, Apr, 1997				
9) Where are you spending your summer? Aug, 1997				
10) Fax World Safari, Apr, 1998				
<b>Laporte, Christian</b>	Lot Duran N°3. Pouydesseaux,	Roquefort, F-40120	France	1987
↑ 4 ave. G. Bizet				1984
^ <b>Avant=Futur</b> (Graphzine with French poetry texts & images, A/4, phc., ~46 p. 1983-88, #1-26)				☒ ✿
^#25, 26, MØ (Supplement).				
<b>OZ-IT</b> (Mail Art compilation by the works of the int. scene. Changed sizes: A/4, A/5, A/6, phc. 1984-85, #1-9, + one issue as #2½)				☒
^ <b>Poque Mahone</b> (Thematic assembling {30}, ~25-30 leaves in a bag of A/5 size. 1987-88? bim. #1-6?)				☒ ✿
^#6				
^ <b>Your Naked Feet.</b> ☒ Inv.-flyer, 1989				☒

^Original pictures from women feet. ☒ Inv.-flyer, 1991

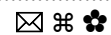


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Literature: (*Avant=Futur*) «A strong combination of text and images make up this the final issue of A-F. Edited by Christian Laporte, there is a definite erotic charge to this issue; I personally counted about 92 breasts and one erect penis, which makes me wonder why there seems to be more sexual imagery in French mags. than others?» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 4, 1988)

<b>Lara, Mario</b>	37899. 3rd Ave.	San Diego, CA-92103	USA	1985
	↑ 4124, 37th St.	San Diego, CA-92105	---	1979

.....  
*Artrat* (Mag. + partly assembling with rubber stamps, graphism, Mail Art, visual poems, etc. Digest size, mixed techn. 1979-)



°*Work in Progress*. ☒Cat.: 11x14 cm., phc., 44 p. {60}. Artrat, 1979



°*Things to Think about in Space*. (**Commonpress #37**) 18x22 cm., 256 p., 197 participants. San Diego, October 1980



^*Construct a Situation by*: (5 phase sheet of letter size, folded + text + poster in a plastic cover of 24x16 cm., {100}.



/Edition Pawn Shop, 660 Ninth Ave. San Diego, CA-92101, 1983

<b>Larsen, Lulu / Almonde / Chapiron, Chr. / Sigogneau, P. 2.</b>	impassé Lebouis, Paris, F-75014. France	1976
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^*Bulletin-périodique* (Graphic mag. with the works of the group → Bazooka. 46x32 cm., offset / colour offset, ~12 p. 1976-, qu. #1-4?) Paris  
^#1, 2, 3, 4



<b>Lastname, Bradley</b>	5240 S. Ingelside Ave.	Chicago, IL-60615	USA	1990
	↑ 5228 S. Woodlawn Ave. Loft 3E.	Chicago, IL-60615	---	1986
	↑ 932 W. Oakdale	Chicago, IL-60657	---	1978

.....  
^*Bile* (Neo-dada magazine with an great influence by its wonderful image-collages, the most important product of the post-fluxus graphic scene. The issues are often signed but never dated or identified by a serial number – nobody has an accurat survey about the publishing history. «Shadow-picture», «Portrait Lastname», «Chemistry», etc. issues, also an «transparent Bile» on transparent paper. Letter size, offset, ~10-16 p. 1978-82? sm.)  
^ 7 div. issues: #1981, #1982, Hadow Pict., Dada-strustra, Portrait Lastname, Chemistry, Transparent



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Literature: «*Bile* is a hilarious 'zine from Chicago, published by the No Tickee/No Washee Enterprises and includes on each cover a flicker eye which obviously represents the Illuminati. At any rate, it is a superb magazine – offset from a thousand different sources for \$8.00 for one year...» (*New Periodicals*. In: *Umbrella* [→ Hoffberg]. Vol.1, #6. 152 p. Glendale, 1978)

«The recently revived pictorial, *Life* begat → General Idea's *File*, which begat Anna → Banana's *Vile* and now in turn *Bile*. All except the first are artists's publications informed by dadaistic collage and fueled mostly by a network of contributing mail artists. Lastname's *Bile* is perhaps the loosest yet. It appears monthly...» (*Lightworks* [→ Burch], New Art in Print, N° 11-12, Fall 1979, 60 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 65 p.

<b>Laszlo, Jean-Noël</b>	369 Avenue Marcel Castié	Toulon, F-83000	France	1995
	↑ 46 rue Castillon	Toulon, F-83000	---	1986

.....  
^*Prison is made of the others*. ☒Inv.-card, 1986



- ^*A Quartier of Century*. ☒ Cat.: A=4, offset, 62 p. + poster / Musée de Salon de la Cran. Salon de Provence. May-June 1987 ☒
- ^*Le Baigne c'est lées autres*. ☒ Cat.: A/4, offset 48 p. /Toulon, 1987 ☒
- ^*Hommage à Joseph Beuys*. ☒ Cat. A/5, phc., 40 p. {500}/ France Telecom, 1988 ☒
- / Goethe Institut Marseille, 1989
- ^*T-shirt Art*. ☒ Inv.-flyer, 1989 ☒
- ^*Timbre d'Artistes*. Cat.: A/5, offset, 24 p. + postcards in portfolio. / ESPACE Peiresec, Rue Corneille, F-83000 Toulon. Association ART-TERRE. May 1990 ☒
- ^*Timbres d'artistes*. Cat.: A/4, offset, 248 p. / → Musée de la Poste. Paris, 1994 ☒
- ^*The Last Words*. ☒ Inv.-letter, 1994 ☒
- ^*Mail Art* / document pédagogique «Mail Art». ☒ Cat.: 22x17 cm., offset, 48 p. + 32 slides. *Texts* by Michel Motré, Jean-Noël Laszlo, Vittore Baccelli, Marcel Alocco, Joël Hubaut, Hans Rudi Fricker, Charles François. C.R.D.P., 31 Blvd. d'Athènes, d'Aix-Marseilles, F-13001. June 1995 ☒
- ^*Mail Art Envelopes*. ☒ Inv.-card, 1995 ☒
- ^*Ray dit mail-L'art...* ☒ Doc. (15 Postcards + one A/4 text) Espace des arts, Chalon-sur-Saône F. December 1995 ☒

**Latitude 53, Edmonton.** *Society of Artists*, 10137, 104<sup>th</sup> Street, Edmonton, T5J 0Z9 Canada 1979

Residence of artists' society with exhibition room in which also Mail Art exhs. have been held (more about → Stake, Chuck).

^*Spontaneous Compulsion*. ☒ Inv. by a newer curator: Cindy Baker, 1998 ☒

**Leaman, Michael** 12 Dublingstreet Edinburgh, EH1 3PP Scotland, UK 1990

↑ *Verlagsgalerie Leaman*, Aachenerstr. 12. Düsseldorf, D-4000 Germany 1975

^**Reaktion** (Assembling in looseleaf notebooks {1000}, A/4 matter, very var. technics, ~30 leaves in one issue. An generous publ. of all kind of post-fluxus visuals collected from the action field between London and Düsseldorf. Statement: «*A new periodical of the arts with a strong leaning towards visual arts and visual poetry.*» 1975-, ~y. #1-7) ☈ ☒

^#1, 2, 3, 4

^*Zeitungskunst I-II*. (Artists' magazines and news-objects, 45 + 93 exponents) ☈ ☒

Cats. A/5, phc. 12 p. / 12 p. with orig. photos. 1976 / 1978

^George Brecht: *Die Reise nach Amsterdam* (with A. Kayser, M. Mölzer & A. Thomkins) 39x24,5 cm., offset publ. 2x48 leaves, {1000}, 1977 ☒

^**Stamp out Stamping** (Hand made «news» {100} by rubber stamps only. Tabloid size of 57x40 cm. 1978, #1) ☒ ☈ ☒

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 39-40, 77 p.

**Leblanc, Dominique** 3 rue de Couples Strasbourg, F-6700 France 1981

^**Peltex / Model-Peltex** (Graphics and Mail Art in an expressive style, also colour silkscreen images, and with very diff. edition in 45-1000-60-50-150-100-150-200-150-? copies. Various sizes, mostly A/4, #2 is a tabloid of A/3, the #7 in A/5 only. Offset or xerox technic, 1981-90, ~y., #1-10?) ☒ ☈

^#2, 3, 5, 7, 8, 9

*Peltex N° 7: Mail-Art & Copy Art*, 100 p. (Canbell, D. Moulinier, Josean, R. Maggi, G. Bleus, G. Barbot, J. Massa, L. Fierens, P. Aakoun, Ph. Billé, Han Psi, L. Spiegelman, Ryosuke Cohen, Shozo Shimamoto, G. Strada, O. Huttengrund, K-P. Fürstenau, P. Lenoir, L. Bellini, F. Duvivier, E. Crouvezier, D. Leblanc, Zaza, H. D. Esposito, Joselin, Placid, D. Depoutot, Krogold, B. Charpentier, Cripure, Gazolin, N. Zimmerlin)

*Peltex N° 8: Collection of 26 graphic booklets* {80-200} in a size of A/6 with colour silkscreen cover, issues in alphabetical order:

**A:** Eric Adenot / Arnold Australian; **B:** Antoine Bernhart; **C:** Bruno

Charpentier / Joseph Carne; **D**: Guillaume Decaux / Daniel Depoutot / Francis Desvois; **E**: (planned); **F**: Guy Ferdinande / Françoise Favretto; **G**: (planned); **H**: Julie Doucet; **I**: Infrarot (D. Herrmann); **K**: Krabs / Krogold; **L**: D. Leblanc (planned); **M**: Christoph Massé / Harry Morgan; **N**: Nice Cutter (M. Jeantieu, planned); **O**: (planned); **P**: Placid / Philippe Pissier / Kris Petou; **Q**: (planned); **R**: Roxette / Isabelle Renucci; **S**: Schwoerer, Alain; **T**: Thierry Tillier, / Jérôme Tham; **U**: (planned); **V**: Anne Vanderlinden / Robert Varlez; **W**: Willem / Eric Watier; **X**: Collective issue, entitled «Classé X»; **Y**: Y5 P5 / Lombardie; **Z**: Zaza / D. Leblanc (planned)

^**La Langouste** (Infomag. A/4, phc., 4-6 p. 1987-, m., ~ 30#) ☒ ☼  
^#8, 9, 10, 11, 12, 13, 14, 15, 19

^*La Langouste*, N° 1-19 also as reprint with supplements in: *Peltex* N°9, A/4, 100 p. ☒ ☼

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Source: ^*Catalogue Model Peltex*, N° 5, 1990 (Featuring of the Peltex magazine issues, postage cards and other prods., distribution lists. A/5, 16 p.)

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Literature: (*La Langouste*): «When you go into a restaurant and order „une langouste“, you receive some delicious sea-food, but when you order „*La Langouste*“ c/o *Model Peltex*, at Strasbourg, you receive an interesting newspaper full of good ideas, opinions about different fanzines, more especially in France. They're interested about mail-art, too, and you can find some news about different projects in the world. Ask for „*La Langouste*“, their sea-food is very refreshing.  
(And what about publications? In: *Métro Riquet* [→ Duvivier], #1. Paris, 1988. n.p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 146 p.

<b>Leblanc, Steve &amp; others.</b>	<i>PMS Café Press</i> . 107 Brighton Ave. Allston, MA-02134	USA	1990
^ <b>Version 90</b> (Review mag. with theoretical texts about the art + alternative art scene. 19.5x17.5 cm., offset, ~160 p. 1990-, y?, 1-5#?)			☒ ⚡ ☼
^#1			

<b>Lechner, Ute &amp; Thurner, Hans</b>	Marktplatz 20. Landertsham & Neubeuern, D-83115	Germany	1983
^ <i>Kennkarte Mail-Art</i> . Book-project by form cards sent out to the participants. 1983.			☒
☒ Book: Horz. 21x31 cm., offset, 54 p., spiral bound. 500 copies			
^ <i>Mail Art '83</i> . ☒ Cat.: A/4, offset, 70 p. {500} Exh.: at the Galerie im Ganserhaus. Arbeitskreis 68. Künstlergemeinschaft. Wasserburg/Inn, D-83512. Nov 19 - Dec 11, 1983			☒

<b>LeClair, Ishvani (!Radio Free Dada!)</b>	2 St. Est #607.	Santa Rosa, CA-95404	USA	1986
↑ 850 A Ware Ave.		Santa Rosa, CA-95404	---	1982
↑ 86 FM, Piner Rd.		Santa Rosa, CA-95401	---	1981
↑ 1107 E. 1st. St.		N-C-, Ca-92050	---	1978
.....				
^ <i>Joker. Radio Free Dada's First Mail Project</i> . ☒ Inv.: «Remove the Joker from any of cards you have and mail them to Radio Free Dada...» 1981-83			☒	
^ <i>Inner Vision</i> . ☒ Inv. (Archetyped visions, dreams, and psychelelic hallucinations...) 1983			☒	

<b>Lefebvre, J. P.</b>	18 Emptinal	Emptinne, B-5363	Belgium	1978
<i>Amere•tune</i> (very visual alternative mag. A/5, phc. 1978-, qu.?)				☒ ☼

<b>Lefebvre, Pier</b>	3506 St-Dominique	Montreal, H2X 2X4	Canada	1989
↑ 4484 Coloniale Ave.		Montreal, H2W 2C7	---	1988
↑ P. O. Box 109, Station C.		Montreal, H2L 4J9	---	1986
↑ P. O. Box 41, Station K.		Montreal, H1N 3K9	---	1986

.....  
 ^**Stamp + Axe** (Allround mag. with a visual nature, also assembling issues + audio cassettes. Letter and digest sizes by phc., offset or partly silkscreen print, also rubber stamp interventions, 50-80 p. At the begin of the 90s more issues with book-object character. 1986-, squ., altogether #1-12?)  
 ^# Vol.3/1; Vol.4/1; Vol.5/1

® ❁ 𐄂

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Literature: (*Stamp Axe Gra-Fix*): «A fine and carefully put together packet that consists of two parts. 1) A xerox booklet (104 pgs) with a lot of good quality work from 33 contributors. 2) A more personalised envelope full of sundry items that have been combined altered and collected from various different sources by the editors, Robert Vigneault & Pier Lefebvre. Inquire about getting one! (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 3, 1987)

«“Talk and Show“ is a theme in this chatty, positively-energized anthology. Its silkscreened, rubberstamped and mostly xeroxed pages present a comfortable gathering point for all sorts of mail art and notations of projects. It's loaded with contacts and leads and new directions and imagery and this issue includes a color xerox...»  
 (*Lightworks* [→ Burch], *Glimmerings* [Print review], N°19, Winter 1988-89, 48 p.)

«My feeling is that working in this rather semidada mode is highly valid for this time we occupy & rather than seeing it as a almost nostalgic renaissance of sorts, I see this tendency as the logical development of the dada movement itself. The magazine is almost entirely visual (with a few good texts thrown in, too) and the work is culled from that network of which Pier Lfbr is the center.» (Lloyd →Dunn: *Mail Review*. In: *PhotoStatic*. N° 28, Jan. 1988, 962 p.)

<b>Legrottaglie, Franco ?</b>	Vito dei Normanni	Italy	1982	
° <i>The Mythical Images</i> . ☒Cat.: 24x17 cm., offset, 24 p. 367 parts. 1982			☒	
<b>Lehmus, Jukka</b>	<i>Patent Logos</i> . Stenbocksv. 24. / Noux	Esbo, SF-02860	Finland	1995
↑ P. O. Box 8	Kuopio, SF-70151	---		1993
.....				
^ <i>Aquaflora</i> – submit 40 copies for the Cyanobacteria International! ☒ Inv.-flyer, 1993			☒	
^ <i>CYANOBACTERIA</i> , conceptual / visual poetry project ☒(Correspondence doc.)			☒	⌘
^ <i>Cancer.com</i> – the Computer as environmental disease... ☒ Inv.-flyer, 1993			☒	
^ <i>Lemma pistia</i> / Fractured projections of a Gyrovague Experiment (Mag. ballancing between Mail Art practice and esoteryc concepts. {100} Cut A/5, offset, 62 p. 1993-, #1 only?)			☒	⌘
^ <i>Brio Cell</i> (Portfolio assembling with vis. poetry matter like the Cynobacteria project {20} A/4, ~20 leaves, 1994-, #1= <i>Brio Cell Concrete Body</i> )			☒	⌘
^ <i>Glossolalia</i> (Mag. for experimental literature, known the online version, also as ASCII file, 1995? -, ~#1-10, ir.) # 3-10 (printed from ASCII vers.)			⌘	☒
.....				
<b>Leigh, Michael &amp; Jones, Hazel.</b>	<i>A I. Waste Paper Comp. Ltd.</i>			
33 Shipbrook Road - Rudheath. Northwich - Cheshire, CW9 7EX, United Kingdom				1998
↑ 71. Lambeth Walk (M. Leigh)	London SE 11,	---		1980
.....				
Artistamps mostly by rubber stamps – a very large collection of diverse prints in the 1980s, not perforated but with perforation patterns as frame.				☒®
^ <i>Peace in the World or the World in pieces</i> . ☒Cat.: A/4, phc., 12 p. 1984				☒
^ <i>Curious Thing</i> (Partly handmade mini booklets like mag. Photocopy, rubber stamps, issues not dated, not numbered {200}. A/6. ~8 p. 1985?-, ir. #1-8) 1985 ^#?, Art Strike issue				☒®
^ <i>Rubber Stamp Exchange</i> . Ongoing Mail Art project. Cat.: A/4 booklet with 15 leaves with original rubber prints +1 sheet for participant list. Supplement:				☒®

4 original rubbers to stamp. A1 Waste Paper Co Ltd., London. 1986

^*Thematic Compilation Tape Exchange* – pudding songs, train songs, etc. ☒ Inv. n.d. ☒ U

^*Pulling Face*. ☒ Inv.-letter, 1986 ☒

^*Duplicat Documents*. (A series of 10x8 cm. ~16 p. publs. with collage, rubbers, etc.) ☒

^#12 (1988)

^*Michael Scott – 1935-1988*, in memoriam ☒ Inv.-letter, 1988 ☒

*Weirdorama*. A festive side-show of curious objects, gadgets, gew-gaws, mail art, ☒

collage and rubber stamps. Cat.: 12 p. Walsall Museum, Walsall, 1994

^*Hand shaped postcards exchange* – no envelope! ☒ Inv.-flyer, ~1995 ☒

Artistamps: ^*Recycled* (Sheet of 30 id. rubber stamped artistamp images /bicycle, ☒ ®

indigo colour on rose paper, not perforated) n.d. (1988?)

^A.1. MAIL (Sheet of 28 id. stamp images/globe, indigo colour) n.d.

^*Michael Scott 1934..1988* (Sheet of 15 id. stamp images/text, indigo colour) 1988

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Literature: *Welcome to the Wonderful World of Rubberstamps*. (An interview with Michael Leigh) In: *Métro Riquet* (→ Duvivier), #8. Paris, 1990. n.p.

«*CuriosThing* has been my main published work with issues of 200 copies, signed, numbered and rubber stamped coming out every few months on an irregular basis. Just lately I have been collaborating with other people who have a similar sense of humour and they have been called *Curios Radio* (with → Roger Radio), *Curios Snail* (with Snail Art Co.), and *The Pipe Flange & Nipple Sentinel* (with A Classic Pair). Other booklets have gone by various names including *U-Mak-It Inventors Manual* and *Do Wonders Inventors Manual*. Around the end of each year I also make a Christmas Catalogue which is a spoof on all those awful yuppie gift catalogues that proliferate at that time.»

(Editor's Statement. In: Stephen → Perkins: *International Zine Show*, 1992, 4 p.)

«...to ask you what your „firm“ *A1 Waste Paper Co. Ltd.* is all about...

Well, it was soon after I had chanced upon the mail art network in 1980 at the Artlink International exhibition at the Greenwich Theatre Gallery in London that I decided I too could have a weird and wonderful nom de plume that many of my fellow mail artists had contrived for themselves. Also it would be nice to have a name other than my own attach all my mail art to so as to distinguish it from the other art I was doing at that time (Landscapes and animals in oil on canvas). I forget just how many names I'd thought up at the beginning but two I remember were Art Aches Repository and the Bad Art Delivery Service. Both remained on the back burner until I chanced upon a couple of battered rubber stamps at a flea market in London's East End – both were the address stamps for a defunct recycling firm called the A. 1. Waste Paper Company Ltd. I couldn't believe my luck – just the name I had been looking for! Not only did it sound good but could also be shortened to A. 1. and covered all aspects of the recycling ethic I had seen as a key element in the future. (...)

I think most sensible people realize that RECYCLING in everyday life is very important... In art too this has become more and more important – not only from an ecological point of view but as a way of saving valuable time and money. My „archive“ consists mainly of dozens of cardboard boxes from the supermarket which are stuffed full of old mail in no particular order or design. (...)

Mail is just as relaxing and therapeutic I think as sleeping, but unlike sleep I have something to show for it at the end of the day! We just had a 2 days mail strike here in London and I realized how much I missed the post when it didn't arrive – I started to get withdrawal symptoms! Yes, Mail Art is a drug! (...)

I like anything to do with postage stamps and rubber stamps. So it seemed natural for me to combine the two. They are quick to apply to envelopes and one can knock out sheets for projects and such like quite easily without having to spend ages fiddling around with a xerox machine. Also you can use those tiny collage

elements that don't fit into any other format. I seem to collect hundreds of these and so that's why I have so many design for rubber-stamps and postage stamps that have as yet to be turned into rubber dies...»

(Ruud → Janssen: *The Mail-Interview with Michael Leigh*. A/5, 12 p. TAM Pubs.: TAM-950065. Tilburg, 1994)

John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertolo I, 1999. 32-33, 116-117 p.

<b>Lelie, Herman C.</b>	1 / klm 23. Marylands Rd.	London, W9 2 DN	United Kingd.	1988
	^Part Time. (11x11 cm, rubber stamps, 6 p. in envelope) 1984			® ☒
	→ Kuipers, K. / KLM			
<b>Lengyel, András</b>	Derék u. 14.	Budapest, H-1016	Hungary	1996
	^Cloud Museum (Mail Art project and large correspondence material with div. rubber stamps and postage stamps) 1982			® ☒
	^Triangulum / Postcards. Doc. / Stúdió Galéria, Bajcsy Zs. u., Budapest, 1982			☒
	^Natur-Geometry-Esoteric. ☒Mail Art Pr. with small doc. / Mini Gal., Budapest, '82			☒
<b>Lenoir, Pascal</b>	(Mani Art) 11 ruelle de Champagne	Grandfresnoy, F-60680	France	1992
	↑ 37 rue de Chevrierès	Grandfresnoy, F-60680	---	1989
	↑ 1. rue G. Petit	Andeville, F-60570	---	1985
	^Mani Text / Speed Text (Early forms of Mani Art {30}, A/5, phc. 1980-1984)			☒
	Speed Text (graphzin without text, A/5, phc. 1980-84, + 87, #1-10)			✿
	^Clichés – Dessins et Collages. Horz. 10.5x11.5 cm., phc., 38 leaves. {50 numbered copies} Édition Speed text, 1983			✿ ☒
	^Mani Art (One of the best known Mail Art publ. from France, texts English. At the starting as an A/5 xeroxed zine, later unbound A/5 size assembling in envelope {60-100}. 1984-, squ., over 120#!)			☒ ✿
	#1-2, 4, 6, 8, 9, 10, 15, 14, 17, 25, 27, 32, 33, 45, 46, 47, 48, 67, 68, 69, 70			
	^Mani Art Mail Art. ☒Doc. Poster of 60x42 cm., phc., + rubber stamps. Dec. 1985			® ☒
	^Ready Mail (One page Mail Art infomag, A/4 and A/5, phc. 1985?-, #1-20?)			☒
	^I Am a XX. Century Artist! ☒Cat.: A/5, phc., 16 p. in: Mani Art #8, Febr. 1986			☒
	^The Secret Life of Marcel Duchamp. ☒(Endless project from 1990) Many docs. N°1=10 A/5 sheets, phc., in cover {120}			☒ ✿
	^Rose Sélavy – send material for the next issue of Mani Art. ☒ Inv.: A&5 form, 1992			☒
	^Rose / Eros. ☒ Inv.-flyer, n.d. ~1992			☒
	^Marcel Duchamp 1889-1987 / 1997. ☒ Inv.-flyer on envelope, 1997			☒
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<b>Literature:</b>	(Mani Art): «Assembled prolifically... these issues combine interesting stuff from an international roster of contributors. My personal favorite is the issue devoted to M. Duchamp's 100th birthday. This issue is focused and has a very definite point to it, something one could fault many compilation magazines for not having.» (Stephen → Perkins: <i>Compilations</i> . In: <i>Box of Water</i> , N° 4, 1988)			
	^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. 349 p.			
<b>«Leopold Bloom»</b>	(Abajkovics Péter, Bartók Balázs, Bonyhádi Károly, Dallos László, Székely Ákos & others)			
	Leopold Bloom. PF. 297	Szombathely, H-97001	Hungary	1996
	↑ Leopold Bloom, Váci M. u. 4. I. 8.,	Szombathely, H-9700.	---	1995
	^Leopold Bloom (A/5 size assembling {75} in portfolio with very good collected vis. poetry and graphic materials from the int. field, ~30 leaves in one publ. Thematic issues e.g.: «XY», «End station», «Negative», «Turkish bath /			✿ ☒ ✿

Mill-lake» etc., issues published also after the year 2000! 1995-, squ. ~20#)  
 ^#1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

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Literature: «Our periodical has been named after the hero of *Ulysses*, James Joyce's famous bestseller, whose grandfather-according to the book was citizen of Szombathely (Hungary). Our journal grew out of the spiritual life of this city, and wants to incorporate into the universality represented almost mythologically by Joyce's name... Only our authors and sponsors, who represent the central or marginal workshops, publishers and professionals of experimental poetry, can obtain a copy. Our periodical is also an experiment to investigate if there is still existing actual exchange between artists and thinkers as intellectual honorarium and relation. The publication is a festive occasion, when the collected material will be presented in the form of an exhibition or an author's night and will be available to the public as well. Anyway one issue each year will be dedicated to 16th June and published on Bloomsday in Szombathely...»  
 (Leopold Bloom, *Editor's Statement*. In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations*. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 25 p.)

<b>Léopold, Pierre (?)</b>	c/o Edition Dao Badao	Lausanne, CH	Shwitzerland	1984
^Timbres pour le Karenni. (Curious para-philatelic publications about the young state „Karenni“. The postage stamps have been made by mail artists on the way of a Mail Art project. Mail Art invitations also by Jean-Marc → Rastorfer) Two publications: 1) <i>Karenni: des artistes et des timbres</i> . (200 mail artists create postage stamps.) Ed. Dao Badao, Lausanne. A/5, colour phc. for the artists' stamps, 44 p. 1990 2) Pierre Léopold: <i>Karenni and the World</i> . From Missionaries to Mail Art. Ed. Ilis Day. Ministry of Post and Mail Art, Karenni. A/5, colour phc. 40 p. 1996				☒
<b>Leroy-Cruce</b>	Slotsgade 25,	Haderslev, DK-6100	Danemark	1984
^Frygten Skaber et Bgraenset Paradies. (Photocollages) Self edition, A/5, offset, 8 p. 1984				☼ ☒
^Provinsens, Gyldne, Palmer. (Drawings) Self ed. 19.5x14 cm., offset, 32 p. 1984				☼ ☒
^Emotions. (Drawings) Self. ed. 21x14,5 cm., phc (by blue colour), 32 p. 1985				☼ ☒
<b>Lévai, Jenő</b>	Rudanszky u 12/b	Budapest, H-1182	Hungary	1986
→ Xertox				
<b>Levi, Lea</b>	Studio Levi, ?	Madrid	Spain	1977
°Mail Art Exh. ☒Inv. / Atelier Bonanova . 1977				☒
<b>Lévy, Olivier</b>	32 rue des Martyrs	Paris, F-75009	France	1980
<i>Palpable</i> (Graphzine with handmade interventions and with special themes such as television, horse, etc. A/5, phc. + rubber stamps and photos. 1980?-, ~y.)				☒ ® ☼
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<u>Literature:</u>	<i>Ljmite</i> (→ Billé), N°28			
<b>«Liget-Galéria»</b>	→ Várnagy, Tibor			
<b>Linden, Ann van der &amp; Costes</b>	1 rue P. et A. Fumouze	L'Ile Saint Denis, F-93450	France	1990
↑ 13 rue de la Pierre Levée				Paris, F-75011
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^La Vache Bigarrée (Voluminous manufactured magazine with a lot of handwritten text pages and any drawings or impressive «hairy» scribbings, too. An example of the teenager [?] underground {30}. A/4, colour mimeo-				☼ ☼



graphy, ~50 p. 1986-90?, 2-3xy., #1-9?)

^#3, 4, 5, 6

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Literature: (*La Vache Bigarrée*, #9): «Nothing can stop guys who want print themselves their work. *La Vache Bigarrée* is a printed 'zine with a duplicating machine (alcohol stencil) and features a lot of people in the network and the French and independent scene as Costes, Il Zozo (Frank → Garcia), F. Poincelet, and many others. *La Vache Bigarrée* is another kind of artist book, not clean, not conceptual, but mostly untidy childish and mischievous.»  
(*Publication Reviews*. In: *Métro Riquet* [→ Duvivier], #8. Paris, 1990. n. p.)

**!Lion Lazer!** → Pilon, Raymond

<b>Lipinsky, Georg</b>	(“ <i>Edgar</i> ”) An der Heide, 28	Uelzen, D-3110	Germany	1987
	<i>Edgar postcards</i> (ongoing project for intervening and completing postcards sent out)			☒ ☘
	^ <i>A look in the mirror – reflections</i> . ☒ Inv.-flyer with a form-sheet, 1987			☒
	^ <i>Gnomes – Zwerge</i> . ☒ Inv.-letter, 1993			☒
	^ <i>Das Goldene Schiff, Uelzen 1995</i> . ☒ Cat.: in: <i>Allgemeine Zeitung Uelzen</i> , 10. 6. 95. + an offset suppl. booklet (by → Mittendorf): 26.5x20.5 cm., 88 p. 1995			☒
	^ <i>Dada lebt!</i> ☒ Inv.-letter, exhibition at the K. Schwitters Gymnasium, Hannover, 1997			☒
<b>Lipman, Joel</b>	32 Scott House, University of Toledo	Toledo, OH-43606	USA	1989
	<i>Poemvelope-action</i> (Rubberstamped envelopes as visual poetry), 1980s			® ☒
	^ <i>Reprint, Original, Reprint</i> . (Xerographical work. Digest, phc., 12 p.) → Xexoxial, '84			☐
	<b>11x30</b> (Mag. 30x11“ / 112x76 cm. size, offset, 1 p. 1989- ) «Poetry, Fiction, Articles, Literary News & Gossip» (from the statement) «An orderly graphic approach and good production pull it all together. Hang this on your wall» (Lloyd → Dunn: <i>PhotoStatic</i> , N°37, 1393 p.)			☒ ☘
<b>Lisboa, Unhandeijara</b>	rua Senador João Lira 777.	João Pessoa Paraiba, BR-58000, Brasil		1978
	^ <i>Karimbada</i> . Arte en Carimbo – Tenkoku – Rubber Stamp (Maybe the only rubber assembling in the history of the Mail Art {150}. ~20 rubber stamped leaves in an envelope of 25x17,5 or 28x20 cm. size. 1978-79, #1-3?)			® ☒
	^#1, 2, 3			
	° <i>Furo</i> . Bookwork with cut and perforated pages, alu paper. 19.5x17.5 cm., 120 p. Villa 777. Paraiba, 1979			📖
	° <i>Book Xerox. Exercicios</i> . 21x16 cm., phc., 14 p., spiral bound. {21}. Recife, 1981			☐
<b>Lista, Giovanni</b>	?	Paris	France	1979
	° <i>L'art postal futuriste</i> . (24.5x18.5 cm., offset colour, 78 p.) J. M. Place, Paris, 1979			☒
<b>Liuzzi, Oronzo</b>	Via Mercato 20,	Corato (BA) I-70033	Italy	1985
	↑ Via Notar Domenico 34	Corato (BA) I-70033	----	1983
	^ <i>Chiusuralampo</i> . (Concrete poetry) S.E. 19.5x15 cm., hand written pages?, 4 leaves, 180 signed and numbered copies.			☒
	^ <i>Quattro poesie</i> . (Experimental poetry) S.E. 21.7x10.5 cm., phc., accordion (3x), 1985			☒
	^ <i>Scrittogrammi</i> . (Concrete poetry) S.E. 21.7x10.5 cm., phc., accordion (4x), 1985			☒
<b>Lloyd, Ginny</b>	<i>Lloyd Prods. / Ed. Gina Lotta Post</i> P. O. Box 1343, San Francisco, CA-94101, USA			1980
	° <i>Copy Art Exhibition</i> . Cat.: Letter, phc., 56 p. with plastic cover. {300} 16 orig. photocopies, among them 6 pages by colour xerox (S. Lust, M. Lara, Buster Cleveland). Introduction by G. Lloyd, biographical notes. Exhibition in The Carbon Alternative, <i>La Mamelie</i> (→ Loeffler), June 12 - July 18. San Francisco, 1980			☐ ☒
	° <i>A day at the races</i> . Digest, phc., 14 p. {123}. Lloyd Prods. San Francisco, 1980			☐
	^ <i>The Monthly (News)</i> / (Mag. Letter, offset, ~30 p. 1980- #1-4) Fem. mail art			☒

^#1, 2, 3, 4

- Project React*. Exhibition and publication at the Kunoldstr. 34, Kassel D, → Olbrich. Photocopied A/5 booklet, 16 p., with the reactions of the visitors to the exhibited 25 selfportrait images of the author. {60} Edition Artspace Kunoldstr. 34. Kassel. October 2 - 28, 1981 ☼
- ^*Blitzkunst. 54 Künstler von heute portraitiert und befragt* (A/4, offset, 128 p.) Ed. Kretschmer& Großmann, Frankfurt, 1983 🧑📖
- ^*The STOREFRONT / a living art project December through November*. (12 shows in 1982-83. Letter, offset, 36 p. {500}) Lloyd Prods., 1984 🧑
- ^*Inter Dada '84*. Letter size offset print brochure, 8 p. (first one perforated) + colour offset poster of 58x43 cm. Essays: Terrence McMahon: *Insufficient Dada*, Ginny Lloyd: *Who needs the MX when there's INTERDADA?* Edited by → Lloyd Prods. / The Fault Press, San Francisco, 1984 🧑✉️⌘
- ^*Gina Lotta Post*. (Book publ. of artistamps, photos, rubber stamps. 20.7x15.2 cm., colour offset on the basic of colour computer prints and collages, 16 p.) Lloyd Prods. San Francisco, 1986 ✉️☼®
- ^*Gina Lotta Post* (4 postcards, each a block of 4 stamp images, colour offset after computer printed or collaged originals, perforations as print only) From the book *Gina Lotta Post*, 1986 Ginny Lloyd: *Self Portrait Issue / Utterly Reveling Photos / Legs and Lips Issue / Erotic Rubbers Issue* ✉️☼
- Artistamps: *Gravitonics Stamps 1*. (Sheet of diff. stamps, colour phc.) 1982 ✉️  
*Gravitonics Stamps 2. Marilyn Issue* (Sheet of diff. stamps / Marilyn's portrait computer animated, colour phc.) 1982
- ^*Cooperation* (With G. → Galántai. Sheet of 35 diff. stamps, colour xerox) Printed in Hungary © 1982 G. Galántai Ginny Lloyd
- ^*Budapest Issue* (With G. → Galántai. Sheet of 25 diff. stamps, colour xerox) © 1982 G. Galántai Ginny Lloyd

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 130 p.

(*The Storefront*): «...this is a „living art project“ documenting the editor's living / studio / gallery space in San Francisco's South of Market area from December 1982 to November 1983. The activities at the Storefront included an exhibition of artist postage stamps, a performance with Lloyd and Anna → Banana, a mail art exhibition, performance by → Gaglione and Rockola, an exhibition by Eva Lake, a „blood campaign“ by Monty“ István → Kántor“ Cantsin, a *Rubber Stamp Footprints* performance by Gaglione, and a display of paintings by Buster → Cleveland. Nicely documented with an inventive graphic and text layout. Lloyd's activities with the Storefront closely paralleled New York's East Village gallery scene of the early eighties.» (John → Held, Jr: *Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources*. In: *The Bay Area Dadaist*. Ed. Stamp Art Gallery [→ Gaglione]. San Francisco, 1997)

*The Monthly* will be including articles of relevance to the issue female artists face. These articles and information will not be restricted to women contributors only, but *The Monthly* will restrict itself to reproducing those images submitted by women. (Ginny Lloyd: *The Monthly*, Vol. 2, N°1)

Ginny Lloyd: *The Mail Art Community in Europe: a Firsthand View*. (Concerning a three months long Europe tour in 1981, she met among others Ulises Carrión and Aart van Barnevel in Amsterdam, Rod Summers and Tom Winter in Maastricht, Jürgen Olbricht in Kassel, Ruth and Robert Rehfeldt in Berlin, Angelica Schmidt in Stuttgart, Michel Giroud in Paris, Vittore Baroni, Emilio Morandi and Cavellini in Italy, Pavel Petasz in Poland, Johan van Geluwe and Guy Schraenen in Belgium) In: *Umbrella* [→ Hoffberg]. Vol. 5, #1-5 p. 1982

Ginny Llyod: *Copy Art*. In: *Art/Communication*. Vol. 4, #4. San Francisco, 1982

(Gina Lotta Post): «A collection of Ginny's stamp-related art, printed multi-color with plenty of flash and day-glo. Her postal-type issues relate to various of her other projects, the artist's rocket launch in '84, and *inter-dada* festivals as well as a computer-drawn Marilyn and „Erotic Rubbers“ commemorative. Fun, fun, fun.»  
(*Lightworks* [→ Burch], *Glimmerings* [Print review], N°18, Winter 1986-87, 49 p.)

Gina Lotta Post. In: *Umbrella* [→ Hoffberg]. Vol. 9, #2. 34 p. 1986)

### ❖ Llys Dana Mail Art

(A co-operative circle of mail artists & their publications living wide spread in France, Belgium and Germany):

!Astarté! = → ?

!Horus! = → Mounier, Patrick – Beaugency / Aureille, France

!Pégase! = → ?

!Râ! = → Juin, Jaques – Syke / Riede / Bremen / Gornheimertal, Germany

Tillier, Thierry = → Tillier, Charleroi, Belgium




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Source: ^*Llys Dana Mail Art*. Cat.: / Book, 19.5x20.5 cm., offset, 72 p. Texts: French / German. This anonym published anthology is the only source book for this artist group. Published on the account of an exhibition? Bremen, n.d. (~1975)

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

### Löblich, Bern (Hinweiser) (*Designbuchverlag*) Nordstr. 31. Cremlingen, D-38162 Germany 1994

- ^*Umwelterkenntnisse*. (21x22 cm., offset, 160 p., horz. size) Buche Verlag, Bielefeld, 1972 
- ^*Umweltkritische Kunst*. =Das Museum für Wegwerfkultur auf Reisen). S. E. 20x21.5 cm., offset, 72 p. Cremlingen-Weddel, 1985 
- ^Original Body-Prints. ☒ Inv.-letter, 1985 
- International Artists' Postage Stamps Exhibition Weddel 1985*. Essay (Bern Löblich): ☒  
*Briefmarken als Medium für bildnerische Aussagen von Künstlern*.  
20x15 cm., photocopy, 240 leaves (all artists with 1-1- page artists' stamp works). Designbuchverlag, Cremlingen, 1985.
- The artists:  
M. Acosta (USA), H. Alvesen (D), V. Anding (D), L. Asche (USA),  
V. Baccelli (I), A. Banana (CDN), V. Baroni (I), K. Bates (UK),  
Badeschi & Ponzi (I), P. Beilman (USA), P. Below (D), J. M. Bennett (USA), G. Bleus (B), M. Block (USA), M. Bidner (CDN), N. Bogdanovic (YU), B. Baumans (NL), A. César-Brando (BR), K. P. Brehmer (D), S. Brehmer (D), C. Burch (USA), R. Buttler (USA), H. Bzdok (PL), L. L. Carravito (I), U. Carrión (NL), G. A. Cavellini (I), B. Charpentier (F), C.T. Chew (USA), B. Chiarlone (I), R. Cohen (J), S. Colby (USA), D. Cole (USA), M. Corfu (F), Creative Thing (USA), Crackerjack Kid (USA), R. Crozier (UK), B. Curmano (USA), Albrecht/d. (D), E. Devolder (B), M. Dicey (CDN), M. Diotallevi (I), Dogfish (USA), L.F. Duch (BR), A. Dudek-Dürer (PL), W. Elébrecht (D), M. Escobar (B), C. Espinoza (MEX), P. Esting (DK), A. G. Fallico (USA), J. W. Felter (CDN), Filimir (YU), P. Fish (USA), H. Fox (USA), C. Francois (B), N. Frangione (I), C. Franke (NL), H-R. Fricker (CH), K. Friedman (USA), Gy. Galántai (H), J. v. Geluwe (B), U. Giacomucci (I), G. Gini (I), R. Glasmaier (D), K. Groh (D), M. Groschopp (GDR), K. Hankell-Person (S), Harley (USA), W. Hölzer (D), J. W. Huber (GDR), A. Igloo (USA), F. Immoos (NL), S. Jacob (GDR), R. Janssen (NL), D. J. Jarvis (UK),

B. Jesch (GDR), K.d. Jonge (NL), G.X. Juppiter-Larsen (CDN), Citizen Kafka, D. Kamperelic (YU), D. Kampis (GDR), K. Kato (J), J. Keguenne (B), E. Kent (USA), F. Kerler (D), G. Kiefer (D), B. Kirkman (USA), J. Klaffki (D), Dislokate Klammer (USA), J. Know (USA), H. Kretzschmar (D), B. P. Kovács (H), P. Küssermann (D), A. Kutschker (D), K. Kux (GDR), N. Lannoo (B), G. Laughter (USA), H. W. Lee (D), P. Lee (D), M. Leigh (UK), G. Löbach (D), B. Löbach (D), R. Maggi (I), M. Avau (B), Midnight (USA), Minby (USA), D. Mojovic (YU), E. Molkow (D), E. Moroandi (I), J-A.. Echevaria Myers (USA), P. Nicholson (UK), A. de Wilze (BR), A. Ohlmann (D), B. Olbrich (D), J. O. Olbrich (D), D. Crestis (GR), J. Orta (AR), C. Padín (U), M. Pawson (UK), T. Pereira (USA), M. Perfetti (I), J. peshke (CDN), P. Petasz (PL), J. M. de la Pezula (E), C. Pittore (USA), B. Porter (USA), J. Rabascall (F), Radio Free Dada (USA), S. Random (USA), S. M. Rasmussen (DK), R. Rockola (USA), S. Rohland (GDR), S. Roman (USA), P. Roncoroni (I), M. R. Rosenberg (USA), D. Rot (CH), Rudolph (USA), W. Scholte (NL), G. Schraenen (B), E. Serfried (D), A. Sharp (USA), E. Siff (USA), L. D. Smith (USA), A. Souza (USA), L. Spiegelman (USA), The Spitter (USA), B. Sprute (D), C. Stake (CDN), J. Stange (GDR), E. Hermanns (B), R. Stettler (CH), G. Stuckens (B), J. Supek (YU), R. Szefferski (PL), Patrick T. (USA), B. Talpo (I), L. N. Tammam (F), P. Tavenner (USA), T. Tillier (B), B. Tisa (USA), A. Tisma (YU), M. Todorovic (YU), E. Tót (H/D), Á. Fenyvesi Tóth (H), H. Tress (D), G. Trommer (D), E. Varney (CDN), E-A. Vigo (AR), Victor Vicente of America (USA), L. Vilks (S), E. Walsch (USA), R. Watts (USA), R. Wilderjans (NL)

^Artists' Postage Stamps – part 2. ☒ Inv.-flyer with rubber stamp, 1986 ☒

^Künstlerbanknoten. (Artists' money – First effort) ☒Cat.: A/4, phc., 25 p. 1986 ☒

^Museum für Wegwerfkultur. Cat.: 36 p., horz. size. Designbuch Verlag, Cremlingen ☒  
Text: Bernd Löbach, German Exh.: Deutsche Hygiene-Museum, Dresden, 1993 / Kunsthalle Giessen, 1994.

^Artists' Banknote Works – Künstlerbanknoten. (The large catalogue from 2000.) ☒  
☒Cat.: A/5, digital repro, also with many colour images, ~600 pages (!). Introduction by Bernd Löbach. Exh. in Weddel: June-July, 2000

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Source: ^Klaus-Jürgen Lebus: *Umwelt, Ökologie, Ästhetische Aspekte im Werk von Bernd Löbach-Hinweiser* / Designbuch Verlag, Cremlingen, 1993  
^Löbach / Lebus: *Löbach-Hinweiser, Kunst + Ökologie*. (Offset, 36 p.) Designbuch Verlag, Cremlingen, 1995  
^Verlagsverzeichnis Designbuch Verlag 1976 - 1996. (Publication list by Löbach) A/5, phc., 8 p. Cremlingen, 1996. Some titles (mostly A/5 size, phc.):  
*Jiri H. Kocman - ein aktueller Künstler aus der Tschechoslowakei*. 1983  
*Henryk Bzdok - ein aktueller Stempel-, Postkarten- und Briefmarkenkünstler aus Polen*. 1983  
*Endre Tót -From Cologne some Jecke Dinge to you, everybody and nobody*. 1983  
*Waclaw Ropiecki - Kunst als ein Weg der Selbsttherapie*. 1983  
Bernd Löbach: *Mail Art, Rubber Stamp Art*. 1985  
*Albrecht/d - Collage, Geklebt, Mix 1975-1985*. 1986  
*H. R. Fricker - Networkingmaterial*. 1986  
*H. R. Fricker - Mail Art is not fine Art*. 1987  
*H. R. Fricker - Ort der Orte*. 1995



^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 156-159 p.



^Löbach? Bern: *Collection Artists' Money – Museum für Moderne Kunst Weddel*. Catalogue update: January 2000. A/5, phc., 12 p.

❖«Łódź Kaliska, Group» (Andrzej Kwietniewski / Marek Janiak / Adam Rzepecki / Andrzej Swietlik / Kedziora / Snopkiewicz & others)

J. Marek: Okrzei 26 / 28, m. 29., Łódź, PL 91-075, Poland 1979

Forming the group in 1979 by 4 performance and actionist artists: Janiak, Kwietniewski, Rzepecki & Swietlik. First exhibition at the Mala Galeria, Warszawa: *Das Sehen beschränkt die Kunst*, 1980 Performance Activity for photo documentation at the Art Forum, Łódź & Galeria Jaszczury, Kraków, 1981. Connections to the international scene: Lieux de Relation „Łódź Kaliska g. t.“ in Lyon and by the magazine Tango, which publication became known also in the Mail Art scene. A great number of art works and diverse documantations about the group have been made known around of the European alternative circles by Joseph → Robakowski.

^**Łódź Kaliska** (Actionistic magazine by photos. A/4, offset, ~10 p. 1981-, ir.)    
^# June 1981,

**Tango** (One of the most suggestive hand made magazine with nonsense and graphical actionism in neo-dadaistic style in certainly limited edition {~30}.    
A/4, mixed technic with many collages, ~8-12 p. 1982-86, #1-9)

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Source: *Performance for Film*. Film, 90'. 1980-1983.  
*Die Kunst machen*. Film, 40'. 1984-1985.




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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 18-19, 147 p.



**Loeffler, Carl E. / Stofflet, Mary**, *Contemporary Arts Press*


P.O. Box 3123. Rincon An. San Francisco, CA-94119 USA 1975

**Art Contemporary / La Mamelle Magazine** (Voluminous multimedia magazine     
«produced by artists for artists», with reports, features, reviews, catalogues, etc. Letter and tabloid size, offset. 1975-78, m., #1-13)

**Front** (Magazine in tabloid size, 44.5x29 cm. offset, 12 p. 1976-, m.)   

**Front**, special edition: *Int. Rubber Stamp Exhibition*, Vol. 1 #4. San Francisco, 1976 

^**Imagezine** (Object «magazine» in form of stamping rubbers, each «issue»/rubber was devoted to a good known persone of the alternative art scene.    
1977-78, #1-4)

°*Performance Anthology* (with Darlene Tong). Introductions by Tom Marioni & Allan Kaprow, essays by C. E. Loeffler, L. F. Burnham, J. Barry & M. Roth. Digest, offset, 500 p. Contemporary Art Press. S. F., 1980 

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Literature: Darlene Tong: *Profile: La Mamelle Inc., San Francisco*. (History, publications, video & performance, archives, the future) In: *Umbrella* (→ Hoffberg). Vol. 2, #4. 82 p. Glendale, 1979



Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 77 p.



**Lomholt, Niels** Bromaj 3 Søby, DK-5985 Denmark 1997



↑ *Lomholt Formular Press*. Åkaervej 49 - Falling. Odder, DK-8300 --- 1982

(Highschool:) *Egmont Højskolen*, Hou Odder, DK-8300 --- 1982

°*Exchangeable photo*. A/4, offset, 8 leaves. Lomholt Formular Press. Ørting, 1977 

^*Mr. Klein*. (Mailed out formular project in co-operation with Tom Elling about „Mr. Klein's“ background, personality, etc., maybe the most known art action of Lomholt in the 70s.)   Cat.: Horz. A/4, offset, 116 p. 24 participants from the post-fluxus and Mail Art scene. (There exist also smaller publs. with A/4 size, 26 p.) Lomholt Formular Press, Hou. Odder DK, 1977

^*Prison*. (A second formular project) Cat.: A/4, offset, 80p. + yellow cover with red print. 27 participants. Exhibition: Kunstbygning, Arhus DK, April 19 - May 5, 1978  

*Rubber Stamp Books* (Curator: U. → Carrión). A/4, offset colour, 24 p. Egmont High-  

school, Hou. Odder, February 1979

«To my knowledge this is the first exhibition of rubberstamp books ever held. I want to thank Niels Lomholt for giving me the opportunity to realize this project... Many of the included items were lent by Aart van → Barneveld from the Stempelplaats in Amsterdam.» (U. Carrión)

^*Sydney's Concealment. (David is still lovable) I-II.* (Texts and questionnaires to complete and return to Lomholt Formular Press – search of a critical sociology. ) «*The use of marginal and little used questions („If you were to be an animal, which one would you choose?“ or „What does red evoke for you?“ (...) shows that provoked answers can be classified. In spite of the opening of the question and the „liberty“ of the answer some categories appear.*» A/4 size, red and blue offset with some black pages, I-II volumes, each ~100-120 p. 1978-1979



^*Kunst og Kunstnere.* Cat. and anthology with introduction, image contributions, texts and biographies by 6 artists, who were invited to a workshop and to exhibit into the Egmont Højskolen, Hou, Odder in Denmark:



January 8 - 28, 1979: G. A. Cavellini,

February 5 - 11, 1979: U. Carrión (exh.: *Rubber Stamp Books*),

February 13 - 25, 1979: H. Zabala (exh.: *Today Art is Prison*),

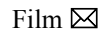
February 19 - March 25., 1979: David Zack,

March 26 - April 10, 1979: Robin Crozier,

April 30 - May 25, 1979: D. D. Hompson.

Each part of the book about the single artists was published earlier as separate brochure – the assembled work is perhaps the most interesting publ. by the Lomholt Formular Press. A/4, offset colour, 190 p. Printed at the art highschool «Egmont» (Texts: English / Danish). Hou, 1979

^*Hjørring Annual Film Festival '82* (with → Schmidt-Olsen, → Rasmussen)



Cat.: 21x20 cm., offset, 132 p. / Hjørring Kunstmuseum, March 1982

^*Bookart - Bookworks - Bookobjects.* Cat.: 26.8x20.3 cm., offset, 116 p. (~250 artists).



Lomholt Formular Press, Odder DK. 1983-84

^*In another trans / quit dressing room no. + 0.* Project after the earlier specimen of questionnaires to send out and collect back from artists by Lomholt.



A/4, phc., 22 p. Lomholt Formular Press, 1999

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Literature:

«This is an invitation, you can participate in two ways:

a) Fill in the formula and return. All returned material will be part of a print /show series.

b) Fill in the formula + (video) tape. The base of this work is a series of video- programs, produced by participating artists. The only condition: The tape must be done in a hotelroom. If you want to participate, contact us, we will pay for the hotel-room. All videotapes will be returned.»

(N. Lomholt: Invitation text to the Mr. Klein project. In: *Mr. Klein*. Odder, 1977)

<b>Lond, Harley</b>	c/o <i>Intermedia</i> P. O. Box 31464	San Francisco, CA-94131	USA	1974
	^ <i>Intermedia</i> (Literary, artistic and education mag. Letter size and tabloid issues with special themes / N°6 in box = visual matter & texts. 1974-, ~2xy.) Edition Century City Arts Project, San Francisco ^#5 (Entropy)			⌘ ⤴
<b>Luigetti, Serse</b>	Via Oberdan, 52.	Perugia, I-06121	Italy	1994
	↑ Via Ulisse Rocchi 3.	Perugia, I-06100	---	1980
	^ <i>Paper</i> (One-sheet xerographical leaflet with characteristic graphism in neo-dada style, a long running Mail Art periodical. A/4 or A/5, also reduced into postcard size. Phc. & offset. Issues not dated & numbered. 1980-, ~ 50#)			⌘ ⌘
	^ <i>13 Postcards made in Italy.</i> (Offset / glassy with Paper & other graphics) Giorgio Sestli Editore. n.d.			⌘

**Post-scriptum** (One-page periodic, a sister of the *Paper*, a few issues only. 198?- ) ☼ ☒  
 °*Collage City*. ☒Cat.: 21.5x32.5 cm. phc., 20 p. 180 parts. 1982 ☒  
 Artistamps: °(*withou title*) (Sheet of 20 diff. stamps, black phc. on rose paper, not ☒  
 perforated, in cooperation with C. → Stetser) Post Post Stamps,  
 Perugia, 1985  
 ^*Stamps 1-2-3-4*. („add to and return“ type artists' postage stamp action) ☒ ☼  
 ☒Cat.: A/4, phc., 11 p. 1985  
 ^*Sea*. ☒ Inv.-letter, 1985 ☒  
 ^**Signpost** (Unbound assembling matter in envelope of 36x26 cm. {100}, ~30 leaves ☒  
 per issue. Statement: «*Materiali/immagini – Busta contenitore di*  
*materiali visivi e sonori.*» 1985-87, #1-4)  
 ^#4

**Smile** (One-sheet *Paper* edition with graphics responding to the Smile mania, 1985?) ☼ ☼

Literature: (*Stamp*): «A Mail Art collection of artists' stamps, blank sheets are made up, sent  
 out like chain letters each person having the choice of what to collage over & what  
 to keep. Serse has collected some of the results in a small pamphlet, itself being  
 ready to add to or paste up on your mail. We gotta get better copy machines to those  
 Europeans, tho, it's hard on my eyes.»  
 (*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 15 p.)

<b>Luis.</b>	Box 179,	Bruque–SC., BR-88350	Brasil	1984
	Mail Art activity – well konwn person in the international Network.			☒
<b>Lumb, Michael</b> ( <i>Energyman</i> )	39 Alexandra Road	Ipswich, IP4 2RL	United Kindgom	1998
	↑ Flat 1, 78 Orford Street	Ipswich, IP4 2PN	----	1979
.....				
	^ <i>Henley project</i> . Conceptual works in form of photographs and drawings published in an undefined series of offset printed mini-booklets (ca. 15x 11 cm.) {200, the first 20 signed}. Suffolk, 1979			☼ ☼
	<i>Nothing to Declare</i> (A/5 envelope action, «artwork on the customs...», a conceptual and mail art like attemp {7}, returned works were exhibited.) 1980			☒ ☼
	<i>275 Second Class Letters</i> . (Mail action to the same address by permutation of postage stamps, also an exhibition with the returned items.) 1981			☒ ☼
	Artistamp activity since 1988 on diff. paper by various technic. <i>Margaret Teatcher</i> , 1988 / <i>Family</i> , 1991 / <i>Femail Firstpost</i> , 1993 / <i>Femail Firstpost</i> <i>Variations</i> , 1993 / <i>1955 – 1995 Mail Art</i> , 1995 / <i>Energyman Post</i> , 1997 / <i>1 Fellatio</i> ( <i>Monika Lewinsky</i> ), 1998, etc.			☒
	<i>Is Freedom</i> , 1988 - 1989. (100 packages sent to mail artists with the request to pass on and return them... with a postcard stating who sent on to...) Exh.: Christchurch Mansion / Ipswich and Maidstone Library, Kent. 1990 Doc.: A/4, phc., formed as envelope. Ipswich, 1991			☒ ☼
	Artists' book activity since 1990 by small publications on coloured or cream paper with ca. 4-18 pages. Technic: phc., silkscreen, inkjet print. Computer generated texts, often photos (commercial and documentary) or other images, bound with string or paper band, sometimes cards only or in form of accordion. More publications are doc. of performances. <i>Sh! these walls have ears</i> {20}, 1989 / <i>Dear Boy</i> {100}, 1990 / <i>Con-</i> <i>cerning Men's Hairstyles</i> {100}, 1990 / <i>British Justice</i> , 1991 / <i>Speak-</i> <i>ing in Tongues</i> {100}, 1991 / <i>Kalispera</i> {40}, 1993 / <i>Ambition</i> , 1994 / <i>Wedge</i> , 1995 / <i>Lest we Forget</i> {25}, 1995 / <i>I Mediate</i> , 1996 / <i>Wednes-</i> <i>day March 13th 1996</i> {16+1}, 1996 / <i>One Month in Poland</i> , 1996 / <i>Book about Book</i> , 1997 / <i>Found Stamps and 6 Edges</i> , 1997 / <i>The Law</i> <i>of Diminishing returns</i> , 1998 / <i>That's Life</i> , 1998 / <i>Other Echoes</i> , 1998...			☒ ☒
	<i>The Archive of Offensive Areas</i> , 1988-1990. (Sent out and returned sticker action)			☒
	^ <i>Is Freedom</i> ... ☒ Inv.-flyer, 1990			☒
	^ <i>Invitation for an archive of mail artists' archives</i> . ☒ Inv.-letter, ~1990			☒ ☒

*Families*. ☒Doc.: A/4 sheet (green), phc. + rubber stamps, folded to 3 vertical. ☒  
 Exh.: University College. Suffolk, 1991  
*The Sensitive Heterosexual Male*. ☒Doc.: A/4 sheet, phc., folded into 4, with images. ☒  
 Exh.: The Forefront, University College, Suffolk, 1991  
*Decay*. ☒Doc.: A/4, phc., folded into 3. ☒  
*Madonna and Child*. (A ☒ call for images. Each participant received the image with  
 the adult head of the artist in place of the child.) Exh.: The Forefront,  
 University College. Suffolk, 1993 ☒  
 Postcard activity since 1994, produced commercially or made by phc. on card stock. ☒  
**Energy – The mailart journal of thoughts and ideas** (One sheet magazine in form ☒ 人  
 «contribute and pass-on and eventually back to editor...» A/4 folded,  
 altogether 91 issues between 16th February and 30th November 1998)

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Source: Lane, Brian: *The Artist Publisher*. Craft Council of Great Britain. 1986

*Mail Art by Michael Lumb (Energyman)*. Selfpublished list of actions and  
 publications with very detailed data about: Pre-Networking Mailart Works /  
 Generated Mailart Projects / Map Documentation / Artistbooks / Zines / Artist-  
 postcards / Artiststamps / Artistmoney / Audiotapes / 1 off Multiple Artworks /  
 Photocopy Sheets / Add Tos and Pass Ons / Collaborations / Miscellaneous /  
 Mailart Bibliography / Published Writings. A/4, computer print, 5 sheets.

^Michael Lumb: *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 Pennsyl-  
 vania, USA. 1999

^Ruud Janssen: *Mail-Interview with Michael Lumb* (England). TAM 950079.  
 Published 2 June 1995. A/5, phc., 22 p.

Michael Lumb: *Artists' Books in Great Britain*. In: *Bookarts*, Academy of Fine Art,  
 Poznan, Poland. 1996

^John Bentley & Tanya Peixoto: *Artists' Book Yearbook 1998-99*. Magpie Press.  
 Clamp Hill, Stanmore, UK. 107 p.

❖Lund / artists.	(Mats B.) St. Tomeg 22:355	Lund, S-22351	Sweden	1974
	<b>Grisalda</b> (Magazine with concept art, Mail Art, experimental art in texts and photos. Edited by A. Schweizer. Works by Attalai, Baldesari, Buren, Friedman, Gilbert & George, etc. A/3 size tabloid, offset. 1974-, ir.)			人 ☒ ☿
Luschei, Glenna	Solo Press, 1209 Drake Circle	San Luis Obispo, CA-93401, USA		1977
	<b>Cafe Solo</b> (Mag. for vis. poetry and exp. art. Letter size. 1977-, qu.)			☿ ☼ ☒
Lust, Scarletina	Box 400 Old Chelsea Sta.	New York, NY-10113	USA	1982
	<b>Smegma</b> (with → Igloo, Alex Torridzone) (Neo-dada magazine with Mail Art, an accumulation of images and texts, sometimes with disk-suppl. Letter and half-legal, offset. 1978-, y.)			☒ ☼
	<i>Calendar 80</i> . 35.5x21.8 cm., offset, 15 leaves. {500} Fallout Smegma, 1979			☐
	° <i>Calendar 1982</i> . (with → Igloo, AlexTorridzone) 13x10.3 cm., phc., 24 p. S. P. 1981			☐
	^ <i>T-shirt for Everybody</i> . ☒Doc. Letter, offset, 4 p. (about 100 «T-shirt artists») / Chevron Gallery, 555 Market St. San Francisco. July-Sept. 1982			☒
	^ <i>About Face</i> . (Sequence of photobooth machine / photos from N.Y.) Half-legal, offset, 16 p. {250}			☼ ☒
Artiststamps:	° <i>No/Vice Post</i> (Sheet of 20 id. stamps, phc. on rose paper) Special for an issue of the <i>Pardon My Mirth Marks</i> magazine of the artist. PMMM Edition. New York, 1982			☒



<b>Lyons, Nathan</b>	Director of the <i>Visual Studies Workshop</i> , 31 Prince St. Rochester, NY-14607. USA	1985	
	<i>Afterimage</i> (A monthly for visual arts, 1973-) Vol. 12, #6, 1985: « <i>Artists' Books</i> »		📖 🧑
	~		
	<u>Literature:</u> Judith A. Hoffberg: <i>Alternative Art Publishing Conference</i> . A journal about the New York scene and the conference in the <i>Visual Studies Workshop</i> , Nov. 5-6, 1979, Rochester. Among the featured publishers and institutions Nathan Lyons, Richard Minsky ( <i>Center for Book Arts</i> , London), Ulises Carrión ( <i>Other Books &amp; So</i> ), Tom Ockerse ( <i>Rhode Island School of Design</i> ), David Buchan ( <i>Art Metropole</i> , Toronto), Dick Higgins ( <i>Something Else Press</i> ), Clive Philpott ( <i>MOMA</i> ), Martha Wilson ( <i>Franklin Furnace</i> ), Felipe Ehrenberg ( <i>Beau Geste Press</i> , Devon), Chuck Hagen (Magazine <i>Afterimage</i> ), Judit Hoffberg ( <i>Umbrella</i> ), the problems of art magazines, the book distribution, criticism, exhibitions...		
	(In: <i>Umbrella</i> , Vol. 2, #6, 125-131 p. Glendale, November 1979)		
<b>Lyons, Joan</b>	<i>Visual Studies Workshop</i> . 31. Prince St. Rochester, NY-14607 USA	1985	
	° <i>Spine</i> . (with Phil Zimmermann) 45.5x31.5 cm., offset colour, 1 sheet {400} V. S. W. Rochester, 1979		🌸
	^ <i>Artist' Books. A Critical Anthology and Sourcebook</i> . 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		📖 🌀
<b>Mabie, Don /</b>	→ Stake, Chuck		
<b>Machert, Christoph (!Machart!)</b>	Oberstr. 14 Bochum-7. D-4630 Germany	1988	
	↑ Witten ---	1981	
	° <i>Machart</i> . Cat.: Cut A/5, offset, 32 p. Ed. Knöterich. Witten D, 1979		☒
	<i>Homosexuality (Commonpress #39)</i> 32x23 cm., 38 p., ~150 participants. Febr. 1981		☒
	^ <i>Merlin Machart</i> – Mail Art / Theater in Lünen D-4670. ☒ Inv.-letter, 1986		☒
<b>MacLeod, Scott</b>	2261 Market Street #307. San Francisco, CA-94114-1693. USA	1996	
	<i>Art Strike. Karen Eliot Interviewed by Scott MacLeod (1989)</i> . In: <i>PhotoStatic</i> (→ Dunn), N° 35. April, 1989. 1279-1284 p.		🌸
	<i>The Imagined Gallery</i> . «...is an alternative space-time continuum dedicated to presenting and supporting for conceptual, impossible, implausible, impractical, unlikely and unwanted art. (...) The Imagined Gallery: profit without profiteering.» (Statement from 1997)		🧑 🌀
<b>Macotella, Gabriel ?</b>	Mexico DF Mexico	1980	
	° <i>Paso de Peatonos</i> (Assembling like brochure {350}, ~A/5 matter, mimeographics, rubbers, Collages, etc. by 88 contributors: J. Guinovart, Y. Pecanins, M. Try, M. Lara, A. Caro, M. Marin, R. Casamada & others) La Cocina. Mexico DF, 1980		☒
<b>!Madame X!</b>	3747 Roberta St. Los Angeles, CA-90031 USA	1988	
	↑ c/o <i>Newspace Gallery</i> , 5241 Melrose Ave. Los Angeles, CA-90038 ---	1975	
	^ <i>Madame X's Gazet</i> (Mini size neo-dada graph. mag. with «cosmic humor of man-kind amok.» 14x9 and 17x11 cm. phc. and offset, 2-4 p. 1975-, ~ 30#)		☒ 🌸 🧑
	^#11, 12, 13, 14, 16, 17, 18, 19, 20, 25, 26, 27		
	<i>Madame X's Time Magazine</i> (Offset booklet, 19x13.5 cm.1982)		🌸
	<i>Madame X's True Love Magazine</i> (Mini size mag. 198?- , #1-2?)		☒ 🌸
	~		
	<u>Literature:</u> «...As many mail artists know, the only address for Madame X is c/o her gallery Newspace in Los Angeles.		
	Is there really a Madame X and who is she? In the search for her, I failed in		

finding out who she is, but I know she is real, she is funny, she is ironic, she is biting, and she is fair. Madame X is a woman who lives in Southern California, who appeared on the scene in 1975 by sending work through the mails to Joni Gordon, who at that time was selling artists' books and collecting art. She recognized the urban humor, the appeal, the strong philosophy of life, the irreverence in this woman's art. Art appeared in the mailbox, sometimes small books with folded paintings, sometimes Xerox books, sometimes postcards... She uses the layout of the comic book and its tradition in her paintings, her objects and her book has the elevated satire of a Jonathan Swift. She poses as a *deus ex machina*, drawing to the hilt with word and line. Sometimes the laughter evokes bursts of rancor, but she is very forgiving...»

(*The Elusive Madame X*. In: *Umbrella* [→ Hoffberg], Vol.3, #1, 14 p. 1980)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 14, 65 p.

<b>Maelen, Francis van</b>	(Redfoxxpress / Fan Mail) CO Mayo.	Cashel-Foxford	Ireland	2000
	(Edition Phi) Box 66	Echternach, L-6401	Luxemburg	1995
.....				
	^Künstler sehen Luxemburg. ☒ Inv.-letter, 1995			☒
	^Stamps & Stories, Mail Art '95. ☒Cat.: 23x17 cm., offset (colour), 112 p. (Germ. / Engl.) 1. Auflage: March 1995			☒
	^Gutenberg Mail Art. ☒Cat.: Online: – <a href="http://www.phi.lu">http://www.phi.lu</a> (with call for entries, gallery of entries, list of participants, ca. 30 p.) 1997-1998			☒
	^Ireland Today. ☒ Inv.-flyer, 1999. Cat. ?			☒
	^Anything about the (red) fox. ☒Cat.: A/5, phc. on brown paper, 20 p. (participant list + image material) Additionally: Postcard edition (20 cards, colour offset print, a selection from the project material edited by the "Refoxxpress", Foxford). 2000			☒
	^Cult – Hero, Star, Icon, Diva... ☒Cat.: A/5 on grey paper, phc., 24 p. «...313 artists from 35 countries have sent about 400 postcards to the theme CULT. Since last year the postcards have been shown in bookfairs in Paris, Brussels, Mainz, Frankfurt and Ghent...»			☒
<b>«Maerz, Galerie»</b>	Landstr. 7.	Linz, A-4010	Austria	1990
	^Kopiegraphie. Eine Belichtung Österreichweit. Cat.: A/4, offset, 36 p. May 1990			☐
	^Peter → Huemer: Kopiegraphie / Mischtechnik, 1987-1990. Cat.: A/4, offset, 42 p. 1990			☐ ☼
	^Erlesenes. (M. Rutt, Christian Steinbacher, Hansjörg → Zauner) Cat.: 21x21 cm., offset, 24 p. / Galerie Maerz, Linz. March-April 1991			⌘
<b>Maggi, Ruggero</b>	C. SO. Sempione 67	Milano, I-20149	Italy	1985
	^Ruggero Maggi's Old Works. (Book- and paper works) Texts by R. Maggi and Domenico Cara. 24.5x18.5 cm., col. offset, 16 p. No editor, n.d.			☼📖
	^Amazonic Trip. ☒Invitation sheet in legal size. ☒Cat.: 32.5x21.5 cm. offset, 6 p. Organisation and exhibition by the Pontificia Universidad Catolica, Lima, Peru, 1981. (Dedicated to Palomo-Abel Luis, the carried off son of A-E. Vigo). The project was exhibited also at the XVI. Biennial of San Paulo, 1981			☒
	^Bombardarte – tearint the in pieces! (with additive paper-planes). ☒ Inv.-letter, 1981			☒
	°Recycled Rite. ☒Cat.: on A/4 sheet, phc. /Perugia, Italy, 1982			☒
	°Some Amazonic Indians. (Selfportraits of mail artists) ☒Doc. A/4 sheet, phc. with a list of ~200 parts. 1982. Exhibited at the Artestudio at Ponte Nossa (→ Morandi) and the same year in Belgium, Mexico and Australia.			☒
	^United for the Peace (Solidarity with Poland – Mail Art project). ☒ Doc.: A/3 size participant list, phc. Show at the "arteStudio" by → Morandi in Ponte Nossa, 1982			☒

- Artistamps: ^*Amazon* (Sheet of diff. stamps in size of 8x8.5 and 8x9.5 cm., red offset print on white paper) Amazon. Ruggero Maggi. n.d. ☒
- ^*Holography* (Sheet of 6 diff. stamps, colour offset) n.d.
- ^*Minimal Books*. A series of very small book objects with hand written and/or rubber stamped and collaged text/imagen completing. Sent out as gift to network friends. 3.5x2.5 cm., colourful covers. ~1985 ☒ ☒
- ^*Taccuino Apogrofo* / Also as → TRAX 1285 (Assembling for xerography in portfolio, A/4, phc., 1985-, 1-15#, the most issues not as TRAX product!) ☐ ☒
- ^#13
- ^*Shadow Project*. ☒ Newspaper as doc. A/4, phc., 20 p. {150} /Centro Cultura „Le Serre“, Citta di Grugliasco. November 1985. Further exhs. in Italy, Germany, Japan, etc. ☒
- ^*Progetto Internazionale Sulla Pace* (Anthology for the Shadow Project, 1985-86) ☒
- More exhs.: Villa de Serio, org. by E. Baj / BÜZ, Minden, org. by Peter Küstermann / *Progetto Ombra*, at the Laboratorio dipoesia e arti visive, Cosenza, by R. Maggi. Publ: 30.5x21.5 cm., offset, 28 p.
- Texts: S. Anelli: *Uniti par la pace*  
 G. Pedicini: *Per un progetto internazionale sulla pace*  
 Anelli & Grabafel: *Letter about War, Peace and Something Else*  
 T. Montranari: *Le ombre della memoria*  
 P. Küstermann: *Hiroshima Schatten Projekt*  
 U. Peters: *Lettre to the Museo Italo in San Francisco*
- ^*Shadow Project – Minden '86*. (R. Maggi, P. Küstermann, Joki, G. Barbot, W. Metting, M. Stüssi, M. Schild, D. Gorny. The project was a part of the Mail Art Congress, Minden, september 29, 1986) ☒ ☒ Cat.: A/4, phc., 24 leaves, 50 copies, signed by R. Maggi. ☒
- ^*Not Only Books – Artists' Books & Mail Art Reviews* (with Liliana Antoni). ☒ ☒
- Doc.: 35x50 cm poster, offset. Exh.: Milan Art Center, May 1989
- ^*Bookshop „Utopia“ 2. / Rassegna int. di libri d'artista e d'arte postale*. Exhibition of Mail Art and books by R. Maggi and Liliana Artoni. A/4 participant list, phc. Milan Art Center, May 11-31, 1989 ☒ ☒
- ^*Non solo libri*. Cat.: 11.5x11.5 cm., offset, 24 p. / CE.S. A. COO. P. & Gall. Teatro Curci, Barletta, I-70051. August 1991 ☒
- ^*Ruggero Maggi. Bookworks, cassetas*. Cat.: 11x12 cm, offset, 20 p. Text: P. → Res-tany (Italian + English). Exh.: Banca Mercantile It., Milano. Febr. 1992 ☒
- ^*FAX project* by the visual poetry “Shut” (?). ☒ Inv.-letter, 1994 ☒ FAX
- Caos Italiano*. Books collected via Mail Art, exhibited at the Milan Art Center, 1998 ☒ ☒
- ^*CHAOS – Villaggio Globale*. Exh.: Officina Culturale - Latisana. Project: Milan Art Center - Milano. texts: R. Maggi, G. Bleus, J. Held Jr., V. Baccelli (Italian & English). ☒ ☒ Cat.: 21x21 cm., col. offset, 12 p. + inv.-card. 1999
- ^*Amazonic Love*. Small periodic (?) publ. (also with Keiichi Nakamura), A/5. Phc. 8 p. ☘
- 1990s-2000
- ^ #5 (2000, erotic graphic)

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Literature: *Interview with R. Maggi*. In: *ND*, N° 10, Austin, 1988 (→ Plunkett), 5-7 p.

«Almost one year was spent from when I spoke with some Japanese friends and artists: Fukushi Ito, and Masataka Kubota of the group SOU about my idea to realize the shadow project in the same town of Hiroshima. (...) Finally I received the first of a series of letters of various Japanese artistic/pacifist organizations. In these letters we began to determine the necessary arrangements for the project. Shozo → Shimamoto... put me in contact with the group Art Week of Hiroshima. I met the director of this group Ishimaru Yoshumichi in Hiroshima at the 1st of August for an International Mail Art Symposium to which I participated and with him I discussed the last details. (...) One of the motivations for the eventual denial was the fact that, for them, the Hiroshima people wanted to forget what happened 43 years ago. Same times to sink into oblivion, especially if they dramatic memories, is almost neces-

sary, but unfortunately it can become also dangerous. (...) However, at the end, the Hiroshima Authorities conceded the permission giving some time limits (we could work from 8:30 to 11:30 only 3 hours which however were enough!) and fixing the place of the actions in a place near the Atomic Dome, dramatic symbol of the nuclear holocaust of the town. (...) At the end of the work we want to burn all the silhouettes like a sort of post-atomic purifier rite...»

(Ruggero Maggi: *The Hiroshima Shadow Project*, 1988. In: *Metro Riquet*, N° 6, Paris, Jan. 1989 [→ Duvivier], 13-15 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 174 p.

John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p.  
Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 32-33, 118-119 p.

**«Magyar Műhely»** → Nagy, Pál / Magyar Műhely, N°1-100

→ Kovács, Zsolt / Magyar Műhely, N° 101-

^*Visual Poetry 1985-1995*. Exh. at the Balaton Múzeum, Keszthely H. ☒ Inv.-card, ☿  
Summer, 1995

### **Mail Art Congress, 1986 (Alphabetical):**

^→ Ackerman, Al: *Leboeufism, mailart, congress, symposiums spark „New Audiencelessness“* (with a nearly complete listing of mail art congress sections in 1986 compiled by the editor). In: *Spiegelman's mailart rag* (→ Spiegelman). Vol. 1, #4. December 1985. 10-11 p.)

*Berlin Congress '86*. Poster with original rubber stamps, 49x30.5 cm., grey paper.

^→ Burch, Charlton: *Glimmerings* (Print review) / *CLINCH*. In: *Lightworks*, N° 18, Winter 1986-1987, 49 p.

^→ Burch, Charlton: *Postscript* (About the activity of H-R. Fricker and G. Ruch in the Mail Art Congress, 1986) In: *Lightworks*, N° 20-21, 1990. 69 p.

^→ Franke, Korneliusz: *Image*. Info sheet about

1) Mail Art Congress, Eeklo, August 30, 1986

2) Mail Art Congress, Berlin/GDR, September 20, 1986

^→ Fricker, Hans-Rudi: *Tourism Review* (A Mail Art mag. on Fricker's «tourism» idea – developed as the completion of the Congress – with the protocol of the so called «malicious tours»: the network as reciprocal visits of mail artists. A/5. offset + rubber stamps, 24 p. 1985, #1) Trogen, 1985

^→ Haufen, Graf: *Mail Art Workshop / Artcore Gallery '86*. (Assembling like broch., A/5, mix. techn. handmade, 20 p. {100 numbered copies}). Artcore Ed., ACE-12. (Also as Congress '86 material) Berlin. August, 1986

^→ Kattenstroth, U.: *Imaginärer Mail Art Kongress, West-Berlin 1986*. (Also entitled: *Tag des Mülls*) Invitation and manifesto in a form of an A/4 leaflet, phc., 13 leaves, from the «Juxbox Headquartier Berlin» to a meeting and in 1 May 1986. Slogen: Waste is Mail, Mail is Waste. Also a workshop to work over the dirt has been announced. 10 parts., who didn't take part. 1986

^→ Küstermann, Peter: *Mail Art Mekka Minden. Congress: September 19-29, 1986*.

„Lyrische Collagen 20“. A/4, phc., 8p. ISSN 0721-9083

^→ Maggi, Ruggero: *Villorba (Treviso) et Villa Fana, August 12-15, 1986*. Documents in form of a brochure, A/5, phc., 44 p. + hand interventions.

^→ Boever, Jan de: *Mail Art Congress 30. August '86. De Media*. A/4, phc., 13 leaves + 3 document photos

^Mol, Gerry de: *Zak in, zak out: mail-art*. In: *De Morgen*, (daily news) Amsterdam. Aug 30, 1986, 14-15 p. (About the „decentralized mail-art world congress“ at De Media, Eeklo.)

^→ Ruch, Günther: *CLINCH*, N°7. *Decentralized Worldwide Mail Art Congress*. (A/5, phc., & collages. 1986.) From the content:

- G. Ruch: *It's time to meet*  
 V. → Baroni: *Then Brothers & the Network Connection*  
 F. Eipok: *Mail Art Performance Party*  
*CLINCH*, N° 8. *Sightseeing*. (Texts and images from the MA Congress 1986. A/5, phc., 1986) From the content:  
 G. → Bleus: *Mail-Art Sociology*  
 G. Ruch: *Editor's Crisis* (Mail Art contra Tourism)  
 ^→ Pawson, Mark: *SMILE CONGRESS* (Smile mutant, A/4, 8 p. Docs. of London Mail Art Congress. 1986)  
 ^→ Rehfeldt, Robert: *Erster Decentraler Mail Art Congress*. (Planned for the studio «Palette Nord» but banned. Realized in the home-workshop of Robert Rehfeldt.) Berlin-Pankow, 1986  
 ^→ Ruch, G.: *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?)  
 ^→ Welch, Chuck: *Corresponding Worlds: Debate and Dialogue*. In: C. Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 187-197 p.  
 ^→ Wilderjans, Rudi: *Special Pictures Black & White* (Report photos about De Media Congress, August 30, 1986.) A/4, phc., 14 leaves.

**Mail Art Congress / Decentralized World-Wide Networker Congress, 1992 (alphabetical):**

- «Where two or more artists-networkers meet during the congress of 1992, there a congress will take place»  
 ^→ Baroni, Vittore: *Which way to the infantile utopia?* (Xeroxed postcard with this text on the back side. On the front page: «Networker Congress» direction signs into the four cardinal points. Under the signs four persons, among them also → Fricker and → Pawson, are looking for the right direction.)  
 ^→ Bleus, Guy: Statement: *The Roles of the Networkers* / + Invitation to the Peripatic Congress in the Zoo of Antwerpen, 23 August, 1992 – «walking in the Zoo, talking to the elephants.» (A/4 flyer, recto/verso, phc. with a 18 paragraphys text. The last paragraph: /18/ *The Network is the medium, the Networker is the message.*)  
 Ceccotto, Alessandro: *New Bulletin*, #24. Congress issue (Mail Art and Congress news, the publ. by Ceccotto was announced in *The face of the Congress*, #4. Address: Via Scarpari 1/L. Adria (RO), I-45011  
 ^Crackerjack Kid (Chuck → Welch): *NC92° Spirit Netlink Performance* / Form to keep records of «Phenomenological Spirit Experiences» as part of the Decentralized World-Wide Networker Congress 1992 (A/4 sheet, recto/verso, phy.)  
 ^Crackerjack Kid: *Netshaker* (→ Welch) 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  
 ^→ Fa Ga Ga Ga (Mark Corroto): *The face of the Congress* / A portrait zine of the 1992 Decentralized World-Wide Networker Congress. (Mag. Digest, phc., ~20 p. 1992- #1-7?)  
 N° 7 = *Face Femail*. Youngstown OH, 1992 From the invitation flyer: «We ask each Congress participant to photograph, sketch, sculpt, rubberstamp, collage, etc. a portrait of their fellow Networker during or after each Congress»  
 ^#3, 4  
 ^→ Fricker, H. 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.) Trogen, «The 72nd day of the Art Strike» (March 13, 1990)  
 ^→ Fricker, H. Rudi, → Crackerjack Kid & Kaufmann, Peter (Bergwissenstr. 11, Ebmatingen, CH-8123, Switzerland): *Decentralized World-Wide Networker Congress 1992*. (Letter size flyer with an appeal to congress, coordination and documentation questions, with the list of confirmed and planned congresses, as addendum also a

Netlink Congress and Networker Databank Congress will be announced)  
(Lebanon NH, USA?) n.d. (1991?)

^Kaufmann, Peter : *Decentralized World-Wide Networker Congress 1992*. / Form to keep information on planned congress sessions. (A/4 sheet, phc.)

^The Mailmen Angela Pähler & Peter → Küstermann: *Free Personal Deluxe Net Mail Delivery / Documentary Catalogue*. (Maybe the last great surway on the Mail Art camp edited by insiders were visiting over 200 networkers all-over the world and documented the meeting events during the year 1992. Large text and photo documentation, many inserts – also collage material – by the visited networkers and the editors. The book is completed by a chronological and an alphabetical index of names and addresses [ordered after countris], further by a list of quoted networking publications – ca. 150 items. A/4, phc. completed by collages, rubber stamps, stickers, orig. photos and some artists postage stamp sheets in each copy, ~300 p. {500}. Copyprinted in Denmark, England, Germany and Tasmania. S.P. Minden, 1992-1993

^→ Lenoir, Pascal: *The Secret Life of Marcel Duchamp / Welcome to the Decentralized World-Wide networker Congress, Mr Duchamp!* ☒Inv. (A/6 flyer) Grandfresnoy, France, 15 July 1992

^→ Morandi, Emilio (with P-M. → Ciani, Hans R. → Fricker, G. → Strada): *Networker Congress, 1992*. (Realized 9-10 May. 1992. / 13 loose sheets, A/4, phc. matter with appeal-flyers, program-text, graphics, etc.)

^→ Padín, C.: *El Networker Latinamericano*. (Newsletter with information about the Decentralized World-Wide Networker Congress 1992 in Latinamerica. 22.5x17.7 cm., phc. 1992. 1-2#?)

^→ Wohlrab, Lutz & Sabine: *Post-DDR Mail Art Congress in der Sonderbar* (ehemaligen Art Strike Café) Niederkirchner Str. 34, 1055 (D-10704) Berlin-12. September 12, 1992. Exhibition and cat. for the project: A/5, phc., 24 p.

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Source:

The Agressive School of Cultural Workers, Iowa Chapter ( → Dunn /→ Perkins): *Networker Congress / Statements*. (Digest, phc., 16 p.) The Drawing Legion / ASCW. Box 227, IA-52244, Iowa City, 1992.

Statements by: Rev. Paul Alchemist, Baltimore MD / Reed Altemus, Syracuse NY / Gerard Barbot, Brooklyn, NY / Vittore Baroni, Viareggio I / Keith Bates, Manchester UK / Guy Bleus, Wellen B / Hans Braumüller, Santiago – Chile / Gianni Broi, Firenze I / Warren Burt, St. Kilda, Australia / Albert Camus, F / Bruno Chiarlone, Cairo Montenotte I / Piermario Ciani, Bertiole (UD) I / David Cole, Brooklyn NY / Mark Corroto (→ FaGaGaGa), Youngstown OH / Anna Couey, San Francisco CA / Crackerjack Kid, Lebanon NH / Daniel Daligand, Levallois F / Wayne Draznin, Cleveland OH / Lloyd Dunn, Iowa City IA / Eliot Cantsin, Philadelphia PA / Ever Arts, Noordgouwe NL / Luc Fierens, Hombeek B / César Figueiredo, Porto P / Bob Gale, USA / Marco Dimas Gubitoso, Brasil / Krisitof d'Haeseleer, Gijzegem B / John Held Jr., Dallas TX / Byron Grush, Dekalb IL / Giuseppe Iannicelli, Alessandria I / Dobrica Kamperelic, Beograd YU / Jim Klingbeil, Milwaukee WI / Peter Küstermann, Minden D / Carl Loeffler, San Francisco CA / Ruggiero Maggi, Milano I / Graciela Marx, La Plata GA / Keith De Mendonca, Hove UK / Mit Mitropolis, Athens GR / Robert Morgan, New York NY / Franz Müller, Luzern CH / Harry Musgrave, London UK / Clemente Padín, Montevideo U / Julee Peezlee, Boulder CO / Stephen Perkins, Iowa City IA / Carlo Pittore, New York NY / Harry Polkin horn, San Diego CA / Bill Ray, Oxford NY / Maxie Snell, Oak Park MI / Th. Benett / C.E.W.A.F.S., Oslo N / Andrej Tisma, Novi Sad YU / Lawrence Upon, Sutton – Surrey UK / Pomona Valero, Pittsburg PA / Lillian Ward, UK / Bill Whorrall, Shoals IN / Harald Ziegler, Köln D

(Two of the 53 statements:)

«The alliance of networkers is more momentous than the structure of the network. It is not the art that is important, it is the artist. The man or woman behind the work, that has precedence. The art is not the aim, it is the consequence of certain communication processes. That's all. (Guy Bleus)»

«I hope that the talking about mail-art is not going to be the the most important

thing in the Network. (Ever Art)»

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Literature:

«DECENTRALIZED PROCESS

What follows this graph created by the art Strike? Was the International Mail Art Network just a shortlived therapeutic community, enabling its members to do the work of mourning?

The Decentralized International Mail Art Congress, initiated in 1986 by Günther Ruch and myself, turned out to be the cradle of the new artist: the *Networker*. More than 80 Networkers had organized their own congress sessions and over 500 like-minded visitors had attended the events which were planned according to the respective necessities and possibilities. They all shared the intention to conceive communication- and organisation systems as well as the willingness to participate at the projects of the others.

The Network of the eighties in particular, formed the sheltered setting for the process of liberation and development from the dependent to the independent Networker, who yet co-operates with like-minded Networkers.

NEW AREAS OF ACTIVITY

The networker does not move in the traditional „art spaces“ (galleries, museums, etc.). His field are the spaces between people, for Mail Art and Tourism create spaces between partners, in addition every Networker constitutes a measuring-point for the „space-system“ of the other. The Networker does not merely construct these spaces (hello, Charles François, also by means of computer connections!), he defines them, he exploits them, and establishes relationship within these „space-systems“.

ABOUT DEFINING THE NETWORKER'S ROLE

Let's use the time and energy the Art Strike has released to prepare the World-Wide Decentralized Networker Congress 1992. The collaboration with the new generation of artists outside the Mail Art Network has to be found...»

(H. Rudi → Fricker: *Mail Art – a Process of Detachment* /5-6-7th paragraphs. Trogen, March 1990)

«...Es gibt eine junge Künstlergeneration, welche auch das traditionale Kunstsystem verlässt, ohne in das Mail Art Netz involviert gewesen zu sein. Wir müssen die Zusammenarbeit mit diesen suchen, insbesondere wenn es gilt die Rolle und das Feld des neuen Künstlers, nennen wir ihn Networker, zu definieren. Deshalb proklamiere ich den nächsten weltweiten-dezentralisierten Kongress als Networker-Kongress 1992. Das Thema ist: „Rollendefinition“. Ich werde ein Papier zusammenstellen, welches den Networker Anstanzweise definiert, damit klar wird, wer damit angesprochen sein könnte (nicht nur Mail-Artisten). Eine Gegenüberstellung der Rollen-Paradigmen „der Künstler ↔ der Networker“. Ich werde einige Kollegen bitten, mir ihre Gegenüberstellung zu senden. Die Zusammenstellung verwende ich dann für den Kongress-Aufruf. Was meinst du dazu?» (H. R. → Fricker: *Letter zu Géza Perneckzy*, March 28, 1990)

(*The Face of the Congress*, #3 / From our Mailbox): (...) «You can mail to some of the people all of the time, and you can mail to all of the people some of the time, but you can't mail to all of the people all of the time. Jacques → Massa, France.»

«Am I congressing? Yes. I would like but no money for travelling to meet somebody else from Mail Art Network! Sad but true! But, who knows? Anyway, all the best! Piotr Piatek, Poland.»

«Yes I am in the Congress Fever... We are all crazy and it's good. Baudhuin Simon, Belgium»

«Congress Yourself. A sticker by Piermario → Ciani, Italy»

«...I don't agree with Mrs. Rea → Nikonova's statement „we don't understand people from the West, you don't understand our problems“. Everybody has (their) own problems and it doesn't depend on a country where you live... I'm sure people are able to understand each other if they want to do it... So DNC is a means for

understanding. Eugene Shashkin, Russia.»

«...Computer and the other technological means give many more great possibilities but MAIL ART IS THE NETWORK! Ruggero → Maggi, Italy»

«...Sexist Bastard... What makes you think Networking is a „Man's Game“? Eh? More than 50% of my correspondents, both here and abroad, are women. Maybe you just don't live right... The elitist little group of international Mail-Artists that make the most noise are all men, but mostly by choice. So THERE! Your politically-correct mail buddy, Rudi → Rubberoid, USA»

(*The Face of the Congress*, #4 / From our Mailbox): «Having just from Europe to find that my name has changed. I wish to let you know that for the past 58 years and years to come, my family name (is) HOFFBERG, not Hoffman... Judith → Hoffberg, USA. / Sorry Judith, we have not editor. Can you lend us an umbrella?»

«No, besides the fact now we're in a fucking blockade – „as guilty people“ – until 6th US Army float in Adriatic Sea, we'll stay open & OPEN WORLD will start soon again!... Dobrica → Kamperelic, Yugoslavia»

«My friends wrote me that our postal service returned them their letters to us... It is postal terror... Probably you think about „mail-art heroes“ with smile, but now the smile is thing from not our wardrobe. Please smile instead of us. We invest our smiles to your bank, for far future... Rea → Nikonova, Russia.»

«We are sad to learn about Nantucket. Our brief introduction meeting was pleasant & good spirited. I want to thank you, or Nantucket,... Richar C., USA. Editor's note: In early July our dog, Nantucket, traveled to North Carolina to participate in a Networker Congress with Richard C., King Alexander of Edelweiss, Don Morgan & his dog.»

#### «Mail Art & Network Theories» → Appendix

«Mail, Etc., Art: *A Travelling Correspondence Art Exhibition.*» Univ. of Colorado. Boulder, CO. USA 1979

°*Mail, etc., Art.* (Exhibitions in 1979-80) ☒Cat.: (Edited by Bonnie Donahue, Ed → Koslow, Michael Becotte & Robert Fichter) 20x23 cm., col. offset, n. p. (64 p.) 464 parts. Reproductions and more essays about Mail Art in 3 sections of the catalogue. Published by the University of Colorado, the Tyler School of Art, & Florida State University. Boulder CO, 1980

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#### Literature:

«Mail etc., Art is an intriguing publication. Conceptually challenging, it is in many ways executed well and in as many ways severely flawed. It demonstrates the opportunities and problems inherent in the exhibition and study of mail art, and in those publications which attempt to discuss and to present an art form which over the last few decades has grown from a small underground network to a major international art movement. (...)

The catalogue grew from a valuable basic idea. The University of Colorado launched a mail art show in January of 1979 at its Fine Arts Gallery. The show, over the next year, travelled from the Colorado campus at Boulder to the University of Southern Illinois, Edwardsville; Tyler School of Art, Elins Park, Pennsylvania; Florida States University in Tallahassee and back to Boulder again. It is now on a new round of travels. Participants have been welcome to send work to any and all stops of the exhibitions.

Each of the exhibiting institutions was to help with the publication of the catalogue, preparing and printing their own section... Each of the sections of the catalogue has a distinctly different look. (...) The scholarly content of the catalogue deserves attention... Ron Gasowski interviews himself in the guise of his alter ego, Marc D'Chump... R. Pieper interviews Ray → Johnson in a text which is somewhat informative (about New York Correspondence School, the major Mail Art show in Paris 1971, and the shows in Oakland, Seattle and Omaha in 1872 and 1973, etc. – Ed. note)... Jim Field's introduction... discusses the show... The final piece is a personal collection of thoughts on mail art by Barbara Jo Revelle...»



(Kenneth S. Friedman: *Post Haste: Reflections on Mail Art*. In: *Umbrella* [→ Hoffberg], Vol. 3, #3, 56-58 p. May 1980)

«Mail Art... Of recent exhibitions, certainly the most widely circulated and perhaps the largest is the Mail Etc. Art Show. organized... at the University of Colorado, it was first presented there in January of 1979. Since the the exhibition has travelled to and been reinstalled at a half dozen universities and art schools across the United States. It's still moving around, too. At each stop, mail artists were invited to again contribute their work. Well over 700 artists are now represented with several thousand pieces in the total show. Out of this monumental exhibition has come a beautiful catalog. While somewhat scant in good critical essays on mail art... this document in nevertheless lush and rich with fullcolour reproductions.»  
(*Lightworks* [→ Burch], *Correspondence*, N° 13, Fall 1980, 61 p.)

<b>!Maillard, Colin!</b>	c/o Fricke Verlag	Frankfurt am Main	Germany	1982
^ <i>Carte Postale / Post für gute Freunde</i> . (Collective Mail Art action ~1979-1981 by cards, objects, collages and other kind of applications. „Colin Maillard“ is: Francis David, Annick Randija, Pierre-Oliver Parmentier, Françoise David, Pierre Peyraube, Renée Palumbo, Patrick Sendrot and Marc Jeanneteau.) 20.5x20.5 cm., col. offset, 84 p. Frankfurt, 1982?				☒☘
<b>Maillet, Daniel</b>	?	Noumea	New Caledonia	1980
° <i>Dixie Postal Art Show</i> . ☒ Inv.on A/4 sheet, offset. Noumea, 1980				☒
<b>!Mail Queen!</b>	→ Tavenner, Patricia			
<b>«MAKKOM, Stichting»</b>	Haarlemmerdijk 39.	Amsterdam, NL-1013, KA	Netherlands	1984
^ <i>Super 8 mm Filmfestival</i> . ☒Cat.: A/4, phc., 88 p. (Films, docs., Mail Art) 1984				☒☒
^ <i>To get close human contact</i> (11 Polish artists with works and performances in the style of the underground). Cat.: 19x20 cm., offset, 48 p. Oct-Nov 1984. The artists: J. Baldyga, L. Brogowski, A. Dudek-Dürer, H. Gajewski, P. Kwiek, A. Knietniewski ( <i>Tango</i> ), A. Mikolajczyk, R. Piegza, P. Rypson, W. Ropiecki, R. Wasko				☒☒
^ <i>Voices through 1984</i> (with Hedio Meyling & Joseph → Semah). ☒Cat.: A/5, phc., 100 p. A «marathon reading»: June 25, 1984 (Orwell's birthday)				☒
^ <i>Language and Silence (Commonpress #54)</i> A/4, phc., 46 p. 44 participants. Ed. → Semah, Joseph. Makkom, 1984				☒
<b>Makkom</b> . Interdisciplinary investigation into Art (A/4 size offset mag. with alternative and Mail Art from the Makkom Stichting. 1985- 2xy?) Ed.: → Semah, Joseph / Symons, Jerome.				☒☒
<b>Malanga, Denis</b>	4 Av. George Bizet	Mont de Marsan, F-40000	France	1985
^ <i>Strange Daze</i> (One-sheet info rag with Mail Art news. A/4, phc. 1985-, ir.) Also information booklets in A/5 and A/6 sizes with 12-22 leaves published in 1985-86. Supplement: <i>Les saignées amnésique</i> , A/5, phc., 18 leaves. ^ News: #1, 3, 4, Last... ; Booklets: #2, 4; Suppl.: <i>Les saignées...</i>				☒
^ <i>Universal Tribut to Jim Morrison</i> . “Absolutely live and realised by Denis Malanga with universal participations”. ☒Cat.: Horz. A/4, phc., 20 leaves. 1985				☒
<b>!Malatesta, Morgana!</b>	→ Feh! Press			
❖ <b>Malmö / artists</b>	c/o Wadstein, Rönneholmeswegen 6 B, Malmö, S-21147		Sweden	1969
<i>New Eter</i> (A very early assembling publ., the new edition of the earlier magazine from Paris-Malmö, „Eter“. A/4 vis. poetry and concept matter in envelope. 1969-73, ~ 2xy, #1-6.) → Gette, P. A. (Eter)				☒☒

«Mamelle, La» (Edition) *Contemporary Arts Press*, Box 3123, Rincon Annex. San Francisco, CA-94119 1985  
→ Loeffler, Carl E.

❖ **Manchester mail artists** c/o 34 Goulden Road, Manchester. M20 9ZF. UK 1985  
^*Elements*. 1985. 1 (*Language*, with Stewart Fergus) ☒ Cat.: A/5, phc., 8 p. ☒  
2 (*Visual*) ☒ Cat.: A/5, blue phc., 8 p. ☒ ❖  
3 (*Audio*) ☒ Cat.: ? ☒

**Joseph Easthem High School**. Hilton Lane, Worsley, Manchester. M28 5SY  
^*The Heart of the Computer* – International Mail Art Show. ☒ Inv.-flyer, 1991 ☒

**Mancini, Enzo** Via Castagneto 14. Castellivi (FR) I-03030 Italy 1981  
*Sorbo Rosso. Trimestrale d'arte & cultura alternativa* (Offset mag. for intermedia art, vis. poetry, and theoretical writings. 24.5x17 cm. 1980-82, qu., #0-8?) 🧑 ☒ ☒ ☒

**Mancusi, Tim** 153 Verde Court, Rohnert Park, CA-94928-2071 USA 1996  
*NYCS Weekly Breeder*. Vol. 2. N° 10 (#1) Ed. by Tim Mancusi. Letter, ip., 2 p. ☒ ❖  
May 1972  
--- --- Vol. 3, N° 2 (#2) Ed. by Tim Mancusi. Letter, ip., 7 p.  
June 1972  
--- --- Vol. 3, N° 3 (#3) Ed. by Tim Mancusi. Letter, ip., 10 p.  
Christmas 1972  
*The NYCS Weekly Breeder*. Vol. 3. N° 5 (#5) Ed. by Tim Mancusi. Letter, ip., 15 p.  
1973 (announced as May 1953!)  
--- --- --- Vol. 3. N° 6 (#6) Ed. by Tim Mancusi. Letter, ip., 34 p.  
1973  
*The Very Last NYCS Weekly Breeder*. Vol. 3, N° 7 (#7) Ed. by Tim Mancusi.  
Letter, ip., 17 p. Autumn 1974

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*Sin City*. (Magazine in mini size, instant print)  
#1: «Sex-Murder-Dope» comic, a roommate of B. Griffith's works. 8 p. ❖  
#2: «Adults only» comic featuring the work of the editor & Bill Griffith.  
Some of the comics are reprinted from The NYCS Weekly  
Breeder San Francisco, 1972-73.

°*Bulletin #1*. By the *Nu-Art Collectif*. T. Mancusi, B. Gaglione, M. Cazazza, Anna Banana and others. 14x10.5 cm., offset, 20 p. Edited by the Markin Art Club, San Francisco. 1976 ☒ ❖

*The New York Correspondence School WEEKLY BREEDER*. Vol. III, 1981. Letter, phc. 200 p. Ed. Tim Mancusi and the Bay Area Dadaists. (A complete compilation of the seven issues of the NYCS Weekly Breeder edited by the members of the Bay Area Dada group. Also reprints an article from *The Prints Collector's Newsletter* (Sept-Oct. 1977); Howerdena Pindell: *Artists' Periodicals*.) ☒ ❖

^*Stretching the Rubber* – exh. at the → Heindesign, Hagen D. ☒ Inv.-sticker, 1994 ® ☒

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Literature: «In the early 1970s The → Bay Area Dadaists were influential in solidifying the dadazine as a legitimate form. The dadazine was a collection of „Kwikcopy“ printed pieces (printed with paper plates on small presses) with a run of about 200 copies. The dadazine evolved out of our earlier single sheet mailings. Basically we just held back on the mailings until we had enough to staple together behind a cover. The covers were the best part. Examples of Bay Area Dadazines include *The West Bay Dadaist*, *QUOZ*, *Dadazine*, and *The NYCS Weekly Breeder* which I was editor of from May of 1972 until Fall of 1974.

Printing and assembling Vol. III of the *NYCS Weekly Breeder* was always a high. We could pick up the pages from PIP-200 copies per page packed in cardboard boxes. We'd take them home to the Goodman Bldg., and lay out the stacked pages on a table. Walking around the table until all the pages were gone we would

collate an issue.

On the evening of Dec. 21, 1974 I was on my way to Charles → Chickadel's apartment to help put together an issue of *QUOZ* when I was sopped by the SF Police Dept. and searched on the street. In my coat pocket they found a stapler and 1 ounce of marijuana. They confiscated both and I missed assembling that issue. I'm sure the stapler is still on some officer's desk.»

(Tim Mancusi: *On Assembling Dadazines* (1996). In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations* [2nd enlarged edition] Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 /Print: 1997. 59 p.)

#### *How did you get involved with rubber stamps?*

Once again, I can trace my interest in rubber stamps to Ray Johnson. He would often add to his mailings with a stamped expression, usually a one line pun referring to someone he knew in the art world. These stamps were typeset (almost always in 12pt. Helvetica) and stamped in red, blue or purple. What I liked about them was that „stamped“ look – uneven coverage, a little blurry, perfectly imperfect.


After I moved from Levittown, N.Y. to San Francisco, I worked with my cousin, Bill Gaglione in an art supply store. Across the street was Patrick's Office Supply store. It was there, that Bill and I had our first rubber stamps made. (The stamp division at Patrick's was run by Bob Grimes, who years later, would be made famous by Leavenworth Jackson). In June 1970, I had Patrick's make 3 different images of clouds I had drawn into rubber stamps. Soon after I drew 2 more, the man on the moon and the planet Saturn for Hervé Fischer's early anthology of international stamp art. It was a precursor of an industry yet to come.

In 1979 a friend, Joel Rossman, bought a small vulcanizer and we all started making stamps like crazy. This collaboration among Joel, Bill and myself led to the publication of STAMP ART which was a compilation of rubber stamped artwork mailed to contributors. The legacy of STAMP ART is that it led directly to the formation of 2 of the world's most successful rubber stamp manufacturers – Gaglione's Stamp Francisco, and the company I work for, Rossman's Personal Stamp Exchange.



(Ruud → Janssen: *The Mail-Interview with Tim Mancusi*. A/5, phc., ?? p. TAM Pubs.: TAM-970180, Tilburg, 1995)

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 76-77 p.

#### **Mandic, Miroslav** → Bogdanovic, Slavko / L. H. O. O. Q.

<b>Mann, Ernest</b>	2714, 1st Ave.	Minneapolis, MN-55408	USA	1988
	↑ 715 E. 14th Street	Minneapolis, MN-55404	----	1976
<i>Little Free Press</i> (Mag. for exp. literature and theory. 35.5x21 cm. offset leaves, folded. 1976-80, #1-30)				⌘ 

<b>Manuel, Jesus</b>	c/o Centro Cultural La General / Acera del Casino. Granada	Spain	1990
	^A Federico Garcia Lorca (with Francisco Morales & Rafael Alberti) ☒Cat.: 27x18.5 cm., offset (colour), 146 p. September 15-30 1990		☒

<b>❖Março, Group</b>	(Gilda Castillo, Mauricio Guerrero, Manuel → Marin, Sebastian & others)			
	104 San Andreas, Coyoacán	Mexico D.F.	Mexico	1980
	↑ c/o Manuel → Marin, California 19-A. 104. Mexico-21 D.F.	Mexico		☒
^Março / <i>I Aniversario</i> (Poster size Mail Art magazine with changed title, also large catalogue parts. 93x62 cm. folded to 8, offset. 1979-81?, #1-5?)				☒ 
Group Março, Mexico				
°Polaroid SX-70 en Mexico. Cat.: 20x20 cm., offset, 12 p. spiral bound.La Chinche.				

Mexico DF, 1979

^#4-5

^Mail Art Exh. (Org.: Manuel Marin) ☒Cat.: in: *Março* #4-5. Nov. 1980

☒

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**Marioni, Tom** Crown Point Press, 1555 San Pablo Av. Oakland, CA-94612 USA 1975

*Vision* (Concept art + actionism collected from East and West, a very informative publ. in the 80s. Special issues: #1: *California*, #2: *Eastern Europe*, #3: *New York City*. 34x20.5 cm., offset. 1975)

✚

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**Marin, Javier** Rua Timbiras 242. Apto. 24. São Paulo Brasil 1975

*On / Off* (Assembling for Mail Art matter in div. sizes: A/4, A/5, loose sheets and postcards in envelope. 1975, #1-3)

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**Marin, Manuel** Calzada de la Viga, 1416, edif. i-17 Mexico D.F. Mexico 1982

↑ California 19-A-104, Coyoacan 04000, Mexico 21 D.F.

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1981

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^*Março / I Aniversario* (Poster size Mail Art magazine with changed title, also large catalogue parts. 93x62 cm. folded to 8, offset. 1979-81?, #1-5?)

☒ ☘

Group → Março, Mexico

^#4-5

^*Algo Pasa* (Mail Art assembling in envelope of 24x18 and 33.5x24 cm. 1981-, #1-12?) Group Arte Correo, Mexico

☒

^#9, 12

°*Ficcion*. 18.5x12 cm., rubber stamps, 12 p. {100}. Self Edition. n.d.

® ☒

°*En Espera*. 24x16.5 cm., rubber stamps, 16 leaves. {35}. Self Edition. n.d.

® ☒

°*El Desmebrado*. 15.7x12.2 cm., rubber stamps, 24 leaves. {10}. Self Edition. n.d.

® ☒

°*El Cuento Fantastico*. (10 artists' stamps mounted on a sheet of 14.5x11.5 cm.) n.d.

☒

^*Arte Correo*, Series antologica, 1. (with J. de → Santiago) ☒Cat.: 21x19 cm., offset + rubber, 40 p. 36 parts. / Universidad Nacional Autonoma de Mexico / ENAP, UNAM. May 1981

☒ ®

^*Aquí I.* – alternative graphic project via Mail Art ☒ Inv.-letter, 1981

☘ ☒

^*Aquí II.* – rubber action. Doc.: One sheet of 36x20 cm., offset. / Galeria Juan Martin, Ambers 17, 06600 Mexico D. F. 1982

® ☒

^*Aquí II.* Doc.: 34x21.5 cm., phc., 4 p. / Arte Alternativo. In: Centro de Investigacion Sobre Fijacion de Nitrogeno. September 23, 1982

® ☒

^*Aquí I, 2 y 3.* ☒Cat.: 22.5x20.5 cm, offset, 8 p. / Universad Nacional Automia de Mexico. 1982

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^*Aquí* (100 postcards with orig. rubber stamps, doc. of the whole project) 1982

® ☒

^Artistamps: (*Without title*) (Sheet of 32 diff. stamps/drawings, b/w phc.) n.d.

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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. 81-82 p.

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**Mark, Angela / Shores, Michael** P. O. Box 901. Allston, MA-02134 USA 1982

^*American Living* (A very visual edited mag. for xeroxed images and collages only, partly colour xerox covers. Digest, phc., 32 p. 1982-88, qu., #1-25)  
^#1, 3, 6, 7, 9, 18, 19, 20, 22, 23, 24

☘ ☒

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Literature: «Both of these examples of *American Living* (#19, #20) are literally edge to edge with collage imagery, with source material coming from elementary science books, steelpoint engravings, drawings, etc. Rather similar to Cansas College of Collage stuff. Sort of Max Ernst meets the Marx Brothers but it doeson't make that much sense. They kind of strike me like those Slacko Vorkapich montages from hollywood movies where they let him crossfade between several different picture sources to create an a syntactic mélange of loaded juxtaposition & the effect, sans context as here, is dreamlike.» (Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 23, April 1987, 741 p.)

«Markt, Galerie am / Annaberg-Buchholz» → Milde

<b>Marlow, Jack</b>	Fehrfeld 61 / 64.	Bremen-64, D-2800	Germany	1979
	<i>Kryptogame</i> (Alternative lit., Mail Art and graphism. A/4, offset, 48 p. 1979-)			✿ ☒
<b>Marquant, Axel / Decke, Thomas</b>	c/o Westfälischer Kunstverein, Münster, D		Germany	1979
	° <i>Sprachen: Jenseits von Dichtung</i> . Cat.: 213 p. (72 parts.) Textx by J. Adler, B. Cobbing, A. Marquant, S. J. Schmidt & K. P. Dencker. 1979			⌘
<b>Marras, Amerigo</b>	Kensington Arts Ass. 4 Kensington Av.	Toronto, M5T 2J7	Canada	1975
	<i>Super-Vision</i> (Marginal art, Mail Art, very visual outfit, also as catalogue for a Mail Art project. 22.5x22.5 cm., offset. 1975, #1 only?)			☒ ✿
<b>Marroquin, Raul</b>	P. O. Box 1196	Maastricht	Netherlands	1974
	^ <i>Fandangos</i> (« <i>Fandangos isn't an art paper but an art piece...</i> [N°5]»), mag. for post-fluxus, concept and performance matter in a very visual edition. Var. sizes from A/2 to A/4, newsprint and offset, 1-64 p., not dated and not numbered issues. 1973-81, 11 issues)			♤ ✿
	^ <i>#Stereo Fandangos</i>			
	° <i>Phonomic Performances</i> (1974-1975). (22x14 cm., offset, 20 p. Mad Enterprizes Inc., Maastricht, 1975			♤ ⌘
	<i>Installation Pieces – Peformances</i> . No catalogue. Exhibition & performances: Ecart Gallery (→ Armleder), Geneva. March - April, 1976			♤
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	<u>Literature:</u> «Fandangos grew from the International Meeting of artists held in Maastricht last year. The meeting now continues in newspaper form, edited by Raul Marroquin and Marjo Schumans. Issue 4 (titled Vandangos, by Klaus → Groh) heralds a change from silkscreen to offset production, and an improvement in the layout... Issue 5 (titled Fun-dangos, by Michael → Gibbs) is pinto on blue paper, which happens to be the colour of the eyes of the interviewer of Tony Pegotti (a. k. a. Anton Verhoeven) to whom 4 pages are devoted. (...) have also a few books, produced by silkscreen, mimeo or litho methods. Titles include „The Adventure of Captain Morgan“, „Outlines“, How?“, „Body Monuments Inc.“ (a documentation of Marroquin's aborted attempt to perform living sculpture at the Stedelijk Museum), and „Changing Personalities“. The last-named is perhaps the best of the bunch, the others being rather sliht...»			
	(News and Reviews. In: <i>Kontexts</i> , #6-7 [→ Gibbs]. Amsterdam, 1975. n. p.)			
	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 35-36 p.			
<b>Mars, Diana</b>	c/o Ed. of <i>Intermedia Research, Maps &amp; Games</i> , 3625, 23nd St. San Francisco, CA-94110			1995
	Bookworks. Colaboraton with the Rubber Stamp Gallery by → Gaglione, 1990s			® ☒ ☒
	^ <i>Spin Traces</i> #1-4, Key, #1. (5 cards by original rubber stamps in envelope)			® ☒
	50 signed and numbered copies. San Francisco, 1995			
<b>Marsily, Anne</b>	→ Schraenen, Guy / A. S. P. C.			
<b>Martin, Manfred</b>	Schnoorstr. 27	Leipzig, (GDR-7031→) D-04229		1984
	<i>Nonsense Objekte – Mail Art Patente</i> . ☒ Invitation. Leipzig, 1984			☒
	^ <i>The Book of Stamps</i> . („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			
<b>Martinou, Sophia</b>	Tersphioris 9. / Holargos	Athens, GR-15562	Greece	1982
	<i>Create / Indicate a Street Art Expression...</i> ☒ Invitation. 1981			☒
	^ <i>Environnement méditerranéen</i> . ☒ Poster with participant list, 50x35 cm., offset.			☒

/ Universitat de Barcelona, Spain. July 1982

- ^*Masks*. ☒Doc.: Poster of 58x42 cm., offset. Athens. March 1988 ☒
- Mail performance: Punctuations*. (17 artists' minimal performances) Athens, 1992 ☒ 人
- ^*Mail Art: Scenarios for possible future*. (Essays and answers to the questions considering the invasion of new communication and information technologies by 95 artists. E.g.: «*The utopian idiot in us will never die*» by V. → Baroni.) ☒Cat.: A/4, phc., 130 p. Athens, 1997 ☒ 〰

**Marx, Graciela Gutierrez**. Calle 8. N°332. CP: / Cas. de Cor. 266., La Plata, AR-1900. Argentina 1991

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↑ Cas. de Cor. 749 La Plata, AR-1900 --- 1985

- Artistamps: °(*Without title*) (Sheet of 4 diff stamps, each 3.5x4 cm., ocher & sepia on white) Marx Vigo's Stamps. La Plata, ~1978 ☒
- Pigeons of Freedom* (with → Vigo, E. A.) (*Commonpress #19*) 19.5x13 cm., 25 p., 24 participants. La PLata, 1979 ☒
- Los codices marginales de / The marginal codices of / Ma Ma BLAnCa*. («Family group assembling a myth. N° 1.») Portfolio publ. of 19x25x1 cm. with 50 photocopied leaves (compilation of texts, images, letters, photos, etc. by the «family members») + 4 sheets participant list (138 names). Confusion (ED) post año 1 – libro 1. Marginal post poetry – asociaciòn aleatoria. March 19. La Plata, 1980 ☒ 〰
- Send a paper-flower to Soledad*. («Changing-Chance project») Publication of letter fragments and texts to/about Soledad (the lonely), was it a ☒ project? Con-fusion (ed.) Marginal Mailable Editions. 1980 ☒ 〰
- Mamablanca's Treasure*. («You can send your marginal gifts to Mamablanca whenever you want...») ☒ Cat.: 53x36.5 cm. poster, offset recto/verso, with graphics, photos and part. list (128 artists), + Spanish/English text suppl. of 34x22 cm., phc. {200}. Project: 1981. Edition: April 1982 ☒ 〰
- ^*Fusion Post Archive* – request for send in Mail Art archive materials. ☒ Inv., 1985 ☒
- ^*Hoje-hoja-hoy* (Politic, theory, poetic and communication, often with beautiful graphic supplements as folded to two or to four handmade applications. A/4 and 24.5x20 cm. size sheets, offset, phc., and rubber / wood prints. 1985-92?, #1-7?) Asociación Latinoamericana y del Caribe de Artistas-correo / Mamablanca ☒ 〰 〰 〰
- ^#Vol.1/1, 2, 3, 4; Vol.2/5; #1990 (March), #1992 (#7)
- ^*Grupo de Familia* / circuito int. de Arte Correo (Mag., partly assembling, ~30x22 cm., phc., ~20 leaves. 1991-, #1 only? ) Edited by G. G. Marx & Martin Eckmeyer / Volker → Hamann / Silvia Lalli / Susana G. Lombardo / Clemente → Padín / Graciela A. Falbo. ☒
- ^*Pensée Abductive, Pensée Creative...* Travail rapporté an Séminaire de Sémiotique et Pragmatique du Prof. Hermann Parret, faculté des Humanités de La Plata. (A/4, phc., 5 sheets) 1994 〰
- ^*Las Puertas de la Trapalanda...* (with Jorge Ramaller). ☒ Inv.-1997 ☒

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

Graciela Guttiérrez Marx: *A Folk Art Without Artists*. In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995.




Vittore → Baroni: *Edgardo-Antonio Vigo e Graciela Gutierrez Marx*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertolo, 1997. 112-114 p.


**Marzidovsek, Mario**. Titova 39. Slov. Bistrica, YU-62310 Yugoslavia 1985




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^*Laboratorium* (Mail-Art, Book-Art, 1985) Xerographed documents. A/4, phc., 24 p. ☒ 〰

<b>Masic, Radomir</b>	M. Tita 266-B	Kula, YU-25230	Yugoslavia	1983
	<i>Art Ipso Facto</i> (Art in the consequence of act) (with → Zagoricnik, F.) ☒Doc.			☒
	^Invitation: 1984, exhibition: Kranj, Ljubljana, 1984			
<b>Mason, Rainer M.</b>	c/o Cabinet des Estampes	Genève	Switzerland	1976
	° <i>Timbres et tampons d'artistes</i> . ☒Cat.: 79 p. / Cabinet des Estampes, Genève, 1976			☒
<b>Massa, Jacques</b>	3 rue Clemence Royer	Nantes, F-44100	France	1992
	↑ 75 rue de l'Oureg	Paris, F-75019	----	1986
	^ <i>A mail art surprise</i> . (Planned as an exhibition <i>Mail Art Power / Offensive Art Postal</i> for the „Diagonal / Espace Critique“ Paris, and the „Alternativa 4“, Cascaix, Portugal. A cooperation project with Egidio Alvaro and E. Pottier, as exhibition curator) ☒Cat.: A/5, offset, 40 p. Also poster with part. list: 58x40 cm., 2 colours offset. Exhibitions: Palacio d'Abraxas – Noisy le Grand, March 8-22, 1986 L'espace critique – Diagonale, Paris, June 1986			☒
<b>Matamaros, Fernando:</b>	Apartado 295	San Sebastian	Spain	1984
	^ <i>Elementos de quedispose</i> . (Concrete poetry) Self edition. A/5, phc., 1984			☒ ☘
	^ <i>Und so weiter. Estampas donostiarras, I.</i> (Graphic works) S. E. 11x8,5 cm., phc., long accoordion size booklet (21x). ~1984			☒ ☘
	^ <i>Servicio de Socorro</i> (help service). Mini accordion book with portraits and data of disappeared persones (polit art). 8.7x5 cm, phc., 8 p. (recto-verso). n.d. (~1985)			☒ ☒ ☒
<b>Máté Gyula</b>	Alkotmány út 39	Bonyhád, H-7150	Hungary	1996
	^ <i>13 Electrographics 1971-1991</i> . (Phcs on the basic of electromicroscope images) Cat.: Accordion like small publ. with two sheets of 15x42 cm. r/v, phc., folded to 4. Exh.: Hospital in Bonyhád H, 1991			☒ ☘
	^ <i>Enamelled Pictures, Electrographics – Tüzzománcképek, elektrografikák</i> . Cat.: (Text: Engl., French, German, Spanish, Hungarian) A/5, phc., 28 p. Szombathelyi Képtár, Szombathely H-9700, 1993			☒ ☘
	^ <i>Wire Brush Art. (Drótkefe művészet, elektrografikai alkotások)</i> A/4, phc., 64 p. Anthology of electrographics and texts (Hungarian). S. P. 1969-1994.			☒ ☘
	^ <i>The Hundred Year Anniversary of László Moholy-Nagy</i> . (Org.: Máté. Photos only) ☒Doc.: Two A/4 sheet with participants list and diplom. / Museum of Photography. Katona J. tér 12. Kecskemét, H-6000. 1995			☘ ☒
	^ <i>Speckled Cow</i> . ☒ Inv.-card, 2000			☒
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	<u>Literature:</u> Gyula Máté: <i>Wire Brush Electrographic Art</i> . In: <i>Leonardo</i> , Vol. 28, N°2, 155 p. 1995			
	Gyula Máté: <i>Grafi®kák</i> . (Monographical anthology of electrographic works with texts, quotes and many images) A/4, offset (also colours), 84 p. Ed. Babits, Szekszárd (Hungary), 1999			
<b>Mather, Mick</b>	1014 Willis Ave.	Syrakuse, NY-13204	Italy	1984
	<i>4-U-2 Post Magazine</i> (One-sheet magazine with images like cartoons. Folded, inside page empty for personally message. Letter size, phc., 1984-, ir.)			☒
<b>Mathes, Karsten</b>	Schloss Strasse 1, Box 152	Rochsburg, GDR-9291	Germany	1985
	^ <i>Castle Peace Project</i> . ☒ Inv.-card + invitation to vernisage (original photos), 1985			☒
<b>Matkovic, Slavko</b>	<i>Group Bosch &amp; Bosch</i> . Stipe Gryca 32	Subotica, YU-24000	Yugoslavia	1972
	Sove Vukovica 18	Novi Sad, YU-21000	----	1972

^**Kontaktor** (with → Szombathy, Bálint) (An early assembling in envelope of 23x35 cm., with ~20 leaves each issue, vis. and exp. poetry and image matter. 1972-73, #1-2) Edition Group Bosch + Bosch   

Permanent exhibitions on Mail Art, Subotica, 1973-75.  1973

^**WOW** (with → Szombathy) (Mag. partly rubber-assembl. 1974-80, #1-6)   

N°1, A4 size magazine {45}, 1974

N°2, 30x41.5 cm, four colour silk screen {150}, 1974



N°3, 50x18 cm, folded, offset {210}, 1975


N°4, 30,5x45 cm, offset, info, Yug. & Hung. altern. art scene, 1975


N°5, 50x18 cm, 4 sheets r/v., int. issue, Würzburg {300}, 1976

N°6, 2 oversize sheets with orig. rubber stamps {120}, 1980

^#1, 3, 4, 5, 6

Special / Unusual / Strange Material.  Doc. 1985 








^Ragasztószalag szövegek. 19x21.5 cm., offset, 50 p. Új Symposion Füzetek,  Novi Sad YU. 1989

✚ November 2, 1994  1994

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

Literature: Géza Perneczky: *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.* In: Stephen → Perkins: *Assembling Magazines. International Networking Collaborations* (2nd enlarged edition) Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 (Print: 1997). 52-54 p.



<b>Maue, Kenneth</b>	P. O. Box 5001	Mill Valley, CA-94942	USA	1986
	^ <b>Rollmag</b> (Magazine with contact texts only. Letter, offset. 1986?- ~ 20#)			
	^#1987, #14, 15			
	^ <i>This is not art.</i> (11 cards with visual poetry in envelope) n.d.			
<b>Maurer, Dóra</b>	Stefánia u. 18	Budapest, H-1143	Hungary	1996
	↑ Káplár u. 10/b.	Budapest, H-1024	---	1978
	↑ Szász Károly utca 2	Budapest, H-1024	---	1968
	↑ Glockengasse 22	Wien, A-1020	Austria	1986
	↑ Artillerie Platz 1/3.	Wien, A-1140	---	1968
	^ <i>Szövegek / Texts.</i> Doc. Poster. Exh.: (forbitten): Chapel-Gallery, Balatonboglár H,			 
	1972			
	~			
	<u>Source:</u> ^ <i>Künstler aus Ungarn.</i> Cat.: A/4, offset, 100 p. Kunsthalle Wilhelmshaven.			
	August-September 1980. Org.: Dóra → Maurer & Joachim Diederichs. Introduction texts by István Hajdu & Jürgen Weichardt. Artists: A Mengyán; T. → Gáyor; D. Maurer; P. Türk; Zs. Károlyi; J. Megyik; Gy. Jovanovics; K. Halász; A. Baranyay; T. Szent-jóby; M. → Erdély; The Studio of New Music, Budapest. Also the chronology of the progressive art movements in Hungary 1966-1980 (Author: Dóra Maurer).			
<b>Mayor, David</b>	Beau Geste Press, Langfourth Court	South Cullompton, Devon, United Kingd.		1972
	Beau Geste Press Publs. (with Felipe & Martha Ehrenberg) by artists from the post-fluxus scene. Mostly mimeographed A/4 or A/5 booklets in an edition of 100-250 copies. First half of the 70s. Some items:			  
	David Mayor: <i>Auto book.</i> 10.7x15 cm., mimeogr. 26 p. {50}. 1971			
	David Mayor: <i>Extra: Some words and visions.</i> A/4, mimeogr. 38 p. {100}. 1971			
	Mick Weaver: <i>Dreck.</i> (Assembling like publ.) ~A/4, ~1971			
	Allen Fischer: <i>Spaces for Winter Solstice.</i> Mini size, 20 p. 1972			



Yukio Tsuchiya: *Works in Progress 1972-73*. A/5, in more editions.  
 Helen Chadwick / D. Mayor: *Door to door*. ~A/5, 32 p. {250}. 1973  
 Allen Fischer: *Taken the Days...* 18.5x13 cm, offset colour. 16 p.  
 {450} 1974  
 Raul → Marroquin: *How?* 20.5x17.5 cm, mimeogr. 28 p. 1974  
 Klaus → Groh: *Art-Impressions*. 18x13.5 cm., offset, 24 p. 1975  
 Jaroslaw → Kozlowski: *Lesson*. 22x16 cm., offset, 100 p, {400}.  
 1975  
 Ben Vautier: *Me Ben I sign*. A/5, offset, 34 p. {400}. 1975

^**Schmuck** (with Felipe Ehrenberg) Perhaps the most important European maga-     
 zine publication in the first years of post-conceptual age, an example  
 of the new independent mags. A very rich document about the time of  
 birth of the underground arts – and also of the Mail Art movements.  
 Edited and entitled after countries:  
 #1) ? *Schmuck*, 1972  
 #2) *Icelandic Schmuck*, July 1972  
 #3) *Hungarian Schmuck*, Apryl 1973  
 #4) *Czechoslovakian Schmuck*, January 1974  
 #5) *General Schmuck*, Summer 1974  
 #6) *French Schmuck*, November 1975  
 #7) *Teutonic Schmuck*, December 1975  
 #8) *Japanese Schmuck*, Spring 1976  
 Sometimes with collage technic, all issues manufactured partly by hand.  
 Cut A/4 sizes, offset and mimeogr. ~80 p. {~ 500}. 1972-76, #1-8  
 ^#Czechoslovakian, #Hungarian Schmuck

^*Fluxshoe*. (with → K. Friedman, & M. Weawer) Cat., anth. A/4, offset, 144 p.     
 (with 88 participants.) Beau Geste Press, 1972.  
 One of the most important doc. about the taking shap of the international  
 network. The exh. was originally conceived as a travelling show «...with  
 the intention of exhibiting the published work of the many artists, non-  
 artists, and an-artists who have published or performed with Fluxus...»  
 (Introduction). In retrospect it can be proved that also representatives  
 of the Fluxus as well as the pioneers of the Mail Art and the other alter-  
 native trends have been exhibited in the Fluxshow. Among the artists:  
*Fluxus*: J. Beuys, G. Brecht, R. Fillliou, H. Flint, D. Higgins, G. Maciunas,  
 B. Vautier, E. Watts... etc.  
*Pioneers of the network*: D. Atchley, R. Crozier, K. Friedman, B. Gaglione,  
 K. Groh, D. Maurer, P. L. Nations, E. Tôt... etc.  
*Vis. Poetry*: H. Chopin, M. Diacono, M. Gibbs, M. Nannucci... etc.  
*Alternative art*: J. Lennon, Y. Ono,.. etc.

°*Framed Pieces*. (Bookwork, 20.5x17 cm., mimeogr., collage, 28 p.) Beau Gest Press,    
 Devon, n.d.

~  
Source: ^Beau Geste Press. *A community of duplicators and printers doing discovering  
 and disseminating...* (One sheet leaflet of 33x20.5 cm., offset, n.d. ~1971) Some  
 publications:

- O. L. → Nations / F. Ehrenberg: *The Man Who Entered Pictures*. Mimeogr.  
 {150 + 30 special copies}
- O. L. Nations: *Banners Death*. «A boomerang cut from a slice of cured  
 bacon». Wirh original stancil images. {60 + 30}
- Carolee Schneemann: *Parts of a Body House Book*. (Low-cost facsimile of  
 the limited edition) Mimeogr.
- Felipe Ehrenberg: *Cantata Dominical*. (Hand-colored and hand-bound)  
 Mimeogr. {50}

Sitting Dog & Co.: *Manifesto Pamphlet*. (With diagrams on biotechnic power production) Mimeogr.

~

Literature: (*Schmuck*, #5 – „general“ anthological issue...) *News and Reviews*. In: *Kontexts*, #6-7 (→ Gibbs). Amsterdam, 1975. n. p.

(*Teutonic Schmuck* / *French Schmuck* / *Japanese Schmuck*) *News and Reviews*. In: *Kontexts*, #9-10 (→ Gibbs). Amsterdam, 1977. n. p.

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 36, 60 p.

<b>McCharty, John</b>	1459 W. Cortez St.	Chicago, IL-60622	USA	1989
	↑ 304 S. Summit, #102	Iowa City. IA-52240	---	1987

^*Nada* (A one-man mag. on «dada», thematic issues. Letter, phc., ~40 p. 1987-, squ.) ☼  
^#1/5, 7, 10; 2/1, 2, 7, 9; 3/1, 2, 3, 6,

~

Literature: (*Nada*, #2): «The title has to do with the idea that our culture is not in any way immune to the things going on in other countries, and the theme only manages to be struck in glancing blows. All the work in here is by the editor. Certainly John is a inheritor of dada, in that his works free-associate from line drawings in owner's manuals, something like the debris of Schwitters' *Merz* in booklet form.»  
(Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 29, March 1988, 994 p.)

<b>McCarthy, Paul</b>	P. O. Box 2022.	Boulder, CO-80306	USA	1988
	↑ P. O. Box 41487.	Los Angeles, CA-90041	---	1976

*Criss Cross* (with R. Kallweit, C. Pichert, F. Worden, C. Dijulio) (Anthological review for exp. art, actionism, performance and exp. literature. Tabloid of 40x29 cm. with newsprint, or 20x22 cm., horz. offset size, also in colours. ~60 p. 1976-, qu.) ☼ ♀ ☼

<b>McConnel, White</b>	<i>Modern Myths Prod.</i> 55353 Bryabt St.	Oakland, CA-94618	USA	1978
	<i>Stop Looking</i> (A Mail Art mag. also assembling issues. Letter, offset. 1978-, bim.)			♀

<b>McInnis, Mic</b>	P. O. Box 278,	Cambridge, MA-02141	USA	1987
	<i>Nightmares of Reason</i> (Collections of prose, poetry and xerox-type collage graphics. Offset, var. size, ~40 p. 1987-, sm.) Associated with The Primal Plunge, bookstore of small press works, 107 Brighton Ave. Allston, MA-02134.			☼ ☼

<b>McKinnon, Patrick &amp; Andrea / Backen, Bud.</b>	1619 Jefferson, Duluth, MN-55812	USA	1992
	↑ <i>Suburban Wilderness Press</i> , 430 S. 21st Ave. Duluth, MN-55812	---	1985

^*Poetry Motel* (Mag. with entertaining collection of poetry, prose and xerographics. Half-legal, phc., ~40 p. 1985-, squ. /«is born every 260 days», ~ 20# ^#10 (1987), #18 (1992) ☼ ☼

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Literature: «Duluth's snowdrifts & subzero weather haven't kept Patrick McKinnon (& Co.) from getting this publication or his own fast funny satire out into the small mag/mail art/networking world. There's a lot to read here, typed, cut & pasted over various painted/xeroxed beackgrounds. I might have called this experimental writing back in the 60s or early 70s. One of the longer pieces in issue 9 is a eulogy for Lyn Lifshin & Charles Bukowski (!), & those who like Bukowski will probably go for much of the writing in this magazine.»  
(*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 14 p.)

«Excellent issue (#12) features prose, poetry, and the sloppy graphics we've come expect from *Poetry Motel*. There is a wonderful essay by Kathy Brady called „Up the Pop Charts“ which ruminates on the essential cycle of popular taste and deals with the issues of this head-on. Really and truly, this issue is worth the price...»  
(Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 29, March 1988, 999 p.)

<b>McMahon, Terence / Teuty, Jan.</b>	33513. 6th Street	Union City, CA-9457	USA	1971
	<i>The Fault</i> (Very visual mag., a lot of MailArt. 24.5x17.5 cm., newsprint. 1971-, ir.)			⤴ ☒
	<i>The Punk/Dada issue of Fault</i> , edited with the <i>Casual Abuse</i> , contains exh. matter with collages and free contributions + a disk. Size: 33x21.5 cm. 1981			⤴ ☒
	→ Interdada '84			
<b>McNulty, Dan</b>	4040 Grand View Blvd. - Ste 67.	Los Angeles, CA-90066	USA	1989
	^ <i>The Rubber Stamp Folio</i> (A generous edited colour offset magazine, but in a excessively late time for such a kind of rubber stamp art – the publication was stoped after two issues. Letter size, offset, 12 p. 1989-, qu. #1-2)			® ☒ ☘
	^#1, 2			
<b>Meade, Richard</b>	2241 Ewing St. N°1.	Los Angeles, CA-90039	USA	1980
	° <i>First Erotic Mail Art Show</i> . ☒Cat.: Digest, offset, 18 p. ~200 parts. Zero Generation. 1980			☒
	° <i>Show for the Eyes</i> (with Terry Cannon). International Mail Art/Film Project. Cat.: Offset brochure of 10.5x7 cm., with an 11x7.5x 4 cm. suppl., 73 parts. Show and edition at the Filmforum, Pasadena CA. 1982			☒
	^ <i>2nd Los Angeles Erotic Mail Art Show</i> . ☒ Inv. (The sexual olympics... Erotic Athletics... etc.) 1984			☒
	^ <i>Data File</i> (Assembling, digest size {150} with thematic issues published in alphabetical order: <b>Animals, Baggage, Couple, Death, Erotic, Face, God, Horror, Idol, Joke, Kitsch, Los Angeles, Militarism, Nude, Open, Pain / Pleasure, Quotes, Rubberstamps, Stamp, Time, Ugly, Vehicle, Wiered, XX, Yourself, Zero</b> . 1983-90, squ. #1-26)			☒ ☘
	^#1-26			
	Artistamps: ^ <i>Data</i> (Sheet of 56 id. stamps, phc. on yellow paper) n.d. (1985?)			☒
	^ <i>Visual Data</i> (40 offset images, 6x6 cm., + text in a plastic box {30}) 1986			☒ ☘
	^ <i>Visual Data</i> (32 offset pieces + xeroxed text sheet in a mini box {60}) 1987			☒ ☘
	→ Olbrich, Jürgen O. / <i>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</i>			
	~			
	<u>Literature:</u> Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 26, 48 p.			
<b>Medeiros, J.</b>	Rua Artur Bernardes 761.	Alecrim, Natal RN.,	BR-59000 Brasil	1975
	<i>Projeto</i> . Poemas / procoesso & poemas experimentas. (with → Samaral) (A/5 assembling in envelope of 18x25 cm. 1975?)			☒ ☘
	° <i>Expoetika</i> 77. (with Falves → Silva) Inv. on postcard, offset. Natal, 1977			☒
	<i>Letreio</i> (with Falves → Silva) (Mimeographed mag. for experimental poetry and texts. Eessays about new art. 32x10.7 / 21.5 cm. 1977-, #1-4?)			⤴ ☘ ☒
	° <i>Povis</i> (A/5 assembling for vis. poetry and Mail Art in envelope of 16x21 cm. {200}. ~30 contributors in each issue; F. A. Bitta, C. Piovani, L. F. Duch, P. J. Ribeiro, J. Branco, C. Padín, L. Yurkovich, A. Spatola, G. Nicolai, P. Bruscky, S. Hanson, J. Medeiros, & others. 1977-, #1-5?) Alecrim			☒ ☘
	° <i>Arte Correio</i> . ☒Doc. 21..5x31.5 cm. sheet, phc. with the list of 50 parts. 1978			☒
	° <i>The First Int. Exh. of Mail Art</i> . (with G. Padua) ☒Doc. 32.5x23 cm., phc., rubber stamp. 111 parts.. Alecrim BR, 1978			☒
<b>«Media, De»</b>	( <i>Club &amp; Gallery</i> ) Molenstraat 165.	Eeklo	Belgium	1986
	→ Boever, J. de			

<b>«Medium Mangels Masse»</b> (German mail/copy artists.)	Germany	1983
<i>Medium Mangels Masse</i> (A/4 assembling about xerography {30} by div. editors from Germany, 1983-85, #1-4) #1. <i>Na, Alter, alles klar?</i> / Bernd Philippi, Saarland, 1983 #2. <i>Warte nur, balde...</i> / Rosvitha → Rydl, 1983 #3. <i>Alles so schön bunt hier.</i> / D. Bubel & G. Feld, 1984 #4. <i>Amerikafahrt.</i> / Peter Beicken, 1985		☐ ☼ ☒
<b>Mednick, Scott A.</b> ?	Providence, RI USA	1978
° <i>P.O.T.V. Mail Art Exh.</i> ☒Inv. 41.5x21.5 cm., to fold, phc. providence, 1978		☒
<b>Mela, E.</b>	<i>Dada-Relief Front</i>	
❖ <b>Melbourne / artists.</b> 201 Brunswick St.	Fitzroy, AU-3065 Australia	1983
<i>Fringe Network</i> (By a coalition of non mainstream artists in Victoria. 1983?-?)		👤 ☼ ☒
~ <i>Literature:</i> «Fringe Network... publishes a fascinating newsletter which gives you insight into what is really happening in Melbourne, has a lobbying service, creates mini-festivals, and does a big Art Festival annually... ( <i>Umbrella</i> (→ Hoffberg), Vol. 6, #1, 31 p. 1984)		
<b>«Melkweg»</b> (Underground Club & Gallery) Lijnbaansgracht 234 A. Amsterdam, Netherlands		1985
^ <i>TAM was here.</i> (by Ruud → Janssen) ☒Doc.		☒
<b>Melnikov-Starquist, Willi R.</b> 12/2-3-56 Ul. Svernika,	Moscow, 117449 Russia	1996
<i>IntellectuAll-the-Photoemotions &amp; Hyeroglyphotopoetry Show</i> (Slide-theater). Doc. 1995		☼ Photo
<b>Memoria Pulp</b> (Andre Schuler / Oliver Ruts). Bachgasse 1,	Meersburg, D-88709 Germany	1992
<i>Censorship</i> ☒ Invitation, 1992		☒
❖ <b>Memorial Group, The</b> (→ Monty Cantsin, Nat. Slovikoski, Björn Balcke, → M. Bloch, Oliver Gassner, G. → Haufen, S. → Home, Helix Lott, Jena Parson, Berit Shuck) Berlin?		1992
^ <i>Smile / The Anatomy of Neoism.</i> (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)		☼ ☒
<b>«Memory Bank, The»</b> → Truck, Fred		
<b>Mena, Abelardo</b> Curator for Foreign Art at the <i>Museo Nacional Palacio de Bellas Artes</i> , Habana Vieja.		
19# 1164 Apt. 5 Vdo	Habana, 4 – 10400 Cuba	1995
Privat: 19# 1362 Apto 15 % 24 y 26. Vedado C. Habana CP 10400	Cuba	1994
<i>Banco de Ideas Z.</i> A Cuban variant of the <i>Image Bank</i> (→ Western Front) to collect artists' work on alternative basic. Curator: Abelardo Mena (From 1994)		☼ ☒ ☼
^ <i>Havanna '95 International Mail Art Show in Memory of Ray Johnson.</i>		☒
☒Cat.: 21x16 cm., offset, 60 p. (Texts: A. Mena & John → Held) Museo Nacional, Habana Vieja, Cuba. February 26 - March 15, 1995		
<b>Mendes, A. / Ozevedo, S / Diko, J.</b>	Porto Portugal	1980
° <i>La Carte Postale.</i> ☒Inv. on A/4 sheet, mimeogr., rubber stamps. / Gruppo Puzzle. Porto P, 1980		☒ ®
<b>Menezes. Philadelpho.</b> c/o Centro Cultural São Paulo		
Rua Vergueiro 1000. Paraíso – São Paulo – SP. CEP 01504,	Basil	1986
^ <i>International Exhibition of Visual Poetics – Mostra Internacional de Poéticas</i>		☼

*Visualés*. Cat.: 18.5x20 cm., offset, accordion (3x). Text by Philadelpho Meneses. Exh.: Museu de Arte Contemporanea de America (MACA) São Paulo. Apr 19 - May 26, 1988.

^*I. International. Exhibition of Visual Poetry of São Paulo*. Cat.: 27.5x16 cm., offset, 174 p. / Centro Cultural São Paulo. 1988 ☿

^*Int. Exhibition of Visual Poetics = Mostra Int. de Poéticas Visuais*. Doc. (accordion, 18.5x20 cm. 3 parts) / Museu de Arte Cont. de Americana. São Paulo, CEP BR-18470 S.P. 1991 ☿

«**Mercer Gallery**» / Monroe Community College. 1000 E. Henrietta Rd. Rochester, NY-14623-5780. USA. 1988

^*First International Mail Art Exh.* 1988. ☒ Invitation leaflet. The exhibition has been repeated in the following years (1988-1996, too. Letter size photocopied catalogues done. The most important event in this exhibition series: ☒

^*Montage '93 – Festival of the Images* (not only collages – with electro- and computer graphic, etc.). In co-operation with the Visual Study Workshop, Rochester. ☒ Inv.-card, 1993

**Mercer, Trudy** *emPo Publications*, 602, 15th Ave., E. Seattle, WA-98112 USA 1986

^*Red Line Magazine* (Mag. Diverse sizes, phc., 32-40 p. 1986-88, ~ 9#) «...mostly poetry/prose, with a smattering of graphics/word play and a leaning towards visual poetry experimentations.» (*Box of Water*, #4 → Perkins) ☿ ☘  
^#7, 16

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Literature: «Hopefully there are some back issues in stock somewhere, because this fine experimental mag is just a 9-issue project, & #8 is just about out. A carefully selected number of mostly concrete & experimentale poems are presented in a different format each issue. A majority of contributors are in more than one of the past issues, a point which is no complaint. Each publication in this nebulous network seems to draw a particular wavering circle of artists within it. The issue before me (#7) is 4½ wide by 17" long! w/some shorter size pgs inside. Editor Thrudy Mercer has selected more of her own pieces for #7 than anyone else's, & tho this might not be very democratic, it does make for an exciting & strong publication.» (*Mega Zines*. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 14 p.)

**!Merlin! (Ivan Jelincic)** Müggenkampstr. 1, Hamburg, D-20257 Germany 1998

↑ Klenovacak 23, Zagreb, YU-41090 Yugoslavia 1985

^*Elbart 98 – the Harbor of Hamburg – Mail Art Show* (with H. → Baumüller) ☒ Inv. ☒

**!Merz Mail!** **Pere Sousa**. Apdo 9326 Barcelona, E-08080 Spain 1994

^*P. O. Box*. (Mag. for Mail Art, visual poetry and relative matter, A/5, phc., ~40 p. 1989? – 1999, qu. #1-36) Merz Mail, Barcelona ☒☿☘  
^#35, 36

^*Homage a K. Schwitters*. A/4, offset, 72 p. (Spain / Engl.) *l'Ass. de Performers, Artistas i Poetes*. Apdo 9554, Barcelona. Sept. 30 - Oct. 27, '94 ☒

^*La tarjeta postal en el Mail Art*. ☒Cat.: A/5, offset, 8 p. c/Rec, 22, Barcelona. September 26 - October 13, 1995 ☒

^*A cargo de Alberto Biote*. ☒Cat.: / Gal. 23 Y 12, Calle 23, N° 518 e. Habana, 1995 ☒

Texts: P. J. Gutiérrez: *La democracia absoluta*

A. A. Biote: *Así ocurrió*

C. Padín: *El network en Latino-america*

E-A. Vigo: *Mi manera de «armar» a Damaso Ogaz*

^*Radio Pica*, 96.5 FM – send audio-tapes about Mail Art! ☒ Inv.-flyer, 1996 ☒

^*Own Copy Mail* – project on artistic appropriation in Mail Art. ☒ Inv.-letter, 1998 ☒

**Mesciulam, Plinio !Mohammed!** Corso Montegrappa 23/13. Genova, I-16137 Italy 1975

*Centro de Comunicazione Ristreta*, 1975-81 (Further it in the literature below) ☒

°Mohammed. ☒Invs. / Docs. In Ulises Carrión's archive: Concept of the project on three A/4 xeroxed sheets, 1 sheet colour xerox copy («convocation»), + 15 «convocations» by John Held Jr., + 45 «convocations» for Carrión by div. senders. ☒

Mohammed / *Yearbook of the restricted Comm. Centre* (with the gallerist Rinaldo Rotta) Three editions in the years 1978-80 ☒✍

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Literature: «...Born of a Turkish father and a Genovese mother, we find a rather striking man, energetic, vital and full of life. What he has devised is a network, a system whereby as he says, „Mohammed goes to the mountain, rather than vice-versa. Mohammed goes to you.“

Starting in 1976, he set up his Centro di comunicazione ristretta (Center of restricted communication)... now he has gone far beyond 1,000 „unità“... Each „unità“ is completed in itself; but some can be connected with others, and so the network continues. According to Mohammed, „the history of art is finished, but art is not finished.“(...)

There is a spiritual content to this operation. As Mohammed says, „unità“ means unit, which to him means harmony. This leads to a creation of a world, if not the world. Someone once said to him: „You are not Mohammed, you are Allah.“ He is not trying to play God, But only serve as a medium, an intermediary between an author-artists and 12 recipients...»

(J. A. Hoffberg: *Profile: Mohammed, Genova*. In: *Umbrella* [→ Hoffberg], Vol. 4, #1, 1-2 p. 1981)

«When Mohammed writes that he is only going to get out 10 or 20 piece of mail art each month in comparison to 40 or 50, there is a problem. He feels that mail art now creates the need for selection because he feels that „Mail art has ended in stupidity and in vulgarity. There are things that arrive here that I cannot print...»

(jah: *Mail Art: Crisis & Concern*. In: *Umbrella* [→Hoffberg], 4 / #2, 35 p.)

«Within the mail art cosmos, Mohammed is one fascinating, enigmatic subsystem. As a „center of restricted communication“ Mohammed acts as a transmitter of information and art – a kind of switchboard for images predicated upon a prescribed set of rules.

Here's how it works: An artist might have a message or an image s/he wishes to dispatch. In order to do so via Mohammed, the creator sends an original with the printed Mohammed masthead on it to the Center. Along with it must come the names and addresses of 12 people who are to receive a reproduction copy of the original (usually made by color xerography). Then the Center selects particular images from all received and reproductions go out to the 12 named by the artist. As well archival copies are made, two stay at the Center, another is sent to the Jean Brown Archive in Massachusetts. Each message or image is numbered and labelled as a „Unità“ by Mohammed. „Unità“ or unity in English is the manner in which this message reaches all those involved by the artist's wish. It is thought of as a small but discrete bit of harmony for participants to the process. Perhaps, too, Mohammed (the name of the Islamic deity) gets to „play god“. That is the artist creates and names disciples or followers, but it is all orchestrated via Mohammed. The Center „pulls the strings“ and makes the process complete.

Well over a thousand original messages have been sent via Mohammed over a three year period. Exactly who created the images and where they have been directed is scrupulously recorded and published in a yearbook that one senses the depth and commitment of the Center...

Mohammed, as a process, rages against depersonalization in communication and alludes to an essence and sensitivity as to the ways in which what we send becomes known to its receivers. Mesclum, in one yearbook, refers to Noah, the makers of the Ark. In that context he sees Mohammed as a builder of lifeboats that float upon a flood of mass communication.»

(*Lightworks* [→ Burch], *Correspondence*. N° 14-15, Winter 1981-82. 64 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 120-121 p.

Vittore → Baroni: *Sistemi. Di piccioni e vampiri viaggiatori*. (About the Mohammed project of P. Mesciulam) In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Editori. Bertiole, 1997. 197-198 p.

**!Metallic Avau!** → Avau, Roger

<b>«Metronom»</b>	<i>Centre de Doc. d'Art Actual</i> . Carrer de la Fussina 9. Barlecona, E-08003. Spain	1988
	↑ Berlínès 9 – 11 Barcelona-22 Spain	1980
.....		
	Directors: Rafael Tous & Isabel de Pedro	
	^ <i>Mail Art Exh. / Exposició de Tramesa Postal</i> . ☒Cat.: 30x21.5 cm., offset, 78 p. 469 parts. Org.: Gloria Picazo. Barcelona, October-November, 1980	☒
	^ <i>Artists' Books / Llibres d'artista / A. B.</i> 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, 1981	☒
	<b>Metronom</b> (A/4 assembling in bound form {200}. 1982, #1 only?)	☒
	^ <b>Metronom</b> (Magazine also as Mail Art or artists' books catalogue issues. Tabloid of 41x29 cm. with 32 p., and A/4 brochures, offset. 1982-86, #1-6?) Editor: Rafael Tous. Texts: Catalan / English	☒☒☒☒
	^#1982	
	<i>Mail Art Exh. /Exp. de Tramesa Postal</i> ☒ Cat. 1986	☒
<b>Mew, Tommy</b>	? Mt. Berry, GA USA	1978
	° <i>Diary Pages (Commonpress #11)</i> A/5, phc., 34 p., 31 participants. December 1978	☒
<b>Meyer, Peter R.</b>	Värtavägen 23. Stockholm, S-115 53 Sweden	1994
	↑ Artillerigatan 56 Stockholm, S-114 45 ---	1984
.....		
	<i>Night Exercise</i> (As a professional radio and television director Peter Meyer had possibilities in Sweden to create a series of programs with multimedia projects for the „Sveriges Radio“. Among 300 video artists he witnessed appearance by mail artists such as C. Schmidt Olsen, P. Below, Carlo Pittore, R. Johnson, G. A. Cavellini, G. Jupiter-Larsen, E. Higgins III., A. Banana, B. Cleveland, B. Gaglione, J. M. Bennett, G. Bleus, J. Held Jr., T. LeClair, J. Hoffberg, V. Trasov, R. Summers and many others. The Nichtexercise programs ran from 1982-1987 and the audio/video tapes of the participants were shown at the modern Art Museum in Stockholm in 1983 and in Malmö in 1984. The best documentation about this matter has been published in the Nicht-Exercise Catalogue by the New York State Council on the Arts & The Swedish Information Service at the Franklin Furnace, New York, April 1985)	☒ ☒☒☒
	<i>Audi-Art Exhibition</i> at the Moderna Museet in Stockholm. Org.: P. R. Meyer, 1983	☒
	^ <i>Audio-Mail Art</i> . «Ljudkonst med Peter R. Meyer och radioprogrammet Nattövning, Malmö - Konsthall». Dec 17, 1983 - Jan 22, 1984. Catalogue: 24x16.5 cm., offset, 52 p.	☒☒☒
	^( <i>Mail Art</i> +) <i>Video</i> . (Curator: Peter Meyer) ☒Cat.: 24x16.5 cm., offset, 20 p. Bild- & Lynkverstadens Annex, Södertölje. March-April, 1984	☒
	^ <i>Mailartists favorit mailartists</i> . „Tell me who your friend is, and I will tell you, who you are.” ☒ Inv. with a list of selected artists invited only for this exclusive Mail Art project: Vigo, Baroni, Pittore, Cavellini, Ray Johnson, Ivan Prajzler, Groh, Eriksson, Bleus, Spiegelman, Wirth, Dudek-Dürer, M. O. Nielsen, Rod Summers, Ruch, Schmidt-Olsen, Hoffberg, Maggi,	☒

Mark Bloch, Mittendorf, Schraenen, U. Carrión, Crozier, Rehfeldt, L. F. Duch, A. Banana, Bruscky, Le Clair, Quinlan, Rasmussen, J. Huber, Frangione, Graf Haufen. ... If you were supposed to mention only 4 important mailartists, who would you chose? You can also add 4 other names or strike names off the list.” – Exhibition planned (but not realized) for 1985

^*Mailed Art in Uppsala*. ☒ (Planned to be a co-operation with the Postmuseum in Stockholm. Invitations were sent out 1984-85, but the exh. occurred June-September 1994 in Uppsala only.) Cat.: 24x16.5 cm., offset (also colour), 128 p. 1994 ☒☞☞

*Texts:* P. R. Meyer: *Preface*

Leif Eriksson: *Mailed Art in Sweden* (History)

Gummar M. Aronsson: *Mailed Art* (Project)

*The Top 20 of Mail Art* (Featurings – the result of the “Mailartists favorit...” project from 1985?): R. Johnson, V. Baroni, G. Bleus, E-A. Vigo, C. Pittore, R. Crozier, G. Cavellini, A. Banana, L. Spiegelman, K. Groh, U. Carrión, R. Maggi, R. Cohen, R. Rehfeldt, H. Mittendorf, D. Zack, C. Welch, Al Ackerman, G. Deisler, R. Summers

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*Literature:* «Working many years with Audioart Peter R. Meyer started in 1980 the *Night-exercise-project* in Sweden. First it was a radioprogram based upon Audioart sent to him from 500 artists in 40 countries. He mixed it all to a series of 10 soundscapes, broadcast all over the world. 1984 he started to produce *Nightexercise for TV*, based upon Videoart. Many of the participating artists were also connected to the mailart network... He got interested, and when in 1983 organised the first Audioart exhibition at Moderna Museet in Stockholm, he also showed all the mailed art, i.e. pictures, objects etc. sent to him together with the tapes. Later he found it logical to develop the touring exhibition to a combined Video & Audio Mailart-show. He is now editing a book about Mailart... It will be a guide of Mailart today, with portraits of the leading and most active mailartists, presenting examples of all the different styles of Mailart...»

^(Leif → Eriksson: *Mailed Art*. Text to the invitation from 1984.)

Peter R. Meyer: Mail Art in Commercial Radio and Television. In: C. → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 167-170 p.

Mici, Miz → Holmes, Mimi

<b>Miccini, Eugenio</b>	Piazza Madonna Aldobrandini 8	Firenze	Italy	1989
	↑ Via Giovanni Caselli 1	Firenze, I-50131	---	1977
	↑ Via dei Neri 4.	Firenze, I-50123	---	1967

.....  
*Techne* (Mag., large collection of literary and art texts, from 1969 also as assembling. ☒☞☒  
A/4 offset, the assemblings in envelope of 33x21.5 cm. 1967-, qu.)

°*Ex Rebus*. (11x8 cm., offset, 47 p.) Ed. Techne, Firenze, 1970 ☒

°*Estetica Critica Semiotica*. (Offset, 208 p.) Quaderni di Techne, #45, Firenze, 1977 ☒

#### «Microfiche» + Mail Art

→ Bleus, G.: <i>Are you Exeprienced?</i> Wellen B, 1981	☒
→ Bleus, G.: Commonpress 56: Aerogrammes, 1984	☒
→ Postal Collective Depot (Mag.) Glebe AUS, 1984	☒
→ Kasher, B. Images of Global Peace, Springfield USA, 1990	☒

**Mignani, Rolando** Vai Comun 16 Mele-Genova Italy 1981

*Res Ghen Ligu* (Xerox? tabloid with exp. art, actionism & vis. poetry. 1981, #1 only?) ☞☒



<b>Mikolowski, Ken</b>	3090 Copeland Road	Grindstone City MI-48467. USA	1980
	<i>The Alternative Press</i> (Letter size assembling in envelope, ~1980-, #1-10?)		☒
<b>Milde, Brigitta</b>	<i>Edition Ljub.</i> Adelsbergstr. 10	Chemnitz, D-09126	Germany 1996
	↑ <i>Galerie am Markt.</i> Große Kirchgasse 1. Annaberg-Buchholz, (GDR-9300→ ) D-09456		1982
	(Privat): Kleine Kirchgasse 27-29. Annaberg-Buchholtz (GDR-9300→ ) D-09456		1982
.....			
	Gallery activity: curator of the <i>Galerie am Markt</i> in Annaberg-Buchholz since 1982 - 1992 (a large program of contemporary art, graphic, visual/concrete poetry, Mail Art, etc.) Selected exhibitions:		
	^ <i>Postkunst für den Frieden</i> (Postage Art for the Peace). ☒ Doc. (Leaflet like leporello, 3x): 21x10.5 cm., offset, 6 p. Text by J. W.→ Huber: <i>Wer nicht postet, der rostet</i> . The show was planned for 1985, but it has been suppressed by the authorities. The exh. ran under an other name in 1986.		☒
	^ <i>Giullermo</i> → <i>Deisler: Grafik</i> . Doc. (Leaflet like accordion, 3x): 21x10.5 cm., offset, 6 p. Text: Karla Sachse (German). Sept. 12 - 30, 1986		⌘ ☼
	^ <i>Carlfriedrich Claus: Sprachblätter</i> . („linguistic drawings“, vis. poetry – exhibited with Klaus Sobolewski's paintings, graphics and plastic works). Cat.: 19.5x11.5 cm. horz., offset, 24 p. Text: Klaus Werner (German). 1987		⌘ ☼
	^ <i>Lev &amp; Valeri</i> → <i>Scherstjanoi (Valsher): Ex Libris, Visuelle Poesie.</i> / Doc. (Leaflet like accordion, 3x): 21x10.5 cm., offset, 6 p. October 5-30, 1987		⌘
	^ <i>Por Chile y America Latina. International Mail Art.</i> ☒ Doc. (Leaflet like paperband, 3x): 21x10.5 cm., offset, 6 p. June 1987.		☒
	^ <i>Feathers... / Federn der ganzen Welt für meinen Flug.</i> ☒ by → Deisler, G. Leaflet like accordion, 3x: 21x10.5 cm., offset, 6 p. Text: Deisler (German) Aug. 8 - Sept. 22, 1989		☒
	^ <i>Bücherprojekte der 80-er Jahre.</i> (Artists' books in the GDR from the 1980s.) Doc. (Leaflet like accordion, 3x): 21x10.5 cm., offset, 6 p. Text by B. Milde (German). July 9 - Aug. 17, 1990		📖
	^ <i>Konkret. Russische visuelle Poesie.</i> Cat.: 11x21 cm., horz., offset, 16 p. Text: Peter Huckauf. / Sept.-Oct. 1990. Artists: Valeri Afanasjew, Boris Konstrictor, Rea Nikonova (Anna Tarschis), Pjotr Perewesenzew, Lev Scherstjanoi, Sergej Segay (Sigow), Awgust Sigow, Leonid Tischkov		⌘
	^ <i>Rechenmaschinen – Rechenhilfen. Objecte und Collagen anlässlich des 500. Geburtstages von Adam Ries</i> (Objects, collages, experimental poetry). Doc. (Leaflet like accordion, 3x): 21x10.5 cm., colour offset, 6 p. July 17 - Augustus 14, 1992.		👤 ⌘
	^ <i>p0es1e / digitale dichtung.</i> (Eine Ausstellung computergenerierter Gedichte. An exhibition of computer generated poems.) Org.: → Vallias, A. & Block, F.) Cat.: 19x12 cm., offset, 16 p. Sept.-Oct. 1992. (Analdo Antunes, Friedrich Block, Augusto de Campos, Vilém Flusser, Eduardo Kac, Richard Kostelanetz, Fritz Lichtenauer, Silvestre Pestana, Jim Rosenberg, André Vallias)		⌘
	5 Jahre UNI/vers (:). An art project about visual & experimental poetry international. Zum 500. Jahrestag der Eroberung Amerikas. Text: B. Milde (German) With a list of (all?) participants of the UNI/vers issues. A/5, offset, 12 p. + 1 original art print. October 10 - November 9, 1992		⌘ ☒ ☼
.....			
	Activity as the editor of the <i>Edition Ljub</i> , Annaberg-Buchholz/Chemnitz since 1987. (All publications with Mail Art character were initiated by Hans → Hess in Schwarzenberg as co-editor) Selected publications:		✂
	<i>Scribentismen</i> (Speech-poems, 25x17.5 cm. silkscreen book with 22 works, {30}) Ed. Ljub, Annaberg-Buchholz, 1989		⌘
	<i>Scribentismen N° 2.</i> (21.5x15.5 cm., silkscreen publ. with 25 works. Made in an edition of 25 copies as book & of 25 ones as portfolio. Also with		⌘ 🔄

an audio-cassette realized by Scherstjanoi: *lautisieren*.) Ed. Ljub, Annaberg-Buchholz, 1990

^*Alphabet project*. / *Scriptual Graphic*. ☒Cat.: A/4, with 31 silkscreen printed leaves ☒ + cover, 25 parts. Also a special edition of this catalogue with original works {70}. Schwarzenberg (→ Hess) / Annaberg-Buchholz, 1992

^*Herbarium I-II*. (☒ assembling in portfolio {100}, A/4, ~50 leaves. 1995-96, #1-2) Exh.: Schlossgalerie Schlettau, Annaberg. Ed. Ljub, Schwarzenberg ☸ ☒ (→ Hess) / Chemnitz, 1996  
^# 1

*Spuren. Hommage à Guillermo Deisler*. A/4 size book with graphics by E. Koenig, H. Hess (each 10 pages), texts by Koenig, Hess & B. Milde. {10} Edition Ljub, Schwarzenberg (→ Hess) / Chemnitz, 1997 ☸

*edition ljub 1987 - 1997*. Assembling like publ. with graphics by A. S. Berndt, W. Heisig, H. Hess, P. Huckauf, O. Osten, V. Scherstjanoi, J. Seifert. Introduction by Brigitta Milde. 30.5x23.5 cm., mixed techn. {15}. Chemnitz, 1997 ☸ ☸

^*Farbäquator – equator of colours*. ☒Cat.: A/5, phc. 24 p. + 16 colour paper leaves. ☒ Essay by B. Milde (German, English). {100} Edition Ljub. Chemnitz, 1998. Exh.: Kunst Keller Annaberg-Buchholz (→ Seifert), 1999

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Source: *Galerie am Markt, Annaberg-Buchholz, 1982 - 1992*. Part I. (a chronicle) with art works, graphics and photos by 24 artists collaborated with the gallery {45}. Book of 30.5x23.5 cm. Edition Ljub. Annaberg-Buchholz, 1992

*Galerie am Markt, Annaberg-Buchholz, 1982 - 1992*. Part II. (a documentation). Catalogue contributions, texts and reviews by Brigitta Milde {20}. Book of 30.5x23.5 cm. Edition Ljub. Annaberg-Buchholz, 1993

^*Verlagsverzeichnis*. A/4 leaflet. Edition Ljub. Chemnitz, D-09126. 1997

<b>Miletic, V.</b>	?	Novi Sad	Yugoslavia	1989
<i>Witata Art</i> (Mail Art fanzine, 1989, #1-2)				☒

<b>Milinkovic, R.</b>	Iriska 42.	Ruma, YU-22400	Yugoslavia	1983
^ <i>Necronomicon</i> (Assembling in A/4 size, bound, 30 parts. 30 + 1 laves {100}. 1983-, #1 only?)				☒

<b>Miller, Joni K. / Thompson, Lowry</b> c/o <i>Workman Publishing</i> . 1 West, 39 St. New York, NY-10018, USA	1978
^ <i>The Rubber Stamp Album</i> («The first complete guide to the fastest-growing instant art phenomenon. It is for small children, grown-ups, artists, teachers, rubberstamp freaks and everyone else too...» (Statement). The book published material from the alternative and the Mail Art scene, too (e.g. → Leavenworth Jackson, R. E. Gasowski, Al Sousa, → Higgins III., Bill → Gaglione, Anna → Banana, Irene → Dogmatic, Ray → Johnson, Andre → Tót, Ken → Fridman, Ray → DiPalma, Robert → Jack and many others), and gived a short survey of the using of stamps by artists respectively the rubber stamp news and rubber exhibitions. Letter size, offset, 216 p.) Workman Publishing, New York, 1978	

<b>Milliken, Donald P.</b> (!Don Milliken! / !Uncle Don!) 1306 Alabama Ave. Durham, NC-27705. USA	1993
↑ P. O. Box 411.	Sunderland, MA-01375 --- 1981
↑ P. O. Box 868.	Amherst, MA-01004 --- 1976

^*OR* (One of Mail Art's longest running publs., each issue is different in theme and looks: small booklet format, mixed technic with handmade applications, beautiful making up. Mostly mini size like A/6, offset, xerox, rubber stamps, collages, etc. 4-16 p. 1976-, ~ 150#) ☸ ☒ ☒

^#19, 20, 40, 47, 52, 54, 63, 73, 102, 106, 108, 109, 110, 113, 121, 129, 160

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Literature: «You can't knock *OR*. Besides it's free (at least each current edition). Every issue presents whatever Uncle Don feels like. Some are correspondence art anthologies, some are his own art. Take *OR* #38. It's 4 page created from folding an actual dollar bill in half and stapling it to cover. Don prefaces the issue saying, „Still think time is money? Hold onto this book; you'll have a little time on your hands“. Rye, funny bits of gibberish that somehow make sense. Generally tiny in size, xerographic in production and potent in satire.» (*Lightworks* [→ Burch], *Art Alternatives in Print*. N° 14-15, Winter 1981-82. 57 p.)

<b>Millon, Alex</b>	37 rue Scoumanne	Strepy, E-7060	Spain	1986
	^ <i>Regart</i> (Mag. for literature, art, photo & film. A/4, offset, 26 p. 1986-, qu.) ^#2, 3, 4, 5			⌘ ♣
<b>Milman, Estera</b>	c/o University of Iowa Museum of Art. Iowa City, IO-52242-1789	USA		1981
	She established the departman of <i>Alternative Traditions in the Contemporary Arts</i> (ATCA) at the University of Iowa Museum of Art (150, North Riverside Dr. Iowa City) in 1982. Archive collections from Ken Friedman / Artists' Television Network, New York / The Crane-Friedman Correspondence Art Collection / The Electric Bank (artists' computer network) / The Albert M. Fine Collection, etc.			⌘ ☒
	^ <i>Fluxus and Friends</i> . Selections from the <i>Alternative Traditions in the Cont. Arts Collections</i> . Cat.: 18x27 cm., offset, 12 p. January-March 1988			⌘ ☒
	^ <i>Artifacts of the Eternal Network</i> . Exhibition Cat.: with an introduction by Milman and an essay by → Perkins. 30.5x22 cm., offset, (accordion, 3x) 6 p. The University of Iowa Museum of Art. Sept. 6 - Nov. 23, 1997			☒
	^ <i>Subjugated Knowledges and the Balance of Power</i> . A publication marks the twentieth anniversary of the ATCA and accompanies four exhibitions: <i>Artifacts of the Eternal Network</i> . Sep 6 - Nov 26, 1997 Alice Hutchins: <i>Arenas for Happenings</i> . Mar 14 - May 10, 1998 <i>Latin American Realities</i> . Mar 19 - Apr 30, 1999 Ken Friedman: <i>Art(net)worker Extra-Ordinaire</i> . Sep 9 - Nov 26 2000 all at The University of Iowa Museum of Art and University Libraries. Tetxs by E. Milman, Ken Friedman, Stephen Perkins & Owen Smith. Horz. 25.5x41 cm., BW offset, 112 p., spiral bound.			♣ ⌘ ☒
<b>Minarelli, Enzo</b>	?	?	Italy	1983
	° <i>Segni &amp; Suoni della Poesia Contemporanea: Visioni Violazioni Vivisezioni</i> . Cat.: 150 p. (69 author statements, It. / Engl.) Comune e Biblotheca, Bondeno I, 1983			⌘
<b>Minkoff, Gérald Leo</b>	85. Bd. Carl Vogz	Genève, CH-1205	Switzerland	1986
	° <i>La Femme Magique</i> . Cat.: {100} 33.5x24.5 cm., offset, 14 p. Galerie Zodiaque. Genève, 1966			♣
	^ <i>The Theory and Praxis of Rubber Stamping</i> . 11x15 cm., offset, 16 p. {500} In: Ed. «colleXtion» Vol. 13. → Schraenen, Antwerpen, 1976			® ☒
	° <i>Focusing One's Mind On</i> . (A/5, offset, 28 p.) Gallerie Veith Turske, Köln, 1978 → Armleder / Groupe Ecart			☒ ♣
<b>«Minneapolis, Studio Arts Gallery» University of Minnesota.</b>				
	216. 21 <sup>st</sup> Avenue, South,	Minneapolis, MN-55455	USA	1986
	^ <i>We won't open your mail</i> . ☒ Cat.: Digest, phc., 16 p. (Curators: Gray / Potraz), Studio Arts Gallery, April-May 1986			☒
	^ <i>Picture Dictionary</i> . ☒ Inv.-card, (curator: Wirth?) 1988			☒

<b>!Minóy, The!</b>	(Keith Bowsza) 923 W. 232nd St. Torrance, CA-90502 USA 1984
	↑ 206-BS. Guadalupe Redondo Beach, CA-90277 --- 1983
<hr/>	
	<i>The Haint Digest</i> (Compilation mag. on Mail Art with graphics and words, mystic rattlings. 1984?-.) ☒ ☿
	^ <i>Torment. ...and other diversions (rudely inspired by the evil Ida Fish)</i> . (BW photo-copied publication of collages by texts and images + drawings) ☒ ☿ Letter size, phc., 18 p., cover by original drawing. Spiral bound. n.d.
	^ <i>The Mirror</i> . In memory of Tarkovsky. (14x11 cm., phc., 15 p.) S. P. 1987 ☒
<b>Miskowski, Mike</b>	<i>Bomb Shelter Propaganda</i> , Box 12268, Seattle, WA-98102 USA 1988
	↑ P. O. Box 1393 Tempe, AZ-85281 --- 1981
<hr/>	
	^ <i>Mallife</i> (Xerox art mag. with Mail Art contributions « <i>A merciless bridge between the readable and the unthinkable</i> ». Digest, phc., 60-84 p. 1981-92? ~ 25#) ☐ ☒ ☿ ^#8, 9, 11
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<u>Source:</u>	<i>Bomb Shelter Propaganda Catalog 4 / 88</i> . Leaflet with the listing of book publs.: M. Mikowski: <i>Wasteside Development</i> , 1987 – 1988 (2 volumes with graphic and textual experiments), <i>Burn in the Background</i> (Short fictions) / G. R. Beining: <i>Botola</i> (Graphics) / G. Evason: <i>Codine</i> (100 poems) / L. Dunn: <i>66199</i> (Graphic iconographics) / J. Berry: <i>Idiot Menagerie</i> (Hallucinagens & graphics), <i>The Pandemonium Spirit</i> (writing & collage) as well as a featuring the issues of the <i>Mallife magazine</i> . Seattle, 1988
<u>Literature:</u>	« <i>Mallife</i> ... usually has 30-40 contributors per issue all squished between 2 covers and somehow it all makes sense there. Seems to enjoy art which can't stand still on the xerox glass. Has produced 11 issues to date and who knows where it'll end. Starting to produce chapbooks as well. Though I sometimes get weary of the one-page-a-person format (I often crave extended examples rather than glimpses), I know the dilemma of receiving things from so many contracts that you think are great and having so little space. Perhaps an occesional issue with fewer people and more work by each would offset this.» ( <i>Mega Zines</i> . In: <i>Anti-Isolation</i> [→ Xexoxial], #3-4, 1987. 13 p.)
	«“Since its inception in 1981, <i>MaLLife</i> has evolved from a wry focus on the shopping center as metaphor for the greed inherent in an object oriented society, to just about anything that will float on a xeroxed page...” The magazine and the audio editions it issues opt for the wide, oblique angles drawing from a familia roster of mail artists along the lines of → Xexoxial Endarchy. John M. → Bennett, The Tape Beatles (→ Dunn, L.) among others. Like the previously mentioned, <i>MaLLife</i> is incredibly prolific: books, tapes, the magazine, even a Mac Hypercard.» ( <i>Lightworks</i> [→ Burch]. <i>Glimmerings</i> [Publication review] N° 20-21, 1990. 65 p.)
<b>Mittendorf, Henning</b>	Allendorferstr. 20/b / Postfach 500365. Frankfurt D-60393 Germany 1996
	^ <i>Von der Faszination bildnerischen Gestaltens</i> . (Manuscript, 3x A/4 sheets) ☒ 1981 / A later draft of this manuscript: 25 sheets, n.d.
	^ <i>If still alive express it to me!</i> ☒ Doc. A/3, offset, one sheet / Galerie im Bunker, Frankfurt-Bornheim. November-December 1985 ☒
	^ <i>Hemis + A. Book</i> . (Self edited book with drawings, stamps, poetry {30} by xerox & rubber stamps, 25x A/4 leaves) Frankfurt, 1985 ☒ ®
	^ <i>Hemis + A. Book / Mail-art – ein Traum von Freiheit und Liebe</i> . (Self ed. book {30} by xerox & rubber stamps, 24x A/4 leaves) Frankfurt, 1985 ☒ ®
	^ <i>Hemis + A. Book / Lachen</i> . (by xerox & rubbers, 18x A/4 leaves {30}) S. P. 1986 ☒ ®
	^ <i>Some words about my work with postage-stamps and rubber-stamps</i> (Manuscript in German & English, 5 + 4 x A/4 leaves) Frankfurt, 1986 ☒ ®
	^ <i>Stampprints</i> . Doc. Two A/4 sheets, phc. / De → Media, Molenstraat. 165, Eeklo, ® ☒ ☿

Belgium. March-April 1987

^Hemi's 50th Birthday. ☒Doc.: One A/4 sheet with graphic and part. list + original rubber stamp work as supplement. 1988

Zwischenbilder. Stamp Art / Mischtechnik / Mail-Art. Cat.: 28 p. Univ. Siegen, 1988 ☒®☘

^The Disabled. (with R. D. Fischer) ☒Cat.: A/4, phc., 10 p. / Versorgungsamt ☒  
Heilbronn, D-7100. November 1990

^Mail Art. (A/4, phc., 12 sheets, text German + English) Frankfurt. 1991 ☒

^Sonderangebot Drucksache. (Stamps & rubber stamps by xerox, Mittendorf's oeuvre catalogue with images, 65x A/4 leaves) S. P. Frankfurt, 1991 ☒☒

^Communication with Hemi-Sphere (Collected orig. rubber stamps, 48x A/4 leaves) ☒☒  
«He Mi Post» Edition, Frankfurt, n.d. (1991?)

^Who Eats Whom and Why? ☒Cat.: A/4, phc., 32 p. Exh.: Galerie Sinntrutz, ☒  
Mainstr 54, Neu-Isenburg D. July 1993

^Happy Birthday Frankfurt. ☒Cat.: A/4, phc., 38 p. / Villa Sinntrutz Galerie, Neu- ☒  
Isenburg, D-63263. June 1994

^Altern (Growing Old). ☒Cat.: A/4, phc., 58 p. 333 parts. Texts by H. Mittendorf ☒  
(German, English). Exh.: Historisches Rathaus. Frankfurt, March 7, '98

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

«...During this year (1980) I made holidays for four weeks in the months of July and August together with my wife Angela and our two daughters in the Atelier Artistique International de Séguret (F). There I got acquainted with various European artists. One of them, the German artist Aloys Ohlmann, introduced me to Mail Art. In the meantime we made friends with another; our friendship lasts till today. *What was the reason for you to become a networker? What attracted you in the place with this thing called Mail Art?*

...During my start with „Mail Art“ I only knew this word meaning to me mailing art itself or ideas about art between artists and other creative persons. As an isolated creative person, artist, I was very fascinated by the possibilities opening before my eyes through art-communication and -exchange with other creative persons. The word „networker“ became accessible for me several years later when I dealt a bit with new sciences (among other with the change of paradigms, system- and communication-theory). Then I recognized Mail Art as a special alter native Fine Art's network among all the other networks and alternative networks within the big network called world, cosmos, totality. The I accepted the net of Mail Art as my spiritual and emotional home and well of life. (...)

*In the Mail Art I received from you the beginning of our exchange until today you always used self-carved stamps. Did you use this media also before you got involved in Mail Art?...*

Before I did Mail Art I used for making art works several different techniques, especially drawing, painting,, air-brushing, etching, pure and mixed, except among other stamping. I started with stamping, mostly using stamps self-carved out earlier, when I got involved in Mail Art. Martina and Steffen → Giersch, Dresden, former GDR, introduced me to this medium in 1980... I think self-cut rubber stamps are very fascinating, appealing, for the following reasons:

They are powerful miniatures... They are as art on a mass basis useful for real democratic-participative art... They rather are a poor and cheap art form multiplied to carry their short stylized, standardized up to impersonal, stereotyped expressions... Besides that stamps and their prints can be used – and I do so – „high level art“ too, not least to demonstrate the reciprocal effects between Mail Art and itself. They effect movement and improve cognitions. The gliding along stamps prints, that are repeated, put in a row, turned around, fading, interconnected with other stamp prints or other media etc... They create open (free) interaction and communication. Rubber stamps want to be printed on different things and materials like wood, bodies, cloth,, paper (documents, envelops, postcards, artistamps,

books, boxes), etc... They contribute to create viable human i.e. ecological and oecumenical ethics... They contribute to create viability above the abyss of unperceivable reality...»

(Ruud → Janssen: *The Mail-Interview with Henning Mittendorf*. A/5, phc., 24 p. TAM Pubs.: TAM-950085. Tilburg, 1995 )

Henning Mittendorf: *Mail Art is Hope*. In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 238-240 p.

^Mittendorf, H.: *Biographische Zwischenbilanz* (Interim Biographical Statement: Bigraphical Data / Theory / Production / Information Exchange / Projects / Participations / Essays / Diploms & Honours / Archive Activity. Text German) HeMis A-Book 1997 1 A. A65, phc., 36 p. Frankfurt/M, 1997

^Vittore → Baroni: *Henning Mittendorf*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Edizioni. Bertiole, 1997. 58-59 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertiole I, 1999. 32-33, 120-123 p.

<b>Miyazaki, Tatsuo</b>	?	Kobe	Japan	1981
	° <i>Letters to Kobe</i> . ☒Cat.: 26x18 cm., offset, 12 p. 189 parts. «Portopia '81». Kobe			☒
<b>!Miz Mimi!</b>	→ Holmes, Mimi			
<b>Mizukami Jun.</b>	2-1-1, Shirakabecho Higashiku	Nagoya, 461	Japan	1978
	<i>Palaeo Pan Rites's Report</i> (Mag. like publ. in various size, ~A/4, about experimental literature and other visual matters. 1975? -, ~1-100#, ir.)			⌘ ☒
	<i>I Q</i> (One sheet info magazine in over size of ~32x22 cm., offset, 1978?-, ir.)			☒
	<i>I Q</i> , N° #2. Alphabetical anthology on Mail Art. 23.5x16 cm. offset, 140 p. 1978?			☒
<b>❖Moadster, The</b>	(Your Oal, E-Z. Smith, Mallory Moad) c/o Fresno Art Council. Fresno, CA. USA			1993
	^ <i>Kings and Queens Mail Art Show</i> . ☒Cat.: Digest, offset, 32 p. / Fresno Art Museum			☒
	May 15 - June 13, 1993			
<b>!Mockersatz Zrox! (Zen Sutherland)</b>	104 Woodgatz Court	Sterling, VA-22170-1630	USA	1986
	^ <i>MOCKreviewZ</i> (Mag. with reviews about the underground and network zines/prints only. Letter, phc., 8 p. 1986-, ir.)			☒
	^#3			
	~			
	<u>Literature:</u> «A 'zine devoted specifically to reviews of this kind of works is <i>MOCKreviewZ</i> which I highly recommend. Zen Sutherland's reviews are as much about himself as they are about the work, but never mind it's good fun & actually informative. Lots of poetry work and copy art and m,ail art are reviewed here. An indispensable resource. Send stuff or 37 c to mockersatz zrox.»			
	(PhotoStatic. N° 18, May 1986. Lloyd → Dunn: <i>Mail Review</i> )			
	«...Here's a review newsletter or mostly literature... dividies energies between reviewing the „zeeps“ (his word for all those post-bukowskites churning out their most gut-wrenching confessions) and starting more and more to cover the hardedge experimental publications...»			
	(Mega Zines. In: <i>Anti-Isolation</i> [→ Xexoxial], #3-4, 1987. 13 p.)			
<b>Moffat, Napoleon</b>	?	Montreal	Canada	1985
	^ <i>Neoisme et Propaganda. La structure fidele et malheureuse</i> . In: → Wanowitch:			♣
	<i>Computer Graphic Conspiracy's First Report</i> , 1985			
	^ <i>Neoisme et Propaganda. Parameters, conditions, limites</i> . (with → Wanowitch)			♣ ♣

(xeroxed letter size flyer with text & computer graphic, 1 folded leave)  
n.d. (1985?)

^**Dull Century** (with !Kiki Bonbon! & !Zbigniew Brotgehirn! [Tristan Renauld])  
(Very early Neoist publ. with verbal/graphical nonsenses, texts French  
and English. Half-legal, phc., 22 p. 1979, #1-2?)  
^#1

☛ ☛ ☛

**Mohammed** → Mesciulam, Plinio

**Mollet, Michael** *Los Angeles Dada*. 1802 Washington Way Venice, CA-90291 USA 1982

^*Music Mail Art Exh.* (with → Caldera, → Meade & others) ☛ Doc. in: *RANT* #4-5. ☛  
Legal, 2 sheets, phc. Jan.-Febr. 1983

**!Monastirsky!** (**Andrej Sumnin**) Ul. Tsandera 10 – 50. Moscow, 129515 Russia 1996

→ Moscow Performance Group

«**Monroe Comm. College / Mercer Gallery**» 1000 E. Henrietta Road. Rochester, NY-14623-5780, USA 1988

^*Annual Int. Mail Art Exhs. I-II-III.* / 1988-89-90. ☛ Cat.: Letter, phc., 30 p. ☛

**Montells, José M.** Pl. Santa Barbara 9. Madrid-4. Spain 1982

**Doña Berta.** Revista de Poesía (Mag. 23.5x15 cm., offset. 1982-, #1?) ☛

❖ **Montreal / artists** C. P. 1261. Place Bonaventure Montreal, H5A 1G9 Canada 1979

**Cahiers** (Magazine by artists for artists. Uncut (letter?) format, 1979-, qu.) ☛ ☛

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Literature: *Umbrella* (→ Hoffberg), Vol. 3, #1, 1980

**!Monty Cantsin!** → Kántor, István

→ Haufen, Graf

→ Berndt, John

→ Scott, Pete

→ TARP / Popular Anthropology

→ The Memorial Group

→ Appendix: Neoism / Some Monty Cantsins

**Moore, Barbara** *Bound & Unbound* (artists' book ed. & shop) 601 W. 26 St. 12th Floor, NY-10001. USA. 1998

**Morandi, Emilio** *arteStudio*. Via S. Bernardino 88. Ponte Nossa, I-24028 Italy 1982

^**Pelo + / Pelo** – (Voluminous Mail Art compilation by international contributions. ☛ ☐  
A/4, phc. ~50-70 leaves. 1982?-87? ir. #1-13?)  
^#1-13 (complete?)

^**arteStudio** (Info leaflets and larger brochures about Mail Art events and actions, ☛ ☛  
also docs. of exhibition or festival activity in/by the *arteStudio*.  
A/4, phc., 1-40 p. 1983-86?)

^**Veliero – Sailing Vessel.** ☛ Inv.-letter, 1985 ☛

^**Theme: Time** 88. (Beside Mail Art also audio, video & computer works) ☛ ☛ ☛  
☛ Cat.: A/4, phc., 26 leaves. Exhibition in 4 stations: *arteStudio*  
Ponte Nossa / Bergamo / Villa d'Ogna / Bibliothec Civica Ponte Nossa.  
April 9-24, 1988

^**Network Mutation.** (40 p. xeroxed graphic) In: *Panmag* #29, July 1990 → Bloch ☛ ☛

^**Artestudio.** Centro indipendente - autogestito ricerca - sperimentazione - audio - ☛ ☛  
video festivals performances - progetti mail art. Dieci anni attività  
internazionale. (Xeroxed docs. & press review, ~50 leaves) 1990

^**Viva Vincent!** – 100 Years of V. Van Gogh. ☛ Inv.-flyer, 1995 ☛

^**Artestudio / documentation** 1993 (with Sergio Morandi) ~30 leaves xerox matter ☛

^**Art Intermedia Project.** (by 20 invited Italian artists, doc. on 30 xeroxed leaves) ☛  
Arte Studio + Centro Culturale Ponte Nossa, 1993.

^100 anni della biennale Venezia /100 anni della mail art / (with Giovanni → Strada ☒ & Alfio Fiorentino) ☒Cat.: A/4, phc., 14 leaves. Exh.: Mestre-Venezia, June 1995

Artistamps: A very large activity by photocopied artists' postage stamps in sheets or as blocks (mostly 4 images), never perforated, but often with the drawn frame pattern of a perforation. Some publications:  
 ^*Elefant Art* (Sheet of id. 4 stamp images, phc., not perforated) n.d.  
 ^*In memory of Cavellini* (Sheet of 42 stamps, colour phc. green/red/black, on white paper, not perforated) n.d. (1990)  
 ^*Networker Congress 92 Ponte Nossa* (Sheet of 20 stamps, phc., not perforated) artestudio. n.d. (1992)  
 ^*Festa per Shozo* (Sheet of 6 id. stamps, b/w phc., not perforated) 1993

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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. 117-118 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. 377 p.

**Moreels, Peter** → !Aukoun, Pjotr Dr.!

<b>Morelle, Jean-Paul</b>	Cas. Post. 74,	Sommacampagna (VR), I-37066, Italy	1986
^Series of A/5 booklets with collages, drawings and visual & concrete poetry, published in offset about 1975. There exist photocopied facsimile editions of these publications special for Mail Art network using date from 1985. These booklets are not entitled but numbered: from N°1 till N°10. A/5, phc., 8-10 leaves, 20 copies. ^Phc. series: #2, 3, 4, 5, 6, 7, 8, 9			☘☒☒
^ <i>Les fruits de Congo</i> . „Cahier n. 7“ A/5, offset, 12 p. Text: Emilio Villa Exh.: at the Centro Lavoro Arte, Sep 26 - Oct 9, 1985. Milano			☒☘
^ <i>Alto</i> . Contemporary Art Review (Stitched assembling in A/5 size, ~20 leaves {70}, Jan 1986-, qu.) ^#0, 1, 2, 3			☒
^ <i>Alto N° 1</i> . Exhibition (mostra no. 7) at the „festivi e lunedì mattina chiuso“, Verona Doc.: A/4 sheet, photocopied. 1986.			☒
^ <i>Polaroid art-core. N°1</i> . (with Ubaldo → Giacometti) ☒Cat.: A/5, phc., 14 leaves, Exh.: at Nicoletta Franco, Proposte d'Arte, Verona. 1986			☒

<b>Moretti, Alberto / → Nannucci, Mauricio,</b>	Via della Vigna Nuova 17. Firenze	Italy	1973
<i>Schema Informazione</i> (Concept art, vis. poetry, body art, performances, intermedia. A/4, offset, 52 p. 1973-, ir.) Galleria Schema, Firenze #1: D. Graham, D. Huebler, C. Parmiggiani & others #2: «Returned to Sender», V. Acconci, J. Furnival, L. Levin, etc. #3: «Politic Art», E. Tatafiore, G. maciunas, J. Kosuth & others			☒☒

<b>Morillo, Robert</b>	?	Gray, F	France	1987
^ <i>J' t' embrasse, moi aussi</i> . (A/4 assembling for Mail Art matter in portfolio, 50 copies, ca. 30 sheets. 1987-, #1 only?) ^#1				☒

<b>Morozov, E.</b>	18 / 20 - 57, Ul. Rusakovskaya	Moscow, RU-10714	Russia	1996
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<b>Morse, Yves / Roberts, Patti</b>	2700 N. Tamiami Trail	Sarasota, FL-34234	USA	1989
	↑ P. O. Draver A-G.	Sarasota, FL-34230	---	1987

^*Reproductions* (Assembling for photocopy art in bag and in bound brochure form, ☐



thematic issues. Letter size leaves, ~25 sheets. 1987-, 2xy., at least 6#)  
^#3, 5, 6

❖ **Moscow Artistamp Collection** Natalie Lamanova (*Lamana Wooma Post*), Alexander Kholopov  
Perekopskaya ul. 11-4-30 lamana@cnt.ru Moscow, RU-113209 Russia 1998

Artistamp activity with a large collection and some international known editions (e.g.: stamps with the images of the man-hole covers of Moscow's sewer system by Kholopov)

^*The First Moscow Artistamp Exhibition* 98. ☒ Doc.: An artistamp block (as Comme- ☒ morative Artistamp Issue) with an additional participant list instead of the catalogue (43 artists). Further data and documentations at the "JAS Cyberspace Museum, Canada" of J. W. → Felter. The show was "...carried within the framework of the Russian annual international exhibition «Art-Manage» in the Moscow Central Exh. Hall..." December 4-10, 1998.

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Literature: ^James W. → Felter: *Artistamps / Francobolli d'artista*. Monography in Italian and English. AAA Edizioni. Bertiole, 2000.  
(Kholopov: 168-169; Lamanova: 170-171 pages.)

❖ **Moscow Performance Group** (N. Abalakova, N. Alexejev, J. Backstein, E. Elagina, G. Kiesenwalter, A. Monastyrsky, I. Makarevitch, N. Panitkov, S. Romashko, V. Skersis, V. Zakharov, A. Zhigalov, K. Zvezdochetov & others. Group activity since 1976)

.....  
*Collective Actions* (Special books {4-5}) 1980: Trips to the country / 1983: Trips and play-back / 1985: 1-2-3 Vol. Trips to the country / 1987: 1-2-3 Vol. / 1988: 1 Vol.

*About the Studios*. (Archive boxes {10}), 1982-83: about 24 Moscow artists; 1985: 11 artists

*Moscow Archives of New Art* (Assemblings with doc. in envelopes {5}, 1986-88, #1-10)

(All information from George Kiesenwalter, Moscow)

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Literature: ^Dmitry → Bulatov: *A Point of View. Visual Poetry: The 90s. An Anthology*. With over 500 illustrations, 592 p., Russian. Ed. Simplicii. Kaliningrad, 1998. 305, 373 p.

**Moulinier, Didier** Changed addresses, their order is not clear:

33 rue Jean-Renaud	Dandicolle-Bordeaux, F-33000, France	?
4 Ave. P. V. Courtier	Boulazac, F-24750	?
14 rue Albert Camus	Boulazac, F-24750	?
11 rue de la Segesse	Perigeux, F-24000	?
33 rue J. R. Dandicolle	Bordeaux, F-33000	?

.....  
^*La Poire d'Angoise / LPDA* (Weekly magazine with Mail Art matter and graphics. ☒☘

A/5, phc. ~20 p., 1984-86, about 150 issues)

^ 1985: #23, 24, 37, 43, 44, 45, 47, 56, 58, 59, 68,

^ 1986: #77, 82-83, 91, 93, 101, 103

^ 1987: #106, 109, 121-122

^*Tujau / Quotidien* (A mini format daily [!]) Mail Art news, A/6, phc., 1987-, ~ 150#) ☒☘

^#74, 77, 137

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Literature: (*La Poire D'Angoise*, #55) «English: The Pear of Anxiety... latest installment of prolific art & poetry (mostly French) journal contains some nifty expressionistic-type cartoon/drawings by a guy called Krabs. There's a lot of action in this guy's hand. Also of note: penis torture photographs which contort that organ in surprising ways that you can't help but react to. (*PhotoStatic*. N° 16, Jan. 1986. Lloyd →Dunn: *Mail Review*)

(*Tuyau / Quotidien*): «A really interesting idea for a project. This is a daily magazine which features in each issue the work of a single artist. The mechanics of the project are like this: editor D. Moulinier sends out preprinted layout forms to folks, asking their participation in the form of filling the form with their work as well as a

bit of information about themselves. Moulinier takes on the tasks of production and distribution. Voilà. Instant magazine. Because of their size, each one of them becomes a tantalizing glimpse; it's not possible to say a lot here, so much is left unsaid.» ( Lloyd → Dunn: *Mail Review*. In: *PhotoStatic*. N° 23, April 1987, 742 p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 146 p.

<b>Mounier, Patrick</b>	→ !Llys Dana!, → !Horus!, Av. St. Hoch, Hotel des Alpilles, Aureille, F-13430, France	1982
	↑ 7 rue de l'Évêché. Beaugency, F-45190 France	1976
<hr/>		
<b>Dragon Rouge</b>	(One of the first psychedelic fanzines with hints to sur-natural, symbolism, & cabala, etc. with wide Mail Art connections. Statement: <i>Vive le mouvement perpetuel! Vive la dictature de l'imagination!</i> Cut A/4, offset. 1976?-77, bim.)	☒ ☼
<b>^Sphinx / Sphynx</b>	(with Jaques → Juin) (Alternative art, literature and culture in a text/image collage, also Mail Art contributions. French. A/4 and 27x21 cm., offset, 76-140 p. 1978-82, ~1-20#) ^# 10-11, 14-15 (1981).	☒ ☼
<b>^Hieroglyphes &amp; Co.</b>	(Postcard size assembling in a small portfolio {50}, 37 parts., + 3 editor's cards. 1982, #1 only? ) Aureille	☒ ☼
<b>^L'art de la - l'in - citation devient science des dérapages.</b>	(with → Pissier, Lucien → Suel, P. & Hopuchard, J-L.) Xerox {100}, A/4, 24 p. Ed. Le Jeu de Tombes, → Pissier, Montmorency, 1985	☒ ☒
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<b>Literature:</b>	Géza Perneczky: <i>The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988</i> . Edition Soft Geometry. Köln, 1993. 66-67 p.	
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<b>!Mraur! / !Post Mraur!</b>	→ Felter, Jas. W.	
<hr/>		
<b>Mühleck, George</b>	?	
	^Copy Art Exhibition – at the Kunoldstr. 34, Kassel. ☒ Inv.-card, 1986	☐
<hr/>		
<b>Mukata Takamura</b>	2-204. 1390 Koyata. Iruma-shi-Saitama Japan 358	1985
	<i>Mail Photo Show</i> . ☒ Doc.: 2 xeroxed sheets / Kawagoe City Library. October 1985	☒
<hr/>		
<b>Müller, Andreas</b>	ZEBRA Verlag, Landenbergstr. 10. Zürich, CH-8037 Switzerland	1996
	^ <b>Wolga</b> / World of Letter Graphic Art (with → Stirnemann) (Info mag. A/5, phc., 8 p. 1989- 2xy.) ^#1	☒ ☼
<hr/>		
<b>Müller, Frank (!Frankie l'Amour!) / Wyrowski, Jörg.</b>	Bagelstr. 104. Düsseldorf, D-4000 Germany	1983
	^ <b>What's l'amour, mamma?</b> (Expressive graphzine in a style of the French graphic scene, hard b/w xeroxs. Each issue with a spec. theme: a postmoderne, postnucleare apocalypse. A/4, also horz., phc. 1983-, #1-11) ^#1, 3	☼
<hr/>		
<b>Müller, Rudolf</b>	c/o Post offices (Bundespost) Bonn Germany	1983
	° <i>Mail Art. Kunst auf Postkarten</i> . ☒ Cat.: 21x32 cm., offset colour, 82 p. 100 parts. {500} / Bundespost. Bonn, 1983	☒
<hr/>		
<b>Mullican, Jeff</b>	943 Menlo #5. Los Angeles, CA-90006 USA	1985
	^ <i>125 Mail Artists' Fears</i> . ☒ Cat.: Digest, phc., 8 p. August 1985	☒
	^ <i>Mind's Eye</i> . Outdoor exhibition in downtown of Los Angeles. ☒ Inv.-flyer, 1985	☒
<hr/>		
<b>!Munos, Mr.!</b>	→ Renault, Frédéric	

<b>Muñoz, Patricia L.</b>	Vicente Lopez 1780. Piso 3. Dept. 6.	Buenos Aires, AR-1018	Argentina	1988
	↑ Rodriguez Pena 1710. Piso 10.	Buenos Aires, AR-1021	----	1981
	°(Tickets). ☒Cat.: 35.5x21 cm. phc., 30 leaves, 22 parts. Buuenos Aires, 1981			☒
<b>Munson, Howard</b>	355. 15th Ave. N° 6.	San Francisco, CA-94118	USA	1982
	<i>The Bridge</i> (Mag. flittering between journal and bookwork with words, poems, photos, typewritten copies, inserts. Digest, offset, 30 p. 1982- qu.)			☒ ☒ ☒
<b>Munson Williams Proctor Institut.</b>	310 Genesce St.	Utica, NY-13502-4799	USA	1989
	^ <i>Art is long, life is short...</i> (curator: „JK Post“) ☒Doc. Letter, phc., 12 p. 1989			☒
<b>Murphy, Jay</b>	2425 Burgundy St.	New Orleans, LA-70117	USA	1988
	↑ P. O. Box10258	Tallahassee, FL-32303	----	1981
	<i>Red Bass</i> (Poetry, prose, profiles, articles, some art an resources of a political bent, partly thematic issues (#10 on Women's International Arts). Letter / offset or tabloid / newsprint issues, 72-80 p. 1981-, 2-3xy.)			☒
	~ <i>Literature:</i> <i>Mega Zines</i> . In: <i>Anti-Isolation</i> [→ Xexoxial], #3-4, 1987. 14 p.			
<b>Musarra, Natale</b>	<i>Edizioni Loplop</i> . Via Provinciale 8 a.	Piano Tarola (CT), I-95040, Italy		1986
	^ <i>Il Sorriso Verticale</i> (Bilingual Mail Art anthology with text & images, in Italian and English, 17x12 cm., offset. 144 p. October 1986, #1 only?) Organisator: → Aiello?			☒
<b>«Musée de la Post, Paris»</b>	34, Blvd. de Vaugirard	Paris, F-75015	France	1994
	^ <i>Timbres d'artistes</i> . ☒Cat.: A/4, offset, 248 p. (Org.:→ Laszlo, Jean-Noël & Reynaud, Chantal). 1994			☒
	Texts: (French / English): P. Restany: <i>Le timbre d'artiste: lieu privilégié de l'identité poétique</i> J-N. Laszlo: <i>Le timbre c'est le message</i> J-N. Laszlo: <i>Interviews de György Galántai et Ken Friedman</i> Peter Frank: <i>Modernisme postal</i> J. W. Felter: <i>Timbre d'artiste</i> Ed Varney: <i>Timbre d'artiste: quoi et comment?</i> Patrick Marchand: <i>L'art et le timbre</i>			
	^ <i>L'art du tampon</i> . ☒Cat.: A/4, offset, 96 p. (Org.: Sophie Nagiscarde.) 1995			☒
	Texts: Sophie Nagiscarde: <i>L'art du tampon</i> Pascal Rabier: <i>La cachet de la Poste fait foi</i> Jon Hendricks: <i>Le tampon à imprimer: un aspect de Fluxus</i> Michel Giroud: <i>Mail Art et Network</i>			
<b>«Museo dell' Informazione» ?</b>		Senigallia	Italy	1992
	^ <i>Fe/Mail Art, Dedicato Donna</i> . ☒Cat.: A/5, phc., 12 p. 1992			☒
	^ <i>Fe/Mail Art, Dedicato Donna</i> . ☒Cat.: 22x22 cm., offset, 48 p. February 1994			☒
<b>«Museo de arte Contemporaneo»</b>	San Diego 1476. Calle 3-1489.	Santiago de Chille,	Chille	1994
	^ <i>Homage to René Magritte</i> . ☒ Doc.: Poster of 45x25.5 cm., sheet, offset. 1994			☒
<b>«Museum of Museums, The»</b>	→ Geluwe, Johan van			
<b>«Museum of Post &amp; Telecommunication, Berlin»</b>	^ <i>Mail Art Documentation – Allegories of the 21st Century</i> . Published by J. Kallinich and V. Lemmrich. ☒Cat.: 21x21 cm., Col. offset, 154 p., 189 parts., all illustrated! Exhibition as completing of the travelling Mail Art show from the Staatliches Museum → Schwerin, June 19 - Oct 26, 1997			☒

<b>«Museum of Silence»</b>	Valeriusstraat 5-I-Hoog.	Amsterdam, 1071 MB	Netherlands	1994
	^ <i>Silence in Art / Stille in Kunst</i> . ☒Cat.: 22x23 cm., offset (colour), 96 p. Kempen Publ. Eindhoven. 1994			☒
	^ <i>Silence - 3D-project</i> . ☒ Doc. A/4, phc., 4 p. Amsterdam. 1994			☒
<b>!Music Master!</b>	→ Cassidy, Thomas M.			
<b>«Music Network»</b>	→ «Cassette Net»			
<b>!Mutt, Richard !</b>	R. Mutt Galleries Press, Box 377	Northridge, CA-91328	USA	1976
	° <i>Letters to R. Mutt and Transfer Series</i> . Mail Art compilation, letter size, offset, 130 p. Northridge, 1976			☒
	° <i>California Drought Catalog (A Dada Digest)</i> . ☒Cat.: letter, offset, 110 p. 265 parts. R. Mutt Galleries Press. Northridge, 1977			☒
<b>!Nada Post!</b>	(Victor Perez) Box 0221, College Grove Station, San Diego, CA 92115. USA			1984
	^ <i>Big Brother is Watching</i> . ☒Doc. Letter, phc., 4 p. 1984			☒
<b>Nader, Wladyr</b>	Wertente Editora Ltd. R. Monte Alegre 14434, São Paulo, BR- 05014, Brasil			1975
	^ <i>Escrita</i> / Revista Meusal de Literatura (Leaflet for concrete art, graphic, Mail Art. 33x21.5 cm., offset. 1975-, m.)			⌘
	^# Vol.1/3			
<b>Nagy, Pál / Papp, Tibor / Alpár, Bujdosó</b>	Atelier Hongrois.			
	139. av. Jean-Jaurès,	Montrouge, F-92120,	France	1962
	^ <i>Magyar Műhely</i> (Offset mag. for literature, since the 80s more with visual poetry, since '89 published in Hungary: Ady E. u 12, Budapest, H-1024. 1962-96, 24x18 cm, ~60 p. squ. #1-100)			⌘ ☼
	→ Kovács, Zsolt / Magyar Műhely ( <i>Magyar Műhely</i> , new series, #101- )			
<b>Nakagawa, Alan H.</b>	459 South Citrus Ave.	Los Angeles	USA	1984
	^ <i>Visual Response League</i> . (with Lon → Spiegelman). ☒Doc. one half-legal sheet, offset, + one dia-slide. 1984?			☒
<b>Nakahara, Seiei Jack</b>	203 Tanova, Res. N° 2. 1-14-19 Tamagawa Denenchoufu, Setagayn-ku. Tokyo 158. Japan			
	^ <i>The Joke Project</i> . Int. Mail Art Music and Art at the Tama Art University in Tokyo. ☒☒			
	☒ Cat.: 36x13 cm., phc., 16 p. Exh.: November 2-4, 1984			
	More about → Joke Project			
<b>Nakayama, Shigeru.</b>	500 Kita Amagashaki, Fushimi	Kyoto	Japan	1985
	^ <i>Frottage</i> . ☒ Inv.-letter, ~1985			☒
	^ <i>Mauve project</i> – request for audio cassette works. ☒ Inv.-flyer, ~1985			☒
	^ <i>Spring Copy</i> '88. ☒ Inv.-letter with image, 1988			☒
	^ <i>Autumn Copy</i> '88. ☒ Inv.-letter with image, 1988			☒
	^ <i>Sunrise</i> '89. ☒ Inv.-flyer, 1989			☒
<b>Nannucci, Mauricio</b>	c/o Archive Zona, Via Marsala 4	Firenze, I-50137	Italy	1976
	Via San Nicolo 119. r.	Firenze, I-50125	---	1970
	° <i>Black</i> . (21.5x21.5 cm. 6 silk-screens sheets with black on black print. {50}) Edition A, Frankfurt, 1967			👤
	° <i>Timbro d'Artista</i> . ☒Cat.: Zona, 1975			☒
	° <i>Per conoscenza</i> . (Documentations) A/4, offset / colour, 64 p. Zona. Firenze, 1975			👤 ⌘
	° <i>Provisoire &amp; définitif</i> . 20x14.3 cm., offset, 32 p. {250}. Ed. Ecart → Armleder. Double Sphinx, #9. Genève, 1975			⌘
	° <i>Wit Wit</i> . (21x15 cm., 4 embossed & silkscreened sheets) Multi Art Points, Amsterdam, 1976			👤

- °M40/1967. A/5, offset, 188 p. Multi Art Points. Amsterdam, 1976 ☿
- ^*mèla* (Mag. for experimental and visual literature. 70x100 folded to 24.5x17 cm., offset. 1976-81, #1-5) ☿ ☿
- ^#4, 5
- ^*Small Press Scene*. (Exh. Cat.: A/5, offset, 40 p. {500}. / large bibliography, 44 p.) Exh.: December 1975 - February 1976. Zona. Firenze, 1976 ☿ ☿ ☿ ☿
- °*Sessanta Verdi Naturali*. (33.5x11.5 cm, accoordion, offset colour, 24 p.) Im Taxis-paleis – Spagnoli / Innsbruck – Firenze. 1977 ☿
- °*Formato Lib(&)ro. Mostra de libro oggetta in Italia*. (with L. Caruso & E. → Miccini) Cat.: 64 p. / Palazzo Vecchio, Firenze. 1978 ☿
- °*Inbound / Outbound*. Inv. on postcard, offset. Zona. Firenze, 1977 ☿
- °*Copyright*. Inv. on A/4 offset sheet. Zona. Firenze, 1978 ☿
- mèla post card book*. (A collection of 48 postcards {1000}, b/w works of art/alternative art, appeared as a special issue of *mèla*, summer/autumn 1979) ☿ ☿ ☿ ☿
- °*Cent livres d'artiste italiens*. Cat.: A/5, offset, 27 p. BN Cabinet des Estampes. Paris, 1981 ☿
- ^*Art in Bookform. Zona Archive*. Cat.: 13x24 cm., offset. 24 p. / Alvar Aalto Museum, Jyväskylä, Finland. 1987 ☿
- °*El posible plan de lo imposible / el imposible plan de lo posible*. (Billiard-ball with the engraved title in a wood case of 9x9x9 cm.) {50} Madrid, 1990 ☿
- Armleder / Ecart
- ~
- Literature: ^Judith A. Hoffberg: *Maurizio Nannucci and Zona, Florence, Italy*. In: *Umbrella*, Vol. 6 No 5, 1983. Reprinted in: J. A. Hoffberg: *Umbrella 1978-1998, the Anthology*. Santa Monica, 1999. 41-45 p.

^John → Held, Jr.: *L'Arte del Timbro / Rubber Stamp Art*. A/5, offset, 176 p. Editor: V. Baroni. AAA Edizioni, Bertolo I, 1999. 78-79 p.

<b>!Nar, De! (V. Z. W.)</b>	Postbus 104	Brussel, B-1210	Belgium	1994
	^ <i>Fast-Lift MA Project</i> . ☿Cat.: A/5, phc. + offset, 32 p. In: Extra Editie. Nov. 1994			☿
<b>Narloch, Charles</b>	?	Joinville	Brasil	1994
	^ <i>Cidade das Florese das Bicicletas</i> . ☿Cat.: A/4, offset, 12 p. Two exhibitons: Banco de Brasil, Joinville. November 1994 Galeria do Centro, Florianópolis. January-February 1995			☿
<b>Nation, Opal Louis &amp; Ellen,</b>	3952, Fruit Vale Av.	Oakland, CA-94611	USA	1990
	↑ 66 Montele	Oakland, CA-94611	---	198?
	↑ P. O. Box 301	Barton, Vermont-05822	---	1979
	↑ S. F. Press. 74 Thomdike St. N°4.	Cambridge, MA-02141	---	197?
	↑ 42 / a. Pembridge Rd. Notting Hill Gate, London, W11 3HN		United Kingd.	1969
<hr/>				
<b>Strange Faeces</b> (A collection of writers' and artists' works plus translation from the French – from comic strip animation to Russian poetry. One of the most important publications in the int. post-fluxus scene with nonsenses and dadaistic absurd contributions. A/4, letter and digest sizes, mimeogr. + mix. techn., also phc., ~100 p. 1969-88?, ~ 20#) Edited in London [with Allen Fisher, Dick Miller & Pierre Joris], further in Cambridge, in Monterrey CA, in Vancouver, in Oakland CA, etc.)				☿ ☿ ☿
°10 pieces from: <i>The Opal Land of the Angels</i> . 33x20.5 cm., mimeogr. 24 p. Strange Faeces. London, 1971				☿ ☿
° <i>New facts on evolution</i> . 33x20.3 cm., mimeogr. 30 p. Strange Faeces. London, 1972				☿ ☿
° <i>The Opal coloring book</i> . A/4, mimeogr. 40 p. Strange Faeces. London, 1972				☿ ☿
° <i>Creation of a Nation, death of a Mind / Catalogue Eddle Warings hydrostatic...</i> 33x21 cm., mimeogr. + offset, 20 p. Strange Faeces. London, 1972				☿ ☿
° <i>The tragic hug of a small french wrestler</i> . (Mimeogr. 48 p.) Fault Publ. Union City				☿

1977

°*Stabbed to death with artificial respiration* (with R. E. Amos) (Coul. offset, 32 p.)  
The Coach House Press, 1977



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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 59-60 p.

«Opal L. Nations was born to run. He published different numbers of *Strange Faeces* in Vancouver BC, Canada (#17); Penfield, NY (#18); and Cambridge, MA (#20). In a departure from the „non-judgemental“ attitude of most zines published at the time, Nations states that, „Contributions by request only.“ (John → Held, Jr: *Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources*. In: *The Bay Area Dadaist*. Ed. Stamp Art Gallery [→ Gaglione]. S. F. 1997)

<b>Naud, Jean-Pierre</b>	46 rue Lafayette.	Riom, F-63200	France	1991
	^ <i>An Other Philately</i> – send false-stamps. ☒ Inv.-flyer, 1991			☒
	^ <i>Photography</i> – thematical postcards. ☒ Inv.-flyer, 1992			☒
	^ <i>Venise</i> – Venezia. ☒ Inv.-flyer, 1992			☒
	^ <i>A history of torture</i> . ☒ Inv.-letter, ~1992			☒

<b>Neaderland, Louise</b>	759 President St. #2H	Brooklyn, NY-11215	USA	1996
	↑ c/o I. S. C. A. 800 West End Ave.	New York, NY-10025	---	1981

^*The ISCA Quarterly* (ISCA = International Society of Copy Artists) ☐ ☒ ☘

(Xerographic matter, assemblings in letter size book form or in box, also boxed postcard assembling issues and artists' books collections in box or in bag as an issue. ~40-50 pieces in a publ. 1981-, qu., ~ 60#)  
^# 2/1, 3; 3/2, 3; 4/3; 6/2, 4; 13/4

°*The Nuclear Fan*. 20x5 cm, phc., 10 leaves (riveted) in a slipcase. n.d.



°*Muybridge Revisited*. 19.3x20 cm. accordion book (7 p.), phc. n.d.



°*Basic Elements: Earth, Air, Fire, Water*. 19x17.7 cm., phc. + rubber stamps, 16 p.  
Bon Hollow Arts. New York, 1981



°*Empress Bullet*. 21x24 cm., accordion book (7 p.), phc. ISCA. New York, 1982



°*Sadat's Journey*. 22x23.5 cm., accordion book (4 p.), phc. ISCA, New York, 1982



°*The Ston Roll On*. 21.3x17.3 cm., accordion book (8 p.), phc., {250}. ISCA, 1982



°*The Vanishing Act*. 10.7x10.7 cm., accordion book (11 p.), phc., {150}. ISCA, 1982



^*Copier Artists' Bookworks*. Cat.: 18x11 cm., phc., 20 p. / I. S. C. A. 1982



°*A Mideast Kaleidoscop*. 21.5x11.4 cm., 41 identity cards, riveted at a corner, phc.  
ISCA, New York, 1983



°*Scenic Tunnels. A photo-essay*. 21.5x16.5 cm., phc., 28 p. S. P. New York, 1983



°*Cease-fire*. 7.3x11 cm., phc., 20 p. ISCA. New York, 1983



^*ISCA-Newsletter* (Infomag. Half-legal, phc., 16 p. 1984-, squ.)



^# 1985/ Febr., May, Nov., 1986/ Febr., 1988/ Jan.

°*Distress Signals*. (Flipbook) 13.4x10.5 cm., phc. Bone Hollow Arts. NY, 1985



^*The Heart of Lightness*. (Text + images, a handstamped booklet of 22x6 cm. with 12 pieces) S. P. New York. n.d.



^*La Strada*. (Xerographic work, booklet, 10.5x11 cm., 6 p.) Bone Hollow Arts.  
New York, 1986



°*A Book of Short Stories*. (Where is Home? 2/3) Half-legal, phc., 24 p. {25} S. P. 1986



°*The Disposable History of the World*. Multiple. Cardboard box with 50 news leaves  
fouled & cut to the size of 15.2x17.7. {?}. Bone Hollow Arts.  
New York, 1986



°*Straitjacket*. Digest, phc., 12 p. Bone Hollow Arts, New York, 1987



°*Open Roads, Empty Nests*. Digest, phc., 16 p. Bone Hollow Arts, NY, 1988



°*Missing Persons*. Letter, phc., 32 p., spiral bound. Bone Hollow Arts. NY, 1988



^*I. S. C. A. Graphics*. Doc. 28x20 cm. offset folded to accordion (3x). / Sarnia Public  
Library & Art Gallery. January-February 1989



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Literature: «The I.S.C.A. is a kind of service organisation for xerographers. It's around to advance copier art as a legitime, collectible art form. Artists who work in this medium may join (\$20 per year) and during their membership must submit 200 copies twice a year for inclusion in the quarterly. As such, the publication is a smorgasbord of ups and downs – colleged goofiness to the exquisite. However, to each his/her own... (*Lightworks* [→ Burch]. *These Things Too* [Print review]. N° 16, Winter 1983-84. 56 p.)

(*I.S.C.A. Quarterly*, Winter 1985) «...The inevitable problem with this kind a journal is that you end up distributing a lot of dreck. There's gopood stuff here, but not enough to merit the cost that a non-member would have to pay. And I guess to make up for a lack of exercisable editorial policy, they have themes for every other issues for contributing members to adhere to. This one was „The elements: Earth, Air, Fire, and Water.“ You figure out what to make of that.» (*PhotoStatic*. N° 16, Jan. 1986. Lloyd → Dunn: *Mail Review*)

«My interest in books and printmaking goes back many years but my work as a creator of xerographic bookworks really had its beginning only five year ago when I just happened to put a photograph on the xerox machine. Ten copies later of that photograph – I was a book artist. My first book, *High Falls*, consisted of five xerox copies of a photograph taken in High Falls, N. Y... The photograph was of a young man jumping from the top of the falls into a deep pool at the bottom. By cropping each of the copies of this photograph so that the first showed a great deal of white sky and the last a great deal of black rock, an illusion of movement or animation was created when the five copies were strung together vertically. This was my first accordion well book. All of my subsequent books (25 to date – 1986) have each been created from altered multiples of a single image. Using this method I discovered that less (one image) was more because the image was so intensely explored.» (L. Neaderland: *Statement*. In: Sarah → Jackson: *Books Build Bridges / Copier Art – Bookworks*. Cat.: TU/NS. / National Postal Museum Halifax, 1986. 239.item)

°Neaderland, Louise: *Copy Art*. In: *Artists Newsletter*. 23-25 p. Aout, 1988

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 90-91 p.

«Fourteen years! I must confess that I never dreamed that the Society would be around for such a long time when I sent the first fanciful notice to *Afterimage* announcing the formation of the I. S. C. A. Devoted as the frequently accompanied by such infirmities of aging as hardening of the arteries. Denial of such symptoms would be the easiest course to follow but acceptance and action the more productive.

I need you help to revitalize our *Quarterly*! I must confess that I am a computer dummy. Everything there is done on a typewriter or a stone age Radio Shack computer which stores material on a cassette. Said machine gave up the ghost last weekend under the stress of printing the mailing labels, so I am about to enter the electronic age by purchasing my first modern computer with networking (?) capabilities, and, perhaps, even a photo program...»

(Louise Neaderland: *I. S. C. A. Quarterly*. Editorial for Vol. 14. #1, 1995)

<b>Nelli, Salvatore</b>	?	Siracusa	Italy	1983
^ <i>Ripensando alla Mail-Art</i> . ☒Doc. One sheet of 21x39,7 cm, offset. / Sala Espositiva, ☒ Istituto Statale d'Arte, Siracusa, November 1983				

«Neoism» → Appendix

<b>Neutics, Hermann</b>	/ → <b>Nation, Opal Louis</b>	/ !Vic d'Or!, P. O. Box 789, Stat. F. Toronto, N4Y 2N7 Canada	1974
^ <i>Only Paper Today</i> (Multimedia magazine with humor, nonsense, dadaistic images. ☒ ♀ ☘ 42x29 cm., newsprint, offset, 20 p. 1974-, bim.) ^# Vol.6/1			

!Neutral Ground! → Close, Patrick

<b>Nevidal, Hans</b>	Kohlgrasse 11 / 4.	Wien, A-1050	Austria	1992
	↑ Ferdinand-Mosergasse 39	Guntramsdorf, A-2353	---	1982

<b>Nevai, Andrew</b>	?	Florida, NY-10921	USA	1978
^ <i>Instant Media Dispatch</i> . The Journal of Quick-Art. (Dada, Mail Art, rubber stamp, ☒ polaroid, photocopy, colour-xerox, etc. 74x58 cm. sheet folded to quarter, offset, 2 p. 1978, #1-2?) ^#2				

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Literature: «...Soon to be called **Quick**, this finely produced journal in its first issue has news, book reviews, informative classifieds, a display of rubber stamps for sale, and the inside is the complete documentation of Dadaland (→ Gaglione), Anna → Banana, Buster → Cleveland and Andrew Nevai in Toronto and later in New York City this summer. Guest edited by Buster Cleveland, this second issue will be followed the first Art Fun Rubberstamp catalogue... and it looks like it is a classy journal for all those interested in mail art and now art. (*New Periodicals*. In: *Umbrella* [→ Hoff-berg]. Vol.1, #6. 151 p. Glendale, 1978)

«New Reform Gallery» → Hondt, Roger D'

<b>«New Wilderness Foundation»</b>	325 Spring St. Room 208	New York, NY-10073	USA	1983
	↑ 365 West End Ave.	New York, NY-10024	---	1973

*Ear Magazine* (Experimental music, also Fluxus scores, rich in visual matter. ☒ ♀ ☒  
A/3 tabloid, offset. 1973-, 10xy.) Editor: Varol E. Tynmon

❖ <b>New York (Spring Street) / artists</b>	325 Spring St., Room 333. New York, NY-10013	USA	1985
<i>Stroll</i> («Outdoor Art» mag. 1985- qu.)			♀

<b>Nielsen, Mogens Otto</b>	<i>Atmosphere Controlled</i> . Tylstrupvej 43. Hjallerup, DK-9320	Denmark	1984
^ <i>Made in Brazil</i> – “collected book” project (assembling like). ☒ Inv.-letter, 1983 ☒ ☒			
^ <i>Send a Piece of Your Nature</i> . ☒ Inv.-letter, 1984 ☒			
^1984 <i>we are all stars</i> . Small brochure photocopied by red colour on white paper. 15.5x11 cm. cover with 2 leaves of 15x21 cm. (folded). n.d. (1984?)			
^ <i>Thou Art 84</i> . (with → Schmidt-Olsen, Carsten) Anthology of films, videos, dias, music, audio and performance works and installations by international mail artists. Program at the Jomfru Ane Teatret, Aalborg DK-9000, May 11-17, 1984. Anth.: A/4m phc. + offset, 80 p. with 90 participants. ☒ ☘ ☒ ♀			
^ <i>Pocket Museum</i> . ☒Doc.: One A/4 sheet, phc. ( <i>Send some trash or objects from your pockets...</i> ) Exh: Sonde Århus Kunstmuseum, November 1984 - January 1985 ☒			
^ <i>Conceptual Laboratory Future-Engineering</i> . Published on small, golden signed cards ~1985 with the saying of Adorno: “Society with other qualities” and the text of the 10 Commandments of the Mail Artists: ☒ ☒			



1. Mail Artists do not care who did it first
2. Mail Artists do not care who did it best
3. Mail Artists do it for each other now
4. Mail Artists go beyond limitations
5. Mail Artists do not compete in public who does it best
6. Mail Artists do not accept awards for doing it
7. Mail Artists do not reject anybody
8. Mail Artists do it internationally
9. Mail Artists build the world network of confidence
10. Mail Artists are coming by mail

^*Book Object*. (Metall book form – like preserve can or box – with an opening key.)  
30x22x4 cm. Signed and numbered multiples, 9 copies. n.d. (1985?)



^*Østvendssyssel Film & Video Festival 1986*. (Org.: M-O. Nielsen and Carsten Schmidt-Olsen) Cat.: A/4, colour offset, 96 p. (71 participants).  
Kinoteatret, Søndergade 10, Hjørring. Oct 10-11-12, 1986



Artistamps in div. form since 1976, also by rubber stamps. Very known pieces:



^*earth-heart* (Sheet of 8 id. stamps, red rubber stamps on white p.) n.d.  
(1976?)

^*Lips* (Sheet of 12 red and 12 green rubber stamped stamps) n.d.

^*Film-stamps* (Special stamps by single 36 mm film images on white paper, perforated, sometimes additional rubber stamps) n.d.

*Atmosphere Controlled* (Sheet of 24 stamps, one image/fish in four diff. positions, a work by rubber stamps) 1986

^*Strike Zero Art Revenue* (Cut stamp pieces in size of 7.5x6.5 and 10.5x8.5 cm., diff. images, b/w phc. ) n.d. (1990?)



→ Olbrich, Jürgen O. / *Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel*

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Literature: Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry, Köln, 1993. 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. 397 p.

<b>Nielsen, Paul Henning / Peterson, Bent</b>	<i>North Information</i> . Box 1000, Copenhagen, NV. DK- 2400	1976
	<i>North</i> (Art activities with orig. contributions by Scandinavian artists. A/5 and A/4 booklets, offset. Mag. 1976-, qu.)	⤴
	<i>North Information</i> (A/4 info-pages. 1976-77, #1-35?)	⤴
<b>Nieslony, Boris</b>	Boltlensternstr. 16 / Build. V 6. Köln, D-50735	Germany 1986
	↑ Poller Kirchweg 60-66 Köln, D-5000	--- 1983
.....		
	^ <i>Neescha</i> . Magazine, zeitschrift, Bilderbogen, Findebuch (Multimedia magazine. A/4, offset, 42-84 p. 1985-88, #1-3)	⤴ ⚙
	^#1, 2, 3	
	→ Olbrich, Jürgen O. / <i>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</i>	
<b>Niggel, Thomas</b>	Hohenstaufenstr. 7 München-40, D-8000	Germany 1969
	<i>Omnibus News</i> (The first regulary assembling at all, a paper accumulation with «concrete art» character {1500}. A/4 volume, ~200 p. 1969. #1 only)	⤴ ⚙
	<i>Omnibus 79/80</i> (A late second issue of the Omnibus News {1000} edited by Peter & Susanne Schwenk, Alte Schule, Martenbeth D-8091. A/4, mixed techn., 192 p., with 65 artists. 1980)	⤴ ⚙
	<i>Omnibus Press</i> . Publications on art, activity in the 1970s	✂ ⤴ ⓧ
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	<u>Literature:</u> « <i>The Omnibus News, I</i> – the hugest contributor-printed collection I've seen yet, as thick as a telephone directory, and containing all sorts of work, and on different sorts of paper. As with other such collections there's both very good and very bad	

work (dependeing of course on one's own standards). At last there's no lack of choice. For those who are interested in names the contributors to this first (and only?) issue include Dietrich → Albrecht, Eric Anderson, Stanley Brown, Jochen Gerz, Dick → Higgins, Milan → Knizak, Herman Nitsch, Werner Schreib, Timm Ulrichs, Ben → Vautier, Wolf Vostell... (...) Or one could say that it's a volume in which we are all ONE. Assembled by Thomas Niggel, Christian d'Orville and Heimrad Prem...»

(*News and Reviews*. In: *Kontexts*, #6-7 [→ Gibbs]. Amsterdam, 1975. n. p.)

Géza Perneczky: *The Magazine Network. The trends of alternative art in the light of their periodicals 1968-1988*. Edition Soft Geometry. Köln, 1993. 41-42 p.

«Nihilist Press»	10350 ½. Wilshire	Los Angeles, CA-90024	USA	1978
	<b>OK Magazine</b> (Xerographic network publ. 1978-)			☐
!Nikonova, Rea!	(Anna Tarshis) Sverdlova 175	Eysk, 353660	Russia	1988
	<b>Transponance</b> (with → Segay, → Konstrictor) (Typewritten handmade samizdat magazine in the Sovietunion with exp. literature, art [also Mail Art] manifests and theoretical contents. Very few copies only. 1979-86, #1-36)			⌘ ⚡ ⚡ ⚡
	^Scarecrow. <i>Mail Art Exh.</i> ☒ Poster of A/2 size + Photo-doc. / Eysk. 1989			☒
	<i>Transflöte</i> (About Transponance, with → Segay) in: <i>Iskustwo</i> , N° 10 / 1989			⌘
	(Russian) Its English translation → Segay: <i>The Crux of the Matter</i>			
	^ <i>Transponance Transfuturismus oder Kaaba der Abstraktion</i> . (with → Segay)			⌘
	(Offset, 52 p.) <i>experimentelle texte</i> N° 20. → Riha, Siegen D, 1989			
Artistamps:	^ <i>Window</i> (?) (Sheet of 16 id. rubber stamp (?) images, b/w print, not perforated) n.d.			☒
	^ <i>Two piggs as bycicle</i> (Sheet of 24 id. stamp images, phc., not perforated) n.d.			☒
	^ <i>(Zaumnist drawing)</i> (Sheet of 32 id. stamps, phc., not perforated) n.d.			☒
	^ <i>(MAMA)</i> (Sheet of 8 stamps, on identical images the letters M & A. Phc., not perforated) n.d.			☒
	^ <i>(Drawing with woman figure)</i> (Sheet of 12 id. stamps, phc., not perforated) n.d.			☒
	^ <i>The first in Russia Int. Visual Poetry Exh.</i> (with → Segay) Cat.: 19.5x14 cm., offset, 36 p. Museum, Eysk. December 25, 1990 - February 25, 1990			⌘
	^ <b>Double</b> (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.			⌘ ☒ ⚡
	^1, 2, 3, 4, 6			
	^ <i>Mail Art Exhibition: Vacuum</i> . ☒ Inv.-flyer, 1992			☒
	^ <i>Hommage to Nikonova &amp; Segay</i> – exhibition at the “Euterpe”, Chieri (TO), I-10023.			☒
	☒ Inv.-sheet: A/4 to accordion 3x. 1994			
	→ Transfurism			
	~			
<u>Source:</u>	^ <i>Transfutur. Visuelle Poesie aus der Sowjetunion, Brasilien und deutschsprachigen Ländern</i> . Cat.: 98 p. Eds.: 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. (more → Pankow, Gal.)			
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<u>Literature:</u>	Géza Perneczky: <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.			

«...The KGB took great interest in Mail Art and began opening each of our international letters. An unsophisticated looking stamp, „Forwarded Damaged“, was placed on each of our letters which had been torn open. Our letter took three or four

months to arrive, disappeared by the dozens or were returned without reason. Serge (→ Segay) and I knew for some time that we were taking great risks with our art activities.

When Serge and I went into Mail Art we were already active artists and poets. We had published two „samizdat“ avant-garde journals, hundreds of unpublished books, collections, articles, textbooks, thousands of poems, paintings, drawings and organized unofficial poetry readings for Leningrad audiences. We collaborated in the performance group Transfuturists (Nikonova, Segay, Konstrictor, Nik). Serge and I participated in unofficial art exhibitions in Leningrad and Sverdlovsk and published a journal „*Transponans*.“ (...)

There were basic ideas of „*Transponans*“ that sharply distinguished it from the sea of Soviet „samizdat“ publications of that time. We strove towards originality in design; every issue had three formats, was handmade and vaguely resembled an airplane with outstretched wings. (...) Opponents to „*Transponans*“ were not only from the conservative field... but also from the field of innovators or Moscow conceptualists, socialist artists and others...»

(Rea Nikonova: *Mail Art in the USSR*. In: Chuck → Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 95-99 p. The same essay has been reprinted in a bilingual – German / English – version in: *Mail Art. Eastern Europe in International Network*. Staatliches Museum Schwerin, 1996 / Kunsthalle Budapest, 1998. Cut A/4, offset, 318 p. 69-75 p.)

Rea Nikonova: *42 Dreams about Mail Art*. In: Chuck Welch (ed.): *Eternal Network. A Mail Art Anthology*. University of Calgary Press, 1995. 235-237 p.

«...The way in which mail art appeared in the former Soviet Union was even stranger. It didn't get started at all until a few people discovered Hlebnikov's futurist-dadaist legacy. It is thanks to those artists that from that experimental literature a kind of samizdat was able to develop whose fragile thread wove through the various natural samizdat fields. And since among them and the trans-futurist poets only the Nikonova-Segay couple used this material also as mail art, Russian mail art capable of speaking with an independent voice, being as it was but a weak thread, for a long time remained constricted to those two people. By the 70s a strong camp of so-called unofficial art developed, which at the time was rightfully considered to be a part of the cultural opposition. Russian mail art that sprang up a decade later, however, found no connection to that earlier development; in fact it was considered by mail artists to be a part of elite art...»

(Bálint → Szombathy: „*Now is Always and Always is Gone*“ *Historical Exhibit of East European Mail-Art in Schwerin*. In: *Left Curve* [→ Polony, Csaba] #21, 1997, 24-27 p.)

Vittore → Baroni: *Rea Nikonova e Serge Segay*. In: *Arte Postale. Guida al network della corrispondenza creativa*. (Text: Italian) AAA Ed. Bertiole, 1997. 116-117 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. 393 p.

<b>Nixon, Robert</b>	2a Poplar Grove, New Malden	Surrey, KT3 3BY	United Kingd.	1984
^ <i>Idolise</i> (Mag. Text, graphics, tape labels, film reviews with a flair for quality, beautiful print. A/5 and 21x17 cm., lithography, 32 p. 1984-, ~y.)				✿ ☿
^#1, 2, 3				
<b>Njaradi, Vlado</b>	Palih Boraca 19.A	Vrbas, YU-21460	Yugoslavia	1994
N° <i>Embargo for Arts!</i> Accordion book, „Zlatno oko“, Novi Sad, 1994				☒
^66666 <i>Project</i> . ☒Cat.: 10.5x22 cm. horz., offset, 4 p. Text: A. → Tisma. 1996				☒
<b>«No-Institute»</b>	→ Olbrich, Jürgen O.			

<b>Nold, Wilfried</b>	Eppsteinstr. 22	Frankfurt, D-60323	Germany	1996
	<i>Art and Play with Rubberstamps (Commonpress #52, not edited yet)</i>			® ☒
	^Schachtel Museum. ☒ Inv.-letter, 1996			☒
	^Mailart-Aktion Mandala 1996-97. ☒ Cat.: A/5, offset, 190 p. 142 parts. S.P. 1997			☒ ☘
	^Das kosmische Kreuz. (The Cosmic Cross) ☒ Inv.-card, 1987			☒
	^Die schwangere Bibliothek. ☒ Cat.: A/5. offset, 190 p. Over 200 exponats. S.P. 1997			☒ ☒
	^Numero. New Mail Art News. Die Kunst der Kommunikation (Network mag. for texts and information exchange. A/5, phc., 48 p. 1997-99, #1-6)			☒
	^#1, 2, 3, 4, 5, 6			
	^Kreuz-Aktionen, 2000 / 2001. (Catalogue- and essay publications with participant lists and exhibition reports about the ongoing / traveling Mail Art project Das kosmische Kreuz – Cosmic Cross). ☒ Cats.: A/5, phc., 80 / 48 pages, + cover. Also poems and other literature efforts in the volume from 2001. Language: German only.			☒ ☘ ☒

<b>Nolewayka, Marcin</b>	Chorzowska 16 / 23.	Bytom, PL 41-902	Poland	1991
	^I. A. L. (Assembling in postcard size, ~15 pieces in an issue. 1991-, 1-2#?)			☒
	^#1, 2			

«Nomad Museum, The» → Oliveira, Jose

<b>Nordø, Guttorm</b>	(Art Attack) (Idiot Press), c/o Aasen. Mandallsgate 5, Oslo N-0190	Norge	1992
	↑ Box 4536. Kalvskinnet	Trondheim, N-7002.	1985

Idiot-Press pubs. 1982-83:

000	Propaganda.....	200-250 copies	1982
001	Positio / positiv.....	200	☒ 1983
002	Texthefte / trondheimsbånd.....	500	☒ ☒
003	Anti-Story I.....	5	☒ ☒
004	Anti-Story II.....	100	☒ ☒
005	Psyk-psykere-psykert.....	150	☒ ☒
006	Prosesser 1-7.....	100	☒ ☒
007	DIA-verbal Schizologikk.....	200	☒ ☒
008	Anti-Story III.....	100	☒ ☒
009	Das Konzept.....	50	☒ ☒
010	Anti-Story IV / V.....	100	☒ ☒
011	Syk valkpropaganda FF.....	50	☒ ☒
012	Noen blad fra min dagbok.....	300	☒ ☒

^DIA – verbal-schizologikk. (A/4 phc. matter, 100 sheets, {200-300} signed as «Gutt 83». Idiot Press 007. Trondheim. 1983.

^Anti-Story (Graphic mag. {100} 1983, #1-6) Idiot-Press (see Idiot-Press pubs.)  
^#4-5,

^El Djarida / Art Attack (A very generous edited Mail Art and graphic magazine from Norway, wide spread in the network. A/3 tabl. by newsprint, and A/4 offset sizes, 24-64 p. N°6=colour offset images, N°7=Mail Art theory publ. 1985- 90, #1-9, later additive issues, sometimes as exh. catalogues, e.g. #15 = H<sub>2</sub>O Mail Art)

^#1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 15

^Mirror Man (Correspondence like mag. {14} 1986, #1)

^#1

^Art and Action, El Djarida Mail Art. ☒ Cat.: in: El Djarida N°. 5. + N° 7 (Also a Mail Art manifesto + poster). Trondheim. April, 1987

^Dummy (12 sheets xerox-mag. {14} 1978, #1) Idiot Press. / Pubs. Nr: 078.

^The Fluxus Performance Workbook / El Djarida #9. (with I. Bloom, K. Friedman, Per Hovdenakk /more → Friedman) A/4, offset, 64 p. Trondheim, 1990

^My OH My My Book - Words / Drawings 1991-1993 (Horizontal size mini offset, 64 p. {1100}) S. P. Trondheim, 1993

^*Mumble Maniac*, #2. (10.5x7.5 cm., phc., 16 p.) Oslo. 12. November 1993 ☼  
 ^*Luna* (A/4 graphic assembling in envelope {28}, ~15-20 sheets in an issue. 1993-94, ☼ ☒  
 published at every moonfull!)  
 ^#1, 2, 3, 4

^*Paintings / Malerier*. Catalogue after an exh. at the Henie-Onstad Kunstsenter, 1996. ☒ ☼ 🧑  
 17x14.5 cm., col. offset, 32 p. {1000} Edited in Oslo/Trondheim, 1997

^*H<sub>2</sub>O Mail Art*. ☒ Cat. in: *El Djarida*, N° 15, Spring 1999 (24x17 cm., offset, 66 p.) ☒

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Literature: (*El Djarida*, #4): «24 page international multiarts tabloid. Cover and centerfold are 2-color, computer type, ½ English, ½ Norwegian, beautifully laid out. Lots of visual poetry, mailart, interviews, articles, reviews, photomontages (#4 has a spooky one by an unknown artist, of a man on an operating table in the dark being observed by a circle of animals). Another example of the fine quality and inspiration in general of European as opposed to American publishing efforts. I wish I knew Norwegian, but there's more than enough visual work here to satisfy any tongue.»  
 (Mega Zines. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 11 p.)

(*El Djarida*, #6 / with the image material for the *Art and Action* project): «...consists of 58 pgs. of images and no words, which is OK, but there seems to have been little attention paid to the sequencing and the feel of the issue is flat. #7 is the „Burial issue“, which includes a lot of articles, essays, reviews, and assorted rants. Mostly in English, this is a meaty and varied issue.» (Stephen → Perkins: *Magazines*. In: *Box of Water*, N° 4, 1988)

❖ <b>Northwest Artists' Workshop</b>	117 NW. 5th St.	Portland, OR-97209	USA	1979
^ <i>Westcoast Copy Machine Art</i> . Exh. Cat.: Letter, xerox/colour xerox, 40 p. 1979				☐

« <b>Nosukumo Press</b> »	GPO Box 994 - H	Melbourne, AU-3001	Australia	1985
^ <i>The Carriónflower Writ</i> (Mag. Art by charcoal, pen and ink collage, multi lingual prose/poetry, high quality set offset printing. Broadsheet, 59.4x42 cm., folded to quarter, offset. 1985-87, #1-7?)				🧑 ☼ ☒
^#1, 2, 3, 4, 5				

<b>Notavo, Marconi</b> (→CAMBIU).	c/o → Silva, Falves,	Natal, BR-59000	Brasil	1977
<i>Gaveta</i> . Arte marginal brasileira (with F. → Silva) (Mag. with exp. poetry and art. 22.5x16 cm. offset. 8 p. 1977?-)				☼ 🧑 ☒

<b>Novak, Jiri Tibor</b>	?	?	Brasil	1980
<i>Book '68</i> (Photocopy assembling with A/4 xerox matter, 1980?)				☐ ☒

<b>Novelty, Carioca</b>	?	San Francisco	USA	1978
<i>Ideas on Wheels</i> ( <i>Commonpress</i> #6) 20.5x15 cm., 24 p., 20 participants. August 1978				☒

<b>Nounce, Toby A.</b>	?	?	USA	1978
<i>Slight of Hand</i> ( <i>Commonpress</i> #7, not edited yet)				☒

❖ **Nu-Art Collectif** → Mancusi, Tim

<b>Nuk, Ona</b>	Huttenstr. 71	Berlin-21, D-1000	Germany	1985
Artist of the underground scene in West-Berlin in the 1980s, xerographical works, book-art, object-art in uniques and multiples. Connection to the Mail Art Network.				☼ ☐ 📖
^ <i>A √A. 4-2 Artless Artists Arthritis</i> . Multiple by small objects in an audio-cassette cover. 86 signed and numbered copies. n.d. (~1985)				🧑 ☼ 📖
^ <i>Zero Information</i> . (Circular, A/4, phc.) Invitation to a collective project with some “subprojects” as sticker action (signs of zero information), computer programs (?) and “moment documentations of itself”. (~1986)				🧑 ☒ 🌀



# ABBREVIATIONS

**Magazines:** m. = monthly                      qu. = quarterly                      y. = yearly  
                   sm. = 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 Perneczky / ° = 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. / Pubs. = 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 Perneczky, Cologne (not complete, prepared yet)

° = Juan J. Agius: *Livres et Multiples / Catalogues*, 1992- (Predominantly alternative publications and network materials from the archive *Other Books and so...* by Ulises Carrión and other sources.)  
P. O. Box 5243 CH-1211 Geneva. Tel/Fax: 22-321.77.15 e-mail: [agius.books@netsurfer.ch](mailto:agius.books@netsurfer.ch)

† = (Ruud Janssen: *Dead Mail Artists*.) Regular updated information list by TAM/Ruud Janssen from Tilburg NL.

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Henry, Tricia: *Break All Rules: Punk Rock and the Making of a Style*. Ann Arbor: UMI Research Press, 1989

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### ARTICLES:

Fraunfelder, Mark: *Cheap memes: Zines, Metazines, and the Virtual Press*. (Unpublished, will be appearing in a spec. *Copy Culture* issue of *New Observations* magazine, New York).

Ginsburg, David: *Rock is a Way of Life: The World of Rock'n'Roll Fanzines and Fandom*. *Serials Review*. Jan/March 1979, p. 29-46.

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Trusky, Tom: *Some Zines: American Alternative & Underground Magazines, Newsletters & APAs*. Boise: cold-drill books, 1992. (Cat.: of ~80 zines, DStudent Union Art Gallery at Boise State University)