Géza Perneczky

NETWORK ATLAS

Works and Publications by the People of the First Network

Volume 2:
O - Z

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

(Unedited manuscript for letter size)

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Update: April 2003. © Geza Perneczky
Soft Geometry, Cologne
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<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
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<tbody>
<tr>
<td>Oberholzer, Christoph</td>
<td>Turbinenhaus Rikon, CH-8486 Switzerland</td>
<td>1994</td>
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<td></td>
<td>^Network Guesthouse Project. What would you project onto the facade of a network guesthouse... [Cat.: A/4, horz., offset, 102 p. {99}]; 1994</td>
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<td>Artistamps: ^Network Guesthouse (Sheet of 4 diff. stamps of 6.5x9.5 cm., and 16 id. stamps of 3.5x5 cm. Blue offset on white paper) Nov. 1993</td>
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<tr>
<td>!Obvious Front!</td>
<td>Box 1644 Milan, IL 61264 USA</td>
<td>1994</td>
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<td></td>
<td>^Fish Show. [Cat.: Letter, phc., 8 p. / Third St. Gallery, Davenport IA. Jan. 1994</td>
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<tr>
<td>Ochocki, Margaret</td>
<td>7 Avery Lane, Gosport Hants, PO12 4SR United Kingd.</td>
<td>1992</td>
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<td></td>
<td>Bambu N° 12 (Assembling {100} with changed editors. A/5 portfolio matter) 1992</td>
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<tr>
<td>Ockerse, Thomas</td>
<td>Tom Ockerse Editions. 37 Woodbury St. Providence, Rhode Island 02906, USA</td>
<td>1977</td>
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<td></td>
<td>°T. O. P. (Letter size, offset colour, 8 p. {300}) T. O. Eds. Bloomington IN, 1970</td>
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<tr>
<td></td>
<td>°Time. 16.5x13.5 cm., offset, 122 p. {100}. T. O. Editions. Providence RI, 1973</td>
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<tr>
<td></td>
<td>°Stamps USA. 19.3x17.7 cm., silkscreen, 46 p. T. O. Editions, Providence RI, 1975</td>
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<tr>
<td></td>
<td>°Space Window: Mail Art. [Cat.: 20x14 cm., offset, 16 p. (84 prts.) School of Design, Providence RI, – Brown Univiersity. 1977</td>
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<tr>
<td>Oevelen, Paul</td>
<td>van Geerstraat 28 Antwerpen, B-2200 Belgium</td>
<td>1992</td>
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<tr>
<td></td>
<td>3rd Floor, 118, 8th Ave. S. E. Calgary, Alberta. T2G OK6 Canada</td>
<td>1982</td>
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<td></td>
<td>A parallel gallery, artist run, that provided spaces for a variety of artistic activities. More about Mail Art events at the Off Centre Centre → Stake, Chuck</td>
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<tr>
<td>Ogaz, Damaso</td>
<td>Apartado de Cor. 50531. Caracas – VEN-1037. Venezuela</td>
<td>1975</td>
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<tr>
<td></td>
<td>°Poem Action. (15.5x9.5 cm., phc., 4 p. {20}) S. P. 1958</td>
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<td></td>
<td>°La Pata de Palo. (Mag. for marginale literature and culture. 23,3x16 cm., offset. 1971-72, #1-6?) Caracas</td>
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<td>°Cisoria Arte (The «great» magazine of Ogaz, an example of the beautiful post-fluxus technic for collaged images, partly assembling, 28.5x22.5 cm., phc., collages, rubbers, etc. 1975-77, qu. #1-4?)</td>
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<td>°Cortado por la misma tijera. (Graphic anth. by Ogaz, high quality image collages. 28.5x 22 cm., booklet, offset?, 23 leaves, {100}) Ed. La Pata de Palo &amp; Cisoria Arte, Caracas, 1977</td>
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<td></td>
<td>°¿Que fue de la soga del pobre Gerard? 28.5x22 cm., phc., 18 p. {300}. Ed. La Plata de Palo Caracas, 1977</td>
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<td>°c(art)a. / Mail Art Archive, Exhibition Privé Ilegal. Info sheet, letter, offset. 1978</td>
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<td>c(art)a (Post-fluxus / Mail Art graphic leaflet with great int. influence, virtuose word and image collages. 32x21.5 and ~A/4, offset. 1978- sm., #1-38?)</td>
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<td>El Arte es una Prueba de Telegen a... (Mail Art postcard-assembling in bag of 25x12 cm. 1978-79, #1-2?)</td>
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<td>Arte(f)actos (First larger brochure of 16x21.5 cm. 32 p., later one-sheet magazine 32x21.5 cm. offset. 1980-, ir.) Caracas °(N° 2: P. Bruscky, E-A. Vigo, G. J. de Rook, &amp; other)</td>
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<td>°#5</td>
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<td>^Escrito (Leaflet like magazine with concrete art, graphic and Mail Art. 33x21.5 cm, offset. 1984?, ir.)</td>
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</table>

Literature:

Oh, Helen / Schwartz, Eric 533 Sutter, Box 1424 San Francisco, CA-94102 USA 1982
Start (A generously edited Mail Art compilation in offset. Digest. 1982-, qu.)

Oistena, A. / Florian, M. / Mihaltianu, D. Bukarest Romania 1986
Mail Art (with → Kiraly, I.) Galeria Galatea, Bukarest, R, 1990

Ojda, Fredo U1, Batuty 7 a m. 16 Warszawa, PL 02-743 Poland 1987
^The Whole World is a Theatre. Doc. One sheet of 63.5x45.5 cm., offset Exh.: Museum of Art & Society of Theatre Friends, Walbrzych PL / The Gallery Action, Warszawa / Wroclaw / Torun, etc. 1988-88

OK Post! → Cleveland, Buster

(Random, Pittore, Evans, Bleus, Porter, Welch, Held, Cohen, Cole, Kántor, Altemus)

Okwabi, Ayah Box 6055 Accra North Ghana 1995
Editor at the foreign desk of the Ghana News Agency. He combined local and Pan-African themes in his Mail Art shows and published numerous articles about African art and international artists movements.


Olbrich, Bernd Kunoldstr. 34 Kassel, D-3500 Germany 1984
Postland No. 2. (Rubber stamp show at the Gesamthochschule Kassel) Cat.: 9.5x20 cm. horiz., phc., 16 leaves. September 1982
^Rubberstamp Show. (II.) Cat.: with 80 orig. rub. stamps {250}, ~A/5 horiz. size,
Rubber Stamp Set. All kind of utilities for rubber stamping in an A/4 size cardboard box. Made for the Year Edition Box 1985 at Kunoldstr. 34. Kassel, 1985

→ Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

Olbrich, Jürgen O. / NO-Institute, Niederfeldstr. 35 / Kassel, D-34128 / Germany 1996

↑ NO-Institute, Bodeschwinghstr. 17 / Kassel, D-3500 ←→ 1987

↑ Artspace. Kunoldstr. 34. / Kassel, D-3500 ←→ 1976

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Foto-Copy-Strip (One page mag. A/4 or larger. «found xerox-art» {20}1976-)

^Collective Copy. (Found art by photocopy matter, stratched together and distributed among network friends like an annual magazine. Each person could receive one copy in his life only! A/4, 60-80 leaves. 1977-, 4x11# yearly)

#Pereczky (1984), #Haufen (1986)

Postcard-correction. An ongoing project since 1977: commercial postcards working over by mixed techniques (mostly collage). The distribution occured spontanuously via day-to-day correspondence.

^Christmas Postcards / Aktion Weihnachtspostkarten. Poster as catalogue: 83x58 cm., offset, b/w recto, with participant list, 118 parts. Exhibited at Kunoldstr. 34, Kassel. December 1978. (Repeated 1979 and 1980 in Mannheim and Düsseldorf)

^Confirmation. A Written Connection / Bestätigung eine Verbindungs-Aktion – Postcard Project («Please confirm the receipt of this postcard with a personal statement...»). Poster as catalogue: 44x64 cm., offset, with participant list, 108 parts. Exhibited at Kunoldstr. 34, Kassel, Aug. 25 - Sept. 30, 1979 (Also at Studio 16ª Turin in Nov. and at Müller-Schwefe, Frankfurt in Jan.-Febr. 1980.

Test Copy. (Copy action by found matter, like magazine, 1977-)

^Restkunst (Paraphrase to „Westkunst“ exh. in Cologne, portfolio with diverse «culture-refuse» from the show. Portfolio of 30x21.5x2 cm.) 1981

°The Mouth Closer to the Eyes... 20.3x14.7 cm., phc., 62 p./photocopied plastic leaves. S. P. 1981


^Rubberstamp Show (I.) (with Bernd → Olbrich) Not entitled anth. of about 200 rubber stamps in b/w offset. Published on the occasion of the exh. at the Gesamthochschule, Menzelstr. 13. Kassel, Oct.-Nov. 1982. (See also the publ. Rubberstamp Show, II., with orig. stamps → Olbrich, Bernd.) 14.5x20.8 cm. horz. size, 34 p. {250}. Introduction text German. 1982

^Dokumente ’82. Paralell to „documenta 7“: 100 artists for 100 days with an opening every day – art works were exhibited in boxes. (A/4 size offset matter about the art activity, ~100 p.) S. P. Kassel, 1982

^The Envelope Show. Cat.: Portfolio with div. envelope materials as documentation, + broshure: A/4, phc., 22 p. {170}. 1984

Mail Art Performance Party. (A project by students of the Academy of Arts in Kassel in connection with J. O. Olbrich: Invitation to send in performance-proposals enclosed necessary material, which should be realized by the MAPP-Group) Cat.: 80 proposals printed on 80 diff. paper/cardboard put in a clear plastic handbag of 38x34 cm. 80 parts. {150}. May 15 (?) Academy of Arts, Menzel Str. 13-15. Kassel, 1985

On the Edges of Reality / An den Rändern der Wirklichkeit. (With Stanislav Horváth) Exhibitions: Institut Kunst & Zeit Forschung, München, Nov 1985; Galerico, Rosenheim, Jan 1986; Artspace Kunoldstr. 34, Kassel. 28x21 cm., offset, 12 p. 1985


Tiegel und Tumult / No News. (Mag. like assembling by recycling matter) each issue in the collaboration with an other artist as «visual guest». Div. size and technic, mostly booklets by «found» paper and printed matter, later also object collages and curious found objects.) Tiegel und Tumult: 1986-92, #1-25 / No News: 1993-#, #26-40

The Nomads: Winter Souvenier, I-II. (At the Winter Olympic Games, Calgary, 1988) The first volume is a news paper accumulation like the early issues of Tiegel und Tumult, ~60 leaves. The second volume is an image-catalogue (mixed with the pages of olympic-folders) of the performance events by the Nomads. February 15 - 26, 1988, in Calgary and Banff.


Das Künstler-Kartenspiel / The Artists' Deck of Cards. (32 cards + text-accordion
(5x) in plastic box {999}. Tiegel und Tumult ed., Kassel, 1991

^ 1... 2... 3 Dimensions. (With ➔ Harlekin Art / Berger) ☞ Cat.: 24.5x17 cm., offset, 36 p. {500} / Art Nürnberg 6., Messezentrum. June 1991


Art Issue 1991. (The special art edition with the artists from the Int. Artists' Magazines Exhibition on the Art Nürnberg 6). A/4 size xerographical and collage works, altogether 45 sheets, + the catalogue Intern. Artists' Magazines... + the catalogue 1... 2... 3... Dimensions, + div. supplements in a box of 31.5x22.5x5.5 cm. {150}. The artists: V. Baroni, Creative Thing (Caldera), G. Deisler, G. Ebel, T. Günther, W. Hainke, J. Kowalski, P. Krabbe, W. Luh, R. Meade, N. Monro, A. Noël, H. Norros, J. O. Olbrich, R. Resch, U. Warnke, E. Williams.

^Let's Go Shopping / Shoping Bag Show. ☞ Cat.: 10x21 cm., phc., 30 leaves, + 23 photographies in a plastic bag, + a large paper shopping bag by the department store „Kaufhof“ {200}. Initiated by the „Mittwochschub“. Exh.: at the Gallery of „Kaufhof“. Kassel, August 11 - Sept. 19, 1997

^Wynand Fockink (By C. Hill, R. Meade, J. O. Olbrich, A. Schnyder. Sheet of 20 diff. stamps, black phc. on red paper {60}) 1985
Commemorative Meeting – With buZ blurr. (Sheet of a text and image collage divided into 24 stamps by perforation, phc. on white paper {50}) Modern Realism Gallery, Dallas, March 1985
Ideas are linked – Collaboration with Anna Banana & buZ blurr. (Sheet of 16 diff. stamps, b/w phc. {25}) Tour of North America, Spring 1985
Feierlich (Sheet of a text and image collage divided into 12 stamps by perforation. Black and brown print {25}) For the 150 anniversary of the Kunstverein Kassel. n.d. (1985)
^Notausgang WC (Sheet with an text/image/score collage divided into 6 stamps by perforation, black phc. on green paper {40}) n.d. (1986)
^Post-Bull (Sheet of 8 diff. stamps, blue and red phc. on white paper) Kassel, 1988
^Hier sparen (Sheet of 6 diff. stamps, blue and red phc. on white paper) Kassel, n.d. (1988)
^ (Without title) (Sheet of 16 diff. stamps, blue and red phc. on white paper, images from a supermarket-catalogue) n.d. (1988)
^Do you want cuffs or pants? (Sheet of 8 diff. stamps, red phc. on white paper) n.d. (1988)

Selected actions and exhibitions in the Artspace Kunold Strasse 34, Kassel, in the years 1979-87:

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


Box size: 32x24x6.5 cm. {20}. Publication supplements to this box:
J. → Juin / Llsys Dana: *Sphinx*, N°9; *Dragon Rouge*, N°1. *Le Point d' Ironie* N°3 with the Cat.: *Internat... Fool*.
J. O. Olbrich: *Kunstram – Lebensraum Kunoldstr.* 34. 11x21 cm. horz., phc. with orig. collages by letter fragments, ~50 leaves.
Joachim → Wagner: *Montagen* (Cat.:; A/4)
Wielgosz: *O Rysunki (A/5)*, Nr. 8, Nr. 12; *Drawing Activity (A/7)*; *Encyclopedia Paralleltiy – Signs free of Sense (A/4)*

→ Urbons, Klaus: *Realkopien*. (Copy Art works) No catalogue. 1981

*Kunstgarten Show / Art Garden Show* (to the «Bundesgartenschau» in Kassel, 100 contributors, 50x50 cm. piece of lawn for each artist. Org.: Olbrich). Cat.: A/4, offset, 105 leaves, + 6 postcards in a box of 30.5x21.5x1.5 cm. {200}. Mai 31 - July 30, 1981


**Jahresausgabe / Year-Edition-Box 1981** (works by Brogowski, Donder-Langer, Helmes, Lloyd, Paridaen, Schwarz, Stier, Summers, Urbons, Wiesemes, Yeros) {20}. Box size: 32x24x6.5 cm. Publication supplements to this box:
Ginny → Lloyd: *Printed Matter*. Legal size, phc., 30 leaves {22}.
Fritz Stier: *Das ausgesparte Quadrat...* (Conceptual work) A/4, textile, paper, {20}.
Rod → Summers: *Black Coat / White Coat* (Audio-doc. of a performance, {20}).

*A La Carte* (Post cards by 120 artists). No catalogue. 1982

*Dokumente / Documents* (to the «documenta 7» Kassel, 100 artists in 100 days running, for each day one page). Cat.: A/4, phc. {500}. June 19 - Sept. 28, 1982


**Jahresausgabe / Year-Edition-Box 1982** (works by Balthaus, Horobin, Jupiter-Larsen, Scheerder, Schepers, Steinmann, Weber) Box size: 32x25.5x11.5 cm. {20} Supplements:
Uwe Göbel: *Don't eat the yellow snow*. Cut A/6, offset print + collages, ~40 p. Pete → Horobin: *Seven Scripts*. A/6 booklet, phc., 7 leaves + cover. April 1982
*Acrobat*. A/6 booklet, phc., 5 leaves + cover. December 1982
Ginny → Lloyd: *Project React*. Photocopied A/5 booklet, 16 p., from Kunoldstr 34, with the reactions of the visitors to the exhibited selfportraits {30}. Oct. 1981
Bernd → Olbrich: *Postland N°2*. (Rubber stamp show at the Gesamthochschule Kassel in September 1982) 9.5x20 cm. horz., phc., 16 leaves.
Martin Peulen: *Tekeningen zijn gemaakt in de Kunoldstr*. 34... A/5, phc., ~100 p.

Stopped Chain Letters (A collection). No catalogue. 1983
→ Kattenstroth, Ulrich.: Flächenmäßig / Surface measure. No catalogue. 1983
→ Jacob, John P.: The first Portfolio of Artistic Photography. (Reprinted on 75 postcards) December 3 - 31, 1983


^Jahresausgabe / Year-Edition-Box 1983 (works by Banville, Bleus, Eggemann, Hainke, Hiess, Hype (J. P. Jacob), Kattenstroth, Nieslony, Bernd Olbrich, Paridaen, Perneczky, Urbons, Walsh, Weber, and the Project-Group 1984 – Grüße zum Untergang) {20}
Box size: 32x25.5x11.5 cm. Publication supplements:

Wolfgang → Hainke: Modelle/Notierungen. 6 xerographical booklets of A/5, 36 p.

Géza → Perneczky: Post Infinite (Rubber stamps, postage stamps, letters, cards, altogether 16 Mail Art pieces in envelope, {200}) Köln, 1982


Klaus → Urbons: Helio Kopie Set (Film sheet with graphic work + light sensitive paper) Mülheim/R., October 10, 1983


Farnz-Josef → Weber: Liebesgleich (Playing card set, 31 + 3 pieces, A/7, red paper)
Postcard set in cover (Pieces of the 75 postcards of the Artistic Photography series by John P. → Jacob; cards of the Angebot des Monats series by Wolfgang → Hainke; postcards from the The Year of the Worldcommunication / GDR series by Guy → Bleus, & other postcards)

→ Banville, Bernard.: Zonawork. No catalogue. 1984

→ Zack, D.: A Show of Correspondence. (Material from Zack's Mail Art archive) No catalogue. 1984

ReFlux Editions (A show with edition works, in co-operation with Barbara Moore) 1984


^The Envelope Show. (Curator: Jürgen O. Olbrich) Portfolio with div. envelope materials as documentation, + Cat.: brochure: A/4, phc., 22 p. {170}. 1984

→ Boever / → Paridaen: De Media (magazine), N°2, Eeklo B, Mai 1984
→ Cavellini: Artists’ Postage Stamps (2 sheets): „President of USE“, 1984
Wolfgang → Hainke: Afrika – Asien. Cat.: Kunoldstr. 34. November 1984

Inter Dada ’84. Letter size programm brochure + poster of 58x43 cm. Publ. by The Fault Press / → Lloyd prods. San Francisco, 1984


Ursula → Peters: Mail Art Project Gold. Poster of 62x90 cm. as catalogue.
KALA Institute. Berkeley, 1984

Michael J. → Winkler: Regular Words. 14x11 cm. booklet, 32 p. {1000}. 1982

**Wort Schutz Depot / Word Shelter Deposit.** With 23 artists (J. Gerz, E. Gomringer, H. D. Hüsch, R. Rheinsberg, W. Hainke, D. Spoerri, T. Ulrichs, K. H. Stockhausen, P. P. Zahl, K. Hainke, R. Hännly, H. Gappmayer, J. O. Olbrich and others) Multiple object as „catalogue“: ~20x20x15 cm. wood box with steel plates for each protected word + info sheet. {50} 1985

**Mail Art Performance Party** (with 70 artists). Catalogue: Clear plastic bag with cards and other performance documentation {120}. 1985


→ Schnyder, A.: / Olbrich, J. O.: 22,743 Löcher / 22,743 Punchings. (This installation imitated the postage stamp perforation on the walls of the exh. room at Kunoldstr. 34.) Documentation: 19.5x28 cm. horz., 34 leaves of div. paper perforated like postage stamp sheets. {50} Artspace Kunoldstr. 34, Kassel / Centrum für Künstle rische Perforation, Kassel. July-August, 1985

→ Schnyder, A.: / Olbrich, J. O.: Postage Stamp Installation. 22.5x22.5 cm, postage stamp album + A/5 brochure, perforated by the artists („Postgebührenheft ’84“) + 2 text sheets. {10} (A very limited additive publ. of 22,743 Punchings) Kassel, 1985


**Jahresausgabe / Year-Edition-Box 1985** (Works by Antpöhler, A. Banana, Blurr, Bödecker, Kerler, Axel Kretschmer, Liptow, Mathews, Meade, Paridaen, Pouls, Stake, Tivy, Weber) {20} Box size: 33x23.5x11 cm. Publication supplements to this box:

- Hermann Bödecker: Duplikat (Small photo-album with rubber stamps and collages) 8x15 cm. horz., spiral bound, 12 plastic bags with graphic, + cover
- Axel Kretschmer: (Without title) A/5 brochure,, rubber stamps and collages on millimetre-paper, 16 p. + cover {23}.
- Bernd Olbrich: Rubber Stamp Set. (All kind of utilities for rubber stamping in an A/4 size cardboard box)
- Mark Pawson: Front Cannibal. Cut A/6, mixed techn.: collage, frottage, photocopy, drawing, etc., 38 leaves.
- Pavel Petasz: Recycled Post (postage stamp sheet on self-made recycling paper)
- Ursula Peters: The Love Book (8x6 cm. size accordion book by 14 p., offset)

**KALA Inst., Berkeley**

- Carlo Pittore: 30 postcards (On the basis of the graphics in the magazine ME)
- Fritz Widhalm: Der Tag der Augen / Mail Art. A/7 booklet, phc., 16 p. + cover.

→ Graf, Hartmut: Open End Art. No catalogue. 1986

**Orte, Wege, Nomaden.** (Performances & installations by Hainke, Monro, Olbrich, Ruch, Rungenhagen, Stake, Stirnemann.) Cat.: in form of a large cardboard portfolio of 46x32.5 cm. with 8 A/6 accordion, each with 4 pages. Exhibitions: 1A Kasseler, Mombachstr. 3 / Kunoldstr. 34. Kassel, June 6 - Sept. 9, 1986

Mühlbeck, G.: Copy-Situationsbeweisblätter. No catalogue. 1986

→ Fish, Pat: The Ninety-Nine Days of Narcissism. Photocopied booklet {30} as cat. The original action happened Sept. 25, 1978 - Jan. 1, 1979 at the Kunoldstr. 34, but the photo and drawing material was exhibited in 1986.

**Jahresausgabe / Year-Edition-Box 1986** (works by Fish, A. Graf, Hainke, Jakob, Lowes, Meade, Mühlbeck, Bernd Olbrich, Schnyder, Stirnemann, Trauer) {20} Box size: 32x23x12 cm. Publication supplements to this box:

- Philipp Billé: Limit, #24. „Carton Postal“ {100}.
- Robin Crozier / J. M. Bennett: Meat Click. A/6 booklet, photocopy + hand
drawings, 32 p.
Achim → Schnyder: *Heftige gegenseitige Vorwürfe*. (Text collages) Kunoldstr. 34.
Michael J. → Winkler: *An Artist's Statement*. Text & graphic publ. of 43x28 cm., cardboard.


Box size: 34x24x16.5 cm. Publication supplements to this last box:
Mark → Pawson: *E. T. / The Edition Triangle*. A triangular publ. of 21x21x29.7 cm. with original triangular contributions like assembling. 14 parts. {75}.
Dated from May 15, 1983.

*Source:*

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

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

*Orte - Wege - Nomaden,* Kassel, 1986
*City Souvénir / documenta 8,* Kassel, 1987
To remember - to identify - to forget, Zürich, 1987
*Winter Souvénir, Calgary - Olympic Games,* 1988
*Another Art / Life Dinner,* Arnhem (Netherlands), 1988
*Life is Art Enough,* Kassel, 1992
*Caravan Conference,* Nürnberg, 1993

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

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

*Literature:*
«During the official Documenta 7 (1982) in Kassel there will be an alternative show taking place at the art/living space Kunoldstrasse 34, Kassel. Each of the 100 days of the exhibition is being given to one artist to present his/her work. Archive boxes containing works and documents by all the artists will also be available for viewing,
and there will be a constant slide-show, rubber-stamp workshop, and an audiocorner with artists' cassettes. A large number of works made by the artists for/on their day will be on show in the house and garden for the whole duration of the exhibition.» (Dokumente. In: Artzien [→ Gibbs], Amsterdam. N° 25, Summer 1982. 21 p.)

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


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


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

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

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

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


Oliveira, Jose & Moreira, Maria. The Nomad Museum. Apartado 21256, Lisboa, P-1131, Portugal 1990


^The Artist’s Book – with the National Bibliothque, Lisboa. Inv.-letter + thanks, 1991

Olson, Richard Route 1. Box 305. Beloit, WI-53511 USA 1980

^Do not open (Booklet {100} with 10 closed envs., stamped over «Do not open»)

^Whip it out, Dr. Freud 1, 2, 3, 14x10.5 cm., rubber stamps, 4 p. {50}. Beloit, 1978

^Tongue (Mag. A collage of texts, xeroxed images, rubbers and conceptual pieces. Digest, phc. with orig. rubber stamps and collages, 4 p. 1980-, weekly? #1-13?) Beloit WI

Oosten, Margot van Almondestraat 94 Delft GA, NL-2614 Netherlands 1992

^-Afzet / Afzet’s Palmbank (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

Oosterbaan, Kees ? Egmond Netherlands 1984

^Art on Bunkers. Cat.: A/5, phc. + rubber stamps, 14 p. Egmond, 1984

!Open Head Arts! → Vlasis, Rassias

«Open Ring Galeries» (for visuale poetry)

c/o → Kempton, K. & Wagner, D. R. 426 Pearl, Shell Beach, CA-93449, USA, 1975

Ori, Luciano Via San Niccolo 33. Firenze, I-50125 Italy 1977

^Poesia Visiva (Book, 47 p.) Ed. Techno (→ Miecinii), Firenze, 1972


Ovcinnioff, Andrea Via delle Primule 99/11. Genova, I-16148 Italy 1989

^Arte Atre (Hand written Mail Art info mag. xeroxed and distributed, an example of small underground prods. A/3 leaves, phc. 1989- m. ~ 30#?)

^-# 27

^Your Face 9x9 – send a photo! Inv.-flyer, 1991
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ozory, Georg</td>
<td>c/o Künstlerhaus, Reuchlinstr 4 b</td>
<td>Stuttgart, Germany</td>
<td>1981</td>
</tr>
<tr>
<td>Pack, Tom</td>
<td>Diverse Works (Gallery), 214 Travis</td>
<td>Houston, USA</td>
<td>1985</td>
</tr>
<tr>
<td>Padin, Clemente</td>
<td>Casilla C. Central 12211</td>
<td>Montevideo, Uruguay</td>
<td>1996</td>
</tr>
<tr>
<td></td>
<td>^Lindoro Fortezza 2713, Apte 3.</td>
<td>Montevideo</td>
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Prominent visual poet, performance, video and mail artist, has edited the magazines of historical importance *Los Huevos del Plata* 1966 and the *Ovum* 1969, one of the most known theoreticians of the alternative arts.

**Ovum 10** (The first era of this very important periodical for the Latinamerican alternative art focused on vis. poetry and collages of images. 25.5x15.5 cm., offset. 1969-72, #1-10)

**Esquema: Grado 13.** 21.7x16.7 cm., offset, 14 p. {100} Ovum. Montevideo, 1971

**Exposicion.** (A small and seldom original publ.) Textos, signografías, arte inobjetual & the mailing project *Tema y Variaciones* Accordion size (3x) leaflet-catalogue: 11x13.5 cm., offset print. Exh.: Galería de arte, Sarandi 690, Montevideo. September-October, 1973

**Tema y Variciones.** (A late publ., printed 1986 only!) Collective art project, via mail art, performed in September ’72, exposed Sept. ’73 in Montevideo. Cat.: {100} Half-legal, offset, 20 p., self-publication in 1986

**Ovum 2a** (The second era of Ovum. A periodical with avantgarde visual culture and in the form of assembling with Mail Art and polit art contributions {500}. A great influence on the international underground magazine scene. (see: *O Feto, O Dos*, etc.) Letter size, stitched, mix. techn. 1973-74, #1-7)

**#6**

**Instrumentos '74.** (Bookwork by xerox + traces of the action by «instruments»)


**Festival de la Postal Creativa** (Org. by C. Padin), Galleria U. Montevideo, 1974

**Me-Ti: El Libro de las Mutaciones.** (Xeroxed bookwork) 28x22.4 cm., 20 p. n.d.

**Signo (1974), Ideogramma (1975).** (Two projects with vis. poetry. 22..5x17.5 cm., offset, 48 p.) S. P., Montevideo. 1975

**Registered Marks.** (Xeroxed bookwork) 12x11 cm., phc., 12 p. Ovum. 1975

**Acuse de recibo.** Cat.: «Hacia un lenguaje de la accion») A/6, offset, 15 p.

66 parts. Montevideo, 1975

**Happy Bicentennial Amsterdam.** (14.5x105 cm., mimeogr. 10 p.) Daylight Press, Amsterdam, 1976


**Participation** (Art theory mag., for some years perhaps the most important publs. on the problems of Mail Art and society in Latinamerica {500}. Very earnest presentation. 28x22 cm., offset, 4 p. 1984-86, #1-10)

**#1-10 (complete)**

**Desparecidos Politicos de Nuestra America / La Bienal de la Habana.** Curator: Clemente Padin with the Asociación Uruguaya de Artistas Correo, with Eduardo Kuben, Cuba, and the Solidarte Arte Correo, Mexico. Cat.: 22.5x18 cm., phjc., 12 p. June, 1985

**Nicaragua patria o muerte.** Doc. Legal, phc., 4 p. / Lindoro Forezza, Montevideo, 1985

^Tema y variaciones. (Collective art project via Mail Art, performed in Sept./’72, exposed Sept./’73 in Gallery U. of Montevideo. 21.5x17.5 cm., offset, 20 p.) S. P. {100}, Montevideo. 1986


^Por la vida y por la paz. (A performance in texts & photos: 16x11 cm., offset, 16 p.) Montevideo. 1987


Artistamps: No More Armies (Sheet of 30 id. stamps, b/w phc.) n.d.


El Networker Latinamericano. (Newsletter with information about the Decentralized World Wide Networker Congress. 22.5x17.7 cm. phc. 1992. 1-2#?)


^El Inismo: Nueva Tendencia Poética. (Leaflet, 2 p. from March 1994) Uruguay


^Network and the artist's role before and after Lyotard. Essay. In: Help me to Paint! Una Propuesta de Hans → Braumüller (Cat.; text: Spain & English) / Galeria Posada del Corregidor. Santiago de Chile, Aprj., 1995

Artistamps: ^Chirac mon amour (Sheet of 25 id. stamps, phc., not perforated) 1995

^Damaso Ogaz Latinamerican Pioneer Mailartist (Sheet of 20 stamps, id. portraits with diff. text, phc., not perforated) 1995

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


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

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

“The mail-art I have seen from you mostly has a political meaning as well. Did mail art have an effect on the political situation? I am not sure but in my personal case the answer is: YES! You know, I was imprisoned for the Uruguayan dictatorship the 25th August, 1977 for my opposition to the military government. An edition of rubber-stamps and false mail-stamps...
denouncing the suppression of human rights and the death, torture and disappearance of many people opposite to the regimen led my incarceration and the sentence by four years for „transgression that hurt the moral and reputation of the army“. Also, for organizing the Counter-Biennal in front of the latinoamerican section of the X Biennal of Paris, France, curated by the Director of the Fine Arts Museum of Uruguay, in the fall on 1977. But an intense and supported mobilization of hundred and hundred of artists in the whole world freed me after only two years and three months!

Mail art (and the network) could have effect in the social-political situation because it is a product of the human work and reflects and reproduces the social relations. Like artistic product is specifically art, with a value in the market interchangeable by money (in our concept the value is high but the price or its expression in money is contemptible for the merchants). Like product of communication, mail art is inseparable part of the social production and it can not leave to express the reality but symbolically. Thus, mail art is a subliminal form of social conscience and an instrument of knowledge (like science). So, also, it can be a tool of change (or status's legitimation) and transformation (or retrocession). (...) In 1986 you and others proposed the constitution of a Universal Federation of Mail Artists (see MA-Congress 86, edited by G. → Ruch, page 50). Some years later I invented the International Union of Mail-Artists, as a fake union in which everybody could take his own role (see IUOMA-Magazine, June 1991). Do you think that there should be some real organization for mail-artists or would it undermine the whole game of mail-art in which there are no written rules?

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

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

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

After that, from 1983, when I was re-born to art and life, I organized the May 1st., Workers-Day at AEBU, Montevideo and many other shows about freedom to Chile, Panama, Paraguay, Nicaragua, against apartheid and United States Interventions, etc. All these exhibitions were donated to the social institutes that had sponsored them, like the Uruguayan Association for Mandela’s Freedom, etc. par example, the José Marti: 100th Anniversary that I curated in this year was donated to the „Americans' House“ of Cuba, because José Marti was the Cuban National Hero. And so...


**Pajalich, Armando / Pozzi, Gianantonio.** Castello Venezia, I-3586 Italy 1977

...? (Magazine for visual poetry. 1977-, qu?)

**Palmer, J. S.** → "Rubberoid, Rudi!

**P.A.N.!** (Postal Art Network) → Bloch, Mark

**Pan, Peter!** Grupo Gagististico, Böckhstr. 8 Berlin-61, D-1000 Germany 1982

^Im Abseits. Zeitung für Kultivierung des Wahnsinns (Radical graphism with polit-punk colouring. A/4, phc., ~20 p. 1982-, ir.)

^NEPP („A Mail Art magazine collected and spread by Peter Pan c/o Ulli → Kattenstroth...“ A/4 assembling, bound, 48 parts., {100}, ~1983. Two issues published, the first one without any title.)

**Pankow, Galerie** Breite Str. 8 Berlin, D-13187 Germany 1992


Texts: Friedrich W. Block: Transfutur, Transfutur® – zwei Vorworte
Carl Friedrich Claus: Notiz: Saum in Handschrift
Karla → Sachse: Von der Seh(n)sucht nach Worten
André Valias: Hylaea Brasiliensis
Peter Huckauf: Visuelle GESchicTEN...


**Panpost!** → Bloch, Mark S.

**Pap, Béla / O. B. Studio**  

`A Ubészse` «Privat Neurologist» (Hungarian) (Fanzine with political colour and a few Mail Art. A/4, offset, 4 p. 1987-, sm., #1-4?)

*Napoleon*. Doc. 1987

`Fixed Ideas & Icy Feelings. Mail Art Catalog`. Cat.: A/5, offset, 12 p. 1988

**Papp, Tamás**  
(Spion Inc.) Budapest Hungary 1981

`Internacional Sznob` (Avantgarde literature and art with a few visual matter. A/4 and A/5, phc., ~80 p. 1981-86, #1-5)

`#?`

**Papp, Tibor**  
290 Hindley St. Dadaide 5000, South Australia 1988

↑ Cape Gallery Shop 1. Feros Arcade, Lowson St. Byron Bay, 2481, Australia 1984

Mail Art activity in the 1980s in/from Australia («Tibor Papp is still alive»)

*Light-Shadow project*. Inv. / Doc.: A/3, photocopied circular («...I sent 30 invitations to Australian artists and received one answer. I sent 20 letters to the USA and now I have one hundred and thirty-five entries. Sent 15 to Europe and have 80 artworks... This is my shadow for this project.») Byron Bay Arts Factory. October 1984

**Paridaen, Sjoerd**  
Antoon Sanderus Straat 40 Gent, B-9000 Belgium 1992

↑ Braemkasteel str. 8 Gent-Brügge, B-9219 1984

Organisation and artistical activity at the club/exhibition house De Media in Eeklo (→ Boever) in the early 1980s.

`Identical cards`. Inv.-card, ~1985

Artistamps:  
`Envelope` (Sheet of 12 stamp images of 5x5 cm., 4 diff. motives, b/w phc., not perforated) additive orig. red rubber stamps: *Paridada / Paridaen Souvenir*. n.d. (~1984)

`Envelope` (22.5x11 cm block with the reduced images of the former artistamp sheet) additive red rubber stamps like above. n.d.

**Parker Owens, Ashley**  
. Grove City Factory Stores, P. O. Box 1309. Grove City, PA-16127, USA 1996

↑ P. O. Box 4310837 San Francisco, CA-94141 1995

↑ Box 597 996 Chicago, IL-60659 1992

**ARG / Action Resource Guide** (with Guy Hensel) (Magazine, 1989?–)


Series of actions:

*Sexism, Racism, Classism / Avalon Nightclub, '90*

*Fe-mail Art / Univ. of Illionis at Chicago, '91*

*Control + Rodnay King wall / Artemisla Gall., '93*

*War Mongers* (planed only?...)

*Death by Corporation*  

*Environmental Agony*  

*Individual Politic*  

^*Global Mail* (Mag. «a cross-cultural, cross-media listing of all kinds of art projects, collaborations, and mail art events... listings are free», Letter, offset, 4-8 p. 1992–, 3xy.)

^#4, 5, 6, 7, 8, 11, 12, 13, 14, 15


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**Literature:**  
M. B. Corbett: *Ashley Parker Owens* (Interview). In: *ND*, N° 19, Austin, 1995
In 1981, I somehow received a mail art chain letter. I believe the source was through an art professor or one of their assistants. At the time, I was married, living in Cincinnati, Ohio, and attending art school with my husband. The chain letter was really fascinating because it had exotic names and addresses from all over the world. The promise of receiving hundreds of artworks from all over the world was really exciting, and I immediately started fantasizing about winning this art lottery. I made a postcard and sent it to the person at the top of the list who was located in Germany. (...) Later, after getting my masters degree in New Jersey and then moving to Chicago, I decided I really liked the concept of a mail art show ('85). Specifically, I liked the non-judgmental all-inclusiveness of it. I was very successful exhibiting my „art“ work in Chicago and elsewhere, but I also began entering every mail art show I could find. The lack of organized info on this underground I found frustrating. I still did not have a very good idea about mail art until I had my own mail art show ('89). That is when I became really educated on the depth of what mail art can be, and have essentially become hooked ever since.

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

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

(Ruud → Janssen: The Mail-Interview with Ashley Parker Owens. TAM Publs.: TAM-960110. A/5, 10 p. Tilburg, 1996)
**Literature:** «Coop mail art project, where they send out blank art forms (line drawings of cow silhouettes) & ask the receiving artist to augment & return. Result is this compilation which probly's more meaningful to the participants than to anyone else, approximately 50 of which appear.» (Lloyd → Dunn: Mail Review. In: PhotoStatic. No 20, Oct. 1986, 637 p.)

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

<table>
<thead>
<tr>
<th>Pawson, Mark</th>
<th>14 Ropery Street, London E3 4QF / P. O. Box 664, London E3 4QR United Kingd.</th>
<th>1992</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ 1004 Glyn Road</td>
<td>London E S</td>
<td>~~~</td>
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<tr>
<td>↑ 34 Cotesbach Road.</td>
<td>London E 5.</td>
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<tr>
<td>↑ 1. Holly Bank, Cherry Lane</td>
<td>Lymm, Cheshire, WA13 ONT</td>
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</tbody>
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**E. T. / The Edition Triangle.** ☝ A triangular publ. of 21x21x29.7 cm. with original triangular contributions like assembling. 14 parts. [75]. Dated from May 15, 1983. (Also as contribution in The Last Box {50} by → Olbrich, Jürgen, in Kassel, 1987)

[^Puzzle-action. **Cat.:** A/4, p. 8 p. (a few copies only). 1984](#)

[^Artistamps: ^8/705/640 (Rubber stamped artistamps by the image of an digitalized euro-ware-code, printed on selfadhesive labels of 3.5x4.5 cm., red, green & violet colours) n.d. (~1984)](#)

[^Smile (Paperworks mag. with very xerographical outfit, sometimes as project catalogue, but usually without texts. A/3, A/4, A/5. 1984-89, #1-9)](#)

**Listed issues:**

- SMILE (with Erica → Smith) A/4, 6 p. 1984
- SMILE 'how to write a Stewart Home style letter...
  (A/5, 4 p. 1984)
- SMILE (A/5, 16 p. Strong man arcade game cover. 1985)
- SMILE-EMIL (Single copy, includes a rubberstamp of Emil, the sacred cow of Neoism... A/5, 20 p. 1985)
- SMILE AKAUCN I. D. 's. (A/7, 24 p. a selection from 48 identity cards, 1985)
- SMILE CONGRESS (A/4, 8 p. Docs. of London Mail Art Congress. 1986)
- SMILE portraits (with Ben → Allen, Pete → Horobin, Stewart → Home) (A/3, 6 p. 1986)
- SMILE Small Plastic Babies (A/4, 10 p. Cat.: of a Mail Art project. 1987)
- SMILE HISTORY LESSON. (A/5, 12 p. Contents a reply card. 1988)
- SMILE HISTORY LESSON. (A/5, phc., 8 p. Listing of all SMILE publ. 1989)

**Agressive School of Cultural Workers** (Project by stamps, stickers, buttons, graphics & bookworks, often as «plagiarism», beginning in the 80-s.)

[^Unique Books (without title) (Textless artists books by div. raster techn. / colour paper & xerox prints, uniques or multiples, ~10-24 p. Often dated and signed with a dedication + also entitled!) Ed. Buto Soho, 1980-s](#)

[^Without title (Brown booklet) A/6, phc., 24 p. n.d.](#)


[^The Address is the Art. 10.5x14.8 cm., orig. collages by found art. 1985](#)


[^Without title (Green collage book by magazine pages, partly printed over by silkscreen.) 219,5x14,5 cm., 28 p. Agressive](#)
School of Cultural Workers, London. 1993

^Small Plastic Babies. 2Cat.: A/4, phc. (black / red), 10 p. (Publ. as a #Smile) 1987

^Smile history (The «last» Smile issue with the chronology of the div. Smile publs. made on the basic of → Home's archive. A/5, phc., 4 p.) 1989

^Mark's Little Book about Kinder Eggs (Xerox publs. mini size, 24 p.) 1989

^A Ud^DUWba («Mark, the Russian», A/5, col. xerox. 24 p. {300}. + text 1 p.) 1990

^Life has meaning (Colour mimeogr. bookwork {500} by → Knust, A/4, horz., 26 p.)

Nijmegen NL. 1992

^Eco-frenzy (Mini size graph. pages by recycling & ecology symbols, xerox, 32 p.)

London, 1992


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«P. C. D.» → Postal Collective Depot

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

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

^# Vol. 4 / 5

Peixoto, Tanya / Bently, John / Brown, Stephanie
c/o Magpie Press, 1 Hermitage Cottage, Clamp Hill Stanmore, Middx, HA7 3JW, UK. 1994

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

^#1, 2, 3

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

Via Republica 19.  Parma, I-43100.  Italy 1988

↑ Via dei Farnese 9  Parma, I-43100  ~1974

↑ ↑  Trento  ~1972

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

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


Int. Mail Art Exh. 2Doc. 70x70 cm. poster, offset. ~200 parts. / Italian Spring Festival, Perth, Australia, 1980

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

^# 0, 1

~

Literature: «...Peli came from the visual arts, and Versari from theater and philosophy. Together they wanted to do research, document and distribute the results of their research into art in Italy... At the outset, they issued a journal called Il Copranature in 250 copies (1974). (...) Mail Art Space was born in 1977, a space to be available to artists, (...) As Romano Peli says, „I cannot change the world so I try to create a new world with the work of others.”...»


First International Mail Art Manifesto. Signed in June 1982 in Parma by: Graciela Marx (Argentina), G. Deisler (Bulgaria), Anna Banana (Canada), Daniel Daligand
The C. D. O. – Center Documentation Organisation — Aesthetic Research — was born (Dec. 1st, 1972) so for a particular requirement of its founders: to organize the communication and documentation of aesthetic research in Italy and then to diffuse it again. The news, the notices, the reviews, the catalogues of the artists who attended to artistic research in that moment were collected, examined, analysed and then filed by name. (...) The first edition of C. D. O. was the art copy-book «The Supernatural» in 250 numbered copies. It was the number one of a series of art copy-books.

The date: February 15th, 1974.

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

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


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

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

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

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

<table>
<thead>
<tr>
<th>Pena, Sergio / Cardoso, Gilmar</th>
<th>Arapongas Brasil</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>✳Mail Art. Inv. 21.7x15.5 cm. leave, offset. Oxirampus 1066. Arapongas, 1980</td>
<td></td>
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</tbody>
</table>

«People’s Republic of Poetry» c/o P. O. Box 233. Couburg / Ont. K9A 4K5 Canada 1986


<table>
<thead>
<tr>
<th>Pereira, Teresinka</th>
<th>Intern. Writers and Artists Ass., Span. Club, Box 938, Bluffton OH 45817, USA</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Univ. of Colorado, Dept. Sp + Port. Box 278, Boulder. CO-802309, ---</td>
<td>1986</td>
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✳Invitations for International Poetry Annual Anthologies – also Mail Art welcome, University fo Colorado, Boulder, 1992-94

International Writers and Artists Ass. (IWA.) Activities 1995. (Info annual, 8 p.) ✳✠✠


✴Let’s unite the people of this planet! ✳ Inv.-flyer, 1996

<table>
<thead>
<tr>
<th>Peretti, Jean-Paul de</th>
<th>75 rue du Rocher Paris, F-75008 France</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>✳Atomik (Mag., very visual outfit {200}. A/4 and A/5, phc. 20-30 p. 1984+, qu., #1-10?) Statement: «Fanzine, sexplosive, nihiliste»</td>
<td></td>
<td></td>
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✴# 2, 3, 4, 5, 6, 8, 9, 10

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<tr>
<th>Perez, Victor</th>
<th>!Nada Post!</th>
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</thead>
</table>

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<tr>
<th>Perkins, Sephen</th>
<th>908 Talbot Avenue De Pere, WI-54115 USA</th>
<th>2002</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Subspace edition, gallery, archive. 1816 E. College St. Iowa City, IA-52245</td>
<td>1994</td>
<td></td>
</tr>
<tr>
<td>↑ 221 W. Benton Iowa City, IA-52246</td>
<td>1992</td>
<td></td>
</tr>
<tr>
<td>↑ 1030 York St. San Francisco, CA-94110</td>
<td>1988</td>
<td></td>
</tr>
<tr>
<td>↑ 135 Cole Street San Francisco, CA-94117</td>
<td>1985</td>
<td></td>
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</tbody>
</table>

✴Box of Water (Mag. with graphism, copy art and very informative and good written magazine review – a leading publ. for the whole alternative scene. Digest and 28x10.7 cm. sizes, phc., ~30 p. 1985-88, #1-4) ✳✠✠

✴#1, 2, 3, 4


✴SCHISM (Mag. with radicale texts and graphics, 1985-1990, #11-24. More about the single issues: → Smile mania / Schism) ✳✠✠

✴# 11-24


✴Images from South Africa (with W. Washburn, N. Yrizarry) Cat.: 11x28 cm., phc., ✳✠✠ 14 p. San Francisco, Media, April-May 1986


✴Plagiarism: the millenia of plunder (The References / a historical survay). Letter, phc., 13 p. / Anti Copyright, S. F. 1990


^Approaching the 80s Zine Scene: A Background Surrey and Selected Annotated Bibliography. Digest, phc., 28 p. Works-In-Progress Pamphlet: #1. 1992


Among the statements & texts: M. And & L. Was (The Act the Shelf-life), V. Baroni (Arte Postale!), T. L. Larson (Art/Life) Kostelanetz / Perkins (Assembling), J. Olbrich (Collective Copy), J. Held Jr. (Commonpress), R. Nikonova (Double), J. Black (8x10 Art Portfolio), S. Holz (Estudio), R. Zito / L. Miti (LLRRR), C. Padin (Ovum), Corpá (Piedra Lunár), C. Pütz (Pips), B. Gaglione (Stampzine), K. Debris (Wall), T. Breuer (YE), J. Brewton (X-Ray) H. Braumüller (500 años de genocidio), J. Witzman (Mail Art Book Project), B. Jesch (Assemblings in GDR), B. Szombathy (Assemblings in Yugoslavia in the 70s), E-A. Vigo (Short Story of my Editions), G. Pernecky (List of assemblings, A Háló, 1991

^The Imagined Gallery (idee with Scott McLeod, San Francisco), Inv.-letter, 1997


→ Janet, Janet

Literature:

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

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


(Int. Zine Show, ’92): «What is a zine and just what distinguishes it from a „maga-
zine"? Larry Bob, in Holytitclamps (#10, 1992), offers some pertinent characteristics: "There is no apostrophe in zine. Zine is not short for magazine. A magazine is a product, a commercial commodity. A zine is a labor of love, producing no profit, and frequently a loss, of time at least. In a magazine, information is just another ingredient, thinly sliced layers to keep the cream filling of advertising from sticking together. Information is the reason a zine exists; everything else, down to the paper it's printed on, is there to convey information." (...) 

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

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


<table>
<thead>
<tr>
<th>«Permanent Press» Box 6858, Station A.</th>
<th>Toronto, M5W 1X6</th>
<th>Canada 1977</th>
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</thead>
<tbody>
<tr>
<td><strong>End Paper</strong> (Very visual art magazine. Colour offset print, 25,5x25 cm. horizontal, ~10 p., issues with double turnable down pages. 1977-? )</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pernecky, Géza</strong></td>
<td>Archive &amp; Ed. Grosse Witschgasse 3-5. Köln, D-50676</td>
<td>Germany 1975</td>
</tr>
<tr>
<td>↑ Pius str. / Vorgebirgsplatz 10 / 2. Köln, D-5000</td>
<td>Budapest, XII.</td>
<td>Hungary 1960</td>
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<tr>
<th>↑ Hidegkúti út 37</th>
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</table>

^Five Books (also as Numbered Books) (Hand made mag. with orig. paperworks, photo and plastic collages, printed by hand and with rubber stamps. Conceptual works in underground style and with a polit art colour {50 or 2x50}. A/4, mix. techn. ~4-6 leaves in cover. May-Sept. 1970, monthly, #1-5) Budapest

^# 1, 2, 3, 4, 5

^Important Business. Information from East to West. (Mag. with conceptual works and video performances by Hungarian and Czech artists. A/4 size, ~8 unbound offset sheets in portfolio. 1972-73. #1-2) Köln, 1973

^#1, 2

^Stamping by little objects... and other stamp activities {~100-250} (Portfolios with A/4 matter: ~8 p. rubber stamps + text, photo, or image pages. 1973-84 ~yearly: Stamping Silence, 1974; Spirit Stamping, 1975; Memory, 1977; Stamping in Italy, 1978; Night Stamps /photo technic, 1979; Stamping Bird Twittinger, 1980; Very Alternative Art / Merde, 1981; Albino, 1981; Breakage, 1982; Isolated, 1982; Pseudo Computer, 1984; The Secret Life of the Cologne Cathedral, 1984, etc.)

^International Stamps I-II. {365} (The rubber stamps: «secret» & «merde» in 8 languages published in the form of A/4 brochures, each publ. by 8 handmade stamps on 16 p.) 1980-81

^Post Infinite. (Mail Art publ. {200} with artistamps, rubber stamps and collages
formed as postcards or «letters», altogether 16 pieces in an envelope of 32.5x22.5 cm.) Köln, 1982


500 Marxist Cells. (Identity cards as A/6 booklets {500} + rubber stamps) 1983

Mail Art Aktion: Marx-Test. (for the anniversary of Karl Marx) Cat.: A/4, phc.


Atlantis/Antarktis project – “Mail Art Land Atlantis”. Inv. + form-sheet, 1984


Transcendental Mail Art (A/4 size prints & handmade pieces, very div. technics, 13 leaves altogether in box {300}), 1987-88

The Artists’ Books in European View... (On the artists' books exh. of the King Stephan Museum, Székesfehérvár, Hungary, entitled A surprise for our readers!) Brochure in size of A/4, phc. 32 p. S. P. Köln, 1987

The Story of the Colourful Ribbons (Artists' Books series with textile ribbons, div. form and size, mostly A/4 overzise, also horz. ~ 90 vols.) 1987-91

The Story of the Colourful Ribbons. Theory & Praxis. (The «scores» of the first 24 volumes in 42x15 cm, horz. size, photocopy with textile ribbon application {100}) 1987

Artstamps: Secret Society of Diligent Mail Artists (Sheet of 32 diff. stamps, black offset) Transcendental Mail Art. 1988

Art Strike Comments, criticism and graphics collected in A/4 envelope {200}. 1990

The Boy Evacue. The Art Strike set N° 2 published in A/4 envelope {200}. 1990


~


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

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

**Person, Tom**

*Laughing Bear Press*, Box 14, Woodinville, WA-98072 USA 1977

*Laughing Bear / Newsletter* (Magazine and mimeographed info-leaves on experimental and vis. poetry. Letter size and offset. 1977-79)

**Pervic, Muharem & others**

c/o Delo. Terazije 31, Beograd Yugoslavia 1975

**DELO**. Mesecni Casopis za Teoriju, kritiku i Poeziju. (Literature magazine in Serbian, A/5, offset, 120-200 p. 1954-, monthly) Beograd


**Mail Art / Mail Art Poetry** (An int. anthology among others with signalist works) Beograd, March 1975

**Petasz, Pavel**

Chopina 6 Elblag, PL 82-300 Poland 1998

† P.O. Box 68 Elblag, PL 82-300 Poland 1996

† Kamienna 17, M2. Elblag, PL 82-300 Poland 1997

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**Pieces from the Biography of Joe Contestator.** (A/5, 36 p. {50}, hand stamped) 1976

12 Pages of Contemplation. (16,5x12 cm, 13 p. {20 + 30}, hand stamped) 1977

Launching of the int. Mail Art mag. *Commonpress*, 1977-90 (P. Petasz remained the coordinator of the Commonpress issues till 1983, then he passed the organisation on to G. X. → Jupiter-Larsen)

**Commonpress #1** (The start issue of the maybe most important Mail Art magazine at all. This is a cut A/5 booklet, by photo techn., 20 p. – the Commonpress became later a periodical with changed editors and very diff. forms and sizes, also with assembling publs.) Ed. Arrière Garde, 1977

**Christmas Show.** Cat. 1977

**Antivalues / Uni Art / Also as Cat.:** for the project Circle ’77 (with → Przyjemski) (Mail Art magazine in poster size of 57x82 cm. folded to 4, offset + rub. stamps. Crozier, Dreva, Klivar, Caraballo, Padín, etc. 1977, #1-2, the first issue has been printed on red paper, the second one on blue.)

12 Pages of Contemplation. 17x12.2 cm., rubber stamps, 28 p. {30}, 2nd edition 1978

**Genuines hand-stamped amulets against unfortunate accidents.** A/5, rubber stamps, 24 p. {}. Arrière-Garde Ed. Elblag, n.d.


**Transparent Art Show / with slides.** (Uni Art). Cat.: / Galeria EL, Elblag, 1978

**International Magazine of Rubberstamped Art.** (Recycled mail + cancelling stamps collected and bound in A/5 brochures, very individual publs. 1978-80)

**Obsolete Rubber Stamps** (A series of hand stamped magazines by broken [!] stamps of the author, a manifesto having a strange effect {13-33 ?}. A/5, pages and cover by rubber stamps only, ~8-10 p. 1978-81, ir., ~10#)

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Page of Contemplation (Booklet {30} with rub. stamps, 28 p.) Joe Rubber Press, 1978

Ten Theses / Art Theory Series (like mag. Cut A/4, rubber stamps, 24 p. {30}. 1979, #1-2?) Arrière-Garde Ed. Elblag

Nedza. 15.5x12.5 cm., 34 p., rubber stamps. Arrière-Garde Ed., Elblag 1979


Transparent Selfportrait. Rubber stamps / paper work. A/5, 44 p. 31 copies. 1979

The Intellectual Benefits of Art – artpieces, realized on cloth. Inv.-flyer, 1980


RUB international (Mag. on rubberstamp art, ~A/5, ~20 p., rubber collages. In an edition of one copy only, but with a number of issues: #1-80?) Elblag, 1980-1981

Transparent Selfportraits (Handmade techn. + offset print in A/5 booklet 11 p.) {Edition of 15}, (#13) 1981


This is Mail Project 1980-1990. (Collages since 1982) Cat.: A/5, phc., 18 p. / Exhibition in De Media, Eklo, B. March 1991

Sehr Romantic... Comp. Drawings and Collages / Buyers guide, vers 1. (102 computer animated graphic images on A/4 size leaves, loose matter) 1991

Lit.: «...Petasz of Poland has created two marvelous handstamped rubber printed books, as he puts it. The first, called Pieces from Biography of Joe Contestator, „pressed with coquetry“ with poems by Petasz & Miroslaw Wrobel is a magnificent work of art made with rubber stamps made from erasers. The imagery ranges from shoes and fish to clocks, tempels and multi-colored images. Using different kinds of paper and different colored inks, this limited edition of 30, handstamped by the artist with humor and satire, is available in the United States from Artwork. Box 3903, Glendale, CA-91201.» (In: Umbrella [→ Hoffberg]. Vol. 2, #2. 45 p. 1979)
materials, I mean a particular issue was a page of hand made paper, made of these art pieces with a list of them typed on. The size of the edition was depending on number of ingredients, a copy being mailed to each „participant“ later...» (Editor's statement in *Artforum* #7, 1981)

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


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


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

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

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

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

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


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<tbody>
<tr>
<td></td>
<td>I.A.L.A. (at home) 8 Balboa Avenue San Rafael, CA-94901 USA</td>
<td>1992</td>
<td></td>
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</tbody>
</table>

Light – Facts, Aesthetics, Science, Emotions, Sensations. Correspondence art show, San Rafael, 1979

^On freedom, on Peace. inv. for the Mail Art project, 1982

^Mail Art Project Gold / On Gold. Poster on golden silky paper of 62x94 cm. as catalogue – with images and participant list. KALA Inst. Berkeley, 1984

^On Black. inv. 1984, poster and catalogue planned for 1985


^Idea X-Change (Collective Mail Art magazine by →Mela, E. / →Patrick, Tom / →Cellini, James, 1985-, irr.)

^1


The Love Book (8x6 cm. size accordion by 14 p., offset) KALA Inst., Berkeley, 1985?

«Petin & Petee» Gustoteca. S. Anastasio di Cessalto (TV) Italy 1988

^Xerografie Originali. Doc. Folded to accordion (3x) 32.5x15 cm., offset. Nov. ’88


^Medium Art / Kisérleti Irodalmi Fórum (Experimental literature from Hungary, texts and visual matter. A/5 and A/4, phc., 16-44 p. 1985-86, #1-4)

^2, 4

«Phi, Editions» → Maele, Francis van


Long time director of the Library of the Museum of Modern Art, New York, prominent author of numerous articles about artists' books and the problems of the diverse post-fluxus art movements. → Artists' Books / USA

Picazo, Gloria c/o Metrónom. Barcelona. Spain 1980


«Picture Production» P. O. Box 1564, Madison Square Stat. New York, NY-10159 USA 1979

Real Life Magazine (Reporting on events outside the commercial galleries. Letter, offset. 1979-86? qu.)

Pielogo, Antonio → Inismo
Piepol (Nexus) 5825 Horold Way Los Angeles, CA-90028 USA 1985

Pigassou 49 rue des Vinaigriers Paris, F-75010 France 1987

^... of High Cloud IV. Computer animations on 16.5x21 cm., horz., phc., 22 p. n.d. 📖

Pigot, Cedric / Nombers, Cyrille 6 rue A. France Pre Saint Gervais, F-33310, France 1987

78 Blvd. Servrier Paris, F-75019 *** 1987

^Remember (Graphzine in 3 colours {50-100}. A/6 linogravure, 20 p. 1987-, ~ 10#) 📖

^#1, 7

Pilon, Raymond (!Lion Lazer!) → !Kiki Bonbon! / Urban Projects
→ Kántor / Literature: NEO, N° 2


Gallery / Mail Art / graphicism activity in the 1970s and 80s. 📖


^Manifeste Reseau 666 (manifesto about the French graphism, with → Tillier) 📖

In: Désirsoire #1, 14 p. (→ Ajax. 17 rue de Montreuil, Paris) n.d.

Artists: Bogdan Borkowski, Olivier, Charles W., Ajax, Yves Thêlen, J. D. M., Noel Gaudin, Ph. Pissier, Nathalie Gauthard, Th. Tillier, Ossang, Galdo, Marker, Kervizic. 1986 📖

English translation (abridgement) in: El Djarida (→ Nordø) N° 7, ’88 📖

^Thierry → Tillier: La Bonheur de la Mort des Anges (Extraits). (Spiral bound xeroxed graphic publ. {100}, A/4, 16 p.) Ed. Le Jeu de Tombes, 1986 📖


^To Rush Into Print with Love. (Graphic anth. {100} with works by D. Lapaire, Ph. Pissier, Th. Tillier, Zorin & Myrka, P. Aakoun, A/5, phc., 20 p.) Le Jeu des Tombes Ed. 1987 📖


^Pittore, Carlo! (Charles J. Stanley)

Academy of Carlo Pittore, Box 182. Bowdoinham, Maine 04088, USA 1990 📖

c/o Gruppo Bottega d’Arte Roma Italy 1982 📖

Gallery dell’ Occhio. 267 E. 10th street New York, NY-10009 USA 1981 📖

† P. O. Box 1132, Peter Stuyvesant Stat. New York, NY-10009 --- 1980 📖

Painter and draftsman, active in the Mail Art movement since 1978. His New York City studio was a center for many international Mail Art exhibitions and happenings and the La Galleria dell’ Occhio (1980-87), his window gallery in the East Village exhibited more than a thousand mail artists in group and solo shows.

Yurt yet / Maine Moments in New York / Colleagues (3 assembling books, letter size, 1000 p. like «found art» by «Pittore Euforico»: I was proud contribute to several of Richard → Kostelanetz's Assemblies and in 1979 I organized three assembled books which I self-published...») 1979 📖

^The adventures of Carlo Pittore. (by Pittore Euforico) 13.5x10.7 cm., offset, 32 p. 📖

{225}. S. P. New York, 1979 📖
^ME (Edited by Pittore Euforico! Dynamic Mail Art mag. in the anarchistic-dadaist style of the post-fluxus age, very consistent tone and very visual outfit. Very significant graphics by collage technic, in any issues artists' postage stamps as supplements. One of the most important document of the American alternative scene. N°4 was an audio cassette. N° 5 and 6 were published also as Mail Art Catalogues. N° 7 appeared with the help of Italian cultural forums in Catanzaro with a text in English / Italian.


^#2 = Vol. II, N° 1. ME ME ME too. 8 p. + artistamps. 1981
^#3 = Vol. II, N° 2. ME (on the road). Accordion, 8 p. + Supplement: ME Musica Sacra, 4 sheets with texts and pasted on artists' postage stamps.
^#4 = Vol. III. N° 1. BERN & ME, ME AUDIO CHILD. (Audio cassette)
^#5 = Vol. III. N° 2. ME ME Metc. 16 p. Boxing Cat.: ^#6 = Vol. III. N° 3. ISSN: 0272-5657. with the Cat.: of the Maine Festival (Mail Art Exhibition) Aug. 1983. 4 p. colour offset, + 4 pages perfored to postcards, + 1 sheet artists' postage stamp: POST ME.
^#7 = ME (come e quale arte). (1986) 6 leaves, rose, green and white papers. Texts: English / Italian.

^Salva La Campagna Romana (with G. d'Adamo, R. Fedeli, F. Pirro), Poster of 100x69 cm., offset. Exh.: Montecelio (Roma) Sept.-October 1982


The N-tity proclaimed. What the network hears,... How the network responds, is the N-TITY. New York, 1983

The N-tity. In: Flue / Franklin Furnace, Vol. 4 #3, 1984, 32-34 p. («The N-tity is the vanguard expression of the explosion in the means... art is a standard of communication») 1984


^The Broccoli Bunch / Abraham Lincoln Brigade. («...to resolve all problems in the Middle East now», xeroxed doc. phc., 30 leaves) S. P. Bowdoingham,' 91

^Flesh Out – new figurative paintings at the J. Fitzpatrick Gallery, Portland ME. Inv.-card, 1994

~

Artistamps:  °Bern Porter (Sheet of 16 stamps / 2 diff. images, black offset) 1981
°Bern Porter (Sheet of 12 diff. stamps, black offset) New York, 1981
°Maine Festival (Designed with Steve → Random. Sheet of 16 diff. stamps, red & green offset on white p.) Suppl. to ME #6, 1983
°Maine Mail Art (Designed with Mark Melnikov. Large map of Maine divided into 16 stamps by text and perforation. red & green offset on white paper) Supplement to ME #6, 1983
°Post Me Pome / Against US Intervention (Sheet of 16 stamps, 5 diff. images, colour phc.) n.d.
°Post Me Pome /Paris Obsession (Sheet of 16 diff. stamps, colour phc.)
n.d. (1985?)

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

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

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

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

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

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

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

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

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

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


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

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

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

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

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


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

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

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

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

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

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

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


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


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


<table>
<thead>
<tr>
<th>Placid et Muzo! (Jean-François Duval)</th>
<th>10 rue Boulard, Paris, F-75014</th>
<th>France</th>
<th>1987</th>
</tr>
</thead>
<tbody>
<tr>
<td>^65 rue de Branville,</td>
<td>Caen, F-14300</td>
<td>~1980</td>
<td></td>
</tr>
</tbody>
</table>

*Journal de Placid et Muzo* (Very known graphzine publ. in French mostly of drawings from both editors. Humorous and scurillous style, thematic issues in the form of booklets: A/5 & A/6, phc. or offset, 40-96 p. 1980-, ~2xy. 10#?)

^#9

^Chez les gens. 16x11 cm., offset, 24 p. {150} APAAR Ed. n.d.


<table>
<thead>
<tr>
<th>Plaza, Julio / Suzana, Gabriela</th>
<th>Rua Purpurina 154</th>
<th>São Paulo - Capital, BR-05435. Brasil</th>
<th>1976</th>
</tr>
</thead>
</table>

*Qorpo Estranho. Revista de criação intersemiotica* (Exp. literature: A. de Campos, D. Pignatari, R. Silveira & others. 27x22 / 23.6x17 cm., offset. 1976-, qu.)


<table>
<thead>
<tr>
<th>Plunkett, Daniel</th>
<th>P. O. Box 4144</th>
<th>Austin, TX-78765</th>
<th>USA</th>
<th>1982</th>
</tr>
</thead>
</table>
| ^N D (All round Mail Art & alternative arts/music magazine: texts, interviews, theories, featuring of people and events, also articles on film, performance and music, + large cassette review. #7=Audio cassette issue, #11=Video issue. A basic publication for the whole network. Half-legal, offset, ~24-40 p. 1982-, 2xy. ~ 20#) Featuring: Al Ackerman (#15), Byron Black (#11, 14), Guy Bleus (#2), Buz Blurr (#11), Nenad Bogdanovic (#9), Ryosuke Cohen (#9), Andrej Dudek Dürer (#16), Lloyd Dunn (#14), Françoise Duvivier – Métro Riquet (#13), Bill Gaglione (#18), John Held Jr. (#10, 11), Hungarian Mail Art (#2), Dobrica Kamperelic (#13), Ilmar Kruusamae – Estonia (#14), Ruggero Maggì (#10, 11), Paul McCharthy (#3), Media Space – Australia (#4), Ashley Parker Owens (#19), Carolee Schneemann (#14), Serge Segay (#17), Shosho Shimamoto (#9), Ivan Sladek (#9), South American Mail Art (#16), Lon Spiegelman (#9), Rod Summers – VEC audio (#17), Andrej Tisma (#9), Chuck Welch (#16), Yugoslavian postal network (#17)

^# 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 19

Artistamps: ^Contact - Exchange - Document (Sheet of 12 id. stamps, black and brown print on white paper) n.d.

^Cohen & Shimamoto to Texas (Sheet of 9 id. stamps, red and black
print on white paper) July 28, 1987

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

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

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

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

«The main reason for publishing was to put out information and news that I was getting in the mail and to do interesting interviews with people who I felt were interesting, but were not being covered in other magazines. The goals of N. D. are „Contact-Exchange-Document“... Document is the magazine itself which publishes the contact and exchange. I mainly hope that N. D. can be used as a tool for others in which to meet others and exchange ideas and work with. There needs to be a lot more collaboration and sharing of ideas. N. D. stands for „New Deal“, or „New dawn“ take your pick. (...) most [of the artists] are involved in some sort of networking. Some are involved with cassettes, music, performance or other mediums. (...) N. D. is something that I plan on being a lifetime process. I feel I will be involved with it all for a long time to come.»
(Françoise → Duvivier: N D magazine, Paris Texas. (Interview with Daniel Plunkett) In: Metro Riquet, #7, Sept. 1989, n. p.)

Poinsot, Jean-Marc

^Mail Art. Communication a Distance Concept. Cat.: 21x26 cm. horz., offset, 212 p. Édition CEDIC, Paris, 1971 / On the occasion of the Biennale de Paris, Sect. «Envois» (The first larger Mail Art show and publication with a theoretical analysis, the establishing the term «Mail Art» at all. Poinso'n's exhibition concept in Paris reflects the early stage of the Mail Art giving preference the Fluxus movement and the representatives of the conceptual works.)


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Literature: (CONCERNING THE TITLE:) MAIL ART. This expression underscores the use of postal material, while not neglecting the specific characteristics of the institution. It designate mailing, by which we man sending a simple object or document through the postal system, as well as the system of exchange and the particular form through which the message is expressed. We have prefered the term «mail art» to «postal art», since it seems richer in connotations.
LONG-DISTANCE COMMUNICATION. This is the common denominator of all the activities we have mentioned, the use of an intermediary which, by creating distance and additional difficulties, enables one at the same time to establish real relationships between strangers. The work sent through the mails is necessarily read, while it might be refused in other circumstances. This form of communication fits into our reflection on the nature of relationships established between individuals, and between the individual and artistic production.

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

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

<table>
<thead>
<tr>
<th>Polkinhorn, Harry</th>
<th>Box 927428</th>
<th>San Diego, CA-92192</th>
<th>USA</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>720. Heber Av.</td>
<td>Calexico, CA-92231</td>
<td></td>
<td>1989</td>
</tr>
</tbody>
</table>

^Volvox. (Poems) Digest size., offset, 52 p. {50} Atticus Press, 1981
^Atticus Broadsides. A lose series of high quality printed sheets with an offset colour outfit. Different sizes, often folded to two. Each publication contains a visual poetry work by Polkinhorn self or from the circle of the Atticus Review.

^Literature: (Atticus Review): «One of the elder statesmen of the experimental underground. Harry has generated a stack of these mags from the auspice of his MacIntosh. The editing is very conscientious though he takes many risks and is excited to print the visual works. This is a telephon directory of the little mag switchboard. Also print a number of books and broadsides.»


<table>
<thead>
<tr>
<th>Polony, Csaba</th>
<th>410. Webster St.</th>
<th>Oakland, CA-94604</th>
<th>USA</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>&amp; P. O. Box 472</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1230 Grant Ave. Box 302</td>
<td>San Francisco, CA-94133</td>
<td></td>
<td>1974</td>
</tr>
</tbody>
</table>

^Left Curve (timely with Richard Olsen) (Voluminous political & cultural magazine}
with an interest for the underground movements and their art events. ...addresses the problems of cultural forms emerging from the crisis of modernity. Letter, offset, ~100 p. 1974-, y., over 20#)

Polsky, Sheldon 739 Kimball St. Philadelphia, PA-19147 USA 1980

Xero-Post (Compilation magazine for all kind of Mail Art which can be photocopied, also interviews and news, beautiful layout. Letter, phc. 26 p. 1980?- qu.)

Pommery, Bruno 36 Résidence Jean Macé Mainvilliers, F-28300 France 1988

^Banana Mail (Info and contact rag in A/5 size, phc. 4-8 p. 1988-, #1-4?)

^#1, 2, 4


^ComunicARTE (Visual poetry and concrete art magazine with Mail Art, edited as monthly supplement to the local news Jornale da Cidade. One sheet of 47.5x32.5 cm., folded, newsprint. 1991-, m. ~ 50#?)

^#1, 2, 12, 13, 14, 16, 17, 20, 21, 22, 24, 25, 26, 27, 28, 31, 32, 34, 35, 48

^Artistamps ^Canção de armar (Sheet of 20 id. stamps, phc.) n.d. (~1992)

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Mostra Mail Art. Cat. 1983

P-Orridge, Genesis Coum Transmissions London United Kingdom 1973


Launching the L’Ecole de l’Art Infantile (with → Cosey Fanni Tutti and others) and the Ministry of Antisocial Insecurity about 1973. Parallel activity as mail artist: small paper works, letters, etc. with text inserts and rubber stamp interventions (Gary Gilmore Memorial Society). Co-operative works with → Ackerman, Opal L. → Nations, Jerry → Drevø and → Albrecht D.


~


«Subvers #7 (June 1972) (→ Clavin) – special Genesis P-Orridge issue: three big folded sheets featuring the anarchic creations of GPO and the COUM group, who somehow managed to represent Britain at last years’ Paris Biennale...»

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

«...The forerunner of much of the pornographic and punk sensibilities of recent years was Coum Transmissions. Produced principally by Genesis P-Orridge and → Cosey Fanni Tutti, the works of Coum became well known for their explicit sexual and sado-masochistic content. In 1976 several Coum postcards were seized by postal authorities in England, and P-Orridge was put on trial for his „indecent“ uses of the mail. The proceedings were documented in G. P. O. v. G.P-O, a book produced by Ecart Publications, Geneva (→ Armleder), in the same year. Coum has also been involved in music and punk performances since about the same time. Despite hints of scandal in the English press, Coum’s intent in using the mails is about openness in communication...»

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


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

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


*®The Eternal Poetry Festival.* (C-60 cassette, offered by the → Xexoxial Ed.) A sound poetry improvisation with Mark Melnicove. ca. 1979.

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

*®Found Sounds.* (C-60 cassette, produced by New Wilderness Audigraphics, offered by the → Xexoxial Ed.) Session with D. Higgins & Ch. Morrow, Dec 2, 1978; Porter in concert with P. Burgess, May 9, 1981

*®Aspects of Modern Poetry.* (C-35 cassette, offered by the → Xexoxial Ed.) Recorded live on WBI, NYC, 1982, talking with Robert Holman


*®My my dear me.* (Xerox bookwork, Half-legal, 20 p.) → Xexoxial Endarchy, 1985 old Liaizon Wakest, visual and performance poetry) The text also in booklet form offered by the Xexoxial Ed., 1989

*®Sweet End.* (A second large volume of found poetries. 27.5x21 cm., offset, ~320 p.) The Dog Ear Press, Brunswick. / First Edition of 125 copies. 1989

*®Why my left leg is hot.* (Letter size, 63 colour xerox + 36 b/w xerox pages. cover with orig. unique collage) Xexoxial Ed., Madison, 1990

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**Literature:**

«In 1920 I started making books. Up in Maine my problem was the simple act of reproduction... to draw them by hand. This meant writing, printing the texts and making the illustrations, and it meant an edition of five copies, an incredible work in terms of hours and of effort... And since I had difficulty with the titles in those days, I simply called them numbers, like 179B, and the next book, of course, was CD21. Thus, every title had at least one number and one initial. My audience was a woman who lived down the street about four blocks, and when I completed a book, I would take it down to her, and she would give me a dozen eggs which I would take back to my mother. (...) I personaly have no more of those, but the master collection at the UCLA campus un Westwood does have the magazine which I hand-ttered, which runs to about three pages, so I began at the age of 9. (...) Here I am 70 years old, and I could easily ask the question: „Why does it take so long?‟... I earned my living as a physicist all these years, and the income form that has gone into all of these artistic efforts. And the art forms have evolved from physics' domination and physics have enmeshed themselves into many of my productions. I'm, very concerned about the human eye; I'm also concerned about
our five senses. Along with taste, people don't feel anything. Some people can still smell but their hearing is limited: but I'm highly concerned about our seeing... The human eye does not need all the letters in the alphabet. The lines are not typed and set and adjusted to the eye reading... Take these days when we are moving while looking at something, either in a car, a bus – or we are looking at something such as television – or in the third case, where the object seen is stationaly, the we have a clear visual difficulty, then I am very concerned about our five senses being mutilated, and even slowly disappearing... The dissapearance of the act of seeing will create the acceptance of artificial eyes, artificial seeing devices, to take the place of nature characteristic of technology at the moment.»


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

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

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

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

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

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


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

**Porto, Mail Artists.** c/o Assoziaçao dos Jornalistas – Camera Municipal. Rodriges Sampaio 140, Porto, P-4000

*Long live cleaning!* Inv.-letter, 1985

c/o Associação de Estudantes da Faculdade de Ciencias da Porto, Portugal 1987


*The Falling of the Berlin Wall – 2nd Int. Mail Art exh. Inv.-letter, 1999*

«Postal Collective Depot» / P. C. D., 21 Queen St. Glebe, AU-2037 Australia 1984

*P. C. D* (Microfish mag. for Mail Art only, 1984?) International Microzine, Glebe

*Fell of Vision (Commonpress #60)* A/6 size booklet + microfiche. Newtown, 1986

**Postcard Presentation Society.** Box 314 Went Worth Bldg. Universe City of Sydney, N SW. Australia 1979

*Postcard Presentation Society / SHAZAM! Cat.: 33.5x21 cm., instant print, 42 p.

Exh. at the Dubbo South High Scool Hall from 21-25 Nov. 1979

(From the introduction: «...it began with six students and one tutor and, as incoming mail was displayed on a board, other students joined in the project... Items received included cards, xerox, offset and photo-litho, roneo, magazines, books, stamps (postage, rubber and lino), invitations to other shows and archives; in all over 360 pieces by 110 artists and non-artists from 21 different countris...»


*Post Co-Action Development!* 81 Miller St O'Connor 2601 / Newtown? Australia 1985

*Comment about the Impact of New Technology on Your Art (Commonpress #57)* A/6 size booklet + microfiche. Newtown, 1985

*Post Infinite!* → Pernecky

**Post Machina Group** Piaz. d. Costituzione 3, Bologna Italy 1986

In co-operation with the ISCA from New York / C. Rank-Xerox, Bologna:

*Almanaco Novissimo* (A xerographical assembling from the TRAX circle [70?]. A/4 leaves in plastic folio. 1986-, #1-3)

Artists: → Baroni, Belletti, Moretti, → Ciani, Di Sacco, Giono, Melandri, Moretti, Sasson, Trebbi, Vannozzi.

*Post Me! →* Pittore, Carlo (Charley Stanley)


**Potter, K. / Hagströem, Eric** P. O. Box 1156 Brattleboro, VT-05301 USA 1987

*Character Disorder* (Mag. Mail Art with photos, graphics, texts: *art has heart...* Letter, offset & phc., ~50 p. 1987- y., #1-2?) Ed. Social Artists’ Reality Empire

«An overpriced and not particulary exciting compendium of a lot of different people's work from the mail art netwok.» (Box of Water, #4 → Perkins)

*Potocka, Maria Anna* (Galeria), Pl. Sikorskiego 10. Kraków, PL 31-115. Poland 88

Muzeum Sztuki Aktualnej, Kraków. March 1988

*Artists' Collection – Artists' Museum.* Cat.: 26.5x21 cm., offset, 12 p. May 1991

**Poznanovic, Bogdanka**

D. Tucovica 20-V Novi Sad, YU-21000 Yugoslavia 1977


~

**Literature:** B. Poznanovic: *Mail Art: What is it?* (In the catalogue for *Feedback Letterbox.*)


**Prado, Gilberto**


- *Wellcomet Boletin* (from #6 with Lucia Fonseca) (Mail Art mag. with invitations and announcement, photos and editorial. One-sheet publ. of 44x31 cm. folded, offset & phc. 1985-88? #1-8?)
- ^#1, 2, 3, 4, 5, 6, 7-8, (#6 special)
- ^*Stop de Star War's / Wellcomet Mr. Halley.* Doc. poster: 32.5x46 cm., offset, RV.
- Exh.: Unicamp, Centro Convivência Cultural. February 1986
- ^*A Terra e seus Terraqueos.* Doc. One sheet of 44.5x64 cm., offset. / Clube de Criação de São Paulo. December 1987

**Premier Ligne!** 53 rue Halle Paris, F-75014 France 1992

**Prescott, Dr. Don** (Yggdrasil Press) P. O. Box 111423 Arlington, TX-76007 USA 1987

- ^#7, 8

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**Literature:** (Statement #7): «We here at *The Ideology of Madness* would like you to believe that we publish monthly and all that garb. We are in part sponsored by The First United PatriPsychotic Anarcho-Materialistic Justapositioned Church of Latter Day SubGeni and preparatory groups known as the Society of Weirdmen located at UTA, TWC and NTSU. We welcome contributions, comments, criticism, small/large unmarked bills, free magazine subscriptions (*TV GUIDE, ROLLING STONE*, and *CEREBUS THE AARDVARK* would be nice), etc...»

**Private World!** (I. G. Hamilton) 549 Westfield Pl. Patterson, CA-95363-9230. USA 1992

↑ Box 26034. San Francisco, CA-94126. 1988

Very significant Mail Art activity (hand made postcards by collages & rubber stamps) in the 1980s with the globe as trade mark.

- ^*Time Capsule '88.* Cat.: Letter, phc., 20 p. {100} 1988

**Profico, Silvestro**

Pescara Italy 1980

° *Postal Medium.* Cat.: 24.5x17 cm., offset, 20 p. 94 parts. + poster / Centro di Documentazione Arti Visiva, Pescara, 1980

**Prokov»**

Geheimkabinett KMJG Berlin-K36 Germany 1984


**Prost, R.**

Morton Grove USA 1983

«U» (*Commonpress #49*) 19x12.8 cm., 55 p., 41 participants. 1983
Przyjemska, Leszek / → Petasz, Pavel, Chopina 4 M 6, Polczyn Zdrój, PL 78-320 Poland 1977

^Antivalues (Also as Cat.: to the action «Circle '77», mag. 1977, #1, more → Petasz)

«PTT Museum, Bern» Helvetiastr. 16, Bern-6, CH-3000 Switzerland 1994

PTT Museum, Bern. February 1994

^Mail Art. Netzwerk der Künstler. (Also as supplement to the exh. Cat.:) Artists'
Postage Stamps, 4 sheets, monted on an accordion folder, Bern, 1994

^The Face of the Network. (A networking FAX-project on the opening of the Mail
Bern. February 22-23, 1994

^The Face of the Network. (Art for Archives) Cat.: A/4, phc., 38 p. {73}.
(Orig.: → D. Langenbacher) Bern. July 1995

«Public Arts in Print» Circle Art /West, 1350 Florida St. San Francisco, CA-94110 USA 1984

↑ 1439 Ocean Ave. #2F, Brooklyn, NY-11230 1987

^Public Property (with Ramey Owen & Jim Hoadley) (Mag. 1984- m.)

Puchalski, Greg 120 Gary St. Buffalo, NY-14210 USA 1987

↑ 4711 Waldrop A3. Forest PK. GA 1973

491 (Magazine. 1973-78?)

«Punknow Edition» → Inconnu

Purves, Ted (0,0) Editions. 3625, 23rd St. San Francisco, CA 94110 USA 1996

^Plans, Maps, Scores (Bag with various small pieces, mostly visual poetry) S. P. 1996

^Score for Light Music (Empty score with a magnifier {500} in small envelope of
6.5x11 cm. + title cover of 11x14 cm., mixed techn.) S. P. 1995

^Tampon-De-Collage (Mini-zine by hand stamped rubber stamps {30}.
Statement: conceptual and expanded stamp activity, the use of found,
destroyed and remade stamps, stamp-as-action, event collage and
ontology. ~14x11 cm., rubber stamps + phc. texts, 4-8 p., also object
issues as wood or puzzle. 1995→ sbim., over 20 #) (0,0) Edition, S.F.
^#1, 2, 3, 4, 5, 6, 7, 8-9, 10, 12, 13, 14, 15, 16, 17, 18, 21

^Daybook #13. One Week of Spring. Five Sunny Days and Clear Nights. Rained
Lightly on the Sixth. (Edition of 8 booklets made from a book of paper
eft outside) 8 postcard size sheets in a self made envelope. 1996

^Daybooks – announcement for alternative publications. Inv.-card, 1998

^Contributions to Knowledge. (Assembling publ. by anthologies of small editions
and print works {100}. Each issue contains more publs. of various
form and technic and one sheet «title page» of letter size. Strong
conceptual style by graphics and texts. 1996-, ~3xy.)
^#1, 2

Literature: (0,0) Editions. Anniversary Show @ refusalon. 1995 (Editorial checklist like flyer.
«Originally, this was all just supposed to be a magazine... However, as time went
on, and more projects and ideas for projects trickled in, I began to realize that
maybe an ongoing output of smaller collections, or individual ditions, might be a
more realistic approach...») Anthologies (Anniversary Box), Teamworks (Sites and
Events / Projects for Water) & Individual Eds. by Lucy Gongdon, Jordan Crandall,
George Gessert, Eve A. Larames, Brennan McGaffey, Diana Mars, Ted Purves.
PIPS, Dada-Corporation, Prinz-Albert-Str. 30. Bonn, D-53113 Germany 1996

↑ Beethovenstr. 40. Bonn-1, D-5300  1987
↑ Marxstr. 35 Bonn, D-5225  1986

PIPS (with C. Kinzel, P. M. Pennartz) Neo-dada / Mail Art fashion A/4 magazine, later assembling with changed packing and format (in spring folder, unbound in bag, or – since 1991 / N° 2 – in cardboard box). From 1989 thematic issues. 35-40 artists per publ. 1986-, 3x yearly, altogether over 40 issues.

^UN-ART – non-festival in Bonn with the Mail Art action "Wiedervereinigung". Inv.-letter, 1990

Literature: «(...) Apart from that PIPS is a disease afflicting children, showing an inflamed coating of the tongue. Every now & then, humans, too, have a PIPS, for example when they have a cold or 'flu. Then there are small pipe filters carrying the lovely brand name PIPS, and at 123 Cromwell Road, London, we find a Mexican restaurant-cum-wine bar named PIPS. In short: PIPS can be anything and everything, even a mail-art box, which is simply a place where we find people from all over the world, weird & wonderful things, dogs, phone cards, and – just as in real life – even cars in traffic jams.

When PIPS was born in 1986, nobody knew that one day PIPS would be a box. In its early days PIPS was just a normal dada magazine, appearing in an airtight storage bag, with various additivies, faithfully following in the footsteps of YPS (a German children's magazine). The one day the Pips-Dada-Corporation discovered mail art, and ever since that day artists & authors from all over the world engaged in long-haul travel into the PIPS box. Their destinations were Mystery Secret, Seahorses and Flying Fish, Heart & Mart, Duet & Duel, Magic & Circus, or Paradox Box. Most recently, 36 mail artists were lying in the Prayer-and-Repetition Day Box, thus reviving a religious holiday which had been made redundant in Germany...»


Pyramid Atlantic» Center for hand papermaking, printmaking & the art of the book. 1989

6925 Willow St. NW. Washington D.C. 20012 USA 1989
1601 Guilford Av. 4. Floor Baltimore, MD-21202, --- 1989

^Artists’ Books. (Doc.: coloured offset accordion book in 25.5x11 cm., 4 parts) 1989

Pyros, J. c/o Epistolary Study Farm New York USA 1979


Quel Fromage - Cafe» 523 University Avenue San Diego, CA- 92103 USA 1991

Coffe-themed exhibitions within the time of the years ca. 1988-1996. The shows have been taken over by other cafes of San Diego, too. Press-Echo in “Art Paper” (#January, 1992)


^Sixth annual coffee-themed Mal Art exhibit. Inv.-card, 1994

Ra! → Juin, Jacques

Rabascall, Joan (Atelier) 67 rue Vernigaud Paris, F 75013 France 1986

°Textes. 15x10 cm. offset, 48 p., in plastique cover + spiral bound. Centre d' Art et Communication, Vaduz / Lichtenstein, 1975

^Première Fête de la Lettre. Cat.: 22x22 cm., offset, 52 p. (with 88 parts.)


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


N. R. G. has been edited also after Rammings' death: → Skydog Press, Dan Raphael & D. Whited. N. R. G., 6735 SE. 78th Street, Portland, OR-97206

Rahmmings, Keith (Permanent Press) Box 371. Midwood St. Brooklyn, NY-11230 USA 197?

Blank Tape (Vis. poetry by Benning, Bennett, Cannon, Goebel, Kempton, Kostelnetz, Young and others. Letter, offset. 1970s+, ir.)

N. R. G. (A classic of the visual poetry reviews. Tabloid of 44x29 cm., newsprint, 12-24 p. 1975-, qu., over 30#) N. R. G. has been edited also after Rammings' death: → Skydog Press, Dan Raphael & D. Whited. N. R. G., 6735 SE. 78th Street, Portland, OR-97206


Random, Steve OK Post East. 418 Main Street, #2 Wilmington, MA-01887 USA 1990

↑ SR. Inc. 2-54, 23 Riverside Dr. Greenfield, MA-01301 1982

Vague. A neubazine (Small visual magazine with post-fluxus image collages by Mail Art friends and the editor himself {50}. Mini size of 13x10.5 cm., phc. + rubber stamps, 16 p. 1982-83, #1-5?)

Vague No.5 = Artists' postage stamps issue, 1983

Artistamps: → R&om Post Age (Sheet of 30 id. stamp images, b/w phc., the last stamp has been print by orig. rubber stamp. Not perforated) 1983

Group Rockola (Sheet of 4 diff. stamp images, b/w phc., printed on the back side of the R&om Post Age stamps) #328828, 3: 30: 1983

for VIGO (Block of 6 diff. stamp images, printed by black on a book)
<table>
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<th>Rassias, Vlasis</th>
<th>(Open Head Arts!) Axniadon 12 Athens, GR-11854 Greece 1988</th>
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<td>&amp; Open Head /Alternative Gallery, P. O. Box 20037, Athens, GR-11810 1982</td>
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</table>

^Underground Press / Ανοιχτη Πολη, Cat.: A/5, offset, 64 p. 
(Exhibition organized after the model «De International Alternative Press», which was arranged in «Embrio», Amsterdam, 1980)

^Einai Aypio / C'est Demain (The basis of this publ. was the Aerosto Pub, Athens. An international Mail Art compilation, later unbound A/5 assembling in plastic cover {100}. Also thematic issues, e.g. N°5 = „Witch“, N°6 = „Ecology“, etc. 1982-86, #1-11)

^#6, 10, 11

Open Head Art (Assembling, it was considered as the 2-3 issues of the Einai Aypio. 1982-83)


^What is Freedom / Up against the wall motherfucker... Inv.-letter, ~1984

^Anichti Poli / Open City (Underground multimedia mag. 24x17 cm., offset, 60 p. 1986-, ~30#) 25. Ονδετο, Athens, GR-11810 ^#5


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Literature: (Anichti Poli): «It's written in Greek, it's beautiful and full of hard and strong graphics in black and white with coloured cover and judging by their design, we can see these guys are into Anarchy/Rock and roll and more with antiauthoritarian items. Every issue contains pages that cover reviews on the international, alternative, underground scene. 


Rassmussen, Steen Møller (Plagiat) Kisumparken 1131th, Brønby Strand, DK-2660 Denmark 1982

^One Shot. (Mini offset book, 10x7 cm., 44 p.) Plagiat Ed. 1982

^Without title. (Xerographical works by offset, 7.5x8.5 cm., 48 p.) Plagiat Ed. n.d.

^Mail Artist with Camera. Cat.: A/6, offset, 120 p. + A/4 sheet address list / HUSEST, Copenhagen. September-October 1984

Rastorfer, Jean-Marc, c/o Boucherie des Arts Tristes. CP 27 Lausanne, CH-1000 Switzerland 1986

^Karenne artist's stamp project (→ Badao, Dao, → Léopold, Pierre). Inv.-letter, ~1985

^Graphitisme 1. (Project or collected graffities per Mail Art) A/5, phe., 56 p., 1986

Timbres d'Artistes / Mail Art. (a very individual formed catalogue [French] of the exh. in the Société Lausanneire de Timbrologie. Chemin du Mattier 4, 1052 Le Monts'Lausanne), 20x15 cm, phe. ~100 different size pages with collage works and original inserts (no stamps!) Authors ed.: DAO BADAOC P. C. 27. CH 1000-Lausanne-22. 1980

^Artists' Postage Stamp – own stamps + project for a real or oneric nation. Inv.-card, 1997

^Mail Art Book. Inv.-flyer, 1998

«R. A. T.» (Research in Art and Telecommunication) → François, Charles

Rau, D. Hogpoost 50. Gent, B-9000 Belgium 1977

Amarant (Mag. for exp. literature, book art, etc. The Jan. 1988 issue was an Artists' Books review. 1977-, qu.)
Reglero Campos, Cesar. Passatge del Sol 2, Tarragona, E-43003 Spain 1992

Boek 861 (Mail Art magazine, no further data, ~1992-,)

Recycled material – international Mail Art show. Inv.-card, 1992

Bosnia-Herzegovina: Open Wound. Inv.-letter, 1994

Freedom in the Fine Art Teaching. Inv.-flyer, 1999


↑ Zitherstr. 15. Berlin-Buchholz, GDR-1113 1983

Warszawa 75 / Creative Workshop (Mail Art Exhibition by R. Rehfeldt) No cat. Exh.: Galeria Teatr Studio. Warsaw Poland, 1975


Contart, list of contacts (~150 persones), 63x49 cm., offset + rubber stamps, {200}. Ed. «Bureau Contart». Berlin-Pankow, 1976

Kunstbrief für Sie / Art Letter for You (Poster like mag. in 30x21.5 cm. size: Texts, images and rubber stamp collages by litho print. 1976-, ir.)

Contact News (The permanent form of the Kunstbrief in the same size and technic. Also with the title Artworker Contact News or Contact Mail Box. Dadaistic typography. Sent out one time in year as New Year's greetings. 1978?-?, #1-?)

Artstamps: Stamps (Sheet of 20 stamps / 11 diff. images, not perforated, realized by aquarelle) 1979

Kontart / Mail / Box. (with Stanislav → Urbaniski) Doc. / Graphic Biennale, Krakow, Poland, 1980

Kunstpostbriefe. Doc.: Offset accordion book (8x) of 22x13 cm. / Fliesenwerk Galerie, Boizenburg-Elbe. 1985


Artstamps: Arte Postale– Contart Bureau RDA – Allemagne (Artstamps by rubber stamped writings and drawings on a block of 10 pre-perforated labels with blue frames) n.d.

Stamp Drawing (Block of 12 „abstract“ stamp images, printed by multi-colored rubbers? Not perforated) 1986

Erster Decentraler Mail Art Congress. (Planned for the studio «Palette Nord» but banned. Realized in the home-workshop of R. Rehfeldt.) 1986

Robert Rehfeldt – exhibition at the Leonhardi Museum, Galerie Ostt, Grundstrasse 26 in Dresden, GDR-8054. Cat.: 19x20 cm., offset, 12 p. 1987

Robert Rehfeldt died September 28, 1993 Wolf-Rehfeldt, Ruth 1993


Frank Eckart (ed.): Eigenart und Eigensinn: alternative Kulturszenen in der DDR (1980-1990). (About non-official publications and the underground art scene in the


Reid, Terry
11 Sherbrooke St. Sydney, 2010 Australia 1986
↑ Mildura Art Center, 1999 Cureton Av. Mildura (Victoria) AU-3500, Australia 1976
↑ Global Post Art, 23 Coolidge St. Wellington-2 New Zealand 1974

Inch Art (with Robert Edward) (Letters, photos, articles, by / about mail artists, works also in the size of inch x inch. One of the earliest larger Mail Art magazine. Tabloid size by newsprint, edited during 1974-75, #1 only?)

Open Drawers project. (with Phil Dadson, Valerie Richards and Bruce Barber)
A project for open access information, idea and image file in the library at Elam, Auckland, New Zealand in 1974-75. It became a publication under the headings of Canberra Telegraph and Auckland Star.

^Canberra Telegraph (with Bob Kerr) (Voluminous and encyclopedic «news» publication with many fluxus, post-fluxus and mail artists. Tabloid of 58x43 cm., newsprint, 16 p. 1975, #1 only?) Mildura, 1975

^Mask Production. Represented, reproduced and redirected by Terry Reid de Plume, Gween De L’Ine and Geoffrey Thomask Tennant. (An anthology from the field of folklore, anthropology, further Fluxus, Neo Dada and Mail Art) Cat.: 25.5x20 cm., offset, 72 p. ~200 parts. / March 5 - 29, 1977, Aurora Australis & Mildura Art Center.

°The Auckland Star. (with Bob → Kerr) (Tabloid size mag. for post-fluxus c Mail Art. 1977, #1 only?) Mildura Art Center

°ICA Magazine (with Paul McGuillic) (Tabloide mag. for cont. art. Photos in offset. 197?-. #1-6?) Sydney AU

~

Literature: (Invitation to Inch Art Issue): «Craccum, with approval in principle from Studass, is sponsoring a fluxus event, in which the people of the world are invited to submit material for publication. It is requested that the material refers to or uses the lineal, square, cubic or more dimensional space of an inch. All material in every media is requested.

...Date-line for submissions is set at April Fool's Day 1974. This should allow time for extensive circulation of this invitation, and it is hoped participants will assist by means of recycling, reporting, and reprinting so that persons likely to be interested will have the opportunity to participate...» (Reprinted in: Michael Crane: The Spread of Correspondence Art / 1968-73: ... Australia, New Zealand... In: M. Crane / M. Stofflet [eds.] Correspondence Art. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 155-157 p.)

Renauld, Tristan (!Zbigniew Brotgehirn!)
→!Kiki Bonbon! / Dull Century

Renault, Frédéric (!Mr. Munos!) or (!Y5/P5!) 116 rue de Chateau Paris, F-75014 France 1983

Basic / Basic Graphic (Y5/P5) (Graphic publs. by artists from the circle of Bruno → Richard and some mail artist of the French scene. Var. size: 19x12 cm.,
A/4, A/5, A/6., phc. Issues signed by using of the alphabet: B¹, C², D¹...

[B is it the numbering?: A¹, A², A³, B¹, etc. etc.] 1983-, 3-4xy.)

^Pressbook (A small sister of the graphzine Basic, A/7, xerox and colour-xerox, 16 p. 1985-87, #1-10)


^Basic: La Vie des Skull / Hors Series, A/5, phc., 12 p. {100}. (Graphics by Y5/P5, Captain Cavern, Lombardi, Dioxine) n.d. ~1988


^Le Train Fantome / Hors Series, A/5, phc., 8 p. {200}. 1988

Resch, Rainer  → Eins von Hundert.

Restany, Pierre  13 rue Pavienne  Paris, F-7503  France  1985

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

^Natura Integrale (a laboratory magazine with articles on sensitivity... the promotion of a hygiene of perception [→ Hoffberg, Umbrella, 2/#4, 1979]. Interes-
tant theoretical bulletin on art from Italy. 1979-, bim.)


^Reverend Hunter! → Wamaling, Mark

^Reykjavík / artists

^Kollas, 8x11 cm., 16 p. {75}; A milli tueggja persona. 21x7.5 cm., 16 p. {150}; 1980-1982

^The Corridor, #2 (directed by Helgi Fridjonsson) Special A/4 publ. for xerographic. 15 photocopies by icelandic artists. Reykjavík, 1982

~Literature: Umbrella (→ Hoffberg), Vol. 5, #3, 1982

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

^AAAA (Mag. Words, images, Mail Art, performans. Offset? 1982-, qu.)

~

Ribeiro, Maria Irene  ?  Lisboa  Portugal  1980


↑ 7 rue du Bourg-l’Abbé  Paris, F-75003  →

^Elles sont 2 sortie (with → Doury, Pascal)(Mag. in form of books, 1977- 2xy.)

Edited by the Futuropolis, Les Humanoides, Autrement - Art, Crapule Prods., Le Dernier Terrain Vague & other ed. houses. Very diff. size and technic, at the start xerox, later offset, colour silkscreen, etc.

N° 1 Necrologie?: 2 Illisible striptease; 3 Edition l’image; 4 Santé et maladie; 5 Aventures-vacances-loisits; 6 Papier paint; 7 Jeux;
8 Portraits - suicide graphique - spécial veufs; 9 Bichon - Dora Maar; 10 Pornographie Catholique; 11 Sexy Polizei '82; 12 The tête de mort; 13 Art dégénéré = Graphic Prods. '83; 14 African Bouhous; 15 Elac catalogue; 16 = Otto aime Toto (?); 17 African Bouhous II.; 18 = ?; 19 Colour Love...etc.

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

Elles sont Sortie / Ces livres réalisés. Cat.: I-II Vol., A/6, offset 40 p. / Futuropolis in ARC / Musée d’Art Moderne de la Ville de Paris, 11 Av. du President Wilson. (A free selection of graphics only, no publication data!)
May 7 - June 16, 1985

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


Richman, Gary 83 Robinson St. Wakefield, Rhode Island 02879, USA 1986


^Blue Books Issues (Artists' books project, very visual quallity by collage-images and texts {each 100}, offset, var. sizes, ~ 40 p. in the time of 1985-87, about 10 div. bookworks?) Blue Books / S. P. Wakefield


~

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


See Saw (Beautiful edited magazine for network artists, 1981-, ?#)

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

Riha, Karl Eichlingsborn 2 Siegen, D-57076 Germany 1993

c/o Uni-GH, Siegen, Adolf-Reichwein-Str. 8. Siegen, D-57061 1996

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


Autoren-Porträt-Galerie – eine Mail Art Aktion. (25 selected self-portraits of writer from ca. 200 participants of the whole project.) A/6, phc., 32 p. 1988

Kunst am Kopf (Photosequences with orig. rubber stamp prints [50]) Hybriden Verlag → Andryczuk, Samisdat-Prod. II/95., Berlin, 1995

Ring House Gallery, University of Alberta, Edmonton. Edmonton, T6G 2E2 Canada 1984
Also some Mail Art exhibitions have been held in this Gallery (Global Mail Art Show, 1984-85; Image of Peaces, 1985; etc.) More about → Stake, Chuck.

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

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

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

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

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

(Phoosphorus Flourish): «Here's a photocopy collage zine spun from the brain through which passes random beats of Burroughs, Ballard, Cabaret Voltaire (the musicians), and Hustler. The editor adds a hand written disclaimer: „contains racist, violet (sic), and sexist materials – autobiographical.” Actually some compelling imagery in this nearly all-visual booklet which also contains a few fortune cookie-like aphorism. To wit: „Some think, but others not”. Rininger does.»

(Lightworks [→ Burch], Glimmerings [Print review], N° 19, Winter 1988-89, 44 p.)

Rinnstein, Tom
C/o 4 Linden, 34 Bremen-1, D-2800 Germany 1982
→No Dave. 5 photocopied posters (recto/verso) in the size of 61x43 cm. S. P. 1980
→Destroy Mail Art – The Last Mail Art Show. Cat.: A/4, offset, 40 p. 167 parts. Exh.: at the Cafe Galerie Gruppe Grün, Bremen-Fdelhöm, Mai 29 - June 6, 1982

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

Rivington Academy
New York USA 1988
→CROW (Occasenally paper, a newsprint tabloid with Neoist influence by Kántor, Neoism, radicalism. 1988-, ir.) New York City
Robakowski, Joseph
→ Lódz Kaliska

Roberts, C. E.
34 Carlton St. Carlton (Victoria), 3053 Australia 1986
↑ 49 Woodside St. North Fitzroy (Victoria), 3068 Australia 1983
Fringe Network (Mag. by a group of non mainstream artists in Victoria. 1983-)
^Immuri Fix (Smile mutant, A/4 folded to 4, phc. December 1986, #1 only)
^Love and (Anarch-) Kisses / Savage? Love. Doc.: One A/4 sheet, phc., with participant list. 1986
~
Literature: (Fringe Network) In: Umbrella (→ Hoffberg), Vol. 7, #1, 31 p. 1984

Robertson, Clive & Marcella Bienvenue. → Artons Publishing

Robinson, Walter → Canepa, Anna / Art-Rite

^O feto. (Mimeographed mag., an early publ. for the alternative art like the following Mail Art mags. 22.5x16.5 cm. 1972-, 1-2xy. #1-5?) Statement: «Sumária de actividades experimentais (contra os bandidoes da poema e da arte).»
^#6

Rochard, François Jean, 24 Avenue Francois Mauriac Aurille, F-49240 France 1986
^Exo Ghonya A/5 size assembling with ~ 25 leaves {20 copies only!} + magazine, phc., 24 p. 1986-, y.) Spring of Daphne Prod.
^#1 (magazine), #2 (assembling)

Rockolla, Robert (!'Post-Neo!, !Rocola!) 7911 Geary Blvd. San Francisco, CA-94121 USA 1985
Mail Art activity especial in the field of collages with a neo Pop / surrealistic charac-
ter in the 70s and 80s (also: Rockola Group = with Bill → Gaglione)
^“Mail.... “ Please add to and return... (Warning: Rockola reaches for his revolver
everytime he hears the term „Mailart“) Half-legal leaflets, phc. + rubber stamp, 1988
~

Roden, Michael → !Bob X! /Xex Graphix

'Rode Hond, De! Prins Hendrikkstraat 138 Den Haag Netherlands 1990
^Mail Art against SHELL. Cat.: A/4, offset, 16 p. / Zuidwall 94. Den Haag. 1990
~
Literature: Vittore → Baroni: Rocola. In: Arte Postale. Guida al network della corrispon-

Rodemann, Klaus → Haufen, Graf

^Ex Oriente Lux. Cat.: A/5, phc., 16 p., 63 participants. (partly hand written) 1985
Four dimensional man. Doc. 1985
Who am I? (Unicat book project) 1987
Project: *Mail Art's Liquidation* (He annihilated his archive...) KONT Galeria. Lublin, 1989

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<th>Name</th>
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<th>Country</th>
<th>Year</th>
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<tr>
<td>'Roger Radio!'</td>
<td>18 Ospringe Road</td>
<td>Faversham / Kent</td>
<td>United Kingd.</td>
<td>1985</td>
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<td></td>
<td>↑ 24 Blakemore, Brookside</td>
<td>Telford, Shropshire</td>
<td></td>
<td>1981</td>
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<tr>
<td>^Booklet in 38.</td>
<td>(Mini size books by orig. collages: 10.5x10 cm, 26 p. {38})</td>
<td>1981</td>
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<td>^Radio Box 1.</td>
<td>Inv. (image-letter) for a travelling show. December 1981</td>
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<tr>
<td>^Booklet on 38.</td>
<td>Mini booklets of 10.5x10 cm., 26 p. with original collage works. 38 signed and numbered pieces. 1981</td>
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<td>^Business cards.</td>
<td>Inv.-card, 1985</td>
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<td>^Smile</td>
<td>(Smile mutant / unique. A/4. phc. 1985)</td>
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<tr>
<td>Röhnelt, Mario / Nazari, Rogerio, ?</td>
<td>Porto Alegre Brasil</td>
<td></td>
<td>1981</td>
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<td></td>
<td>^Mostra Int. de Arte Postal. cat.: 23x16 cm., offset, 9 p. 83 parts. / Espaço NO, Porto Alegre, 1981</td>
<td></td>
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<tr>
<td>Roman, Stephen</td>
<td>P. O. Box 5813</td>
<td>Berkeley, CA-94705</td>
<td>USA</td>
<td>1992</td>
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<tr>
<td></td>
<td>^Ammunition (Very visual mag., images and short texts. Letter, phc., ~32 p. 1980,-, #1-4?) Statement: ...an umbrella for anarchist/surrealist contributions to mail art &amp;... for guerilla public display... #4</td>
<td></td>
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<tr>
<td>✳Romanian Mail Art and Artists' Books Scene in Bucuresti</td>
<td>c/o A. Oisteau, Str. Alex. Sania 22, Bucuresti, R-70202 Romania</td>
<td></td>
<td>1985</td>
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<td></td>
<td>^cARTe / Artists' Books. (Newsprint form Cat.: 32.5x29 cm., 8 p., with 8 essays, texts Romanian &amp; English) Org.: by Wanda Mihuleac, Calin Dan, Andrei Oisteau. Exh.: Biblioteca Centrale Universitare Cluj. 1991</td>
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<tr>
<td>Romero, Juan C.</td>
<td>→ Delgado / VORTEX³</td>
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<tr>
<td>Rominzi, Giano</td>
<td>Via Favaron 10</td>
<td>Perugia, I-06100</td>
<td>Italy</td>
<td>1988</td>
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<td></td>
<td>^Adenoidi / Periodico Artigianale di Racconti... (Mag. «Art e Mail-by-Soft Arts». A/4, phc., ~20-40 p. 1988/- squ., over 10#) #8-9-10,</td>
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<td>Ronchi, Demos</td>
<td>→ Strada, Giovanni / Pensieri...</td>
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<td>Rook, Gerit J. de</td>
<td>Sherkade 176</td>
<td>den Haag</td>
<td>Netherlands</td>
<td>1988</td>
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<td></td>
<td>↑ P. O. Box 1051</td>
<td>Maastricht BB, NL-6201</td>
<td></td>
<td>1985</td>
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<td></td>
<td>↑ P. O. Box 14012.</td>
<td>Utrecht</td>
<td></td>
<td>1975</td>
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<td></td>
<td>^Bloknoot (Edited with R. v. → Aarssen and R. Joseph. Magazine with visual poetry</td>
<td></td>
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</table>
& concept art, also assembling issues {125-150}. Contributions by D. Mayor, H. W. Kalkmann, P. Finch, J. Valoch, M. Nannucci, C. Padin, J. Urban, P. Stembera & others. A/4, offset, ~100 p. or: A/4 material collected and fixed into letter files of 35x25 cm. 1970-72, 3-4x yearly?)

°Xprmntl ptry. 22.5x15.3 cm., offset colour + collage, 60 p. Ed. Exp/Press.
Nijmegen NL, 1971

°Proefonderzoek. A/4, mimeogr. + collage, broad-cloth, 72 p. {75} Ed. Blockknot, 2nd series, #3. Arnhem NL, 1971


^Life. (Xeroxed mini book of 10.5x7.5 cm., 12 p.) In-Out Productions, → Carrión. Amsterdam. 1973


^Stempelkunst / Stamp-art, 1975. Cat.: A/4, 84 mimeographed leaves (one of the first rubber stamp art publs., voluminous book by works of 104 artists). Exhibition: in the comm. hous «‘t Hoogt», Utrecht NL, 1975

^Stamp Art, 1976. (with U. → Carrión). Cat.: A/4, 94 mimeographed leaves. (with introduction texts & rubber stamp art bibliography) Daylight Press. Exh.: Other Books and so... (→ Carrión), Amsterdam, 1976


°^Kunst per post. Doc. 23.3x15.5 cm., offset, 28 p. 87 parts. / Librije Beeldende Kunst. Zwolle, Netherlands, 1977


~

Literature: «International Visuele Poëzie (T Hoogt, Utrecht – Museum, Rotterdam – Van Gogh Museum, Amsterdam) displayed the work of 133 poets / artists from 25 countries – it is interesting to note in comparison that the prestigious Poetry International which was on in the same building when the exhibition was in Rotterdam could only muster around 30 poets from 10 or so countries.

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

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

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

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

Eldert Williams & G. J. de Rook (eds.): Visuele Poëzie – zes visies. (Six essays,
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<tr>
<th>Name</th>
<th>Address</th>
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<th>Year</th>
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<tr>
<td>Rooy, Walter van</td>
<td>Lovelingstr. 56, Antwerpen, B-2000</td>
<td>Belgium</td>
<td>1979</td>
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<td>Lovelingstr. 56 Antwerpen, B-2000</td>
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<td>Z. N° 6, 1979: Exklusive Stempelnummer</td>
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<td>Ropiecki, Waclaw</td>
<td>Ul. Pereca 46/15, Wrocław, PL 53-430</td>
<td>Poland</td>
<td>1985</td>
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<td>The Week of Silence</td>
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<td></td>
<td>Picture of you.</td>
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<td>Movie Picture of you. (8 mm, 16 mm, coop. with H. Decker, Telgte, D)</td>
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<td>Books of Souls, Silence &amp; Friends. Cat.: A/6, phc., 12 p. Exhibitions:</td>
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<td>Rosa, Salvatore de</td>
<td>Via Gramsci 22, Nocera Superiore, Salerno, I-84015, Italy</td>
<td>Italy</td>
<td>1984</td>
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<td>Rosamilia, Peppo / Izzo, Arcangelo</td>
<td>Via C de Caro 7, Castel San Giorgio (SA) I-84083, Italy</td>
<td>Italy</td>
<td>1981</td>
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<td>Mail Art Exh.</td>
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<td>Rostek, Wolfgang</td>
<td>Auf der Harre 18, Edewecht, D-26188</td>
<td>Germany</td>
<td>1985</td>
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<td></td>
<td>Espana Correos (Mail Art and Visual Poetry with 19 parts).</td>
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<td></td>
<td>Season's Greetings.</td>
<td>Cat.: A/5, phc., 16 p. 22 parts. 1985</td>
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<td>Filter. Trapeze formed artists' book by coffee-filter sheets:</td>
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<td></td>
<td>~12x17 cm, 17 filters + blue cover with a hand written label. Multiple? n.d. (1985)</td>
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<td></td>
<td>Augenblicke. (Drawings) A/5, phc., 20 p. S. E. Oldenburg, 1985</td>
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<td></td>
<td>Eine Suche nach der Wirklichkeit (Sapiens?). Images from a journey.</td>
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<td>Roth, Dieter / Mayer, Hansjörg</td>
<td>c/o Engelharnweg 1, Stuttgart-1, D-7000</td>
<td>Germany</td>
<td>1975</td>
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<td>Zeitschrift für alles / Review for Everything (A very interesting paper, drawings</td>
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<td></td>
<td>and writings bound into an «unlimited» magazine for everyone, a special</td>
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<td>case of assembling, paper accommodation and found art. 23x16.5 cm.,</td>
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<td></td>
<td>offset, ~300 p. 1975-81, #1-6)</td>
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<td>#1, 2, 7</td>
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<tr>
<td>Rubberoid, Rudi! (J. S. Palmer)</td>
<td>P. O. Box 2432, Bellingham, WA-98227</td>
<td>USA</td>
<td>1985</td>
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<td></td>
<td>The Rubber Fanzine (A classic of the underground rubber stamps magazines. Letter,</td>
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<td></td>
<td>phc. ~20 p. 1985-89, qu. ~1-16#. Late issues edited by → Bryan, Steven</td>
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<td></td>
<td>he published also a successor magazine entitled Stamp Act.)</td>
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^# 1/1, 2; 2/1, 2, 3; 3/1; 4/II., 2, 4

^NOMO The Zine (Graphzine in the style of «art, prose or poetry». Digest, phc., 16 p. 1991-95, sbim., ~16#)
^#1-12, #Aug.'94, #Nov.'94, #Febr.'95, #May'95

^

Literature: (The Rubber Fanzine): In a world where there is a fanzine for everything, it's only common sense to have one for the rubber-stampers. I espacially enjoy this on because much of the work avoids the cutesy & simply decorative in favor of works of art that usually stand on their own...»


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

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

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


«Rubberstamp» → Appendix

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

Ruch, Günther
315 Route de Peney Genève-Peney, CH-1242 Switzerland 1995
Launching the Out-Press (Over 20 different issues {20-600} in handmade style, 1973-96)
Post-Products Editions (60 unique items to mail / rest material, 1976-86)
Genève, 1976

**CLINCH** (Mag. partly sticker-assembling [200], including 24,000 stickers in 1,600 magazine-copies of the 10 issues from nearly 100 artists. «Please don't send anymore stickers to Clinch more than 15,000 stickers were glued & mailed in the last issues.» [In: Clinch, #4, editorial statement]) A/5, phc. + collage, + rubber stamps, ~16 p. 1983-1988, #1-10:

# 1) First Issue. Co-works from the Group Ecart (→ Armleder) to Pavel → Petasz’ „Clothes“ project. Introduction essay: Ruch: Communication Energy. 1983


# 3) Visual Poetry / Air Mail / Works from Aaron Flores „Stamp-card“ to Dick → Higgins „Nature of Fish“. Theoretical essay: G. Bleus: Indirect Correspondence. 1983

# 4) Earcut & Social Engagement. 50 participants to the „Ear“ project, a co-project by G. Ruch and V. → Baroni. 1984

# 5) Mail Art History. 1984. From the content:

G. Ruch: From Mail-Art to Other Co-Works


V. Baroni: Real Correspondence - Six

G. Perneczky: Mail-Art as an alternative?

H. R. Fricker: Letter to G. Ruch (Tourism)

G. Ruch: Mail Art Messages... Chronology

L. Spiegelman: Mail Art Shows (Rules and statement)

# 6) Endless. 1985. From the content:

Albrecht d.: Endless Music.

L. Spiegelman: Letter To G. Ruch. (Mail Art & shit)

R. Crozier: Memories – history for 10 years


B. Jesch. Kurzgeschichte der DDR Postkunst

# 7) Decentralized Worldwide Mail Art Congress. 1985-86. From the content:

G. Ruch. It's time to meet

V. Baroni: The N Brothers & the Network Connection

F. Eipok: Mail Art Performance Party

# 8) Sightseeing. (Texts and images from the MA Congress) 1986.

G. Bleus: Mail-Art Sociology

G. Ruch: Editor's Crisis (Mail Art contra Tourism)

# 9) Retrospective View. (Surplus of printed material of the projects by the editor in collaboration with others.) 1987

#10) The Last Issue. (Overview of editor's projects in connection to the network-sea.) 1988

^Cut your Ear and Send It to... / The Game is Over. ☬ Inv.-flyer, 1984

^Fiction and Non-Fiction (for the Swiss Mail Art Congress). ☬ Inv.-flyer, 1986

^Mail Art Congress 86. (Xeroxed documentation, material & sources, A/5, 160 p.) ☬ Out-Press / G. Ruch, Genève, 1987


^Post Products (Xeroxed doc. about diff. mailings & distribution forms 1976-1986 {100}, A/5, phc., 24 p. also with some orig. collages) S. P. 1988

Multiplication. (Assembling like anth. by original/multiplications of F. Aguiar, B. Allen, G. Bleus, R. Crozier, G. Deisler, K. de Jonge, J. O. Olbrich, J. Oliveira, G. Perneckzky, G. Ruch). 21x21 cm., phc. + handmade applications by collages, rubber stamps, drawings. {200} Editor’s statement: All participants have worked over years as editors of small artists books... what held them together is that every participant knows the work of other contributors through the mail-art channel...


Phone-Call.. Action in PTT Museum, Febr. 22, 1994 (A doc. + graphic. 21x10 cm., phc., 16 p.) Genève. 1994

Sound-Performance at the PTT-Museum, Bern. Inv.-letter, 1994

Mail Art PTT-Museum Bern – Stampsheets in accordion folder. 4 stamp sheets for the Mail Art / artists’ stamp exhibition at the PTT Museum, Bern, Feb 23 – May 29, 1994, mounted on the pages of a cardbroad accordion of 31.5x 22 cm. (A collective work by H-R. Fricker, G. Ruch & M. V. Stirnemann)


Artists’ Stamp Show „Direct“. Inv.-card, 1995

DIRECT. Nomads / Artistamps. Cat.: A/5, phc., + collages, 28 p. (Also a larger box publication of A/4 size with a catalogue of found-objects by the five participants {50}) Gallery Forde. Genève, October 1995

CH-Gegenfluss / CH-Contre-Flot. Assembling like publication about 5 artists and their works (mail art, copy art, artistamps, etc. actions) in Switzerland: H. R. → Fricker, Peter W. Kaufmann, G. Ruch, M. V. → Stirnemann & Marcel → Stüssi. A publ. of 21x21.5 cm, with ~ 30 sheets, mostly by A/4 size folded into 21x21.5 cm. Photocopy and offset print, but also rubber stamp, orig. artistamp and envelope contributions. Curriculum and press docs. Texts: German / French. {100} Edition Out-Press. Genève, 1995


Stickers (It seems the continuation of the magazine Clinch: it is an A/5 size Mail Art publication by phc., 44 pages, with original stickers either as collages or as loose insert material collected in a supplement paper-bag.) Published the #1 by the Out Press, Geneva, 2001: an anthology with texts by Colette and Günther Ruch, Vittore Baroni, Jenny Holzer, Ruud Janssen, Piermario Ciani, Shepard Fairey, John Windsor and (as post-humus publ.) by Cavellini.

#1

Artistamps: ...every body is a star... (Sheet of 16 diff. stamp images, blue phc. on green paper, not perforated, but with photocopied images of a whole perforation) Ruch Stamps 1985 EX 00

XEROX (Sheet of 20 diff. stamp images, red & blue phc., not perfo-
rated) 1989?

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

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

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

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**Source:**


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


~

**Literature:**

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

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

«As a thematic mail art anthology, nothing tops *Clinch*. It's part of fruitful lineage in correspondence art that includes ancestors and relatives like Beau Geste Press *Schmuck* (→ Major, D.), van der Burg's *Afzet* and → Baroni's *Arte Postale*!. The care and refinement shows. The latest, Number 7, deals with a worldwide, de-
centralized mail art congress as proposed by H. R. Fricker and the editor. Included are Congress stamps as inserts and various stickers along with an assortment of writing and images regarding mail artists physically meeting. Other issues focus on an image of „endless”, or visual poetry. Number 5 is on mail art history. As to the later *Clinch* has got a spot clinched.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], N° 18, Winter 1986-87, 49 p.)

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

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


«...My first involvement with the mail art network goes back to 1974, through my contact with the group ECART (→ Armleder, Geneva), which had in that time an extensive correspondence exchange with the first mail-networkers... One of my first participations to an international Mail Art-show was 1975 in Neatherlands, organized by G. J. de Rook (*STAMP-ART*, Utrecht), followed by several other Mail Art-shows and contacts with artists-editors... In 1980 I published the commonpress issue no 36 (*IDEA & CO*) with 120 participants of 23 countries and with whom I exchanged later (weekly & daily) correspondence, which influenced at least my private life... At the beginning of my mail art involvement I received every month about a dozen of postcards, which grew rapidly in the following years to something like 600 mailings yearly. (...) What was the story behind this MA-congress 86 when you look at it ten years later?

Well, a good question. Ten years later several „network“ ideas have changed and the earlier congress-matter has influenced different meetings of mail artists, which were named later „congress-meetings“. It was surely one of the biggest mail art events of the eighties (including some 500 participants with 80 sessions in 25 countries)... Network-problems in the eighties came through contrary views about mail-communication. For some people an exchange had only to do with a social (political) character in which the „artistical“ point was secondary (e.g.: „every-body is an artist“). For some other people an exchange had only to do with an artistical (cultural) character in which the „social“ point
was secondary (e.g.: „every artwork implicates a social context“). So, I don't know if today these problems are resolved, what I know is that a lot of networkers of the eighties don't participate today to all so-called „Mail Art-Shows“... Some of them are definitively „out“, others have new occupations with medias like computer-tools, which encloses other artists circuits.

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

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

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

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

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

Most mail artists connect your name with the magazine CLINCH. What
was the concept of this magazine?

...CLINCH was founded as „alternative“ art paper, was looked as „exchanged“ proposition, mailed as „marginalized“ information, exposed as „visualized“ archive, and collected as „historified“ Mail Art-fragment by hundreds of participants...

CLINCH brought such different individuals in company like „MA-kings“ (Ray Johnson and G. A. Cavellini), „poetry-writers“ (Dick Higgins or Richard Kostelanetz), „MAG-inventors“ (Pawel Petasz or Vittore Baroni), „stamp-editors“ (Anna Banana or György Galántai), „book-producers“ (Ulises Carrión or Jürgen O. Olbrich), „poetry-performers“ (Julien Blaine or Guillermo Deisler), „archive-conceptionalists“ (Guy Bleus or Géza Pernecky), „social fighters“ (Lon Spiegelman or Clemente Padín), „realism-painters“ (Carlo Pittore or Leonard Duch), „myth-constructors“ (István Kántor or Al Ackerman), and so on...


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Rudolf, Pavel
Vecerova 6. Brno, CS-62100 Czechoslovakia 1986

^10 Logograms (Vis. poetry, offset print {30}, 10 + 1 A/4 leaves in cover) 1980-82
^Phased Works (Vis. poetry & constructivism, 20 A/4 leaves {25}) Text by Jiri Valoch (Czech & English), Brno, 1983
^Sest promítání. (Drawings on 6 loose sheets in folio A/4, offset) Text by Jiri Valoch. Exh.: Malá galeria vysoké skoly veterináriú, Brno, 1987
^Sonety (Poetry & drawings with I. Wernischy, J. Húla & V. Vokolek) 42 leaves in folio. (Exhibition Cat.: for a gallery in Brno ?) 1988?
^Triangle Square Circle. (4 xeroxed leaves {100}) CURVD H&Z, Toronto, 1988

Ruhé, Harry
Gallery «A», Joh. Verhulststraat 53 Amsterdam MS, NL-1071 Netherlands 1987

↑ Kleine Gartmanplantsoen 12. Amsterdam RR, NL-1017 ~ 1984
↑ Leidsegruisstraat 10. Amsterdam 1978

^Fluxus, the most radical and experimental art movement of the 60s. (Anthology, A/4, offset, 340 p.) Gallery A. Amsterdam, 1979
^Artzien (with Michael →Gibbs / Kontexts Publs.) (Mag. for intermedia and alternative art + vis. poetry. Analytical texts, interviews, exh.reviews, etc. 21.4x17 cm., at the start mimeogr., later offset. 36 p. 1979-82, #1-25)
^# 1-25

Literature: Michael Gibbs: Fluxus, the most radical... a book and an exhibition, Gallery A. In: Artzien (→ Gibbs) Amsterdam, N°7, May 1979. n.p.

«...the definitive book on the subject. It contains bio- and bibliographical details on nearly 80 artists, as well as numerous photos, lists and reproductions... The book is open-ended, issued in a loose-leaf binder so that later pages can be added. Very few of the original Fluxus editions are still in circulation, but some of them are included in the book...»

(Fluxus, the most radical... In: Umbrella [→Hoffberg] Vol. 2/#4, 92 p. 1979)

Rupocinski, Nina + Robert. Lesna Polana 1, Jzabelin, PL 05-080 Polen 1985

^View from the Artist Studio’s Window. Inv.-flyer, 1985

Russian Underground Artists in the UDSSR and in the emigration:
(Valerin Gerlovin, Lev Rubinstein, Andrzej Monastirsky, Irina Gerlovina, Nikita Aleksejev, etc.)
Aeronautik (Assembling like unique magazine, handmade, 48x30 cm., mix. techn. with water colour, woodcut and stamps.)
Moscow, 1973

^A-YA / 6-T (Igor → Shelkovsky & A. Alexejev) (Mag. for Russian non-official art edited in France, texts Russian and English. The most important source for this subject in the early 80s. The «Chapelle» in Elancourt, neighbourhood of Paris, served occasionally also for exhibitions. A/4, offset, ~40-50 p. 1979-86, #1-7) Elancourt, France


^Les Russes au present. (A/6 booklet as exhibition suppl. {180} 62 p., mixed techn.) Exh.: Le Centre Culturel de La Villedieu (Chappelle), 1984


→ Gerlovs
→ Shelkovsky
→ Nikonova
→ Segay


Russian Visual Poetry

Artists: Valeri Afanasjew, Boris Konstrictor, Rea Nikonova (Anna Tarschis) Lev Scherstjanoi, Sergej Segay (Sigow) Auegust Sigow, Leonid Tischkov


→ Birjukov
→ Bulatov
→ Nikonova
→ Pankow, Galerie Transfur
→ Scherstjanoi
→ Sherstjanoi
→ Segay
→ Transfurism
Simulated Deluxe. Papier mache works. (Paper mache works / offset print drawings, 11x17.5 cm., 24 p.) New Haven. 1976

Commodity Character (Photoreports on offset, 18.5x21.5 cm. horz., 72 p.) S. P. / Visual Studies Workshop, Rochester. 1982

I am Siam (Photoreports, 20.3x21.5 cm., offset, 72 p.) S. P. / Vis. Studies Workshop, Rochester. 1984

Get (Computer modulated graphzine, one of the earliest computer publ. in the alternative scene. Thematic issues: Florida, Mobile Houses + Dali Museum, Future (Disneyland), Space Shuttle. Tabloid of 38x29 cm., newsprint, 16-20 p. 1984-87, #1-4, + New Series in the 1990s: letter, offset, #1 only?)

#1, 2, 3, 5


Doo Daa Florida (A multimedia and graphic tabloid with special themes: strip, football, bodies-beer, malls... #1 is a half-legal publ., offset with 24 p., #2-4: 35x28.5 cm. tabloid by newsprint. 1985-86, #1-4, + New Series in 1995: letter size, offset, #1 only?)

#1, 2, 3, 4, Vol. 2/1

GET more. (Computer graphics, 20.3x21.5 cm., offset, 72 p.) S.P. / Vis. Studies Workshop, Rochester. 1986

Communication / Alternative Expressions. (with Lantz Caldwell and Fran Cutrell Rutkovsky) Cat. 27x18 cm., offset, 16 p. / Florida State Univ. Inst. of Contemporary Art. January-February 1986


Consumer Mythology, Consumer Technology. (14x18 cm. horz., offset, 40 p.) Nexus Gall., Atlanta. 1990


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

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


Rydl, Roswitha
Medium Mangels Masse (A/4 assembling about xerography {30} by div. editors from Germany: Bernd Philippi / D. Bubel & G. Feld / Peter Beicken, 1983-85, #1-4) #2 = Warte nur, balde... by Rosvitha Rydl, 1983

Rypson, Piotr
P. O. Box 796 Warszawa, PL 00-950 Poland 1990
↑ Ul. Kaliska 8 / 10 m., 47. Warszawa, PL 02-316 1981

The human attitudes and functioning of art. (with → H. Gajewski) 1979-80.
WHere? A/5, author's right hand printing by red ink, 10 p. Sator Ed., 1980
Sator Comix. «please send works sized 5x6 cm...» (Fragments of images, writings, photos and drawings arranged like comics squares, all in all a symbol of the whole network and a beautiful xerographical publ. at the same time {30-100}. A/4, phc., 3-6 leaves. 1981-83, #1-6)
Iron Curtain.
Obraz slowa historia poezji wizualnej (Theoretical work with over 200 illustrations, offset, Polish, 374 p.) Akademia Ruchu, Warszawa, 1989
How to organize the world? Czyli Sztuka Poczty. (with Dorota Folga-Januszenska)

~

Literature:
«Piotr Rypson showed all his mail art documentation from 1978 - 1984 with works from over 350 artists, different prints of the Sator editions on Xerox, and a whole small archive of smallpress, artists books, prints, etc. After the exhibition at Pracownia Dziekanka in Warsaw, the whole archive went to the archive of the Institute of Art of the Polish Academy of Sciences. So for the first time, perhaps, in Europe – and surely for the first time in Poland – an official institution has received and gladly accepted a collection of mail art, documentation of communication activity of one mail artist. This, according to Piotr, terminates his activity in mail art sensu stricto...» (In: Umbrella [→ Hoffberg]. Vol.7, #2-5. 55 p. 1984)


Rywelski, Helmut
c/o Galerie art intermedia, Brüsselerstr. 44, Köln-1, D-5000 Germany 1972
c/o Galerie art intermedia, Domstrasse 81, Köln-1, D-5000 --- 1967


Marktsgrafik («Sale Graphics» – Assembling, 10 signed litographies in an A/4 envelope {1000}, available for everyman – an effort for more «democratic» concept in the art trade. 1972, #1 only)
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<td>S:t Petri, Galerie</td>
<td>→ Sellem, Jean (Archive)</td>
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<tr>
<td>Sa, Alvaro de</td>
<td>Rua Pacheco Leao 536, Rio, C-131 ZC 20, BR-20.000, Brasil</td>
<td>1977</td>
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<td></td>
<td><em>Vanguarda-produto de Comunicação.</em> (Book, 182 p.) Ed. Vozes, Petropolis, BR</td>
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<tr>
<td>Sachsa, Carla</td>
<td>Göhrenerstr 13, Berlin, (GDR-1058 →) D-10437, Germany</td>
<td>1996</td>
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<tr>
<td>Sackner, Ruth &amp; Marvin</td>
<td>Archive of Concrete and Visual Poetry</td>
<td>300 W. Rivo Alto Drive, Miami Beach, FL-33519, USA</td>
<td>1992</td>
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<td></td>
<td>^Ruth and Marvin Sackner Archive... (The «big Sackner catalogue», items till 1984. Letter, phc., 890 p.) {500} Miami Beach. 1986</td>
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<td></td>
<td>^The Altered Page. (84 books) Cat.: 25.5x20 cm., offset (colour), 32 p. / Book Arts Gallery, 626 Broadway, NY-10012. 1988</td>
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<td>^Assembling Show. The Sackner Archive as guest at the Writer House, University of Pennsylvania. Inv.-letter, 1997</td>
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<tr>
<td>Sagroune, Arthur</td>
<td>32 rue de l'Echiquier, Paris-10e, France</td>
<td>1977</td>
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<td></td>
<td><em>in-folio, Painture-Journal</em> (Text and images by the editor, a magazine-object. Tabloid of 50x32.5 cm., Photocopy/offset, 4 p. 1977-, qu.)</td>
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<tr>
<td>'Saint-Jean, Jo!'</td>
<td>(Neoist artist) Montreal, Canada</td>
<td>1979</td>
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<td></td>
<td>^Vade-Mecum du security / La securiter dans le Neoism (Letter size, 20 leaves, phc. «Cette publication est un resume non officiel de techniques recommandees par individuums, mais il est forcement tre incomplet l'ideal c'est d'en apprendre davantage... Texts and concrete poetry) Montreal, 1969 (!) (~1979)</td>
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<tr>
<td>Salzberg, Brian / Brown, Carolin</td>
<td>«The Works» P. O Box 396, Block Island / Rhode Island – 02807, USA</td>
<td>1988</td>
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<td></td>
<td>Frank, Joachim: <em>Networks and Networking</em>. In: <em>The Works</em>. Vol. 3, N°8, September</td>
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*Dream.* project announced by the magazine *The Works*. Cat.: in an 1989 issue?

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<tr>
<td>Samaral, J. C.</td>
<td>Rio de Janeiro, Brasil</td>
<td>1974</td>
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<td><em>Experiencias</em> (A/5 size assembling {300} for experimental graphic in envelope of 24x17 cm., ~15 leaves in each issue. 1974-76, #1-5)</td>
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<tr>
<td>Sanchez, Miquel Arranz</td>
<td>Plaça de la Vila, s/n, Caldes d’Estrac (BCN) E-08393, Spain</td>
<td>1991</td>
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<th>Name</th>
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<tr>
<td>Sandoval, Roberto</td>
<td>?</td>
<td>Brasil</td>
<td>1980</td>
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<td><em>No Problem in Information Arts</em> (<em>Commonpress #27</em>, not edited yet)</td>
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<tr>
<td>«Santa Barbara - Contemporary Art Forum»</td>
<td>7. W. De la Guerra, Santa Barbara CA 93101, USA</td>
<td>1982</td>
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<th>Name</th>
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<tr>
<td>«Museum of Art» 1600 S.B. Street, Santa Barbara, CA-93101, USA</td>
<td>1994</td>
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<td><em>Spirit of Fluxus – Mail Art project (Curator: Elena Siff). Inv.-card, 1994</em></td>
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<tr>
<td>«Santa Monica College» 1900 Pico Boulevarad, Santa Monica, CA-90405, USA</td>
<td>1979</td>
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<tr>
<td><em>The Postman Alaways Rings Twice. Inv.-flyer, 1979</em></td>
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<tr>
<td>Santiago, Daniel</td>
<td>→ Bruscky, Paulo / Multipostais / Informatibo / etc.</td>
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<tr>
<td>Santiago, José</td>
<td>Medanos 160-5, Mexico 20 D.F., Mexico</td>
<td>1981</td>
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<tr>
<td><em>Arte Correo</em> (with J. de → Marin, M.) (Cat.: 20.5x19 cm. offset + rubber stamps, 40 p. / Univ. Nacion. Aut. de Mexico / ENAP, UNAM. May 1981)</td>
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<tr>
<td>Santos, Abilio-José</td>
<td>Rua Augusto Simóes, 1303, Maia, P-4470, Portugal</td>
<td>1985</td>
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<tr>
<td><em>O futuro defunto que se parece comigo.</em> (Poems, handmade outfit, multiple?) A/5, text print and rubber stamps, 6 sheets in grey portfolio. 1984?</td>
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<td><em>Abilio v(l)er</em> (A/3 flyer – folded to two – for visual poetry, a one man publ.) 1985</td>
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<tr>
<td>Santos, Osmar</td>
<td>Cas. de Correo 64054, Rivera, U-40.000, Uruguay</td>
<td>1986</td>
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<td>Visual poetry and Mail Art contributions in the 1970s</td>
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<td><em>Shell-Art Project.</em> Inv.-letter, 1991</td>
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<tr>
<td>Sapere, Horacio</td>
<td>Carrer Zavella 17, Ciutat de Mallorca, Spain</td>
<td>1977</td>
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<tr>
<td><em>Coto de Poesia</em> (Little ~A/5 Mail Art pieces in envelope of 23x16.5 cm. Photocopy, rubber stamps, collages. 1977-78, ir.)*</td>
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Sarenco, Amudolo

| Calaone Baone (PD) | I-35030 Italy | 1972 |

°*Amudolo* (with Pedrotti) (Mag for vis. poetry and avantgarde aesthetics. 30x10 cm, offset, 1968-) Brescia I

*Lotta Poetica* (with Paul de → Vree) (A classic of the European visual poetry publs., a leading organ for all kind of exp. literature and conceptual or actionist experiments with a theoretical basis. Also anthological and monographical book publications from the same editors. 22.5x21.5 cm, offset, ~20 p. 1971-, qu.) Villanuova, Italy


In this publ. series: #16: Arroyo, Miccini, etc., #17, 23: Sarenco, #19: Arias Misson, #21: J. Beuys, #22: K. Staeck, #26: Mesciulam

°*Factotum Art* (with → Vree, Paul de) (Magazine for visual and exp. literature. 27x21 cm., offset, 1977-, qu.)

*Factotum Books* (Series of div. publs. with → Vree, Paul de) Calaone Baone, I. (1975-)

°*Poesia e cosi sia.* (Anthology. 24x21.5 cm., offset, 116 p.) Ed. Amudolo, Villanuova I, 1980

°*Liber. Pratica internazionale del libro d'artista.* (with E. → Miccini & Franco Verdi) Factotumbook #24. 27x21 cm., offset, 300 p. Verona, 1980


~

**Literature:**


Introduction texts:

Vittorio Faggone: *Una scheda per Lotta Poetica*
Paul de Vree: *Het tijdschrift Lotta Poetica...*
Alain Arias-Misson: *an absurdity in reality...*
Sarenco: *Sulla lotta poetica (1971-1975)*
Luciano Ori: *Testimonianza per Lotta Poetica*
Gillo Dorfles: *La Poesia Visiva e Lotta Poetica*

Texts in reprint:

Sarenco: *Editorial 1.*
Paul de Vree: *Editorial 2*

Gianni Bertini & Sarenco: *Poesia visiva e conceptual art / un plagio ben organizzato (Visual poetry and conceptual art / a well organized plagiarism)*

Lucia Marcucci: *Situazione della nuova poesia in Italia*
F.A.P. (Front des artistes plasticiens): *L’exposition Pompidou*
Alain Arias-Misson: *Public Poem*
Alain arias-Misson: *Analyse de l’hyperrealisme*
Paul de Vree: *La poesia visiva in Olanda e in Belgio*

Artists selected into this anthology:


→ Guglielmi, Anna / Literature

<table>
<thead>
<tr>
<th>Sargent (?)</th>
<th>1-34-2-808, Komegome, Toshima-ku</th>
<th>Tokyo, 170</th>
<th>Japan</th>
<th>1992</th>
</tr>
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<tbody>
<tr>
<td>→ &quot;Ghosts from the Past – for the Halloween Aids Event, Tokyo. Inv.-card, 1992</td>
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</tbody>
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<thead>
<tr>
<th>Sargent, Denny</th>
<th>P. O: Box 234</th>
<th>Seattle, WA</th>
<th>USA</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>→ &quot;RNA / DNA (A one-shot Mail Art assembling {56}, letter size, 25 leaves, 1985)</td>
<td></td>
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</tr>
</tbody>
</table>

| Sargent, Mark | ("Doctor Trust!") | → Cassidy / Impossibilists |

<table>
<thead>
<tr>
<th>Sassu, Antonio</th>
<th>Via Alessandrinì 40,</th>
<th>Torreglia (PD), I-35038</th>
<th>Italy</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>→ &quot;La fantasia non ha limiti. Cat.: in form of a CD-ROM (!). Exh.: at the Centro Polivalente, Jan-Feb, 1999, Torreglia.</td>
<td></td>
<td></td>
<td></td>
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</tbody>
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<tr>
<th>Satin, Claire Jeanine</th>
<th>600 N. E. 2nd Street</th>
<th>Dania, FL-33004</th>
<th>USA</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists' books and copy art activity in the 1980s</td>
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**Literature:** «My books are conversations with myself and with others, They are opportunities to play, sometimes seriously, sometimes humorously. They are, perhaps, the closest thing to written messages; wry remarks, elegant phrases, scolds, puns, games and visual perceptions I have dealt with in my recent work. Besides, in their intimacy of format and generally short-term creation, they act as a balance against my architectural scale sculptural structures in handmade papers, wood and latex. For me, the special power and quality of „the book“, is in holding it, feeling its weight while looking and touching.» (C. J. Satin: Statement. In: Sarah Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 261. item)

<table>
<thead>
<tr>
<th>Saunders, R.</th>
<th>OK Post East</th>
<th>New Boston, NH-03070</th>
<th>USA</th>
<th>1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mail Artists Live on the Edge (Commonpress #43, not edited yet)</td>
<td></td>
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<td></td>
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<tr>
<td>→ &quot;Claud / Wolk. (Booklets {16} with rubber stamps, 14 p.) → Stempelplaats, 1979</td>
<td></td>
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<tr>
<th>Saville, Ken</th>
<th>P. O: Box 4662</th>
<th>Albuquerque, NM-87106</th>
<th>USA</th>
<th>1979</th>
</tr>
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<tr>
<td>Transient (Small print matter assembling {200} in envelope of 16.5x9 cm. 1977?-)</td>
<td></td>
<td></td>
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<tr>
<td>→ &quot;The Route 66, Int. MA Show. Doc. on 35.5x21.5 cm., phc. sheet with the list of 160 parts. Albuquerque, 1979</td>
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<tr>
<td>Artistamps: &quot;OK Post (Sheet of 12 stamps / 2 images, diff. coloring, colour xerox, not perforated) Stempelplaats. Amsterdam, 1979</td>
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<tr>
<th>Scalini, E. G.</th>
<th>Via Cimarose 23</th>
<th>Milano, I-20144</th>
<th>Italy</th>
<th>1980</th>
</tr>
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<tr>
<td>Estra (Mag. for concrete poetry, literature, art. Cut A/4, offset, 30-38 p. 1980-, qu.)</td>
<td></td>
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| Scherstjanoi, Lev | → Scherstjanoi, Lev |

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<thead>
<tr>
<th>Scherstjanoi, Valeri (Valsher)</th>
<th>Am Breiten Luch 22,</th>
<th>Berlin, D-13052</th>
<th>Germany</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lev &amp; Valeri Scherstjanoi. Exh.: Galerie am Markt (→ Milde), Annaberg-Buchholz. 1987</td>
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<td></td>
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<tr>
<td>Scribentismen (Speech-poems, 25x17.5 cm. size silkscreen album with 22 leaves, {30}) Ed. Ljub (→ Milde), Annaberg-Buchholz, 1989</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| → "Das rusische ABC - scribentisch. (Cut A/5, offset, 88 p. {600}) Text German"
Schill, Ruedi


«Schiz-Flux Pros.» 33. University Square, #168 Madison, WI-53715 USA 1993

P. O. Box 3502 Madison, WI-53704 USA 1987

«Smile / Snarl / Smut / Snicker / Squirts, etc. (Ed.: !Karen Eliot!), voluminous Smile mutant with radicale text and image matter, Neoism, anarchism, sexism. Letter size, phc. & offset, 16-60 p. 1987-93?, #1-7?)

Listed issues:

SMILE free the genitals cage the generals (Letter, phc., 14 p. 1987)

Matters from Schiz-Flux, Wisconsin Student Ass., Xexoxial Endarchy, etc.

SMILE issue 2. The Totality for Kids (Letter, phc., 28 p. 1987)

Imperial Dualism / Socialism or Barbarism / The Totality for Kids / Festival of the Swamps / Situationist matter / Bolshevism matter

SNARL, Smile #3. Technology is destroying the planet (Letter, offset, 24 p., 1988) AIDS as Biological and Psychological Warfare / Why Ware? / The World of the Commodity / Anarchist Strategy, Military & Civil / Interview with Karen Eliot

smirk, smile #4. post-leftist pleasure politics (Letter, 32 p. newsprint, n.d.)

Feral Faun versus Karen Eliot / On the Nomadic Terrain / Anatomy of a Budding Schizoversive / The Dominant Reality and its Negation


Publications by Schiz-Flux announced in Smile issues:

Free the Genitals, Cage the Generals (Mini, 28 p. ~1987)
Schizo-graphic Bec-cumminge (Verbal / visual dialog w/ Karen Eliot, ~1988)
Critique of PSN (~1988)
Arenic Excursions (~1990)

Literature: (Smile, #1, editorial): «Schiz-Flux is newly formed. We wish to transform the whole of everyday life, and all social relations which are characterized by separation,
alienation and non-participation under the reign of capital. We will begin by studying situationist and other currents such as neoism, PRAXIS, and post-structuralism. Then we plan to test the efficacy of these societal critiques thru action, psychogeographic expeditions, and the construction of „situations“. Situations entail the freeing of various separate artistic techniques from a limited application in the theatre, gallery, music hall, etc., to their combined application on the actual social field. The creative, transformative energy usually associated with art is merged with the project of revolution. This revolution is not spurred by duty or scientific socialism, but rather, springs from the productive apparatus of the molecular unconscious. Our goal is to make possible self-realisation, communication and participation. This must occur thru purely non-spectacular means.»

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

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

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

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


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

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

«This version of the ubiquitous Smile is the Madison arm of that contemporary art movement (Neoism, Situationism) seeking to remove power from the „spectacle“ and re-empower the individual through the intelligent and directed use of artistic images. The „Spectacle“ has power over the populace through the use of capital and the manipulating of the peoples' desires. If power is a reality in any society then artists can wield the recognized power of images without needing the conventional (and difficult to obtain) power of capital. Artists are encouraged to deindividuate themselves by using the name Karen Eliot is full of dense but engrossing texts and documentations of Madison activities relating to this movement. This is really a good magazine, and the first of its kind that I know of from the midwest. I propose that everyone start a magazine called PhotoStatic and call themselves Ll. Dunn, and then the world will really, etc.» ( Lloyd → Dunn: Mail Review. In: PhotoStatic. Nº 30, March 1988, 1026 p.)
(About Smirk /Smile #4): «...The main thrust of this mag is ideology. The ideology of anarchism including such concepts as „re-eroticization“ (their term) of the world, which basically comes down to warmed over Herbert Marcuse (Eros and Civilization) under the guise of modern-day lingo i.e. „Rediscover your wildness“.

The second thing that irked me and that isn't as excusable is the „re-eroticization“ stuff... the editors of this mag have such a thoroughly bourgeois conception of eroticism. This is evidenced by fictional interludes depicting „goddess“ women and concern expressed as to their campaign being viewed as „sexist“...» (Anastasia Coles: Print Reviews. PhotoStatic. N° 38, Oct. 1989, 1442 p.)

Schlemm, Emil / Scholz, W. / Rohr, I.  
Bleichstr. 2  
Hamburg-50, D-2000  
Germany  
1988

^800 Anniversary of the Hamburg Harbour – Mail Art Campaigne. Inv.-card, 1988  
^Wermöven für Achim – Mail Art. Inv.-letter, 1990

München  
Germany  
1975

Gang Time (Magazine on underground art / life. A/4, offset. 1975-77, #1-4)

~

Literature:  
Instant Media N° 16. (→Kretschmer)

USA  
1984

^International Graffiti Times (Art from the subway and the street, interviews, photos and reports, also Latinamerican and South African matter, magazine reviews, etc. Tabloid of 43x28 cm. folded, offset. 4-12 p. 1984- #1-11?) Edition by «The Subway Sun»  
^#1, 4, 5, 7, 9,10, 11

^Chronicles (Bookwork in accordion form [9 sheets], 14x10.5 cm., offset) Reaper Press, 96 Grand Street, #3R. New York. 1990

~

Literature:  
IGT advances graffiti as a cultural movement with verve and insouciance. It documents, in a one sheet broadside, the work of graffitiwriters in NYC and elsewhere. With a gritty, semi-wastoid frame of reference it passes some listings along and basically presents this art form true to nature.» (Lightworks [→Burch], These Things Too [Print review], N° 17, 1985, 26 p.)


Schmidt, Angelika  
Heuglinweg 15  
Stuttgart-70, D-7000  
Germany  
1976

Exhibition paralllel to the IX. Congress of the IAA / AIAPI. Large documentation about the international Mail Art scene: works by 360 artists from 35 countries. Essays:

P. Below: Mail Art (German)
D. R. Todosijevic: Stuttgarter Erklärung (German + English)
R. Cristobal: Mail Art as an Alternative (English)
J. Elsässer: Artists Report (English)
P. Bruscky: Mail Art (English)

Photobootpicture – Automatenfotos (Commonpress #46) A/4, 51 p., 130 participants.  
Stuttgart, 1982

Bundeskartenschau (with →Albrecht/d /, «Elsässer») Cat.: A/4, mimeogr. & phc., 140 p. / Stadtbücherei, Stuttgart, 1977

Schmidt, S. J.  
?  
Münster  
Germany  
1968

Konkrete Dichtung - Koncrete Kunst (Anth., Ed. S. J. Schmidt), Stuttgart, 1968  
Editor of the experimentelle texte (with → Riha, K.), Universität Siegen, D, 1986-
**Schreibwerke & Kopfstück Retrospektive 1976-86.** Cat.: / Museum Bochum, Siegen, 1996. **Contents:**

- S. J. Schmidt: *Vorbermung / Der Stand der Dinge* (Theory)
- Hiroo Kamimura: *Aktuelle visuelle Poesie in Japan* (+ works by 34 artists)
- Sergej Radlov: *Kurze Einführung in die Geschichte des Moskauer Samizdat* (+ works by 5 artists)
- R. & M. Sackner Archive and works by 32 artists from the USA
- *Ausdifferenzierungen: deutschsprachiger Raum* (+ works by 14 artists)

**Authors / References**

**Schmidt-Olsen, Carsten**

- «Aldershoj» Kinusgarnsweg 41 Hjørring, DK-9800 Denmark 1981
  - *Selfexamination (Commonpress #48)* A/5. 1982
  - *Without title* (with Jörgen Christensen) Rich elaborated xerographical work with silk-screen and collage interventions, paintings over, etc. 32x21 cm., mixed techn., 24 leaves. n.d. (1982?)
  - *Int. Mail Art Exh.* Doc.: 44x60 cm. poster, silkscreen, + one sheet with the list of 153 parts. / Postkontor, Aalborg DK, 1983

**Schneck & Nash!**

- 1565 Washington # 9 San Francisco, CA-94109-3866, USA 1987
  - & P. O. Box 6013 East Lansing, MI-48823 USA
  - *Circular* (Mag. with brief collection of found images and original writings. Half-legal size, phc., 12-20 p. 1987-88, m., ~ 20#)
  - *Without title* ~
  - **Literature:** «A 20 pg. xerox mag. in which Carol does one half & Charlie the other and they meet in the middle. A unique and intimate collaboration of images, words, stories, confessions, observations & poetry culled from the gene pool of popular culture (well mostly). Send something for exchange.» (Stephen Perkins: *Magazines.* In: *Box of Water, N° 4, 1988*)

**Schnyder, Achim**

- Centrum für künstlerische Perforation.

**Artistamps:**

- *Perforated envelope* (White, not addressed envelope of 11.4x15.8 cm. divided into 14 „stamps“ by perforation) 1984
- *22.743 Löcher / 22.743 Punchings.* (With Jürgen O. Olbrich, the installation imitated the stamp perforation on the walls of the exh. room at Kunoldstr. 34, Kassel) 19.5x28 cm. horz., 34 leaves of div. paper perforated like post stamp sheets. Artspace Kunoldstr. 34, Kassel / Centrum für künstlerische Perforation, Kassel. July-August, 1985

**Postage Stamp Installation.** (With Jürgen O. Olbrich) Cat.: 22.5x22.5 cm, postage stamp album + A/5 brochure, perforated by the artists („Postgebührenheft '84“) + 2 text sheets. {10} Kunoldstr. 34. Kassel, July-Aug. 1985
The Bremen-Kassel Connection (A collective work by W.→ Hainke, J. O.→ Olbrich, A. Schnyder, & Inge Trauer). 21.5x32 cm., 10 perforated sheets + 2 text sheets {50}. 1986

Second Hand Show. Cat.: Post tarif booklet of A/6 with the switched in participant list (170 parts.), + presse-laeflet folded to triangle, in a triangular formed paper bag of 18.5x18.5x27 cm. Exh.: Galerie Pavo (a second hand shop for clothing things), June 15 - July 31. Kassel, 1987


Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

Literature: (Centre of Artistic Perforation): «In the readymade world there is always something to invent, Achim Schnyder deals with perforated paper making strange effects with illustrations which may be old and yellow algebra sheets or press articles, mail art stamps, old illustrations magazines, official papers, elelctronic graphics and others. A spiritual and strange work. (Publication Reviews. In: Métro Riquet [→ Duvivier], #8. Paris, 1990. n. p.)

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


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

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


Aspekten van de Aktuele Kunst in Oost-Europa 1965-1973. Cat.: A/4, offset, 40 p. + supplement: ca. 40 sheets documentation text by mimeographic / Internationaal Cultureel Centrum – ICC., Antwerpen, 1974 Artists: Attalai (H), Baginski (PL), Bak (H), Beres (PL), Borowski (PL), Brikcius (CS), Chwalczyk (PL), Filko (CS), Golkowska (PL), Gostomski (PL), Haka (PL), Jurkiewicz (PL), Kawiak (PL), Kéri (H), Kniazak (CS), Kocman (CS), Krasinski (PL), Lachowicz (PL), Marcola (PL), Mlynarcik (CS), Moucha (CS), Natalia L L (PL), Perneckzy (H), Robakowski (PL), Sosnowski (PL), Stranget (PL), Stembera (CS), Todorovic (YU), E. Tót (H), G. Tóth (H), Trubljak (YU), Valoch (CS)

Revue Axe (Pretentious assembling for the late avantgarde time {130}, rigourous and clear style. Visual poetry, texts, graphics, paper works. A/4, ~40 leaves + 1 disk (vinil record) by H. Chopin, B. Gysin, S. Harison in each issue. 1975-76, #1-3) Antwerpen-Berchem #1, 2, 3


Small Press Festival / Text - Sound- Image. /Org.: A.S.P.C. (Cat.: 20x10.5 cm,
mimeographic, 76 p.) Exhs.: in Antwerpen, Brussels, Gent A'dam, 1976

^Latin America Assembling. (A/4 envelope publ. with 9 leaves, mimeogr.) A.S.P.C.  

^Stamp Post Cards (Rubber stamps on postcards by 12 artists {250}) Antwerpen, '77


Artists’ Postage Stamps (Commonpress #16) A/5, 31 p., 31 participants. A.S.P.C. Antwerpen, 1979

^Libellus. (A classic of the Mail Art publs., edited as the announcing and preparing of a large Mail Art project in the ICC, Antwerpen, and also as the monthly presentation of the matter was arrived. Unusual dynamic layout, a virtuoso compilation of images, short texts and artists' postage stamps. A/4, offset, 4 p. A one-year project from 1980-81, #1-12), ICC. ^#1-12

Artistamps: ^Supplement to Libellus #8 (2 sheets of 96 diff. stamps, offset by red or indigo colours on white paper) May 1981, Series 1/2; 2/2, ^

^Aeropus. Cat.: A/5, offset, 8 p. 177 parts. 1981


^Artists' Rubber Stamps / Exposition int. de tampons. (Cat.: 152 xeroxed leaves / 150 parts.) held at the I.S.E.L.P., Bruxelles. March 20 - April 3, 1981

The Antwerp Mail-Art Festival – guided by Schraenen took place from 23 September to 1 November 1981. On 3 and 4 October, there was organized the Mail Artists Encounter, including a round table on the theme: Mail? vehicle? support? ART. (with mail art workshop, a life performance of Aeropus I, and div. video and sound, etc. installations)


Belgian Assembling (A one-shot assembling for A/4 matter in cover {100}, 60 leaves) A. S. P. C.


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

From the content of the catalogue:

BOOKS:


Alexander Bonnier: *12 Rapports techniques sur des choses possibles* (Fac similes, A/4, 82 p., 12 copies, 1977)


Antoine de Bary: *Marie-Odile* (Book with cut-outs, texts and drawings, ~A/4, 60 copies / 12 with original works, 1973); *Livre* (Object book in lackered box, hand made, 12 copies, 1974)

Gilbert Decock: *Varuna* (Silkscreen works on cardboards / constructivism. 40x40 cm., 125 copies, 1973)

Degottex & Maurice Benhamou: *Affleurement du Chant* (Texts and transparents in silkscreen, 40x60 cm., 80 copies, 1976)


Peter Downsbrough: *Cut* (With handstamps and photos, ~A/5, 20 copies. 1994)

^Bill Gaglione: *Typewriter Stamp Poems* (Graphic poems + original rubber stamps, A/5, 50 copies, 1978)

Guestbook (23 orig. hand-imprint by artists, A/4, 50 copies, 1978)

Bernard Heidsieck & Eduard Bal: *Portrait-Pétales* (Book of 38x38 cm. with a 17 cm. record, diff. editions in 8 / 50 / 120 copies, 1973)

Bernard Heidsieck & Francoise Janicot: *Encoconnage* (Book of sound poetry and action with an 30 cm. record, 31x31 cm., 92 pictures, 20 / 480 copies, 1974)

Bernard Heidsieck: *Foules* (Writing-collages on several coloured papers, ~A/4, 26 p., 20 / 400 copies, 1974)


Francoise Mairey: *Substitution* (Graphics by typewriter, 20 / 180 copies, 1977)


Yves Pinguilly: *Le texte tel et ... à suivre* (Series of „inscriptions“, A/5, 10 / 240 copies, 1977)

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

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

IN OCTAVO. Each artist created a book reflecting the characteristics of his work.

REVUE AXE. 1975-76, 1-3 issues with diff. graphic print technics in A/4, by I: Adzak, Bal, Bogart, Chopin, Degottex, Dermisache, heidsieck, Schelfhout, No Lee, Ostaijen

II: Bary, Benhamou, de Clercq, Dufrene, Esmeraldo, Guiette, Gysin, Heidsick, Plessi

III: Delahaut, Girno, Gysin, Hanson, Heidsieck, Lora-Totino, Mairey, Ritterbusch
RECORDS & CASSETTES:

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

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

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

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

PUBLICATIONS DEVOTED TO RENÉ GUIETTE (1893-1976)
(Oeuvre photographique)
NEUES MUSEUM WESERBURG BREMEN.
(Teerhof 20. D-28199 Bremen)
SAMMLUNG DER KÜNSTLERBÜCHER.
(Illustrated catalogues of 21x21 cm., mainly 24 pages)

Ulises Carrión: *Die neue Kunst des Büchermachens*. 1992
Bücher über Bücher. 1992
Peter Downsbridge: *Books – Bücher*. 1993
Bücher zu ermäßigter Gebühr. (Cramell, Feyrer, Kapielski) 1993
Sol Lewitt: *Systeme in Buchform*. 1994
Denmark: *Multum non multa*. 1994
Metamorphosen des Schreibens. 1994
Copi-Grafien. 1995
Ohne Kommentar. 1997
Jiri Valoch: *Die Bedeutung der Worte*. (8 pages) 1997
Marcel Broodthaers: *Poesie und/oder Kunst*. 1997
Hommage à Mallarmé. 1997

PUBLICATIONS IN COLLABORATION WITH...

14-3-74. (Programme of a Sound Poetry and film evening, Antwerpen. Over A/4, 1974)
Libellus. (12 illustrated issues of a mail-art monthly. A/4, 1980-81)
Artistes Belges aux Artistes Polonais. (4 postcards, 1982)
Poolse Avant Garde. (Catalogue/newspaper of 43x30.5 cm., 1985)
Je es un autre. (Catalogue about over 100 self-portraits by artists. 21x21 cm., 72 p., 250 copies. 1986)
Kunstenaars-publikaties. (Object-catalogue by the Univerisity Gent. Exhibition by A.S.P.C. 27x19 cm., 160 p. 1988)
Amarant #42: Kunstenaarboeken. (Special magazine issue, Dutch. A/4, 16 p. 1988)
Kunstenaarsnoeken uit het A.S.P.C. (Catalogue for the Provincial Museum, Hasselt, Belgium. 42x14 cm., 40 p. 1990)
Van Boek tot Beeld. (Brochure for the exh. of artists’ books and book objects. A/4, 8 p. 1990)
Tussen Klang en Beeld. (Catalogue by the Provincial Museum Hasselt. 30x30 cm., 48 p. 1991)
Für die Stimme. (Sound poetry catalogue by Wiens Verlag, Berlin. A/5, 16 p., 1991)
Multipels en andere multipels. (Multiples cat. Slip-case with two files. 119 p. 1991)
Ulises Carrión: *We have won! Havn’t we?* (Cat by Fodor Museum, Amsterdam. A/4, 128 p. 1992)
Erratum Musical. (Sound and visual works, catalogue by the Institut Français Bremen. 26x21 cm., 24 p. 1994)
Guy Schraenen collectionneurs (fragment). (Cat. by Pays-Paysage, France. 1995)

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


Schulz, Friedhelm  


Schulz, Thomas  
Im Kranich 13. Plochingen, D-73207 Germany 1994

↑ 1 Maja 1. Ladek Zdrój, PL 57-540 Poland 1988

*Atomizacja Słowa / Atomisation of Words.* Exh. in Lublin / Ladek Zdrój. Torun, 1975

*Post-C-Art.* Doc. Exh. 1976


*Actual trends of the poetry.* / Galeria Klodzkiego Osrodka, Klodzko PL, 1979

*COOP Book* (Exp. poetry compilation) 1979

*Beauty / Beauté.* Rubber stamp project 1979-81 (A unique collection sent to Ulises Carrión's archive, ~100 leaves)

*Solidarity with Solidarnosc.* (Project) 1980

*Mona Lisa Show.* Doc. accordion folder (3x) 20.5x15 cm., offset, in envelope.

Schulze, Heinz  
2405 Neces Austin, TX-78705 USA 1980

Special Spaces (Commonpress #35, not edited yet)

Schuman, Max  
c/o Printed Matter Bookstore at Dia, 77 Wooster St. New York, NY-10012. USA 1992


Schwarz, Dieter  
Edition am Mehringsdamm Berlin Germany 1976

*Sondern.* Jahrbuch für Text und Bild (Inermedia mag., with exp. art, drawings, vis. poetry, etc. A/5, offset, ~170 p. 1976-, y.)

Schwarzenberg, Jörg  
Strohhof 1. Kirnberg, A-3241 Austria 1984

*International Mail Art in Wiener Secession.* (with Klaus → Groh, the «only official large Mail Art show» in Vienna). Cat.: A/4, offset, 82 p. Wien, February 8 - March 7, 1984

Schweinebraden, Jürgen  
Prenzlauer Berg Berlin GDR 1981

*Umwelt und Gesellschaft.* Exh.: «Erste Private Galerie» (a flat), Berlin, 1979

*Solidarität für Solidarnosc.* Cat.: in the form of 41 postcards. 31 parts.

Schwerin: Staatliches Museum


Sciullo, Pièrre di

64 rue Dulong
Paris, F-75017
France
1983

^Qui? Résiste (Graphzine with thematic issues. A/4, phc. 20-40 p. 1983-, squ. #1-7?)

N° 1 Manuel de la Séduction, 2 ...de la Verité, 3 ...Mort, 4 ...Zoologie appliquée, 5 ...Femme, 6 ...Carré, 7 ...Nuages.

Scott, Michael

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

↑ c/o Academy of Arts
Liverpool
1979

^Poste Restante Mail Show. □Inv. 42x30 cm. poster, offset. Academy of Arts. □
About 300 parts. June 10 – July 1, Liverpool, 1979

♀ January 5, 1988
♀ 1988

Literature:
«(...) BUT NOW: WILL SUCCESS SPOIL CORRESPONDENCE?
Perhaps, for those pioneers who were building the mailways across no-man's land in the good old fifties and sixties, the scene, like nostalgia, ain't what it used to be. The network is so much bigger and looser now – there's probably a whole lotta headshaking going on – standards must drop. Maybe...

But I (who wasn't in there way back when) don't think that some sloppy connections matter. I think that the mail network is a very beautiful energy system – because it just naturally copes. And I think it is important to understand that mail art is a system: a system made up of complex, continually re-charging interrelationship of individual mailings... To understand what the system, or game, is about, it is necessary to visualize wholes through glimpses of parts (...)

This global system is perhaps rather pointless. Maybe it's just an example of John Cage's «purposeless play». But in its pointlessness the system ignores barriers of sex, race, nationality, color and any of the divisive, exclusive groupings that isolate one person from another. Even language need not be a barrier as you're quite free to use images instead of words.

Mail art is an alternative to commercial gallery art. The artists involved are more interested in the processes and communications than they are in the sale of a piece of work, and the works themselves are low in terms of sale value... They are more interested in and excited about contact from like-minded artists around the world than they are in producing saleable works...»


Scott, Pete

(Monty Cantsin!) Also as Ian Blake!

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

^SMILE 23 (Smile mutant. A/5, phc., 16 p. 1986-87? #1-2, signed as:
^SMILE (again),
^SMILE No. 23
→ Neoism / Literature: The goal of Neoism...

*Sedicoes Seducoes! → Kume, Lucio

Segay (Sigow), Serge  Sverdlova 175, Evs, 353660 Russia 1996

*Transponance* (with → Nikonova, → Konstrictor) (Typewritten/handmade samizdat mag. in the Soviet Union with exp. literature, art [and Mail Art] manifests and theoretical contents. Very few copies only. 1979-86, #1-36)

^Connections. (Hand made publ. with vis. poetry. 19x13.7 cm., drawing / mixed techniques, 14 p. {35}. Found – like a supplement – in the Arte Postale! #56, 1987 → Baroni) ~1986

^The Crux of the Matter (Translation of the article in: *Iskusstvo*, #10 1989, Moscow) A/4, xerox, 6 p. (distributed by R. Nikonova in the early 1990s)

^Transponance Transfurismus oder Kaaba der Abstraktion. (with → Nikonova) (Offset, 52 p.) experimentelle texte N° 20. → Riha, Siegen D, 1989


→ Transfurism

~


Seichi Nikumi 4-4 Yukigayaotsuka, Otaku, Tokyo, 145 Japan 1968

*ASA* (Mag. for spatialisme and concrete poetry with int. contributions. A/5, offset, ~60 p. 1968?- y.?)

Seidl, Günther Siedlung IV / Q. Traiskirchen, A-2514 Austria 1992


^AB-ZUG. Neue Täxte /Grafik (Literary mag. with original graphics. A/4 in a cover of 32x23 cm., mimeogr. ~12 p. + graphic. {25} 1989-90, #1-2)

^ #2

^Das große Theater. (First invitation from 1989) Doc. A/4, phc. 4 p. 33 parts. / Foyer of the theatre in Annaberg, Jan. 20 - Febr. 19, 1991

^Machen Sie sich (uns) ein Bild! (materials in the enclosed bag). Inv. ~1994

^I von 20 (Bound assembling {20} for A4 matter with graphic, collage, texts, photos and vis. poetry. ~ 20 leaves in cover, 1996-, squ.)

^ #7, 8
| **Mail Art Puzzle Project.** ongoing project with documents in 1997-98. 21x9 cm., phc., ~20 leaves r/v. Run from December 1996 |
| **Glotzt nicht so romantisch!** (to 100 anniversary of bertold Brecht) Doc.: A/4 sheet folded to accordion (3x), phc. Kunstkeller Annaberg-Buchholz, 1998 |
| **Please fold it!** Inv.-flyer, 1999-2000 |
| **People on our side.** Inv.-flyer, 2000 |
| **Fold it!** Mail Art project and exh. at the Kunst Keller. Doc.: 2 A/4 sheets. 2000 |

**Seifried, E.**
Mühlhäuserstr. 53. Kornwestheim, D-70806 Germany 1985

- ^No more heroes anymore... Cat.: A/4, phc., 4 p. 1985
- ^The Network Fingerprint File (with fingerprint form-sheet to fill it). Inv. n.d.

**Selby, Spencer**
Box 590095 San Francisco, CA 94159 USA 1996

- ↑ 2645 McAllister San Francisco, CA-94118 - 1991

**Sellem, Jean / Sjöberg, Marie. Archive of Experimental and Marginal Art.** Box 1507, Lund, S-22101, Sweden. 1980

- ↑ Galerie S:t Petri. Fack 7 / Box 1507. Lund, S-22101, Sweden 1975

Gallery and archive activity. Among different art exhibitions also alternative shows with network character. Some selected exhibitions and publications:

- ^Presentation at the Institute of Art, University, Lund S. (Invitation-card) 1975
- **Humanistic Perspectives in Contemporary Art (Suppl. to Lundagard, N° 9, Sept. 1978).** A/4, offset, 16 p. (Essay-anth. by Eric Andersen, Mike Crain, Robert Filliou, Michel Giroud, Jaroslaw Kozlowski, Joan Mathew, Lubomys Melnyk, Jean Sellem / David Weston)
- **Mr. Klein.** (Project with actions, installations and videos by a number of artists. Org.: Tom Elling.) Publication like a book by → Lomholt Formular Press: A/4, offset, 116 p. (24 parts. in the list.) January 10-24, 1979
- **Non-Classified Post.** (Small press, marginal art and Mail Art from the archive) Doc.: offset poster of A/3 size. Aug. 30 - Sept. 15, 1980
- **Poland. Some tendencies in modern contemporary art during the seventies.** Doc.: offset poster of A/3 size. January 14-30, 1981
- **Homage to Unknown Artist / Artistes Inconnus.** (→ project by Jean-Paul Thenot) Exh.: S:t Petri, Lund. March 27 - April 21, 1981

**Source:** *Neon de Suro* (→ Balear, Ed.): See the Galeri S:t Petri issue of the magazine with the subtitle «Neon 1 Sverige», Ciutat de Mallorca, April 1978.


Semah, Joseph → Makkom

Serna, Angela (c/o E. Eguren 9.) Basoa 15, 1 A. Vitoria-Gasteiz, E-01012 Spain 1995


Serpa, Geraldine Box 1493. Eureka, CA-95502 USA 1981

*Stampola* (All round tabloid magazine for rubber stamp art. News and notes, stamp reviews, profiles, exhibition catalogues, how to make rubbers...etc, with a significant layout. 38x29 cm., newsprint, 16 p. 1981-, qu.)

~

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


**Sestorica Autora, Group** Zagreb Yugoslavia 1975

*Maj* 75 (Magazine for/by Mail Art. 1975-82, #1-11)

Sevcik, Petr V. Zálomu 2, Zábreh Ostrava-3. CS-70400 Czechoslovakia 1988

↑ Gottwaldova 382 / 8. Trinec VI. CS-73961 —— 1982

^Conceptual, rubber stamp and Mail Art activity in the 1970s.
^Love letter theory. (Exper. poetry work as samizdat from 1981 – reprint in 1985 by 9 copies) Horz. 15.5x18 cm., typewritten text by carbon copy paper, 10 leaves.

~


↑ 25 rue de Croulebarbe, app. 11 Paris, F-75013 1985

↑ 36 rue de Patay, apt. 2. Paris, F-75013 —— 1984

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

**Listed issues:**

*MILES / SMILE* (A/5, 16 p. 1984)
*MILES #2* (A/5, 12 p. with Montreal supplement. 1985)
^MILES #2 «English department.» (A/5, 20 p. 1985-86?)


*The Book of the Westminster Bridge*. (Neoist action with Pete Horobin from Oct. 29, 1984, announced in Miles #2, English dept.)
<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seul, Kwan Hoon Museum</td>
<td>Seul, Korea</td>
<td>1982</td>
</tr>
<tr>
<td>Sgabellone, Angelo</td>
<td>Toronto, Canada</td>
<td>1975</td>
</tr>
<tr>
<td>Shelkovsky, Igor</td>
<td>Elancourt, France</td>
<td>1979</td>
</tr>
<tr>
<td>Sherstjanoi, Lev</td>
<td>Russia</td>
<td>1994</td>
</tr>
<tr>
<td>Shigeyuki Cho</td>
<td>Ashikaga-City, Japan</td>
<td>1977</td>
</tr>
<tr>
<td>Shigeru Tamaru / Nakayama</td>
<td>Kyoto, Japan</td>
<td>1996</td>
</tr>
<tr>
<td>Shimamoto, Shozo</td>
<td>Nishinomiya-City, Japan</td>
<td>1982</td>
</tr>
</tbody>
</table>

**Seul Mail Art Exh. ’82**. Cat.: 26.5x27 cm., offset, 90 p. 180 parts. / Kwan Hoon Museum. Seul, 1982

**Queen Street Magazine** (A multimedia journal of art, with vis. poetry, performances, reviews, catalogues, etc. Letter, digest, offset, 48-100 p. 1973?-, m.)

**A-YA / 6-T** (with A. Alexejev) (Mag. for Russian non-official art edited in France, texts Russian and English. The most important source for this subject in the early 80s. The «Chapelle» in Elancourt, neighbourhood of Paris, served occasionally also for exhibitions. A/4, offset, ~40-50 p. 1979-86, #1-7) Elancourt, France


**Les Russes au present.** (A/6 booklet as exhibition suppl. {180} 62 p., mixed techn.) Exh.: Le Centre Culturel de La Villedieu (Chappelle), 1984

**Lev & Valeri Schertjanoi.** / Galerie am Markt. Annaberg-Buchholz (→ Milde) 1987

**Perfo-Ratio Kanta.** Cat.: A/4, phc. / H. & A. Museum Kaliningrad. 1994


**Shigeru Magazine** (Mail art info bulletin. 25.5x18 cm. offset, 8-16 p. 1985-, qu., issues not dated and not numbered)

**Spring Copy.** Doc. 26x18 cm., phc., 6 p. 1988

**Autumn Copy ’88.** Doc. 25.5x18 cm., 12 p. 1988

**Shigeru Magazine** (Mail art info bulletin. 25.5x18 cm. offset, 8-16 p. 1985-, qu., issues not dated and not numbered)

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**Autumn Copy ’88.** Doc. 25.5x18 cm., 12 p. 1988

**Shigeru Magazine** (Mail art info bulletin. 25.5x18 cm. offset, 8-16 p. 1985-, qu., issues not dated and not numbered)

**Spring Copy.** Doc. 26x18 cm., phc., 6 p. 1988

**Autumn Copy ’88.** Doc. 25.5x18 cm., 12 p. 1988

**Art Unidentified / A.U.** (with Misao Kusumoto & Yoyoi Yoshitome) (One of the most important Mail Art info rag – it is a poster like offset sheet with images, texts, project reviews or exhibition and travel reports, also colour issues. Recto/verso print on 60x42 cm. folded to mail letter size. 1979?-., ~150#)

**AU Mail Art Books I-II-III.** (Large anthologies from 1982-83-84), All books are ~A/4, offset, with 200 / 208 / 25 p.

**Mail Art Campaign in Japan.** (Exhs. with R. → Cohen, M. Kusomata & B. → Black) Poster: 54x40 cm. offset. A travelling project:


Hand Made Books. Inv.-letter, 1984

Envelope Art. Inv.-flyer, ~1985

On Gutai – send your visual comments! Inv.-flyer, 1985

Mail Art for the Children... Doc.: poster of 52x43 cm., offset / AU + Art Museum, Kyoto City, July 9-14, 1985


Shozo in America. Poster of 59.5x42 cm., offset. Exh.: Osaka, Nauba City. April-May, 1987

Fill in Mr. Shimamoto's Head and Return... Inv.: A/4 sheet, phc. 1988

Mail Art for Head Networking. Poster of A/3, offset. / Arts Space 1-1-10 Koshienuchi Nishinomiya / 1-6 Ohori Koen, Fukuoka City. 1989

Send two Newspapers on Jan 1, 2000! Inv.-flyer, 1999

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


Shiomi, Mieko

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<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
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<tbody>
<tr>
<td>Sakaguchi 1-24-38.</td>
<td>Sakurai Minoo</td>
<td>Osaka</td>
<td>Japan</td>
</tr>
<tr>
<td>^Spatial Poems.</td>
<td>Doc. 36x18 cm., offset. 1 sheet with list of 167 participants. 1972</td>
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<tr>
<td>^Spatial Poems.</td>
<td>#5, #6. like inv.-letters, 1972-73</td>
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<tr>
<td>^Spatial Poems.</td>
<td>(21x27 cm. offset, 70 p. An anthology?) S. P. Osaka, 1976</td>
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</table>

**Literature:** «...Fluxus composer and event artist Mieko Shiomi was a fixture on the correspondence network from 1965 to 1975. Each year, she added another global event to her series, Spatial Poem. Nine of these events (word, direction, falling, shadow, open, orbit, sound, wind, and disappearing) took place through the mail. The records of the first four were produced as a large map, a folded map, a calendar, and boxed microfilm, respectively. In 1976, Shiomi published the entire collection of responses as a book, Spatial Poem, containing works from over 200 artists...» (Michael → Crane: The Origins of Correspondence Art / Fluxus. In: M. Crane / M. Stofflet [eds.] Correspondence Art. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 101 p.)

«S. I. E. P.»

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<tr>
<th>Name</th>
<th>Address</th>
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<tr>
<td>Reus</td>
<td></td>
<td>Spain</td>
<td>1984</td>
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**Signalism** → Todorovic, Miroljub

Sikora, Rudolf

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<th>Name</th>
<th>Address</th>
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<th>Year</th>
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<tbody>
<tr>
<td>Trieda Cernava Armada 47</td>
<td>Bratislava, CS-83000</td>
<td>Czechoslovakia</td>
<td>1989</td>
</tr>
</tbody>
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Sikorski, Tomasz

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<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
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<tbody>
<tr>
<td>Krawkowskie Przedmiescie 56.</td>
<td>Warszawa, PL 00-322</td>
<td>Poland</td>
<td>1979</td>
</tr>
<tr>
<td>^(Dokumentacja).</td>
<td>Cat.: in: Kalejdoskop Bulletin #4/5, 42x30 cm., offset. 26 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Autorecording.</td>
<td>(A/5, offset, 8 p. (300)) CRES. Amsterdam, 1980</td>
<td></td>
<td></td>
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<tr>
<td>^Children Mail Art.</td>
<td>Inv.-card, 1986</td>
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Silva, Falves

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<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
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<tr>
<td>Rua Eng. José Rocha 16 (48), Candela I. A, Natal, BR-59000</td>
<td>Brasil</td>
<td>1977</td>
<td></td>
</tr>
<tr>
<td>^Gaveta. Arte marginal brasileira (with Notavo) (Mag. with exp. poetry and art. 22.5x16 cm. offset. 8 p. 1977?)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>^Letreio (with Medeiros) (Experimental poetry and texts. 37x10.7/21.5 cm., mimeographic, 20 p. 1977-, bim. #1-4?)</td>
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Silva, Helois

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<th>Name</th>
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<th>Year</th>
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<tbody>
<tr>
<td>^Exp. de Arte Postal. (with Karin Lambrecht &amp; others) Doc. Poster of 60x41.5 cm., offset. 68 parts. / Pinacoteca. 1979</td>
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Silva, Helois

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Simon, Baudhuin

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<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
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<tbody>
<tr>
<td>Pig Mail</td>
<td>71 rue d'Hoffschmidt</td>
<td>Belgium</td>
<td>1993</td>
</tr>
<tr>
<td>^Expo Porc / Pig Mail Art. Inv.-flyer, A/5 size, phc. Show at the L'Orcle de la Dive Bouteille, Liège B, May, 1991</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Artists’ Postal Stamps. Inv.-flyer, 1992</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Lieu Commun / Rubber Stamps. Doc. / Maison de la Culture Famenne-Ardennes 1993</td>
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</table>

**Artists piggish bank note-buck.** Inv. Ongoing project from the end of the 1990s

**Mail-Art.** Contribution-chronique sur le theme du resseau mondial d'échange d'art
postal (short features, projects, invitations in French, a supplement
column edited by Baudhuin in the Belgian literary and cultural monthly
RNG. 1999–?)

**Simons, Gianni (“Johnnyboy”)** 3-3-23 Nagatsuta, Midor-ki, Yokohama-shi, 226-0027, Kanagawa-ken, Japan. 2000

*Kairan* (late Mail Art magazine with theoretical and practical contributions by an impressing lager of international mail artists. A/5 size, phc., ~52 p. + cover. 2000–, 2x yearly.)

^#6

**Sinfonia Product** BP 59. Noisy de Sec, F-93130 France 1987

*Introvision* (Audio-Mail-Art info published by a «music association», it has nothing to do with the cassette scene or the fanzines. A/3, phc., 4 p. 1987–?, ir.)

**Sitti, Mara / Camerani, Maurizio**, ? Ferrara Italy 1977

*Evento 77.* [Cat.]: 24x17 cm., offset, 139 p. 35 parts. [250]. Richerche Intermedia. Ferrara, 1977

**Sivin, Carole** The Univ. City Science Center Gallery, 3624 Market St. Philadelphia, PA-19104, 1987

*Mask.* [Cat.]: Digest, offset, 12 p. / The University City Science Center Gallery, Philadelphia. November-December, 1987

**Skrbinek, Andrej** Borisa Kragheja 35 Slovenska Bistrica, YU-62310 1986

*Slava* [Cat.? 1996

**Skrepsky, Vojtech** Vokovická 685 / 14. Praha, CZ-160.00 Czech 1990

*The Gothic Ghost. A face you’d like to slap.* [Cat.]: A/4, phc., 8 p. 1990

**Skydog Press** (Dan Raphael / David Whited), 6735 SE. 78th St. Portland, OR-97206. USA 1988

from the late 80-er: *N. R. G.* (Mag., first editor → K. Rahmings)

**Sladden, Terry / Sheubrook, Ron**, Art Dept. Univ. of Saskatchewan, Saskatoon Canada 1973

*Mix Magazine* (Int. compilation of Mail Art and vis. poetry. 14x11 cm, offset, 64 p. 1973-74, bim.)


**Slotkin, Tenise, / Miller, Dick** 21 Carleton Road London N 7 United Kinhd. 1989


^#1

*Smile mania* → Appendix

**Smith, Erica** ? London United Kinhd. 1985

*Limes* (Smile mutant, 1985? #1)

**Smith, Joel** c/o Western Illionis University Art Gallery / Museum, USA 1991

*International Invitational Artistamps.* [Cat.]: 15.5x20.5 cm., offset, 20 p. Jan. 1991

Launching the *Adolf Hitler Fan Club* (an ironical/dadaistic mailing actionism) ~1975

*Adolf Hitler Memorial Fund*. Invitation card to «contribute freely». Sender: Pauline Smith & Ugo Carrega / Mercato del Sale, Via Borgonuova 20.

Milano I-20121, February 1975

*Corpse Club / Body Sculpture*. Mail action in January 1977

*Go Ahead and Die*. Postcard action, 1978

~

**Literature:**

«The *Adolf Hitler Fan Club* rubber stamps were made in 1974 and used on postcards and envelopes. They were originally intended for small postal editions in which found material was the important element.

Exploitation of postal form ended when the British Post Office refused to handle an edition of postcards bearing the *Adolf Hitler Memorial Found* rubber stamp (22 February 1975). This edition was sent out to invite participation in and to publicise an art event which was to have been held the following May in Milan and which also involved another series of special weekly mailings for nearly a year, at the request of Ugo Carrega. The postcards were all delivered eventually, and would have been followed by an invitation to a party if the event had not been cancelled.

Cancellation of the Commemoration of Adolf Hitler at a Gallery in Milan caused the project to change course. All the hostility encountered during the time span of the *Adolf Hitler Fan Club* was part of the event and wherever possible incorporated into it. It is amazing how easily people living very much in the Permissive Society may still be shocked...

...leaflets printed on A4 coated paper and sent out in plain brown manilla envelopes, was the form of communication adopted for the rest of the project. The first edition of leaflets explained the foregoing circumstances and included a list of names of people who sent work to Milan in response to the postcard request (5 September 1975). The second edition of leaflets was the *Good Ship Adolf Hitler*, the third was the *Wreath* and the fourth was *Adolf Hitler Lives...*» (between November 1975 and April 1976)


---

Smith, Pauline

27 Siddons, Tevistock St. London, WC 2 United Kingdom 1977

Smith, Winston

? Fairfax, CA USA 1980

*Fallout* (Mag. with graphics, collages called „Fallout Funnies“ and issues as „Sur-realism in the Atomic Age“. Also band interviews and poetry. #1-2: digest, phc., #3-5: tabloid, newsprint, 24-40 p. 1980-84, squ.) Fallout Prods., Fairfax CA

*!Snak-y!*

Villa Vivaldi Padru (SS), I-07020 Italy 1999

^ *Milleneum Mail Art Show / Luxemburg*. Cat.: Adventaged copy with 12 original works by int. mail artists {50}, horiz. 24x33.6 cm., mix. technic, 10 black album-leaves with works + cover. 2000


Soerensen, W. L.

Bragesgade 26 E. III.s. Copenhagen N. Danemark 1981

Conceptual object art in the 1980s, connection to the Mail Art network.

^ *The Book of Letters*. Round plastic receptacle with some gummi-letters to print + metall-wool. Multiple in 100 copies? (numbered pieces) n.d.

^ *An unwritten broad lins book*. A big felt pen „Penol Marke 1000“, black, length 17,5 cm., Ø = 3 cm., with title label. Multiple in 100 copies? n.d.

Sohm, Hanns

Archive / Staatsgalerie Stuttgart, K. Adenauerstr. 32, Stuttgart, D-7000, Germany 1988

↑ *Archive*. Bahnhofstr. 38. Markgröningen, D-7145 1982
^happening & fluxus (Edited by H. Sohn, with the co-operation by → Albrecht/d) Fluxus
Cat.: 23x15 cm., offset, ~400 (n. p.). The most important European source book for the happening and fluxus scene (also Eastern European events included), with a very large chronological survey and an alphabetical artist catalogue. Bibliography. The exhibition was held at the Kölnischer Kunstverein, November 6, 1970 - January 6. Köln, 1971,

~

Literature: ^Georg F. Schwarzbauer: Die Dokumentationssammlung Sohm. (Survey on the Sohm Collection in Markgröningen for Fluxus and post-fluxus / alternative arts – the largest privat collection of these genres in Europe. Some years later, the archive was gone to the Staatsgalerie Stuttgart. Text German.) In: Magazin Kunst, #4. 1975

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

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

~

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

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

Soós, Tamás
Váci utca 50
Budapest, H-1056 Hungary 1985

~

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

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

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

~

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

Sousa, Manuel Almeida E. Mandragora. Apartado 65, Cascais, Codex P-2751, Portugal 1988

Since 1979, curator of the Culture Centrum „Mandragora” representing the most varied alternative art proposals in Portugal


^Mail Art Exhibition. Cat.: 28.5x20 cm., offset print by green, 8 p. Introduction by Paulo Ruas. Mandragora – Centro de Cultura, Cascaix. 1985-86.

^Alternative Culture and Ecology. Inv. to an project for visual and audio works, magazines, artists' books, etc. Cascaix, 1988


^Thoism / Fantastic, magic, wonderful... Inv.-letter, 1996

Sousa, Pere → Merz Mail

Souza, Al

^Artists' Stamps Show. Cat.: in the form of a stamp sheet by 64 images (each stamp 46x32 mm.) + stamp participants and exhibition participants lists. (The participants of the stamp sheet were just partly identical with the exhibited artists.) Exhibition in the Smith College Department of Fine Arts Center Northampton MA in February 1978.

Exhibited artists, *artists on the stamp sheet only,

** artists as well exhibited as on the stamp sheet:

Brazil: P. Bruscky, L. F. Duch


Chechoslovakia: *M. Halas, M. Ubrasek

England: **J. Christie, **R. Crozier, **J. Furnival, D. Greaves, R. King, T. Phillips, R. Pinkney, **G. P-Orridge, **P. Smith, **I. Tyson

France: P. Restany

Germany: **P. Below, K. P. Brehmer, K. Burkhardt, **C. Camu, **K. Groh, D. Roth, R. Rehfeldt, **A. Schmidt, **H. Tress

Hungary: **E. Tót, **G. Tóth


Japan: Y. Suzuki

Netherlands: *P. van Beveren, R. van Eek, D. Evans, **K. de Jonge

Poland: **P. Petasz, *T. Schulz

Switzerland: **J-M. Rastorfer

<table>
<thead>
<tr>
<th><strong>Space Poetry, Edition</strong></th>
<th>Halkorvej 156. Nibe, DK-9240</th>
<th>Denmark</th>
<th>1982</th>
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<tr>
<td><em>Pist-Prota</em> (Very visual magazine for performance, drawing, underground literature and porno. Cut A/4, offset, 52 p. 1982- m?)*</td>
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<tr>
<th>Spatola, Adriano</th>
<th>Ed. Geiger. Via Luisa del Caretto 44. Torino, I-10131</th>
<th>Italy</th>
<th>1972</th>
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</thead>
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<tr>
<td><em>Geiger</em> (Also with the title <em>Antologia Sperimentale</em>. An early and pioneer publ. with original contributions like assembling, very important forum for the int. visual and experimental poetry scene {300}. N°1-4 19x21.5 cm, later A/4 size, ~30 leaves, bound. 1968-89?, ~y.)*</td>
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<tr>
<th>Spector, Buzz</th>
<th>P. O. Box 8204 Chicago, IL-60680 USA</th>
<th>1987</th>
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<tr>
<td><em>White Walls</em> (with L. Palmer &amp; T. Porges) An all round magazine on writings by artists: art theories, interviews, photos, graphics, etc. Digest, offset, ~80 p. 1978-, 3-4xy.) Chicago</td>
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<tr>
<td>Post Neo Publs. 6/11 Milton St. Elwood, AU-3184</td>
<td>AU-3184</td>
<td>1986</td>
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| Ligne | (with changed co-editors: David Powel, and Bev Aisbett) (Magazine for Mail Art, vis. poetry and Neoist contacts, A/4, phc., 48-52 p. 1986, #1-4?)* |

| Polaris | (A sister mag. of Ligne with vis. poetry and Mail Art, but a little more directly political than Ligne. A/5, phc. 16 p. 1987-, qu.) Post Neo Publ. |

| Invitations for the Visual Poetry Exhibitions at the St. Kilda Writers Festival held at the St. Kilda Public Library, Melbourne. Inv.-flyers, 1995-1999 |


Literature: (Ligne, 2#): "This is an entirely visual journal of xerage and b/w graphics which I would have to say are abstract in nature. There are words here and there, but they generally don't inform an interpretation of what's being shown and act rather as compositional, purely graphic elements in the design. The editors have put together a very consistent, rather intellectual collection of the work of 19 artists from Australia, The US, Europe, and South America..." (Lloyd → Dunn: Mail Review. PhotoStatic. No 27, Nov. 1987, 917 p.)


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

^Rubberstampmadness (Maybe the most popular news about rubber stamps for amateurs and fans, but a publication with interesting theoretical articles, too [especially in its early years]. The magazine with the largest commercial review of rubber manufactures and with many practical instructions for the rubber freaks to time. Tabl. of 45x29 cm., newsprint, ~40 p., later 35x28 cm., offset issues, 100-140 p. 1981-, bim.)
^from 1985-94 complete

Spiegelman, Lon 1556 Elevado St. Los Angeles, CA 90026 USA 1980
↑ The fence is always browner on the other side of the grass. (A graphic album of 35.5x28 cm., offset, 36 p.) «A book of... Dalinographs Photographic Drawings presented by Lon Spiegelman.» S. P. Los Angeles. 1970
Alphabets (Commonpress #21. not edited yet)
°Lee's alphabet. Digest, offset, 20 p. {500}. S. P. Los Angeles, 1977
^The Postman always rings twice. (with Michael Mollet) Cat.: 46x30.5 cm, offset, 8 p. Texts: Don Emery & Lon Spiegelman / Santa Monica College, CA, October 1979
Artstamps: 12-13 div. sheets of artists' postage stamps in the 1980s. e.g.: (Without title) (Sheet of 16 diff. stamps in diff. format., colour phc.) Los Angeles, 1980
^Spiegelman Post (Sheet of 15 diff. stamps, b/w offset) n.d.
°Calendar 1981. 36x21.6 cm., phc., 24 p., spirale bound. S. P. Los Angeles, 1980
Third National High School Postal Art Exhibition. Cat.: Organized by C.→Welch, L. Spiegelman & Randy Harelson who «...have been active in getting mail art to kids... The most important event was the Third National Postal Art Exhibition, which included 76 high schools representing 36 states and 1,500 students. The exhibition was shipped to Washington, DC where it was on display in the National Education Association's
haedquarter's lobby during February 1982.) (Umbrella, 6/#1, 1983)

^Spiegelman's Mailart Rag (At the start a one-sheet rag, later an offset brochure with very useful informations and texts for the whole international Mail Art scene. Also an with familiar photos illustrated chronique of the California Mail Art and alternative art society in th 80s. A special case of Spiegelman's info activity (and the real first issue of his rag) was the holly debated and later retracted Umbrella issue in 1984 (see below). Letter, offset, 2-20 p., with manual interventions as well as orig. rubber stamps as hand written individual notes, etc. 1983-86, #1-4)

^#(1), 2, 3, 4


^Visual Response League. (Mail Art show with Alan H. Nakagawa). Letter size inv., + Doc. 35.5x21.5 cm. sheet, offset / Exh. held at the park Plaza Hotel (April 30 -), Otis Parson Student Leage 459 S. Citrus Ave., Los Angeles. (April 30-), and the Cotton Exchange Show (May 5-) 1984

^Olympic Mail Art Show – the fake invitation behalf of the Olympic Committee. No project. Inv.-flyer by Spigelman, 1984


Philosophia: Lon Spiegelman died December 9, 2002 in Los Angeles 2002


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


(about the „special mail art“ issue of Umbrella) 11-12, 23 p.

«One unwelcomed side-effect of being part of such an "enlarged family" as the mail art community is the fact that we must often weep the passing of near or distant "relatives". "On December 9, Lon Spiegelman suffered a heart attack and left this world. He had
celebrated his 61st birthday two weeks prior, on November 25." The sad news of Lon's demise suddenly arrived through an e-mail from Judith Hoffberg and again, a few days later, through a report of Lon's memorial service in San Pedro, written by Creative Thing. Needless to say, even if I only exchanged a few letters with Lon in the past ten years, after he stopped being a full-time "militant" mail artist, I was shocked to realize that yet another great pen-pal (after Robin → Crozier, Cees → Francke, Joseph → Huber) had permanently left the building (and I never even had the chance to meet him in flesh).

Lon was a concentrate of everything that made and still makes mail art interesting: a weird visionary and a great buddy, a passionate organizer of collective projects (including milestone shows like "The Postman Always Rings Twice" and "HELP: 'teach' mail art") and a prolific creator of artistamps, postcards, stickers, publications (like the rebellious Spiegelman's mailart rag) and dada-doodling "spiegelmisms" (like those reproduced on this cover). He was also a brave defender of the purest "mail art philosophy" & netiquette (I am partly responsible for this, since Lon shaped his notorious and controversial list of "mail art considerations", co-signed by Mario Lara and other US networkers, on the blueprint of a provocative leaflet I had written in October 1980 with three other Italians). Since I could not attend Lon's memorial service on December 15, I felt I had to do something to be there at least "in spirit". I remembered a big box I received from Lon in 1992, after I circulated an invite for an issue of Arte Postale! magazine on the theme of "vinyl love junkies". In an unexpected act of generosity, not rare in his postal activities, Spiegelman mailed me a heavy 21x21x21 cm. box (spending $ 46.59 of postage!) containing about a hundred old 45 rpm records mostly from the 50s-60s: crooners, doo wop, early r'n'r, easy listening and more assorted nostalgia. He told me these were singles from his youth that had been gathering dust in his garage, he did not need them anymore and he thought I could enjoy them. I was surprised and delighted.

As a sort of "musical wake", I decided to play this (juke)box of records that had been sitting for ten years in my studio waiting for a thorough listening, while flipping through archive files of Lon's old correspondence. To give some of Lon's best friends the possibility to share and replicate (if they want) this memorial experience, I copied on cassette some of these songs, jumps and scratches included, in the same semi-casual order that I picked them from the box (but if you listen closely, you will be able to hear bizarre "correspondences", popular music has its ways of talking to us.). We are what we eat, buy, listen, and something of Lon's personality might well be trapped among these dusty vintage grooves. May his soul now be reunited with his beloved wife Linda.»

(Vittore Baroni: E-mail text to the announcement of the Arte Postale! #86, Lon's Memorial Juke-Box – An audio tribute to Lon Spiegelman. December 23rd 2002)
Art competitions, music. Statement: ...a vehicle of communication for the artists and art organisations... {500}. Legal and half-legal sizes, offset, ~20 p. .1975-78, #1-5 monthly, later samy-quarterly)

Chuck Stake Quotes. Correspondence by printed sheets of letter or legal sizes. ~1975

Second Annual Correspondence and Junk Mail Art Exhibition. KAA Gallery, Toronto.

Annual Calgary Correspondence and Junk Mail Art Exhibition. Dandelion Gallery. Calgary, 1975

Resumes, Curriculum Vitae, Biographies. Doc. 33x21.5 cm. leave, offset. 74 parts. Parachute Center. Calgary, 1976


Dreva Droppings Mail Art. Inv.-letter to show, 1976

Second Earth Healing Exhibition. Parachute Center. Calgary, 1977

Annual Aalst Correspondence and Junk MailArt Exhibition. (Org.: Stake) New Reform Gallery (→ Hondt), Aalst, Belgium, 1977

Six exhibitions in the Water Gallery One, Calgary, all documented with cats. 1979:

1979 Calgary Correspondence / Mail Art Exhibition

Whatever Happened to the Seventies

World Symposium on Humanity

Campaign '79 (on the federal election campaign)

Third Earth Healing Exhibition (shown also in Japan)

Hot Town / Summer in the City (also traveled to Japan)

1984 is Coming Soon.

First Edmonton Correspondence and Mail Art Exhibition. Latitude 53 Gallery. Edmonton.

Rough Cut Audio Art (Radio program for 4 hours in Calgary on 104.5, Cable FM)

1984 is coming... Inv.-letter to the show at the “N” Water Gallery One. 1979-80


Ten years after... Inv.-flyer to the show, 1982

Famous Places – Photos via Mail Art. Inv.-flyer to the project, 1984

Global Mail Art Show. Inv.-letters, Ring-House-Gallery, Edmonton, 1984-85

Image of Peace. Inv.-flyer, Ring-House-Gallery, Edmonton, 1985


When I was a Cowboy... Inv.-card + letter, Show at the Off Center Center, 1985

Cicle One. Inv.-card, over size, show at the CCAG (Canadian Correspondence Art Gallery, launched also for Mail Art exhs.), 1986

Last Dance. Cat.: Digest, phc., 20 p. show was organized by Patrick → Close, Neutral Ground, Regina / held also at the CCAG, 1986

Mail Femail. Inv.-card, over size. CCAG, 1986

(Winter-) Olympic Mail Art Exhibition. Inv.-card, CCAG, 1986

International Mail Art Symposium. Portfolio of 29.5x24 cm. with div. prints, photos, xerox and rubber stamp material {100}. The Canadian Correspondence Art Gallery, Calgary. May 5- 10, 1986

The Act of Stamping. Inv.-card, over size, CCAG, 1986

Transformation. Inv.-card, over size, CCAG, 1986

European Mail Artists / Chuck Stake in Europe. Info card, over size, 1986


Frontier. Inv.-letter (colour phc.) to Alberta Biennial of Cont. Arts, 1998

Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

256-58 p.


«Stamp Art Gallery» → Gaglione, Bill

Stange, Joachim  Malterstr. 22  Dresden  GDR-8028  1989
Deubenerstr. 29  Dresden  GDR-8028  1983

«Stamp Art Gallery»

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

Nicaragua – Hope and Politics. Inv. (To the 5th anniversary of the sandinistique revolution in Nicaragua) 1984

Nie wieder Dresden und Hiroshima 1945. Doc. / In the churches of Dresden, 1985

Stangroom, Jonathan  530 Commonwealth Ave.  Newton Centre, MA-02159, USA  1992

The Found Photo Album. Cat.: Letter, offset, 68 p. 1992


The Found Sketchbook. Inv.-card, 1995

Stanley, Charles → !Pittore, Carlo!

!State of Being! → Wood, Reid

Steel Garden Press (Ruggio, James / Rogers, Mark / McGlynn, Tom / Criscuolo, Claire)
813 Willow Ave. Apt. 1. / P.O. Box 1122, Hoboken, NJ-07030 USA 1982

Ferro-Botanica (Multimedia mag. in the form of a booklet including orig. works as rubber stamps, silkscreen prints, etc. 20.5x20.5 and 26x21 cm., offset, ~76 p. 1982-), y.)

A. Q. (Mag. with fluxus, postfluxus, intermedia, etc. 1971-80, #1-17) Div. editors!

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

Stegenwitt, Erwin
Dudweiler  Germany  1971

A. Q. 14, 15, 16

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

Stein, Melody & Franklin 19400 Beach Blvd. Suite 14  Huntington Beach, CA-92648, USA  1989
1952L Everett St. N. Valley Stream, NY-11580  1983

National Stampagraphic (A special magazine for amateur and professional rubber stamp freaks with many Mail Art articles, infos, shows and like. Statement: I stamp therefore I am. Letter, offset, ~30 p. 1983-), qu.)

#1/4, VI/3, VII/1

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

Lightworks [→ Burch], These Things Too [Print review], No 17, 1985, 27 p.)
<table>
<thead>
<tr>
<th><strong>Stembera, Petr</strong></th>
<th><strong>Maráková 11.</strong></th>
<th><strong>Praha-6. CSSR-1600</strong></th>
<th><strong>Czechoslovakia</strong></th>
<th><strong>1982</strong></th>
</tr>
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<tr>
<td>He created the concept and collected the material to the book → Groh: <em>Aktuelle Kunst in Osteuropa</em>. This publication indicated the first motivation to get to know and take contact with each other for the young Eastern European concept and underground artists. The consequence was the building up of an artist network in the first half the seventies. The book was withdrawn because of political reason shortly after the publication by the editionhouse. 23x24 cm., offset, n. p., ~240 p.) DuMont Aktuell, Köln, 1972</td>
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«**Stempelplaats**» (Rubberstamp-Gallery) (→ Barnevelt, Aart van), St. Luciensteeg 25. Amsterdam 1976

°**Rubber** (Rubberstamp mag. and exh. cats. A/5, offset. 1978-82, m. & qu.)


^ all issues between Jan. 1978 and Dec. 1980

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The „Rubber“ issues and the rubber stamp exhibitions in the Stempelplaats:

(All publications in 1978 have the size of A/5, 8 p., in 1979 the size of A/5, 16 p.

Editor of all publication 1978 – 1980: Aart van → Barnevelt)

1978

Cozette de Charmoy (Genève, Suisse). Cat.: in Rubber #1, Jan. 1978

Robert → Jacks. Cat.: in Rubber #2, 8 p. Febr. 1978

Barton Lidice Benes (New York City, USA). Cat.: in Rubber #3, March 1978

Pawel → Petasz. Cat.: in Rubber #4, 8 p. Aprj. 1978

Mabie C. Combs. (Kalamazzo, MI, USA). Cat.: in Rubber x5, May 1978

Ulises → Carrión: *Rubber Stamp Theory and Praxis*. In Rubber #6, June 1978

Dik Walraven (‘s Gravenhage, Neatherland). Cat.: in Rubber #7, July 1978

Elsa Stansfield (Amsterdam, Neatherlands). Cat.: in Rubber #8, Aug. 1978

Ray → DiPalma. Cat.: in Rubber #9, Sept. 1978

jihk (jiri h. → kocman). Cat.: in Rubber #10, Oct. 1978 (with the orig. stamp:

«Sorry, I make stamps never more! JHK, 19768»

Anna → Banana / Bill → Gaglione: *Stampworks*. Cat.: in Rubber #11, Nov. 1978

Franz Immos (Amsterdam, Neatherlands): *Stamp Objects*. Cat.: in Rubber #12, Dec. 1978

1979

Davi Det Hompson: *A booklet...* In Rubber 79/#1, Jan. 1979


Diter Rot: *Munduculum* (Dumont, Köln, 1967) and other works. Cat.: in Rubber 79/5, May 1979

Bart → Boumans + AKI students: *Stempel*. Cat.: in Rubber 79/#6, June 1979

George → Brett / Henryk Bzdok. Cat.: in Rubber 79/#7, July 1979

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

1980


Peter Jörg Splettstösser (Worpswede, Germany): Don't be afraid of painting, P J. Cat.: 8 p., published as a special issue of Rubber, Aprj. 1980

Rubber Stamp Publications (an index). (About 250 items. A second volume for the next year was planned but didn't realized) Cat.: 80 p., {500} published as Rubber 1980/#4-6


1981 (Date and numbering are partly contradictory)
^Robin → Crozier: Table-Project. Cat.: 16 p., in Rubber 81/#1, Jan.- April 1981
^Rubber Stamp Publications II. Published as «Rubber 4». A small graphical designed supplement to the Rubber Stamp Publications from 1980 but not the second volume as announced. A/5, offset, 8 p. 1981
(Closing of the Stempelplaats on October 9th, 1981)

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

Rubberstampsdesigns. (Cat.: of rubberstamps /made in the Stempelplaats / by 83 artists 1978
(50 cards with rubber stamps / made in the Stempelplaats) (See: Rubber, Vol. 2, #8)
^Rubberstamp Workshop. Cooperation with the Galeria Remont, Warszawa (→ Gajewski).
(Cat.: of stamps by 59 participants. A/6, offset, 60 p. 130 p.) 1979
^Selfportraits (Commonpress #15) 59 cards with original rubber stamps, 1979
Selfportrait stamps. 57 rubber stamp selfportraits in an A/4 album, 1979
The Stampa Newspaper. Ed.: U. → Carrión. (Tabl. 8 p. with rubber stamps, unique!) 1980
(See: Rubber, 1980. Vol. 3. #7-9: Six Mail Art Projects)
(See also: Rubber, 1980. Vol. 3: #7-9: Six Mail Art Projects) 1980
~
Stempelplaats Editions:

→ Banana, Anna / Stamp out stamps. A/5, 6 p. with rubber stamps, 1978
→ Banana, Anna / → Gaglione, Bill: Dadaland Stampbook. A/5, 12 p. {100} n.d. (1978?)

Silveira, Regina: Topografia. (Accordion [4x] of 15.7x11 cm., rubber stamps) 4 p. {100}, 1978
→ Carrión, Ulises: Mirror Box. (Book-object with rubber stamps) 18 p. {100}, 1979
Cornelissen, Johan: Tunesian curve / Italian curve. Two editions: 33.5x25 and 20x27 cm., 12 p.
rubber stamps, 1979
Huisman, Hetty: The (w)hole story., 15.5x24 cm., 36 p., with rubber stamps, 1979
Saunders, R.: Cloud...Wolk. 18.5x20.5 cm., 14 p. unbound {15 sign. from ? copies}, 1979
Saunders, R.: Right glove photopolymer stamp. 23x16 cm., 4 loose leaves r/v, rubber stamps, 1979
Molenaar, J / Weyburg, R.: Correspondence... 34 p. rubber stamps, {100}, 1980

{40 from 200 copies are signed}, 1980
Ebenhorst, M. / Kromkamp, J.: The world both sides. 11x22.2 cm. 18 p. rubbers stamps {100},
1981

~


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


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


Stetser, Carol Padma Press, Box 20081, Sedona / Village of Oak Creek, AZ-86341,USA 1990
† P. O. Box 56 Oatman AZ-86433 ---- 1986
**Black and White** («...56 page paperback with 46 plates including high-contrast photographs, negative images, and collages depicting a woman's journey to self-awareness and exploring the theme of duality/polarity...» *Umbrella, 1/#4, 1978."

**Continuum.** («...a 64-page „autobiography at thirty“... that are printed in 57 Stontone prints... *Umbrella, 2/#3, 61 p. 1979* Rapport Printing Corp. New York

**^Rename Contest.** (Cat.: Digest, phc. with colour cover, 16 p. Oatman, 1985

**^Fashion** (Letter size bound assembling for graphic{100}. Mostly phc., contributions, ~50 leaves, published «in every 4 years»: 1986 & 1990, #1-2) ^#1, 2

**Positives Negatives.** (A series of 14 looseleaf pages, b/w xerographic collages utilizing photographic contact sheets) Letter size sheets in a rubber stamped envelope. Padma Press. Oatman, 1986

«Carol has just become postmaster of Oatman which I understand is something like mayor, what a job for a mail-artist...» (Michael And, → Xexoxial, in the *Anti-Isolation, #3-4, 1988. 27 p.)

**^Femail Art Network.** Photocopied postcard (~1990) with image and a list on it:
D. Altschul; A. Banana; C. Barbot; C. Burch; Dazar; D. Ciullini; S. Colby; P. Fish; N. Frangione; J. de Groot; M. Handa; C. Herman; J. Hoffberg; M. Holmes; L. Jackson; S. Jackson; L. Kling; G. Lloyd; Madam X; E. Minhopoulos, L. Neaderland; M. Rosenberg; F. Rutkovsky; C. Stetser; S. Wysocki, Artistamps: ^Padma Press Commemorative Stamps (Block of 16 stamps, 2 images, twice folded and striched into a cover of 8.5x6 cm.) 1988

**^Currents.** (Photocopied artists' book with japanese binding. Letter size, 32 p.) Padma Press, Oak Creek1992

**^One Day in the Eternal Network – in the Life of the Networker: November 10, 1992.** (Cat.: 30 letter size sheets in portfolio like assembling, phc., 1992

**^A Cook's Chronicle** (Photocopied publs. Letter size, 32 p.) No editorhous, 1993


~


**Literature:** (Rename Conntest): «In December 1983 I received notice from the lawyers representing the Conde Nast Publications that my use of the trademark VOGUE on my xerographic bookwork VOGUE PATTERNS constituted trademark infringement, unfair competition, misappropriation and dilution. They demanded that I discontinue all further distribution of this product, recall any remaining quantities of the product in the hands of distributors, and destroy all envelopes, promotional literature bearing the Vogue trademark as well as any artwork within the product which were unauthorized copies of any portion of any publication of Conde Nast... Since I would to print a second edition of the bookwork I have decided to hold a contest to rename „VOGUE“ PATTERNS. Send me a word to replace VOGUE on the cover of the bookwork. The winning entry receives a FREE copy of the Original Edition Unexpurgated VOGUE PATTERNS. (...) Whatever you're working as, 52 of you participated in the Rename Contest and came up with 83 different entries... WINNER of a free copy is Edgar Allen → Bushmiller for his entry VØGE (...) If you want to harras the big boys, Lon → Spiegelman suggest that mail artists write to Conde Nast requesting copies of my bookwork. Or how about sending your own fashion patterns to them. But „Who the hell is Conde Nast Publications?“ asks Michael Hyatt...» (Carol Stetser: Editor's Statement. In: Rename Contest, Mail Art project catalogue, 1985)
In 1976 I founded Padma Press and proceeded to publish in the next 3 years, three offset books of my photographs. In July 1978 Judith Hoffberg reviewed one of my books in „Umbrella“ and it is in this periodical that I first read about mail art... During 1979 I participated in a dozen mail art shows and double that number in 1980. I primarily sent out postcards of my photographs and tear sheets from my books. Correspondents sent me xeroxes, the first time I encountered that medium. I packed up my darkroom and only shot instant photographs. Then I began making xerographs, both black-and-white and color in 1981. These early pieces were very photographic in nature... At the time I began participating in the network I lived in a rebuilt tin shack that was once a miner's cabin in the small town of Oatman in the Mohave desert of Arizona. Retired people and bums made up the population of 200... We lived on his government pension. I also worked at various times as the bookkeeper for the local water company, salesperson at a hardware store, and eventually in the post office (Oatman, there a mail artist delivers the mail). (...) The publishing and making of books, even handmade unique books, seems to be very important for you. Is it a commercial activity for you or is there more to it? Ah, books. „Everything in the world exists to end up in a book“, isn't that what Mallarmé wrote? When I „retired“ from mail art and found I had time to devote to other pursuits, I sat down and thought about what was really important to me, what I believed in, to what organization I should volunteer my time and energy. In my town there's a booklet listing all the groups for the retirees to join. Looking through this I realized that books had always been the focus of my life. I volunteered at the library. (...) Eventually I realized my audience was a very limited one: other artists, a few university libraries and archives, who understood what artists books and visual poetry are all about. Then I could make very small runs or limited editions of xerographic books and at least recoup my expenses. But I continue to think about everything as it relates to a book. I haven't done any audio work, performance art, or any more gallery exhibitions. My communication is always one-to-one through a book: personal, visual, and tactile. (...) Now in Sedona I work at the library. Here also we receive boxes and boxes of donated material. Some of the magazines are sold, some are placed on the „Free“ rack, and many are tossed in the trash. Again, a wealth of material is available to me. I arrange all my cut-outs in expanding-file-folders according to subject. Food, Furniture, Cowboys, Holidays, Houses, War, Snakes, Flowers, Cities, Outer-Space are some of the categories. I also keep one file for bright colors. In the past, the fashion magazines provided me with the patterns and colors I liked. Now clothes tend to be black or white and I have to depend on Travel or House magazines for the vibrant colors I use in collages influenced by my Polynesian travels. After seeing how people live in these islands with the sometimes poor economical situations, do you think that mail art is for the 'rich countries' only? You must have the time, energy, and inclination to make mail art. That means money and education. To give away your art, to not ask for financial remuneration, is a luxury only the „rich“ can afford. Wealth is relative, but in my experience, mail art is for the „rich“. The concept of mail art is as inconceivable to the poor in America as it is to the poor in the so-called Third World. You are not going to spend your time on mail art if you have no food or shelter...."
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
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<tbody>
<tr>
<td>Ruud Janssen</td>
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<td></td>
<td><em>The Mail-Interview with Carol Stetser</em></td>
<td>A/5, phc., 14 p.</td>
<td>1997</td>
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<tr>
<td>Stewart, John</td>
<td>c/o Underground arts festival associated students</td>
<td>USA</td>
<td>1982</td>
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<td></td>
<td><em>Void</em> (Accordion like magazine with visual poetry, 1982-86? sm.)</td>
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<td></td>
<td><em>Vol.5/2-3</em> (1986)</td>
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<tr>
<td>Sticker, U. G.</td>
<td>?</td>
<td>Sauwerd, NL</td>
<td>1972</td>
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<tr>
<td>Stigliano, Phyllis / Parente, Janice</td>
<td>?</td>
<td>Philadelphia, PA USA</td>
<td>1991</td>
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<tr>
<td>!Stiletto! (Frank Schreiner)</td>
<td><em>Stiletto Studio</em>, Freienwalderstr. 13a, Berlin-65, D-1000 Germany</td>
<td>1981</td>
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<td><em>Your Favorit Haircut.</em></td>
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<td>Inv.-card, 1985</td>
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<tr>
<td>Stirnemann, Vänçi</td>
<td>Dufourstrasse 132.</td>
<td>Zürich, CH-8008 Switzerland</td>
<td>1984</td>
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<tr>
<td></td>
<td><em>Copy Left</em> (Like mag., div. forms, also assemblings {150}, 1984-88, #1-11)</td>
<td></td>
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<td><em>#2, 4, 5, 9, 10</em></td>
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<td><em>Pornographic-erotic-body-art</em> (Booklets like mag. 1985-87, #1-13)</td>
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<td></td>
<td><em>Copy Art</em> (50 Jahre Xerografie), (with Angelika Rudin) Cat.: 25x21 cm., offset (also colour), 72 p. / Edition Copy Left, Zürich. 1988</td>
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<td>*Mail Art PTT-Museum Bern – Stampsheets in accordion folder. 4 stamp sheets for the Mail Art / artists’ stamp exhibition at the PTT Museum, Bern, Feb 23 – May 29, 1994, mounted on the pages of a cardbroad accordion of 31.5x22 cm. (A collective work by H-R. Fricker, G. Ruch &amp; M. V. Stirnemann)</td>
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<td><em>8 Stampsheets</em> (8 colour xeroxed &amp; perforated leaves of A/6 size + 1 sheet with title text {13}) Copy-Left publ., Zürich, n.d. (1995?)</td>
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<td></td>
<td><em>INK art &amp; text Newsletter</em> (Info scheet of A/3 with recto/verso print, folded, about the program of the INK-shop. 1995-, m.) INK Shop + Gallery, Zürich</td>
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<td><em>#1-18</em></td>
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<td></td>
<td><em>Wolga / World of letter graphic art</em> (with → Müller, A) (Info mag. A/5, phc., 8 p. 1996-, 2xy.) Zebra Verlag, Zürich</td>
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<td><em>#1</em></td>
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<td><em>Artist Trading Card.</em> (On-going assembling project for trading cards in standard size: 8.9x6.4 cm., mix. techn., {20}, 15 cards in an issue, 1997-,)</td>
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<td>→ Olbrich, Jürgen O. <em>Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel</em></td>
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<tr>
<td>Strada, Giovanni / Barardi, Rosetta</td>
<td><em>Sixteenth Studio / C. P. 271. Ravenna, I-48100 Italy</em></td>
<td>1996</td>
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<td>Via M. Montanari 72</td>
<td>Ravenna, I-48100</td>
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^Il Granaio / Pittura – Mostra antologica. One man show at the Centro Culturale Polivalente Fusignano, Ravenna, also Mail Art works, Nov 17-30, '84. Offset print catalogue.

^Pensieri Concreti... / Om. a D. Ronchi dalla mail art. Cat.: 21x21 cm., offset, 28 p. + one sheet with listing / Pinacoteca Civica, Imola, Nov. 1986


^Divina Comedy. Inv.-flyer, 1992

^The Mirror. Inv.-card, 1993

^Kitsch-project in Mail Art. Inv.-card, 1994

^100 anni della biennale Venezia /100 anni della mail art / Cat.: A/4, phc., 14 sheets (with Emilio Morandi & Alfio Fiorentino) Exh.: Mestre. Venezia, 1995


**Stuckens, Guy**

<table>
<thead>
<tr>
<th>12 rue Docteur Roux</th>
<th>Bruxelles, B-1070</th>
<th>Belgium</th>
</tr>
</thead>
<tbody>
<tr>
<td>† 104 rue des Quatre Vents</td>
<td>Bruxelles, B-1080</td>
<td>~~~</td>
</tr>
<tr>
<td>† 21, Avenue Ch. de Tollenaere</td>
<td>Bruxelles, B-1070</td>
<td>~~~</td>
</tr>
</tbody>
</table>

^MAM / The Mail Art Magazine (Contact mag. with short listings of tapes, mags, books, Mail Art shows, theatre and music events and even a little art – in French. A/4 and A/5, phc., ~12 p. 1982-93? m., about 15#)

^Creatif Art Revue (Supplement to the info-zine MAM, also here Mail Art news and graphics. A/4, phc. 1983-85? bim.)

^Creatif Art Expo. Two photocopied A/4 flyers for 2 diff. shows with Mail Art: Soiree „MAM“ at the Centre Culturel, d'Anderlecht, June 15, 1984 Creatif Art Expo at the Gallerie Yucca, 1180 Bruxelles, July 20-24, '84


^TRAM mail Art Expo. (Année internationale des transports en commun.)

^MAM, Catalogue No. 1. (Revues, dessins, music cassettes, fanzines, disques, etc.) A/5, phc., 6 p., 1985


**Sturani, Enrico**

Via del Cardelo 14/a Roma, I-00184 Italy 1985

^Carte Postale / Nuovo Cartoline. – 1 Festival Int. de la Carte Postale d'Avant-Garde. (45 cards {1000}, offset), n.d. (1980?)


**Stüssi, Marcel**

Atelierhaus Klingental. Postfach 301 Basel, CH-4021 Switzerland 1995

Reductions. Photocopy works as «copy-art-end-product». 1967

Continuous activity in Mail Art, copy art and visual poetry since the early 1980s.

Blickpunkt per Avion / How many ice bears sitting around the water hole?

(Copy art editions) 1989

Resine suisse / Schweizer Kunsthärz (Reminiscenses from Minden → Küstermann, & with pages of congress parts.). Cat. A/5, phc. partly colour, 58 p. {70}

He lifing still (Ray Johnson).

Mail Art as Hope – project at school children. Inv.: letter with an children image. (with Thomas Hungerbühler as co-curator) 1997

Prof. M. Stüssi died Aug. 11, 1997, his archive was gone to the → PTT Museum, Bern 1997


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

Stylites, Simeon! → Feh! Press

Suel, Lucien
102 rue de Guarbecque
Berguette, F-62330 France 1989

^Starcrewer (Mag. Literature and poetry fascinated by irrational stuff in general and influenced by W. Burroughs and the USA underground trends especially. The first series edited by Froidefond: 1972-73, second series by Suel: 78-81, here A/4, offset, ~32 p. #1-14)

^# 12, #SP


77 poemes express. (Xeroxed publ. {150}, A/5, 24 p.) Collection Cordialité de la Rouille / Sébastien Morlighem, 11 rue Roche, Formerie, F-60220, 1989


Suin de Boutemard, Prof. Dr. Bernhard
Mutual Illumination (Commonpress #41) 10x20.5 cm., Alternatives Vorlesungsverzeichnis Nr. 5 / Suin Buch-Verlag, 1983

Suls, Dirk
Copy-Revue (Assembling, 1982-qu.) 1982

Súm, Galerie
Vatnsstíg 3 B.
Reykjavik
Iceland 1972

^Súm, a’listaháty i Reykjavík. Cat.: 27x20.5 cm, offset, 77 p. Exhibition matter + biographies. 1972

Summers, Craig / C. W. Poste
4308 Greenwood Ave. N.
Seattle, WA 98103 USA 1994


October - November 1989
Soviet & Eastern European Mail Art. Cat.: Letter size, phc. (also colour), ~ 70 p.
Exh.: AFLN Gallery, 1624 East Madison, Seattle. June 1990

Inner Eye... Inner Ear... Cat.: Letter, phc., 14 p. May 1991


AIDS International Mail Art Project. Inv.-letters, 1993

The Stranger Returns. Inv.-letter, 1993


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

Mail Project. V.C. (VEC = Visual, Experimental, Concrete) Cat.: 21x21 cm., offset, 76 p. 25 parts. Maastricht NL, 1974

Rod Summer destroyed his Mail Art archive as part of a performance in the Foundation De Appel, Amsterdam, 1977

VEC Audio Exchange Project (Mail Art compilations, 16 cassettes in an ed. of 150, 1978-83)

Take 50 lines to get the point (With orig. rub. stamps, 16 p.) {25}, V.E.C. Brennberg

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

Literature:


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

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

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

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

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

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

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

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


«...“Why audio art?” Sometimes I ask myself the same question! Museums and galleries are generally conceived of as being quiet environments, like churches and other places of worship. Cough if you dare, it’ll echo for a week! There has been a constant audio art production/evolution since at least the introduction of recording techniques, sound poetry has a much longer history. Radio Spain 2 has held an annual festival of “Ars Sonora” for the past several years and made regular broadcasts of audio arts before that. There would appear to be a growing interest in audio as art. (...) Sound, and its absence, have always fascinated me. I grew up into earthly awareness in the environment of a piano being played, poetry being read aloud, the BBC on the radio and the absolute silence of English countryside nights. I received my first electric shock from a dismantled radio, power of the medium. We identify our friends by the sounds of their voices almost as quickly as we would recognise them visually. Poetry has always employed voice articulation to emplace drama.

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

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

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

### Literature:

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


---

**Sumnin, Andrej** → !Monastirsky!

<table>
<thead>
<tr>
<th>Supek, Jaroslav</th>
<th>c/o Bulevar 23. Oktobra 31. / V. Novi Sad, YU-21000 Yugoslavia 1989</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Jurij Gagarina 3. Odzac, YU-25250 --- 1986</td>
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<td><strong>August the 16th</strong> (Postcard to fill in) Doc. / Dom Omladine, Odzaci , 1983</td>
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<td><strong>First Mail Art Show in the USSR.</strong> Doc. (Project), 1984</td>
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<td><strong>Make it yourself – Artworks</strong> Doc. / Temerin, 1985</td>
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<td><strong>Decomposed / Recomposed Drawings.</strong> Doc. 1988</td>
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<td>^<em>Hommage Cavellini</em> – at the Museum of A. Warhol, Medzilaborce, Slovakia.</td>
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<td><strong>Photo-Ego-Matic / Photo-Booth (self-) portraits, planned for the Happy Gallery, Beograd.</strong> Inv.-letter to the project, 1995</td>
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<td></td>
<td>^First International Exhibition of Photo-Booth Photography Cat.: 16.3x11.5 cm., offset, 32 p. 71 parts. Exhibited at the Happy Gallery / Students Cultural Center, Beograd, March 14 - 27, 1997</td>
</tr>
<tr>
<td></td>
<td><strong>Müvészet &amp; Posta / Art &amp; Postage (with → Galántai)</strong> Cat.: A/5, offset, 8 p. with</td>
</tr>
</tbody>
</table>

**Surrei, ITT Studio** c/o Kwantlen College, Box 9030 Surrey B. C. V3T 5H8 Canada 1992


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

<table>
<thead>
<tr>
<th>Swiderska, Jolanta</th>
<th>c/o Miejski Ordek Kultury, Ul. Pirsudskiego 2, Chelm, PL 22-100 Polen 1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Send me your face / Keep a while – Int. Mail Art Show. Inv.-card, 1991</td>
<td></td>
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<tr>
<td>^Give me your hand. Inv.flyer, 1993</td>
<td></td>
</tr>
</tbody>
</table>

**Swierskiewicz, Róbert** Fehérvári út 88 / A. Budapest H-1117 Hungary 1991


---
photos in cover {100} / Újpesti Mini Galéria, Budapest, July 1981

^Substitutable Self Portrait. ☑ Cat.: 13x21.5, horz., offset, 272 p. (printed 1991 only!)

texts by Ágnes Gyetvai, Hungarian + English. S.P., Budapest, 1981

^Hommage a Tatlin. (A/4 size one shot assembling in portfolio, 26 sheets {100} 26 parts.) Mini Galéria, Ady Endre Műv. Központ., Budapest, 1981

^Xertox-diagnostica (with J. Lévai & I. Regős) (Voluminous xerox matter assembling of about 100 leaves by int. contributors. The collected A/4 sheets are fixed by textile ribbons bound over the paper-mass in X-form. {100} Two issues: 1982: Men's Experiment; 1988: Meditational Exercises) Budapest, 1982-1988

^Xertox-diagnostica #1. Men's Experiment. ☑ Exh. in the Bercsényi-Klub, Budapest, 1982

Knick-Knack Show. ☑ (Cat.: in the form of an assembling {100}) Bercsényi-Klub, Budapest, 1983

^Metakommunikáció (Inbetween practical art and image technology) ☑ Cat.: A/4, offset, 8 p. / Liget-Galéria, Budapest, March-May 1984


^International Polaroid Network Exhibition. ☑ Inv.-card, 1991


→ Xertox

Swine, Ingrid, Pig Mail, Steenhouwersvst 14.0 Antwerpen, B-2000 Belgium 1992

Mail Art activity.

✿Sydney / artists P O. Box 439 Broadway Sydney, AU-2007 Australia 1980

Art Network (Tableoid size avantgarde art publ. with Mail Art colour. 1980-)

~

Literature: Umbrella (→ Hoffberg), Vol. 4, #2, 1981

«Synthetische Mischgewebe, Das» c/o Guido Hübner, Nogatstr. 57; Berlin-44, D-1000, Germany 1985
c/o T. O. W. Richter, Emser Str. 125 Berlin-44, D-1000 1985

Ursula Meyer, Yref, Chazev, G.do, T.O.W. Richter, Isabelle Chemin, Jean-René Lasalle & others Group of young artists active in audio and visual arts with performances and exhibitions like a mixture of art actions and concerts. Contacts with Mail Art circles, publications like Copy Art and Fanzine brochures. Characteristic works and events:

Illuminated No. 2. A/4 size magazine, 15 pages + A6 booklet, 30 pages. About diff. kinds of new music and visual art... 1985?

Deformation Tour – through Bordeaux, Budapest, Eindhoven Rotterdam & Den Bosch. Published in: Deformation documentation (A/4 bulletin, 40 p.) 1985-86

Concert – at the Kino “Eiszeit”. Included in the Avantgarde Underground Festival, Berlin, November 23, 1986

Swimmingbath Performance, Neukölln, Berlin. March 3, 1987. «...First of all the swimmingbath performance is the choice of a room and a movement, the swimming, both as visual language...» (Gemischtes N°1/87) Documented in the book: Das cerises nommées desir, A/4, 40 pages, 1987)

The Spinal Column. Tour to France, Spain and Italy. 1987

~


^The Battle of Zenta (To the anniversary of September 11, 1697). ☑ Catalogue in:

Létünk (monthly in Hungarian language, 23x15 cm., offset, 1-104 p.), Vol. XXIX, N° 3-4. Fórum Editions. Újvidék YU, 1999

**Artists Liberation**, 1986. Content and final notes by the author:

1. **GENERAL OPPRESSION OF HUMAN CREATIVITY**
2. **THE VITAL ROLE OF ARTISTS AND THE VALUE OF ART**
3. **ART & CLASS**
   - The Invisible New Working Class Intelligentsia / The Illusion of Scarcity of result for Art / Exploited rather than privileged Identity and Politics / Where are They Now? / The Power of Artists / How Can Artists Get What They Want?
4. **THE QUESTIONS OF THE QUALITY**
   - The End of „Quality“ / Beauty and Beast / The Failure of Success
5. **CLASS CONSCIOUS CULTURE**
   - Is This Why Modern Art is Incomprehensible? / Fine Arts Claim to Superiority / Personal History versus Art History / Marginalised Groups / A Class Conscious Art? / The Problem of Collective Working / Possible Characteristics of a Working Class Art / Terms: Working Class Defined
6. **ARTISTS SUPPORT ARTIST**
7. **BRIEF VIEWPOINT OF AUTHOR**

ROUGH NOTES ON ARTISTS LIBERATION

These notes on Artists Liberation from a working class (male, white, Anglo-Polish, ex-catholic, able bodied, heterosexual) viewpoint. However, I think artists liberation is for all artists regardless of class background. At the same time, each viewpoint has its particular experiences to relate and contributions to make to the general picture.

I would like to hear from artists of all viewpoints on the topics raised here. Write to me at the address below.

(Ruins of Glamour...): «...the show was later broken into and destroyed. The contents page promises essays such as, „Excremental Culture“, „Oublie Baudrillard“, „Sex Without Secretions“, „Panis Sex: Processed Feminism“, „Estheticized Recommodifications“ etc...» (Stephen → Perkins: Catalogues. In: Box of Water, N° 3, 1987)

(Collaborations): «...this book is a stimulating chronicle of collaborations Stefan has been involved with between the years 1983-87. Within this context this book operates at various different levels. 1) an examination of the part images play in system of oppression, 2) the nurturing of a functioning art practice created from and within daily life, 3) the implications of a new art practice that emphasises the relation between artists (and artists and people) as central to the art process, and 4) an attempt to solve the documentation, archiving, and historicising problems of performance and ephemeral work. Using this framework Stefan looks at and explores all the varied motives, obstacles, and problems inherent in this kind of collective cultural activity. Full of reviews of shows, photo-documentation, artists statements, excerpts from performance scripts, and other miscellaneous articles. This book is strong and much needed step towards the creation of a „culture without curators“.» (Stephen → Perkins: Magazines. In: Box of Water, N° 4, 1988)

Collaborations (Interview). In: Metro Riquet, N° 6, Paris, Jan. 1989 (→ Duvivier)
The Forgotten Language – Berlin ’85. Xerographical work in size of A/4, 8 leaves, + silver cover. 1985

Székely, Ákos → Leopold Bloom

Új Hölgyfutár (Info mag. with vis. poetry & graphic, A/5, offset, 8 p. 1988-92, qu.) a

Szombathy, Bálint

Rade Koncara 52
Sremrka-Kamenica, YU-21208, Yugoslavia 1982
↑ Save Vukovica 18
Novi Sad, YU-21000 1977
↑ Zeljeznicka 14
Novi Sad, YU-21000 1971

^Underground Elevator (with → Szombathy, Bálint) (Folio magazine like assembl-ing with typewritten matter, handmade drawings and mimepgr. A/4 leaves in a cover of 52x32.5 cm. {40 & 15}, 1971-72, #1-2)

Mixed Up Underground (with Attila Csernik) (Assembling for A/4 and A/5 matter, mostly typewritten sheets, in a portfolio of 51x37 cm. {30} 1972, #1)

^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


^WOW (with → Matkovic, Slavko / Group Bosch + Bosch) (Post-fluxus and Mail Art magazine in var. size and contains. 1974-80, #1-6)
N°1, A4 size magazine {45}, 1974
N°2, 30x41.5 cm, four colour silk screen {150}, 1974
N°3, 50x18 cm, folded, offset {210}, 1975
N°4, 30,5x45 cm, offset, info, Yug. & Hung. altern. art scene, 1975
N°5, 50x18 cm, 4 sheets r/v., int. issue, Würzburg {300}, 1976
N°6, 2 oversize sheets with orig. rubber stamps {120}, 1980
^#1, 3, 4, 5, 6

^Poetical Objects of the urbanical Environment. (with works by B. Szombathy, F. → Zagoricnik, Katalin Ladik, Gábor → Tóth) A/5, offset, 12 p. in cover or envelope. Experimental Art Publisher, Budapest - Novi Sad. 1976

^Rubberstamps (Project in 1979, with orig. stamps, publ. in: WOW, N° 6, 1980.)

^Artists who use pseudonyms (in the network) (Hungarian publ. in: Új Symposium, #183-184, 1980 & Hid, #2-3, 1982, 210-224 & 337-350 p.)


^Illustrated history of art. (Letter size publ. about spirits-posters, phc., 28 leaves, limited ed.) Centre de Recherche Neoiste, Outremont, 1981


^Művészek és művészetek («Artists and Arts». From suprematism to Mail Art. 23x 17 cm., offset/colour, 80 p. Hungarian, ) Ed. Forum, Novi Sad, 1987


~

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


<table>
<thead>
<tr>
<th>Szyhalski, Piotr</th>
<th>Ruminskiweg 1/11.</th>
<th>Kalisz, PL 62-800</th>
<th>Poland</th>
<th>1986</th>
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<tr>
<td>The Hum Magazine (Mag. 1986- , )</td>
<td>^#1</td>
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<tr>
<th>Tabor, Richard</th>
<th>c/o Hobson Gallery, 44a Hobson St.</th>
<th>Cambridge,</th>
<th>United Kingd.</th>
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<tr>
<td>280 Chermington Road</td>
<td>Cambridge, CB1 4AU</td>
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<td>1979</td>
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<td>Lobby (Magazine 1979- m.)</td>
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<th>T. Patrick</th>
<th>Patrick, Tom</th>
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<th>Tacchella, Rino</th>
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<th>Alessandria</th>
<th>Italy</th>
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<tr>
<td>Numbers. Cat.: 17x11 cm., offset colour, 10 p. 122 parts. {200}. Exh.: Galeria Nuova 13. Alessandria, 1979</td>
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<tr>
<th>Tafelski, Norbert</th>
<th>Mittenwaldstr. 6</th>
<th>Berlin-61, D-1000</th>
<th>Germany</th>
<th>1980</th>
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<tr>
<td>Kultuhr (Literature and art with special themes: USA, Berlin, French, etc. 27x21 cm. offset. 1980-85? 2-4xy.)</td>
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<td>Literature: Instant Media, N°16 ( → Kretschmer)</td>
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<tr>
<td>Mildew Magazine / Penész (Graphic matter on Mail Art basic. A/4 and A/5, phc. ~30 p. 1990?-, issues not dated and not numbered)</td>
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<th>«TAM»</th>
<th>(Travelling Art Mail) Janssen, Ruud</th>
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<tr>
<th>Tape Exchange / Net (Audio Net)</th>
<th>Cassette Net</th>
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<tr>
<th>Tarlatt, Ulrich</th>
<th>Dürerring 12</th>
<th>Bernburg, (GDR-4350→ ) D-06406</th>
<th>Germany</th>
<th>1996</th>
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<tr>
<td>Underground edition activity at the Augenweide Editionhouse in the 1980s</td>
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<tr>
<td>Love Box (with → Deisler, G.) (Assembling {50}, 1988, #1)</td>
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<tr>
<td>Para Guillermo - nuestro amigo (with → Warnke) Augenweide, Ed. N° 21 (Orig. works by 58 artists like assembling {60}, ~ 65 leaves, bound) Text: → Kowalski</td>
<td></td>
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</table>
"Augenweide, Edition


^Smile (A/4 size mag., phc. 1992? Distributed also by → Billé, Bordeaux?)
^TARP. Popular Anthropology (One page info zine, A/4, phc. 1995-)
TARP E-mail (1995): cantsin@zedat.fu-berlin-de
WEB: http://fub46-zedat.fu-berlin-de:8080/~cantsin/tarp.html

'Tarzanna Savannah! → Altschul, Darlene

Tavenner, Patricia (!Queen of Mail Art!), P. O. Box 11032, Oakland, CA-94611 USA 1994
↑ P. O. Box 11102, Oakland, CA-94611 ---- 1990
↑ 687 Fairmont Ave. Oakland, CA-94611 ---- 1971

Mail Order Art (Early network mag. produced by Harry Myers, Phillis Hagberg, R. E. Gasowski, Grant Smith, Travis T. Hopper, Lew Carson, & edited by P. Tavenner.) Tabloid, newsprint, 8-12 p. 1971-73, ~y. #1-4
Artistamps: Nom de Plumes N° 1 (Sheet of 50 id. stamps. photo-print) 1973
^Algoritmic Artistamps (Sheet of 12 id. stamps, phc., not perforated) n.d.
^Lillihamer California (Sheet of 6 id. stamps, phc., not perforated) n.d.
^Four Years and More (About «Mail Order Art» and other activities. Letter size offset with colour xerox images, bibliogr., 62 p.) Eternal Press, 1979
^An Artist Speeks (Small info magazine in letter size. Phc. 4 p. 1994-, y. #1-2?) ✉
^#1, 2
^The Hommage to Ray Johnson Book – send a page! Inv., (realized?) 1995

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

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


**Tennant, Emma** 2 Blenheimm Crescent London W11 United Kingd. 1975

*Bananas* (Tabloid for new literature and art. 43x29 cm., newsprint, ~40 p. 1975-, qu.)

^ENTATIVELY, a cONVENIENCE! (Michael Frederick Tolson)
c/o Widémouth Tapes. 3809 Melwood Ave. Pittsburgh, PA-15213 USA 1996
c/o P. O. Box 382 Baltimore, MD-21203 1980

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

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

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

^#2, 3

*Early booklets: Kim Messier Sortof Meets tentatively, a convenience (& the Church & Foundation of the SubGenius & the Kronoauts & the Neoists) thru the Mysterious Bat Duck. (1981)*

*the Somewhat Spicy Addenda 2 the Messier - Bat Duck - tent Mystery (1981-82)*

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

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

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


^6 Fingers Crossed Country T.Ore/Tour (K7C) (by ENTATIVELY and The Booed Usicians, detailing the activities and associated graphics for a US tour by this musical group, includes cassette) A collection of ~letter size prints as texts, images, flyers, posters, docs, etc. with an audio cassette.
Widémouth Tapes. Baltimore, 1986

^Yet Another Slow-Burning Feast of a Few Month’ Mischief in the U. K. Maybe
(A Partial(ly) Epistolary Account of Non-Non & Non-Participation. Maybe from tentatively a convenience & Laura Adele Trussell.
Letter size publ., a collection of (fictive?) letters and documents in connection with Pete → Horobin’s idea about a «non-participation festival» on the occasion of a visit at Pete Horobin in Scotland.


^Fisher-Price PXL-2000 Movie Festival. (With the essay PXL 2000: The Philosophical Toy by Brian Goldberg and with other texts and items on the agenda. Also an colour-xerox contribution by M. → Pawson.)
Cat. letter size, phc. 26 p.
Wide activity on the field of creation and distribution of audio/video tapes in the 1990s (see the catalogue lists below).

~

Source:


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

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

^Terra Candella! → Harley

Theewen, Gerhard Krahest. 7 Düsseldorf-1, D-4000 Germany 1977
Salon (Concepts and actions by photo, graphic and text. A/5, offset, ~64 p. 1977-, 2-3xy.)

Thenot, Jean-Paul 36 rue des Arts Colombes, F-92700 France 1981
Homage to Unknown Artist / Artistes Inconnus. ☏ project in co-operation with the Galerie → S:t Petri, Lund. Exh.: March 27 - April 21, 1981. Cat.? ☏ Inv.-letter, 1981

^Réciproquement (Long running French graphzine of the fourth generation {100}.
A/5, phc., 20-40 p. 1987-, ~ 20#)
^#1, 2, 3-4, 6, 15, 1A8,
I never leave you. (A/5, phc. books on French graphism) Paris, 80s. Selected publs.:
^I never...): Stanislas: Toutinox Détective. {50} 36 p. n.d.

Thomas, Kay !Queen of Texas Mail Art! 17 Northridge Cr.  Texarkana, TX-75503 USA 1985
^Texas Birthday. (For the anniversary of Texas) ☏Cat.: Letter size, phc., 6 p. 1985 ☏
Thurner, Hans → Lechner, Ute

Tiffen, David / James, Andrea, 55 Perowne St. Aldershof (Hampshire), GU11 3JR, UK. 1982

> Certain Gestures (Statement: Music, fiction, fashion, poetry, art. Magazine with interesting matter about the wide camp of the underground and also on such a kind of radicale thoughts and events as Neoism, Art Strike, etc. A/4 & A/5 sizes, #7: 10.5x29.7 cm. size. Offset & phc., ~20 p. 1982-, ~y., #1-8?)
> #1, 2, 5, 6, 7

Smile (with A. James), 1986?

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Literature: (Certain Gestures, #6): «A slender magazine featuring work by Karen „love is the internalized inversion of the spectacle of pleasure“ Eliot (→ Home) and other. Much of the work here deals with the nature of representation, like much art these days, and in this light, it screwed firmly into the postmodern socket. The written pieces are the most certain of the gestures here, and toggle this firmly into a socio-political mindset. The graphics in some cases are superfluous. Contains a good piece on glamour: „Glamour is founded on quality, sensibility, but not actuality“ pointing out glamour as used perpetuate the divisiveness of western consumer culture.»


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Tillier, Thierry (→ Llys Dana!), Blvd. Joseph II. 52. Charleroi, B-6000 Belgium 1990

↑ 37, Blvd. Paul Jacks
↑ 46 Av. de l'Europe
↑ P. O. Box 155

---

> Anotolie au Cafe de l'Aube (A very visual collage of texts and images by the artists of French and Belgian underground and Mail Art scene, magazine and book review. A/4, offset, 10-60 p. 1977?- , #1-14?) Llys Dana Prod.
> #9

Devil / Paradis (An other visual edited compilation mag. by the Llys Dana circle. A/4, phc., ~40 p. 1980-86? #1-12?)

> Horus. (One-shot original postcard-assembling with 37 cards {50}) Llys Dana Prods. Hieroglyphes & Co. Charleroi, 1982

Translation (abridgement) in: El Djarida (→ Nordø) N° 7, '88

> La Bonheur de la Mort des Anges (Extraits). (Spiral bound xeroxed graphic publ. {100}, A/4, 16 p.) Ed. Le Jeu de Tombes (→ Pissier) Montmorency, 1986

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Literature: (Devil-Paradis, #14): «A vibrant, sexy and energetic compilation magazine of collage, drawings, cup-ups and texts. Black and white. Lots of good magazine
concats in the supplement to this issue. Definitely worth checking out.« (Stephen → Perkins: Magazine Reviews. In: Box of Water, N° 2, 1986)


**Tilson, Jake**

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>↑ 44 Broomwood Road</td>
<td>London, SW11 6HT</td>
<td>~~~~</td>
<td>1981</td>
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**Cipher** (Partly handmade magazine {500} with b/w and colour xerox inserts, prose and poetry, interesting offset publ. ~A/5, 36-40 p. 1981-, quarterly)

The Woolley Dale Press, London

**Atlas** (Graphical almanach in every second year, a mass of visual matter, also cards, stamps, typographical supplements, a virtuoso imitation of the «true» network or underground publs. {2500}. Cut A/4, offset, ~32 p. + div. collages, 1984-90?, #1-4?)

^#2, 3

^6641. (A/6 offset publ. Graphics with collages & rubber stamps {500 copies}, 16 p.)


**Sources:**


**Literature:**

«Atlas» is another offset printed periodical, published only a few times in England by Jake Tilson. For this journal invited artists design a page which is then reproduced in an edition of 2500. Atlas’ pages also involve hand-pasted elements, die cuts, artists’ books, and some editorial material. One of its unusual features is a collage kit, which the reader is encouraged to execute and then mail in to the editorial staff, which then arranges an exhibition. Irreverent, splashy, and nonconformist, Atlas has tremendous potential.« (Thomas L. Larson (1994): A Perspective of the ART/ LIFE Continuum. In: Stephen → Perkins: Assembling Magazines. International Networking Collaborations. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 9-12 p.)

**«Time Based Arts», Bloemgracht 121 Amsterdam, NL-1016. Neatherland 1983**

Organized and edited by Lucie Verij and Aart van → Barneveld.

^Time Based Arts. Cat.: A/5, 3+100 cards in box with the descriptions and photos of videotapes, performances and installations by about 80 artists, whos works were installed, recorded or exhibited and documented in the period of 1977-1984, partly in the rooms of the Time Based Art. The institution was founded by visual artists in 1983 (in the earlier localities of Ulises → Carrion's Other Books and so archive). Directors: Aart van → Barneveld, Gerald Huisman, Julie Smit.


^Time Based Arts. Sound catalogue 1986. Cat.: A/5, 36 p. (text only), 1986


**Statement:**

«Time Based Arts presents artists' work from home and abroad. Presentations can take the form of: viewpoints, installations, exhibitions, lectures, discussions. TV or radio broadcasts, concerts etc. The place of presentation is arranged in consultation with the artist, and depends on the nature of the work. TBA distributes the work of artists from home and abroad. Standard contracts are used which can be changed at the artist's request. TBA promotes those artists and/or art works which are recommended by the program commission for promotion. It actively brings this work to the notice
of potentially interested parties (organizers of festivals, museums, collectors, the media and so on). The works are “accompanied” by a publication that supplies information in text and image.

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

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

TBA takes the initiative in organizing projects and hence seeks cooperation with other institutions.

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

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

**Literature:** «Time Based Arts, distributes and shows works of artists who work within time-based media. TBA has its own space in the centre of Amsterdam. It has video and audio equipment for viewing and playing with libraries of tapes available to the public. Magazines covering video, film, performance, audio, and artist records and tapes are also for sale. Each Friday TBA presents a program by artists visiting from abroad, or by artists from the Netherlands who present new work. Every month one evening is reserved specially for audio. Normally, this will involve video, performance or other mediums. In addition TBA distributes works to institutions, galleries, and museums both in the Netherlands and abroad.» (In: Force Mental, # 10 → Club Moral, and in: Unsound. Multimedia magazine with booklets & tape supplements, →Davenport. Vol 2, No 2, 1985: 51 p.)

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timotijevic, Slavko</td>
<td></td>
<td>Yugoslavia</td>
<td>1981</td>
</tr>
<tr>
<td>Tisa, Benedict J.</td>
<td>Artist Agency, P. O. Box 205</td>
<td>USA</td>
<td>1985</td>
</tr>
<tr>
<td>Tisma, Andrej</td>
<td>Modene 1.</td>
<td>Novi Sad, YU-21000</td>
<td>Yugoslavia</td>
</tr>
</tbody>
</table>


Artists' Postage Stamps mostly by miniature orig. photographs (!) as stamp images. Artist Postcards International Mail Art Show. Any form and technic. Inv. for Sep. 1982. A microfish catalogue was planned, – not realized? Postcard with the list of the meantime result has been sent out. Entitled: “Some of the artists who have sent in cards so far”. Summer 1982

Artistamps: ^Bird Seller Stamps (Sheet of 50 id. stamps by b/w original photographs) Each stamp is signed, n.d.

^Photographer Mr. Bepul (Sheet of 3.4x2.3 cm id. stamps, sepia offset on white paper) n.d.

My Home. Doc. (Sending of ground plan of the home and description of circumstances«...not based on art exchange, but on life exchange») 1979

Mail Art Olympic Games. Cat.: / Gallery Forma, Novi Sad / TV-Show. 1984

Mail Art Olympic Games. / Museum 14th Olympic Games. Sarajevo, 1985


^AIDS and Paradise. (10 postcards in envelope for the exhibition in Novi Sad) 1987


Nature Gives. Cat. 1988


Nature gives... / Priroda daje... Cat.: A/5, offset, 220 p. Exh.: Edukativni Centar. Sombor YU, 1992


Shared World – Mail project at the Communication Art Biennale, Sabac, YU-15000. Inv.-card, 1999

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


(AIDS and Paradise): «Curated by Andrej Tisma and dedicated to Klaus Nomi (performance artist & singer who died of Aids) this exhibit emphasis on an exploration of the sociological and psychological dimensions of this epidemic. Lack of space prohibits me from commenting further on this show and particularly Tisma's catalogue essay, but needless to say Aids has ushered in a whole new era in all our personal lives, one that we as artists should be well aware of since we constitute a disproportionately high number of its victims.» (Stephen → Perkins: Catalogues. In: Box of Water, Nº 4, 1988)

«...I made my first mail-art work in 1973 after a visit to one of the pioneers of Yugoslavian mail-art, Bogdanka → Poznanovic from Novi Sad. I mailed to her two bus tickets I used going to her and returning home, fixed on a postcard. I wrote beneath them: „My visit to the DT 20 Studio in the formulation of GSP (City Transportation Enterprise)“. I think that in that moment I wasn't aware of the mail-art movement. (...) During my stay in Prague I continued sending mail-art, but only to few friends in Yugoslavia,... Since I studied painting and painting was my main art expression in that time, I used mail-art just sporadically.... Also in the year 1979 I got in touch with Franci → Zagoricnik (from Kranj, former Jugoslavia) and the WestEast group, which was based on mail-art communication, publishing the WestEast anthologies of visual poetry, using the „Assembling“ method of compilation of 300 original works, also making exhibitions. Every anthology had its theme, and I took part in many of them. Through that I got in touch with many mail-art works, but the problem was that Zagoricnik jealously kept the addresses as top secret so I couldn't communicate with all those people. I could just watch their works and slowly get into the international mail-art spirit.

My real involvement in the network happened in 1983 when I met Dobrica → Kamperelic, mail-artist from Belgrade... He gave me immediately a bunch of invitations for mail-art projects in Brazil, USA, Europe, also some personal addresses, and soon after I eagerly plunged into that challenging, unexplored field called mail-art network. (...) When I began participating in others' projects, or I did mail-art communication on one-to-one basis it was a feeling of great excitement because you send your artwork to somebody unknown, or for some exhibition, for the unknown visitor... Substantially it is GIVING...A different thing is starting your own mail-art project. The best comparison is with fishing: you throw the fishhook, or even a fishnet, and you wait for what is going to happen... Substantially it is TAKING.
As you might know, the international blockade, which included also sports and cultural embargo, was imposed on Serbia on May 31, 1992 (about the righteousness of that I will not discuss now). The United Nations, or their mentors, decided to exclude Serbia and its people from the cultural exchange. For us net-workers, who are working for decades on establishing cultural exchange with all parts of the globe, looking for a planetary culture, that was a great shock... During these three years of embargo I made more than twenty anti-embargo rubber stamps, did anti-embargo performances, published anti-embargo articles all over the world, organized many anti-embargo exhibitions in collaboration with Aleksandar Jovanovic, publisher of the anti-embargo magazine Cage. (...) All our anti-embargo activity began in Sremski Karlovci, where I organized the Anti-Embargo Net Congress (September 1-3, 1992)... Besides me and Jovanovic the anti-embargo group consisted of Dobrica Kamperelic, Miroljub Todorovic (Belgrade), Jaroslav Supek, Nenad Bogdanovic (Odzaci), Ratko Rada novic (Srpski Miletic), Jozef Klacik (Novi Sad), and later Vlado Njaradi (Vrbas), Sandor Gogolyak (Odzaci) and Anica Vucetic (Belgrade) have joined us. But maybe the most important was the support by foreign networkers from about twenty countries, who collaborated with Cage magazine, published our protests, exhibited our works, visited us here in Serbia, distributed our stuff, supported us morally in letters and publicly in their countries, made anti-embargo works themselves etc...


**Tissue, Seth / Russel, Brad. Plaster Cramp Press. Box 5975 Chicago, IL-60680 USA 1990**

^Syzygy (A belated mag. on Mail Art and graphics in the standard style of the earlier golden age of this genres. Half-legal, phc., 52 p. 1990-, ir.)

^#1

**Tivy, Patrick c/o Clouds and Water Gallery, 516 A, 9th Ave. Calgary, S. W. Canada 1979**

^Whatever Happened to the Seventies? Doc. 36x21.5 cm. photocopied sheet with participation list and text. / Clouds Water Gallery, Calgary, 1979

^Toast Post! Byrd, Gregory T.

**Todorovic, Miroljub Dobrinijska 3 Beograd, YU-11000 Yugoslavia 1971**


^Drawings, Signalist and Computer Poetry. Cat.: 24x18 cm., offset, 6 p. / Likovni Salon Tribine Mladih, Novi Sad, 1969

*Manifest signalizma (odlomci iz eseja). In: Signalisticka i kompjuterska poezija M. Torodovic. Cat.: 17x11 cm., offset, 6 p. Galerija Ateljea 212, Beograd. October 1969*


^Signal. International Review for Signalistic Research (with V. Stojiljkovic) (Special magazine for concrete and visual art, good connections to the visual poetry and conceptual art scene, a rigorous edited review with archive and bibliographical data. 16.5x24x cm. horz. [#1 and 2] later cut A/4, offset, ~20-60 p. 1970-73, #1-9)
#1=1970, #2-3=1971, #4-5=1972, #6-9=1973
^#1, 4-5, 6-7, 8-9

^Kyberno. (Manifest in Serbian, French & German + anthology of concrete poems, statistical and aleatorical poetry, labyrinth poems, etc.) 20x18 cm., offset, 96 p. {500}. Ed. Signaliste. Beograd, 1970

^Poesia signalista Jugoslava. Cat.: A/6, offset, 2 p. Centro Tool, Milano, 1971


^Putovanje u Zvezdaliju (Trip to Astroland. Scientific and graphic poem, Serbian) 18x13 cm., offset, 104 p. Ed. Gradina. Nis, 1971

^Svinja je odlican plivac (The Pig is an Excellent Swimmer. Aleatoric and visual poetry, Serbian) 20.5x13 cm., offset, 76 p. Prosveta. Beograd, 1971

^Naravno Mleko Plamen Pcela (Computer poetry, Serbian) 19x12.5 cm., offset, 84 p. Ed. Gradina. Niš, 1972


^Naravno mleko plamen pcela (Certainly, Milk, Flame, Bee. Computer and visual poetry, Serbian) 19x12.5 cm., offset, 84 p. Ed. Gradina. Nis, 1972

°Trideset signalistickih pesama (Thirty Signalist Poems, with Olga Vicic. Visual poetry, Serbian / English) 14.5x14.5 cm., offset, 34 p. Beograd, 1973

^Bibliography of the Signalist Documentation Centre, in: Signal # 8-9, 1973

^Signalisticka istrazivanja 1. / Signalist Explorations 1. Cat.: by M. Todorovic (Serbian / English). Poster size of 42x60 cm., folded to 12 parts (like accordion), offset. Gallery of Student Cultural Center. Beograd. February 26 – March 9, 1973


Signalism. Cat.: 21x20 cm., offset, 42 p. Galerija savremene umjetnosti, Zagreb, 1974


^Signal Art. (Small anth. with visual works by M. Todorovic, 16x16.5 cm., horz., offset, 36 p.) Bibliofilsko Isdanje {77}, Signalist Edition, Nov. 1980

°Algol. (Book, 310 p.) Ed. RAD, Beograd, 1980


^Signalisticki prospekt no 1. Cat.: 17 A/4 leaves riveted at a corner, mimeogr. {200}. Kula YU, March 17, 1981

^Postanska umetnost / Mail Art. Cat.: 29x20.5 cm., mimeogr. + phc., 40 leaves. Introduction essay and data by M. Todorovic (Serbian) {200}. Galerija Srecna (Happy Gallery), Students Cultural Center, Marsala Tita 48, Beograd. May 21-31, 1981.


Signal Art (Retrospective Exhibition) Cat.: 25x22 cm, offset, 8 p. Beograd, 1984

^Signal (New Series) (Mag. 17x24 cm, horz. size, offset, ~70-104 p. 1995- ~2xy.,
this new series has been numbered from #10.)
#10=1995, #11-12, #13-14=1996, #15-16-17=1997, 18=1998,
19-20=1999,
^#10 -20, ^
^U Cara Trojana Kozje Usi (Tzar Trojan's Goat Ears. Serbian. Gestual poetry – by

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

~

Literature:  (Signalism:)

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

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

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

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

(Signalist poetry):

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


Yugoslav Signalist Artists:

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

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

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

**International Signalist Theory:**


Matteo D’Ambrosio, Nikolaj A. Anastasjev, Daniel Daligand, Guillermo Deisler, Klaus Peter Dencker, Pierre Garnier, Klaus Groh, Miroslav Klibar, Julian Kornhauser, Enzo Minarelli, Dave Oz, Michael Perfetti, Godehard Schramm, Guy Schraenen, Adriano Spatola, Danuta C. Straszynska

**Other works:**


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


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


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


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


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Source: Poesia signalista Jugoslava. Cat.: 17x11 cm., offset, 2 p. Centro Tool, Milano, 1971


Tomoyasu, Larry → Found Street Press

Tonoli, Gianny

^Hommage to Cavellini. Doc. 68x49 cm. poster, offset. ~50 parts. Brescia, 1979

^Toroku Mail Art! Office of Toroku Mail Art. 2-3-21 Huigashi-Omiya, Miyazaki, 880 Japan 1990

^Trees / Toroku Mail Art Show. Doc.: 30x24 cm. sheet. 1990

^Kodama (= the spirit of tree / anything to like). 3rd Mail Art Show. flyer, n.d.

Toroman, Tatamir Trsiccka 4. Sabac, YU-15000 Yugoslavia 1987

^Proboscidea and Superstitious Sun (A very dynamic and visual edited dadazine in the form of a Mail Art rag. A/4, phc., 6 p. 1987?-, ~1-5#?)

^#4

#Toronto / artists 72 Foxley St. (rear) / P. O: Box 901, St. Q., Toronto, M4T 2PL Canada 1973


Torridzone → Igloo, Alex
<table>
<thead>
<tr>
<th>Toshihiko, Shimizu</th>
<th>Tokyo, 150</th>
<th>Japan</th>
<th>1976</th>
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</thead>
</table>

**317 Quarterly Magazine** (Art magazine with connections to Italian post-futurism literature and int. neo-dada and alternative art. 26x18 cm., offset, ~20 p. 1976?, qu.)

317 Quarterly Magazine. Special issue «Parola, Imagine, Oggetto» as Cat.: 160 p. /Exh. of Italian & Japan poets in the Italian Institute, Tokyo, 1976

<table>
<thead>
<tr>
<th>Tót, Endre</th>
<th>Engelbert Str. 55</th>
<th>Köln, D-50674</th>
<th>Germany</th>
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<tr>
<td>↓ Eisenacher Str. 118</td>
<td>Berlin-30, D-1000</td>
<td>---</td>
<td>1978</td>
<td></td>
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<tr>
<td>↑ Úteg u. 18., Angyalőld</td>
<td>Budapest, XIII</td>
<td>---</td>
<td>1969</td>
<td></td>
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**Semmi sem semmi** / Nothing ain't Nothing. (Offset {50}, 16 p.) S. P. Budapest, '71

I'm glad if I can stamp («The first Mail Art rubber stamp») Budapest. 1971

^Stamped by Endre Tót (27x9 cm., offset & rub. stamps, 10 p.) S.P. Budapest, 1971

^My rain, your rain (Correspondence project with postcards) Budapest, 1971

^The states of Zero. A/5, offset, 12 p. {100} S. P. Budapest, 1971

Zero-Correspondence (Among the partners: Ben, Armleder, Gilbert & George,..) '72

^Possessive Adjective. Cut A/5, offset, 8 p. {100}. S. P. Budapest, 1972

^Exercise / Zero. (Xeroxed mini publ., 16 p.) Ed. I.A.C. → Groh, Oldenburg, 1973


^Night Visit to the National Gallery. (Booklet, 20 p.) Beau Geste P. (→ Major) 1974

TOTal questions (Corresp. proj., with G. Brecht, Dick Higgins, Restany, etc.) 1974


Some Nullified / Rainy / Questions for you (Project) started in the Gallery «A», (→ Ruhé) A'dam and in diverse galleries in Reykjavik, San Francisco & Budapest, 1978


^TOTalJOYS (Cut A/5 offset booklet, 32 p.) Rainer Verlag & DAAD, Berlin, 1979


^Nothing Left for Art to Say. (Mini size horz. booklet in phc. with div. stamps and actions by Tót, {100}, 20 p. In conjunction with the exh. in Stamp Art Gallery, San Francisco, 1995

Literature: «In 1973 produceerde de Beau Geste Press (→ Mayor) in Engeland weer eens een van die prachtige afleveringen van het tijdschrift Schmuck. Schmuck Hungary bestond geheel uit bijdragen van actuele Hongaarse kunstenaars en Endre Tót was
voor mij onmiddellijk een van de interessantste van de groep... Brieven... door handgeschreven of getypte nulletjes...»


Tóth, Dezider Moskevska 1. Bratislava Czechoslovakia 1975

Omalovánky, grafiky, partitury. (Concrete & vis. poetry) Cat.: ~A/5, offset, 12 p.


Dimenzionista Album '72. (Visual poems) 18x25 cm. horz., silkscreen prints, 20 sheets, + dimensionalist statement on a card of 16x23.5 cm.
S. P. Budapest. 1972

(Without title, booklet with visual poems) 20x14 cm., offset, 10 sheets, numbered copies (edition of 100?) S. P. Budapest. 1972

Information. (Vis. poetry matter, 16.5x16.5 cm., offset, 12 p.) Ed. Modullo / Milano sul Garda. 1973


Visual Topology (10 offset cards, A/7, in plastic cover) Exp/Press, Utrecht, 1974

Genital Art Publications (7 text-cards, ~A/6, horz. in envelope, silk-screen)
S. P. n.d. (~1975)

Analytical Poetry. (11 cards, ~A/7, in envelope). {50}, Budapest, 1975

Poetical Objects of the Urbanical Environment (A/5, offset, 16 p. in cover with visual poetry, images & photos by B. Szombathy, K. Ladik, F. Zagoricnik, G. Tóth) Experiment Art Publisher – Gábot Tóth, Budapest, '76

Stamp / I'm my first.... (10 cards, ~A/6, horz. with orig. blue rubber stamps + handwriting text in an offset printed cover, {50}), Budapest, 1977

(self-) adhesive ideas. (Sticker-anth., silk-screen prints {50}, small horz. size of 8x23 cm., 30 leaves) An Onga Press Ed. Budapest, 1983

I would like to be. (10x13 cm., offset broch. 8 p.) Onga Press, Budapest, 1983

I am still a long way off from being able to keep silent. (A/6 offset booklet, 104 p.) Ed. Buddhista Misszió, Budapest, 1985

Laza Lapok (Magazine in A/4 portfolio, partly assembling matter, with a exp. literary character. Also xerox, collage and rubber stamp, etc. appls. Sometimes A/5 offset booklets or experimental music CD as supplements. {~100} 1992-, ~y.)

#1, 2, 3

Literature: «I have meet with the first Mail Art documents fairly late (1972), because I have been working in this time in Hungary on the field of visual and concrete poetry totally isolated and alone, and so not any information could have reached me.
No too long after that, I have been invited to take part on a rubber stamp show in Holland (...) this inducing was enough to give a new medium into my hand... Since then the mailing, the card, the rubber stamp, the stamp has become a significant part of my activity... My Mail Art philosophy results from the things
above:
1.) A way of communication, which can't be made a fetish, is more suitable for a certain cleanliness of idea, of thought.
2.) The rubber stamp, the stamp, the card cannot afford the prolixing, which is a peculiarity of art (fine arts included).
3.) To communicate thoughts so, that the creator-individualism should not intrude into prominence, but the substance: the clear message. (…)»


★TRAÇO Group  Rua 7 de Setembro 6 -42-  Bauru - SP.  Brasil  1989

^20^ª Bienal Int. de São Paulo / 1ª Studio Int. de Eletrografia. Cat.: 30.5x30.5 cm., offset, 16 p. Sao Paulo. October 14 - December 12, 1989

★Transformer, Tod D.!  Box 7988 APSU  Clarksville, TN-37044  USA  1986

^Why Mail Art? (A research project on Mail Art) Inv. Anarchy/Malarky, 1986

«Transfusur»  → Segay, Segay / → Konstrictor, Boris / Valeri Scherstjanoi / Nik, A.
^Transfutur. Visuelle Poesie aus der Sowjetunion, Brasilien und deutschsprachigen Ländern

~


Trasov, Vincent / Metcalfe, Eric. → Western Front

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

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

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

0681 XACT. Series of A/4 colour and B/W photocopies (hard porno motives), divided to images of 5x5 cm., manual interventions, idea & realization P. Ciani.
0981 TRIXI. Bag of unedible potato crisps with bonus cassette. Orgs: Ciani / Giacon.
1081 VIETATO AI MINORI. Pornographic edition of a booklet of 28 p. and a C52 cassette, the product was confiscated in the United Kingdom.
1281 TECHNODEATH. Christmas package (150) of a booklet of 28 p. (essay on Throbbing Gristle), a C50 cassette, + graphics of M. Giacon. Authors: Ciani / Baroni.
221281 TATATRAX. Message by P. Ciani & E. Chiggio, remained unanswered.
310182 (untitled). Audio work by P. Ciani published by VEC (Holland) in the cassette «Tching».
0282 HORRORBOX. C60 casette (Romero's Living Dead, + The last five minutes of Pompeii) and 40 postcards from int. contributors, some with manual interventions {200}.
070282 TATATRAX - PERFORMANCE INFANTILE. Concert performance, «pure childish»...
170282 KLOSECOPY ENERGY. Retouched polaroids as comic-story by Giacon, text: Baroni.
210282 B. SIDES. PERFORMAICE. Retouched polaroids as comic-story by Giacon, text: Baroni.
0382 UNTITLED. Postcard-zise graphics {100} by ca. 50 int. participants. Org.: G. Martina.
250382 XART. Super8 film, 3'30'', shot by Ciani for the Hjørring Annual Film Festival 1982.
0482 SELFPORTRAIT. Postcard-zise selfportraits of int. artists in boxes {100}. Org.: Ciani.
040482 THE COP KILLERS. Sci-fi 60 minutes concept-cassette in boxes {100} with text and graphics enclosed. Project by Baroni, collaboration of D. Ciullini & M. A. Phillips.
260482 NOBLESSE OBLIGE. Postcard of Baroni {100}.
290482 COMPOSIZIONE MODULARE. Audio work by P. Ciani for national radio RAIuno, broadcasted on April 29th and August 15th, 1982.
0682 NOTTEROSSA. Hommage to W. S. Burrough, 52 p. book and C60 cassette, graphics, music and cut-ups from over 100 int. artist, musicians and poets {500}.
090682 REDNIGHT. The orig. material of the NOTTEROSSA, exhibited in the multimadia estival Scandicci on June the 19th & in the Caffé Voltaire, Firenze, 5-12 of October 1982.
180682 FIRST CONVENTION. By some Traxmen on the occasion of the birthday of Unit 01.
230682 TORUNEE STERILE. Secret photographic mission by Enrico Piva – no documentation.
250682 BA-TRAX RAID. Performance by the Nocturnal Emissions, recorded on video by Baroni.
200782 I DON'T CARE. 100 selfportraits of P. Ciani to → Boumans' publication «CARE 3».
0982 XTRA. Album with 10 audio compositions recorded at distance through crossed interferences. LP record ed. of 1000 copies.
1182 GREETINGS. Edition of 100 numbered boxes containing about 50 postcard-size works.
021182 (untitled) Participation of P. Ciani to a project of post-Cagean music.
051182 GAMMA THETAN. Sound work of V. Baroni to the 1982 edition of the Paris Biennale.
1282 MINDVISION. Package by Baroni {150} containing 23 stereo images by int. authors.
01182 MASSIMO GIACON. Exhibition of drawings and comics in the L'Officina, Trieste.
221282 (untitled) 210 handcoloured photocopies (a record of thin cardboard to be played with the eyes) by Ciani for the copy art assembling Tacciuono Apografo N. 5.
0183 CO.MIX. Portfolio with 6 works size 35x50 cm. {100} by Ciani for Campanotto Editions.
0383 OF POLAND. Box with postcard-size works by 47 authors and a tape with 13 sound pieces.
260383 FUGA DAL PIANETA (TRA)X. Sci-fi story by Baroni for the «mutant» of Pushe27.
200483 (untitled) 210 hand-coloured photocopies by P. Ciani for the ISCA. (→ Neaderland).
0583 MODULAR GEAR. Series of hand-made plastic accessories (bag, belt, ear-rings, etc.) in industrial look by Baroni & Maria Teresa Ronconi.
0683 (untitled) Series of graphics size 40x50 cm. Photos by P. Ciani, assembled in collages by Baroni, retouched by M. Giacon (work in progress, unutilized).
180683 PARTY GEMELLARE. Performances in Udine by N. → Frangione, S. Pergoli, Momì + Roberto Negro, M. Sartorello & others. Org.: P. Ciani.
0783 TRIX Series of manipulated colourxerox works by Baroni, reworked into photograpic works, exhibited in 1984 at the Q. Bo Club in Bologna and 1987 in Perugia.
0883 CAMPO ESTIVO. Modular graphics by some TRAXmen for the gall. «(1)» in Forte dei Marmi (41 pieces by Baroni, 17 by Ciani, Giacon & Akita, by 23 Hagglund ).
150883 CORPS BRULANTS. Conceptual graphics by Baroni for the Data File (R. → Meade).
270883 COMPLUTO INTERNAZIONALE. Various exhs. and multimedia events as part of a larger project co-ordinated by Ado Scaini August 27th and 28th in Palmanova.
280883 ABSTEMOUS YOUTH. «No Wino», an oenological/noisy audowork by Baroni and F. Guccini. Published in the Sensationnel le Journal (→ Illusion Production).
0983 ANTHEMS. Musicians of the different continents were invited to record a free version of their own national anthem. 20 participants with audio + graphic works. LP and cassette + booklet. Also a limited edition sheet of color xerox stamps.

190983 AUDIOGAMES. Int. exh. (and hearing) of independent prods. on audiocassette, Genova.

1283 NON TUTTI AMANO IL DOLCE. Video-action by Ciani & D. Pinni with the help of F. Riberto (computer graphics) & D. Rizzetto (food constructions), showed Dec. in Caffè Voltaire, Firenze, June 1984 in the Audio Art festival, Villa Reale, in Monza.

0184 GRAND TRAX. De-luxe box {100} with 10 graphics size 30x30 cm., a booklet of 52 p., a C30 cassette, posters and gadgets. (Materials from «The Ear Show» further with acoustic mischiefs of «Lieutenant Murnau») Int. contributions.

150484 THE TAPE AFTER. Modular composition by Baroni with sounds and voices by LXSS, D. Ciullini, Lisfrank, The Morandi Conspiracy, Lord W.


0684 (untitled) Series of T-shirts ideated and produced by P. Ciani with the TRAX logo.

0784 FUZZI BUGSI TUMPA IL BONGO! Mini-LP by S. Pergoli and M. Giacon (voices & toys), A. Mino, E. Friso, G. Gulinello (instruments & voice).

160784 (untitled) Audio works by N. Frangione for the album «Italic Environments».

0884 TOOTH & NAIL. C30 cassette with sugar denture, postcard and texts.

0185 PSICOFONIE. C45 cassette by Baroni {200} with 20 p. booklet.

010285 (untitled) Audiovisual prods. to the multimedial night «Gold Fever» in Campi Bisenzio.

0385 TRAXMAN Comics in the «Frizzer» (beginning March 1985) by M. Giacon & V. Baroni.

0485 SANGUE MISTO. Copy Art exh. by Baroni at the Caffè Voltaire, Firenze, series of 24 works, size 40x50 cm., published in Xerolage N° 7 (→ Xexoxial Ed.).

0685 (untitled) T-shirts by Baroni &10 copies of a rubber stamp with the same TRAX logo.

0785 DEFILÈ ELETTROSTATICO. Portfolio {100} by 38 int. authors of the TRAX UNIA4 collection. Each author elaborated creatively a personal garment. Exhibited in the first time in the show XEROGRAPHICA, August 1985, Forte dei Marmi.

030785 A MOLEST PROPOSAL. 250 photocopies (Liberty) by Baroni for the ISCA.


1085 NEOIST GHOST. Audiovisual package {150} with some xerographies and the mag. Smile by Baroni, a C30 cassette and 6 «ghostcards». One side of the cassette devoted to the 9th Neoist Festival held June 1985 in Ponta Nossa.

081085 PARAPSICOLOGIA E NUOVE RICERCHE MUSICALI. Communication by Baroni & conversations at the 2. edition of the Independent Music Meeting of Firenze.

1185 PIERMARIO CIANI. First monographic portfolio {30} in the UNIA4 collection, 10 works by Ciani («Table graffiti») + introduction text by Baroni.

1285 TACCUNO APOGRAFO 13. A/4 portfolio {100} with 11 xerografies by G. Denti & C. Baraldi.

0186 PIERLUIGI VANNOZZI. A/4 portfolio {5} with 5 colourxeroxes by P. Vannozzi («author's copies»), introduction essay by M. Campitelli.

170185 HOME MOVIES. Onto video transferred super8 film-montage by Baroni, 60’, in a box with a 16 p. booklet, on the occasion of his 30th birthday.

0286 MAURO TREBBI. Five «fragments of industrial archeology» by Trebbi in A/4 portfolios {30} with an introduction by M. Campitelli.

0386 VALERIA CESANELLI. A/4 material: Paper airplanes photocopied on paper + 5 imaginary flights, repeated 30 times, with an essay by M. Campitelli.

0486 REMO CORTEGGIANI. A/4 portfolios {10} with 5 xerografies, text by Enzo di Grazia.

0586 PAULO CANTARUTTI. Minimalist poem by Cantarutti in the form of 5 electrographics in A/4 portfolios {30}.

0686 DEFILÈ ELETTROSTATICO 2. New int. collection of TRAX UNIA4 by 14 authors.
COPYING TOYS. Action for photocopier, toys, sound and polaroid by Alessandro Cadamuro as part of the festival «Gnos Furtanis at the Mulin di Marchet in Udine.

DANIELE SASSON. A journey in 5 xerocopies for UNIA4 {30} with a text by Campitelli.

LICANTROPIA CULTU(R)ALE. Leaflets intervention by Baroni on the 1st Fan Club & Fanzine Meeting at the Parterre in Firenze, org. by Tommy Fanzinato.

VITTORIO BARONI. 5 xerographies in colour on the idea “eletrostatic ectoplasms” in A/4 portfolios {30} with an introduction by Sandro Bergamo.

GLAUCO DI SACCO. 7 photocopies by Di Sacco, a summary, and a text by Baroni for UNIA4 portfolios {30}.

AMERICAN SIZE. About 20 artists, mostly from the USA, present orig. xerographies for UNIA4 portfolios {100}, partly letter size matter.

THE BRAIN FACTORY. A small 44 p. booklet {300} with poetic cut-ups and visuals by int. authors, concept, mixage and editorial by V. Baroni.

RICORDANDO MAN RAY. 28 int. authors produced xerographic hommages to Man Ray, UNIA4 anthology {100}.

ALESSANDRO CADAMURO. 14 xerographies on the theme of «Copying Toys» in portfolios, A/4, {30}.

MARCELLO PECCHOLI. «Forget Venice», 5 orig. xerographies in A/4 portfolios {30}.

F/EAR THIS! Two LPs with audio and visual contributions of int. musicians co-ordinated by Marco Pandin. Baroni suggested and mixed the visuals and texts as a benefit in support of the magazine A/Rivista Anarchica.

FOR VIDEO. Xerographic panel by Baroni, utilized at the first ed. of «Arezzo Wave».


NONO. NANO. NEON. A performance by A. Cadamuro & M. Camatta after the vernissage of the show «Rispondere a toner».

L’ALTRA FACCA DELLE COSE. Copy performance with objects found in the bags and pockets of the audience by P. Ciani at the club Stato di Naon.

VALERIA MELANDRI. Last portfolio in the UNIA4 collection. Five works by Melandri with a text by M. Campitelli {30}.

UNIA4 – ITALIAN CONNECTION. A series of exhibitions with all TRAX A/4 portfolios in 1987 (13 monographies of Italian authors and 4 collective anthologies by int. artists): Teatro all’ Aria, Udine; Statodi Naon, Pordenone; cultural centre Il Prisma, Siena; Museum für Fotokopie in Mülheim an der Ruhr (→ Urbons), poster by Ciani, critical text by C. Rigal.

LOGOTRAX. Series of fancy articles and accessoires using the TRAX logo, designed and produced by P. Ciani. Only a few prototypes were produced.


(Last TRAX): «From 1981 to 1987 TRAX presented a visual and audio anthology
of the decade seen from the lower rungs of the art world ladder. It was about unfettered, go-where-you-please expression. And it was beautifully done. Important counterpoint to art becoming big dollars and an accessory for big wig society. TRAX was mostly from mail art and indie cassette networks. Issues were oftentimes thematic, but always fascinating – wonderfully designed and presented. Nothing about TRAX was slapdash or quickie zine. It radiated care. And the activities of the organizers spilled over into clothing design and fashion among other activities. So LAST TRAX comes as a recap and summing up. It is the slickest TRAX yet...


<table>
<thead>
<tr>
<th>Trenaghi, Antonio</th>
<th>Last Exit. Piazza Cittadella 14, Lucca, I-55100 Italy 1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exit</td>
<td>Mail Art compilation. The first issues more comics than Mail Art inspired by the «International Meeting of Comics and Co». in Lucca. A/5, phc., ~72 p. 1980, #1-4</td>
</tr>
<tr>
<td>Last Exit</td>
<td>The for January 1985 announced issue, Selfportraits, wasn't realized more as magazine – “money troubles”. 1982-88, #5-7</td>
</tr>
<tr>
<td>^#1985/1, #1991?</td>
<td>My God! I am ... Year Old! (the occasion: the 30 one of A. T.) Inv.-flyer, 1985</td>
</tr>
<tr>
<td>^#1985/1, #1991?</td>
<td>Signs of urban experiences / Segni di esperienze urbane. project. Poster of 70x41 cm., 2 colours offset, + A/4 participant list, photocopied. Exhibition at the Laboratorio Artistico, Via S. Andrea 41, Lucca, Feb 2-9, 1986.</td>
</tr>
<tr>
<td>Charter Mag</td>
<td>Postcard size magazine with 12 works per issue, 1987-88, #1-4</td>
</tr>
</tbody>
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<tr>
<th>Tremellat, Eric</th>
<th>44 rue Paul Codaccioni Marseille, F-13007 France 1985</th>
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<td>^#8</td>
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<tr>
<th>Tress, Horst</th>
<th>Rennbahnstr. 121. Köln-60, D-5000 Germany 1971</th>
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</thead>
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<tr>
<td>^Angst!</td>
<td>16 German artists about «ecology», like bound assembling. A/4. 1971</td>
</tr>
<tr>
<td>Production.</td>
<td>(With Steffen Missmahl. Project of an assembling like A/4 publ. about the alternative art and literature production {500}. 1972)</td>
</tr>
<tr>
<td>Für Alle</td>
<td>One sheet offset magazine in news format, 42x28.6 cm., folded. 1983-~)</td>
</tr>
</tbody>
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| !Triangle Post!   | → Chew, Carl T. |

<table>
<thead>
<tr>
<th>Troehler, Michael</th>
<th>Gruneggstr 34., Luzern, CH-6005 Switzerland 1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>^l. ver. +n.w.f.</td>
<td>(BW nonfigurative and figurative graphism) A/5, phc., 24 p. 1985</td>
</tr>
<tr>
<td>^Postcard-book.</td>
<td>(14 selff made postcards in barious sizes between A/6 and 17x13 cm. as a book. BW phc. graphism + a yellow cover with blue hand painting. 1985</td>
</tr>
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<tr>
<th>Troisdefond, Bernard &amp; Jocelyne</th>
<th>Moulin de Lasserre Les-Eyzies-de-Tayac, F-24620, France 1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>L'Oeil Lisant</td>
<td>(A partly assembling like edited magazine for avantgarde literature, experimental poetry and theory texts. 27x18 cm. ~10 unbound leaves in mix. technic + ~110 p. offset print text anthology. 1977-, quarterly)</td>
</tr>
</tbody>
</table>
Tron, Otto

River Fall, WI USA 1981

*Illusion and Reality. Cat.: 22x28 cm., offset, 10 p. 377 parts. / Gallery 101. 1981*

Truck, Fred

Electronic Bank. 4225 University DesMoines, IA-50311 USA 1986


_Visuals & Memos_. Letter, double-letter or folio size photocopied material about performances, poetical and conceptual texts, photos and drawings collected in cream coloured portfolios of 29.5x 23 cm. All pubs. from 1982:

*Visuals*, 26 leaves: G. Bleus, C. Hilden, L. Burnham, R. Crozier, N. Frangione, E. F. Higgins, L. Spiegelman, Russian artists, etc.;

*XL Visuals*, 8 leaves: P. Below, Bureau de la Poesie, P. Bruscky, U. Carrión, the Gerlovins, etc.;

*Memos*, 12 leaves: G. Maciunas, Renate Bertlmann/Rimma Gerlovina, M. Scott, A. Partum, G. Wyllie, etc.

_The Electronic Memory Bank_. An idea by Truck to found a performance-network (!). Collection and publications of proposals for performance «which have not been performed, as well as documentations of events done elsewhere by the originating artist. Whenever possible, the Bank performed submitted events, whether done before or not, and documented the results.» Since 1982 the Bank was a federally exempt private operating foundation and worked on an interesting synthese of performance art and a network documentation like Mail Art archives. Listed publications:

_The Performance Bank_ (Catalogue, 1982) Computer print on perforated accordion like pages of 18.5x17.5 cm. Pages have been pre-printed by colour offset. Proposed performances by 32 artists on 40 pages.

_Bond of Performance / The Performance Bank_ (Second catalogue from 1982) Computer print on perforated accordion-paper of letter size, layout horizontal. Pages have been pre-printed by colour offset. Proposed performances by 45 artists on 68 pages:


_The Memory Bank_. (Catalogue, 1986) Unparalleled publication of a large number of realized and proposed performances in the form of a reach illustrated computer print. Letter size pages of an not perforated endless computer paper, folded to accordion, bubble-jet print, 176 p. The works has been ordered by relationship to the following (subjective) categories:

1) _Dada, joyful nihilism, anarchism_: LeClair, M. Mollet, Phil Nurenberg

2) _Performances on which writing or marking is important_: R. Maggi, Lettrisme (J. P. Curtay), B. Danon, Ben (Vautier), P. Fish, R.
Kostelanetz, C. Pittore


4) **Body Art**: M. Mitropolus, S. de Rosa, P. van Dijk, J. Supek, A. Tisma


8) **Epic cultural performances**: Camillo († M. Andringa & J. Herbert), R. Edgar, Inter-Dada '84, M. Andringa (The Drawing Leion), 8 BC (Club), Anthroart (V. Hamann), Art Café (151. 2nd Ave., New York), Art Com Television (C. Loeffler), Le Blonde (Bredford, UK), C. A. T. Gallery (P. Sepp & L. Sellyeh), Rora & Bob (Kamperelic), Spastic Culture (Berkeley), R. Ashworth, Baron Infinity Mind (B. Byron), S. Durland, P. Lamarre, P. R. Meyer, P. Teresinka, G. Wylfie

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<thead>
<tr>
<th><strong>Tucic, Vujica Rešin</strong></th>
<th>Kace Dejanovic 48 / 2.</th>
<th>Novi Sad YU-21000</th>
<th>Yugoslavia</th>
<th>1980</th>
</tr>
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<tbody>
<tr>
<td>↑ Doze Djerđja 50 / b. / 54.</td>
<td>Novi Sad YU-21000</td>
<td>---</td>
<td>1978</td>
<td></td>
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**Adresa.** (A/4 size bound assembling for texts, poems, drawings, xeroxed photos and concepts {25}. 1976-77, #1-12) Zrenjanin / Beeskerk

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Φ **Turon** (Asturias). **Mail Art Archive**. c/o Sala de Exp. Casa Mun. de Cultura «Teodoro Cuesta», Mieres, Spain 1991

^**Exposition. Internacional Bibliographica de Poesia y Literatura Visual - Exper.**


**Tynnon, Carol E.** 325 Spring St. #208 New York, NY-10013 USA 1973

**Ear Magazine** (Experimental music, also Fluxus scores, rich in visual matter. 42x29 cm., offset, 8-32 p. 1973-, 10xy.) → New Wilderness Foundation

Ultimate Akademie → Pellini, Pietro

!**Uncle Don!** → Milliken, Donald P.

«**Uni Art»** → Petasz, Pavel


^**London Psychogeographical Ass. Newsletter** (Magazine with reminiscents of avant-garde radicalism/situationism, any contacts to contemporary Neoism, too. A/4, offset, 4 p. 1993- squ., ~20#)
Luther → Blissett & Stewart → Home: Green Apocalypse. 1996 (further → Home)

Upstairs, The
107 S. Trade St. Tyron, NC-28782 USA 1986
^A New Language for a New Earth. Doc. one sheet of 28x43 cm., offset. June 1986

Urbanski, Stanislaw / Rehfeldt, Robert, ? Cracow Poland 1980
^Contart Mail Box. Inv. on 25x17.5 cm. offset sheet. Contart. Cracow, 1980

Urbons, Klaus
Friedrichstr. 51 Mülheim / Ruhr, D-45468 Germany 1996
^The Whole World Catalogue – Musée Sentimental by W. → Hainke. Inv.-card to the show, 1985
^Canadian Copy Artists at the Museum... Inv.-card, 1986
^Cornu Copia – an exhibition by Vittore Baroni. Inv.-card in over size, 1986
^Elektrografien / Alcalacanales (with Begoña Sanjuán) Cat.: s7x21 cm., colour offset, 52 p. / Museum f. Fotokopie, Mülheim-Ruhr, D / Universitat de València E. August 1988


Váczy Jépont, Tamás
Dobó u. 25. Budapest, H-1153 Hungary 1990

Vague, Tom
Vague BCM Box. 7207 London, WC1N 3XX United Kingd. 1979
^Vague (A very extensive and multifarious anarchistic tinged culture magazine for all possible underground ideias and events such as punk, fanzine literature, new cults, psychedelic fascism, plagiarism, «class war», etc., in its late issues also a forum for Stewart → Home philosophy of negation and Art Strike ideas. A/4, offset, ~100 p. 1979- over 20#)
^# 16-17, 18-19, 20, 21
Vague N° 18-19 & 20 (large parts as Smile mutants. Texts by Stewart → Home)

Vallance, Brendan de
2215 S, Ford Ave. 2nd Floor Chicago, IL-60616 USA 1986
^Summer Mail Art Show (with Mr. → Bop, Chicago). Cat.: Digest, phc., 8 p.
^Lame Brain (Mail Art compilation, sometimes collaged with little objects. 11x14)
Literature: «I had forgotten about this 4½ x 5½ xeroxin until Malok recently passed a copy on to me. The Lame Brain motto is „Do it now. Send it out!“ so you know what that means, put your sperm in a mail-safe container (or maybe they mean art?). Editor Brendan de Vallance prints one page by each contributor, so if you haven't been in it yet, now is the time»

(Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 13 p.)

Vallias, Andre / Block, Friedrich c/o Galerie am Markt, → Annaberg-Buchholz, D-09456, Germany

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Edition</th>
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<tr>
<td>^pOes1e / digitale dichtkunst. (Eine Ausstellung Computergenerierte Gedichte.</td>
<td>1987</td>
<td></td>
</tr>
<tr>
<td>Org.: → Vallias, A. &amp; Block F.) Cat.: 19x12 cm., offset, 16 p.</td>
<td>1992</td>
<td></td>
</tr>
<tr>
<td>Galerie am Marktortz. Annaberg-Buchholz (→ Milde), September-October 1992</td>
<td>1992</td>
<td></td>
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<tr>
<td>(Vilém Flusser, André Vallias, Augusto de Campos, Richard Kostelanetz, Jim Rosenberg, Silvestre Pestana, Fritz Lichtenauer, Friedrich Block, Analdo Antunes, Eduardo Kac)</td>
<td>1992</td>
<td></td>
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Valoch, Jiri

<table>
<thead>
<tr>
<th>Title</th>
<th>Edition</th>
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<tbody>
<tr>
<td>^°9 Optical Poems (A/4 leaves in envelope, mimeogr., 10 sheets) WF Folder 3,</td>
<td>1967</td>
</tr>
<tr>
<td>^°Black book, cut up (A/6 size bookwork with collage, 20 p.) S. P. 1968</td>
<td>1968</td>
</tr>
<tr>
<td>^°8 Sonnets. (11x14 cm., mimeogr. 20 p.) Ganglia Press, Toronto, 1969</td>
<td>1969</td>
</tr>
<tr>
<td>^°Word Book. (10.5x7.5 cm., dactylography, 8 p.) Brno, n.d. (1970)</td>
<td>1970</td>
</tr>
<tr>
<td>^°Book about nothing (Offset booklet A/6, [25], 60 p.) S. P. Brno, 1970</td>
<td>1970</td>
</tr>
<tr>
<td>Rubber stamp activity in the style of concrete poetry since ~1970</td>
<td>1970</td>
</tr>
<tr>
<td>Snow / Group M. (Small offset publ. about concrete poetry actions in snow, 6 p.)</td>
<td>1971</td>
</tr>
<tr>
<td>Artists: Dusan Klimes, J. H. Kocman, Jitka Kocmanová, Jiri Valoch.</td>
<td>1971</td>
</tr>
<tr>
<td>^°Day and Night Book. (A white and a black loose sheats in (3 parts) folio, A/5. 1971</td>
<td>1971</td>
</tr>
<tr>
<td>^°The first and last collection of sound poems by J. V. (Mimeographed, 18 p.)</td>
<td>1971</td>
</tr>
<tr>
<td>^°One words poems 1968-72. (10 offset cards, A/7, in envelope {50}) S.P. Brno 1972</td>
<td>1972</td>
</tr>
<tr>
<td>^°Dialectic Book / The Book of Symetry &amp; other type written works, ~1975</td>
<td>1975</td>
</tr>
<tr>
<td>Beniamino Carucci Ed. Roma. 1975</td>
<td>1975</td>
</tr>
<tr>
<td>DIM ART First International. Exhibition in Gallery IPD, Prague, December 1976.</td>
<td>1976</td>
</tr>
<tr>
<td>With the participation of Klivar and Valoch as only czech artists in this show, an exhibition was organized for visual poetry, Mail Art, &amp; other kind of alternative arts. Further about this event: → Klivar.</td>
<td>1976</td>
</tr>
</tbody>
</table>

Literature: «...yes, we need new poets, but not poets working in the old categories of „concrete poetry“. We need visual-concrete-spatial-action... etc. poets, working in as many different ways as possible. If we can no longer make old „concrete poems“, we can make minimalised „one-word-poems“ (process poems, non verbal semantic poems), „poems for realisation“, etc. etc. We can find new possibilities between visual poetry and concept art (in opposition to some of my friends I am interested in concept art & find some authors [conceptualists] very fine – e.g. Antonio Dias). I mean, concrete poetry is not dead, but it is no longer only concrete! New poetry is living! Jiri Valoch, 18/11/71» (Statement. In: Kontexts, #5 → Gibbs). Devon,
Vancouver / artists. 40 East Cordova St. Vancouver Cananda 1976

**Issue** (Mag. with neo-dada, actionism, concept art, experimental literature. 25x20 cm., offset, 32 p. 1976?-, ir.)


**Amenophis** (A very early fanzine like magazine with graphism and alternative literature. 21.5x20 and 25x16.5 cm., offset, ~24 p. 1969-, qu.)

Vanderlinde, Frans Brittenoord 43 Rotterdam-26, Netherlands 1960

**Vers Univers** (A pioneer for the later alternative scene: spatialism, visual and experimental literature, avantgarde art and theory, partly mimeographed magazine. Very rigorous style. 27x22 cm., ~60 p. 1960-, ir.)

Vanes, Paula Amstelkade 23 I. Amsterdam AD, NL-1078 Netherlands 1988

↑ Marnixkade 88 Amsterdam 2H, NL-1015 -*** 1982

^K Autobiography. (mini-bookwork, ~A/6, by 3 mirror foils & ink {30}) S.P. 1982 
^K Het Wolkje. (Collaged bookwork {30?}, 16x16 cm., 7 p.) S. P. 1982 
^K A penny for you (Small handwriting booklet with photos & metallfoil {50}, 11x1.5 cm., 10 p.) Amsterdam. 1982 
^K Poem. (Visuale poetry. Offset booklet of 16x12 cm., 8 leaves. {50}) S. P. 1982 
^K Brieven (5 leaves in 11x13 cm. size in envelopes) Amsterdam. 1983 


Múzeum krt. 15. / II. em. Budapest, V. -*** 1983

Launching the Liget-Galéria, an exhibition place for underground art, performances and Mail Art. Also Fluxus / Mail Art „concerts“. Budapest, 1984


Exhibitions and events in/of the Liget-Galéria (selected):
The image between practical art and technology /Letter to the unknown censor. → Xertox. 1984
First International Day Art Exh. ☐ / Soós, Tamás. 1985
Gábor → Tóth’s presence in the Liget Gallery. 1985
Soft Geometry /→ Perneczky, Géza. 1986
2nd Int. Portfolio of Artists’ Photography – Eastern Europe /→ Jacob, J. 1986
Envelopes ☐ / Galántai, György – Artpool. 1987
In the Spirit of Marcel Duchamp ☐ / Galántai – Artpool. 1987
Contemporary Polish Experimental Photography. 1987
I am trying to see. → Jacob, J. P. 1988
Polaroid Striptease. → Swierkiewicz, Robert. 1989
→ Łódz Kaliska is ten years old. (Polish Action and Mail Art). 1989
Schnelle Bilder – Aktuelle Fotokunst im Gespräch / In Künstlerhaus, Wien, Austria1990
^K Hidden Story. Samizdat from Hungary & Elsewhere (with → Jacob) Cat.: Letter,
Poet, critic, editor and mail artist, collaborator of Intermedia Press, an enthusiast of the artists' postage stamps (Prods. Museo Internazionale De New Art), the editor of Artistamp News (→ Banana) since 1996.

The Poem Company (Poems sent out periodical, letter size sheets folded to 8 pages, offset, each issue in 300 copies. 1970-, ir.)

The Poem Company (Mailers, bound, 50 one-page issues into one volume) 1971

Junk Mail (500 envelopes of quality printed matter from Intermedia Press) 1972

Second Junk Mail Edition (Box of postcards, 1,000 copies printed) 1972

1st International Artists Stamp Edition (b/w, perforated sheet of 20 artists' postage stamps, duochrome litho, letter size {750, signed, numbered}) 1976

Second International Artists Stamp Edition (Two B/W perforated horizontal positioned letter size sheets of 36-36 (altogether 72) artists' postage stamps, duochrome litho, letter size.) 1978

The artists:
(Sheet 1. left to right:) Al Souse, Stu Horn, Tom Moore, Don Milliken, Anna Banana, Higgins III. / Cathy Broom, Bill Gaglione, Mona Fertig, Five Aesthetics, Higgins III., Ed Varney / Jerry Drevya, Klaus Groh, Anna Banana, Mike Crane, Rikki, Anna Banana / Higgins III., Pawel Petasz, Oshie Varney, Annan Banana, Intermedia, Ed Varney / Anonymus, Bill Gaglione, Professor Poem, Unknow, Steve Durland, Darryl Montgomery / Laura Cosgrave, Anna Banana, Tommy Mew, Odair Magalhaes, Anna Banana, Unknown


Mona Postal. Cat.: in form of multicolored stamp sheet, 36 artists/stamp images. 1998?


Put Some Hair on Elvis! Inv. + form sheet for add to..., 1993

The First Man on the Moon (with the Canada Post Office). Cat.: Digest, offset (also colour), 12 p. / Museo Int. de Neu Art, Vancouver. July 1994

Avenue for Arts – Art & Artists of the 20. Century – Vancouver C. Gall. Inv. 1999

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

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

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

^Literature:
«...In 1970, Ed Varney, a.k.a. Mr. Poem, one of the founding members of Inter-
media... began his mail art activities by printing and mailing a series of single
sheets called The Poem Company. These consisted of an 8½x11“ sheet printed
and folded to make eight pages, and mailed tp 300 people. It was „a kind of a lite-
rary magazine“, which asked for a poem or personal response, rather than a finan-
cial contribution. These were sent out at a rate of fifty per week, and after 300 were
sent, the remaining copies (fifty issues) were bound into one volume. Initially these
were sent to friends, other artists, and poets that Varney knew personally. He
added new names to the list as people sought him out, or met him casually through
the mails... The list was allways in a state of flux; the criteria for staying on ther list
was response...»
(Anna → Banana: Mail Art Canada. In: M. Crane / M. Stofflet [eds.] Correspond-

^Ed Varney: Profiles: Ed Varney. (The early beginning of my stamp interest /
Having the means of production inspires production / The anthology sheet concept
/ Pre-printed formats, a way to consistency / New themes explored / Latest trend to


**Vautier, Ben**

103 Route de St. Pancrace  
Nice, F-06100  
France  
1975

| 32 rue Tondutti de l'Escarène | Nice, F-06000 | ~-- | 1973 |

One of the most important initiator of the rubber stamp art, rubbers since the 1960s.

*Return to Sender Piece Mail Art*. Postal action: canvas by 18x12 cm with frame postcards. Sep 1978.


*Tout* (partly handmade Fluxus mag. with offset covers and mostly typewritten/mimeographed pages. 21.5x16.5 cm., 22-30 p. 1965-, #1-9?)

*Pour ou contre* (Ben's art theories in a discussion form. 27x21 cm. offset, 12 p. issues not dated, not numbered. 1973-)

**Literature:**  


**Vega, Gustavo**

Cta. de Mata 75, 7é, 2a  
Mataró (Barcelona)  
Spain  
1981

*Poesía Experimental* (with → Calleja) (Small postcard assembling in folio of 19x13 cm., a publ. from the circle of the Gruppo Texto Poetico in Spain, → Ferrando. 1981, #1-2?)

*Teoria '81. Poesía Experimental*. (with J. M. → Calleja) 14 postcards in cover of 13x19 cm. Mataró, 1981

**Vehical Mail Art**

307 Quest Ste-Catherine  
Montreal  
Canada  
1980

*Brain in the Mail/ Vehicule Art*. (with → Zack, David, text) Cat.: 25x17.5 cm., offset, 78 p. «Have a nice brain wave» Montreal, 1980

**Vibrox prods.**  
Artists: Strip, Kob, Minimum Culpa, Fred, Fix Di Gol, Stipus Recurant, Tim, Cassini. Paris?


**Vidal, Francesc**

Apartat 430 / P. O. Box 430  
Reus, E-43200  
Spain  
1986

Prat de la Riba 3.  
Reus (Catalunya)  
~-- | 1983

*Fenici* (Large format multimedia mag. with interviews, documentations and div.)
audio & visual inserts, written in Catalan. 43x28 cm., newsprint and offset, ~40-60 p., also disk suppl. in the last issues. 1986-, ~2xy. #0-7)
^#1, 2, 3, 4, 5, 6, 7

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

Literature: «Among the most visually seductive of journals willing to trade in the network scene, Fenici has imagination and verve, and each page holds something for the gaze to linger over. In between the full-page black and white ads of young men in surreal hair sporting bizarre fashions there is photography, drawings, and those amazing Fenici quasigeometric techy graphic elements. It is unsettling groovy. In addition, most issues are supplemented in some way: Nºs 4 and 6 are distributed with LPs; Nº 5, a boxed set, includes an exceptional audio cassette and many inserts. So the images are frequently augmented by sounds. The text, a significant part of Fenici and in Catalan, includes interviews, criticism, and coverage of performance art, galleries, audio/music, etc.» (Lloyd → Dunn: Print Reviews. Photostatic. Nº 36, June 1989, 1340 p.)

«Video-cassettes» Sülzgürtel 67. Köln-41, D-5000 Germany 1985

Intermental (The first int. magazine on video cassettes: Umatic/VHS, each issue with a new editor and new events, 1985-?)

Vigo, Edgardo-Antonio Cas. de Correo 264. La Plata, AR-1900 Argentina 1976

† Calle 7. N. 546. - 2E La Plata --- 1968

W.C. Magazine (with Miguel Angel Guereña & Osvaldo Gigli) (Mag. with works by Guereña & Vigo, texts by Gigli. 1956-57, #1-5.)

DRKW '60 (Mag. with works and texts by Vigo only. ~1960, #1-3.)

^Diagonal Cero (Portfolio magazine on visual and experimental literature. Until the 18th edition Argentinean poetical or plastic groups, after it (1965) experimental period with contributions like assembling. Perhaps the first alternative publ. in this form in Latinamerica. 23x18 cm. matter in portfolio of 24.5x19.5 cm., offset, ~15 leaves in each issue. In addition also xylography [wood block] booklets. 1962-68, qu., #1-28)

^† 19, 20, 21, 22, 23, 24, 26, 27, 28


° De la poesía /proceso a la poesía para y/o a realizar. (Anh. 23.5x20 cm., 38 leaves.) Diagonal Cero. La Plata, 1970

^Hexa’gono '71 (with → Zabala, Horacio) (Text, visual poetry, concept art, graphic, land art, rubber stamp, etc. by int. artists, a very important publ. for the Latinamerican scene in the 70s. Assembling, ~8-20 leaves in letter size envelope. #5 = rubber stamp art. 1971-75, #1-13)

^† 1971, 1973, 1975

° Last International Exhibition of Mail Art '75. (with H. Zabala). Cat.: 24.5x15 cm., offset, 4 leaves. 199 parts. / Galeria Arte Noevo. Buenos Aires, 1975 Some copies has been completed by the envelope Multiples with orig. works of the project, e.g. by D. Barboza, J. Blaine, P. Bruscky, R. Crozier, Ph. Duncan, Lomholt, E-A. Vigo, & H. Zabala.

^Libro Internacional / International Books (Small prints like little graphics, stamps and labels collected in portfolios of 23x18 cm. Assembling, ~16 leaves in each issue. Handmade outfit. 1976-80?, irregular, #1-12)

^†#11, 12

° Our International Stamps Cancelled Seals Book (A second series of the International Books with more artists’ postage stamps like small graphic works, rubber stamps and labels. 1978-84? #13-20)
Pigeons of Freedom (with ➔ Marx, G. G.) (Commonpress #19) 19.5x13 cm., 25 p., 24 participants. La Plata, 1979

^Biopsia (Graphic assembling like an annual in ~25x20 cm. portfolio, dedicated usually to four artists only and a special theme [e.g.: Biopsia #3 = eating sweets], published in a very limited edition. Title-sheet with participant names of 24x18 cm., + poster size graphic sheet with pasted on (!) contributions. Very manufactured outfit. 1980-1990s ?, very irregular, #1-20?)

^# 1980/2.

Small Creative Stamp Collection. (Edited by E. A. Vigo). Portfolio with works by G. E. Marx - Vigo (Argentinia), L. Spiegelman (USA), P. Below (Germany), R. Crozier (England), Selavy (France), Mesciulam and Cavellini (Italy). 22.5x17.5 cm., red frame print with typewritten text + rubber stamps and artists' stamps pasted on, 10 leaves in portfolio. S. P. 1980

^Creative Stamp Project. (One sheet rubber/artistamp publ. devoted to 9 artists, like a photocopied legal size leaflet-magazine. 1981-, #1 only?)

^Cloth was cut / tela cortada. 22 - 01 - 85. (2 sheets of painted and collaged leaves, 28x30 cm., in painted and collaged cover. Cloth/network action, '85

^To Make a Comic-Strip. ☇ (Offset printed «blanc comic-pages» in form of [6x]-accordion + inv. text. 36x35.5 cm, offset) La Plata, 1986

^Anteproyecto de proyecto de un pretendido panorama abarcativo. Cat.: A/4, offset.


~

Artistamps: ^Enero 1980 (Block of 6 id. stamp images, black, red & rose print, not perforated) «They Died in Poverty». January 1980

^About Fulfilled Utopias: The Women (Block of 4 id. stamp images, colour phc., not perforated {30}) n.d.

^Preproject for a project (Block of 4 diff. stamps, colour phc., not perforated {30}) n.d.

♀ November 4, 1997 ♀ 1997

~

Literature: «...Hexagono is a loose-leaf magazine in an envelope presenting the work of many names familiar to readers of this mag. The tid-bits are all manner of sundry publications, numbered envelopes, mail-art, instructions and transcended puns. Impeccably produced (complicated folding jobs, perforated cards, stamped tags hanging from strings, etc.). Vigo's work, showing strong affinities to Italian and French (and lately American) experimental literatures, could easily be liked, even praised, were it to have been produced in Europe. Unfortunately, it has been produced in Argentina, a country of the under-equipped world with the onus of 3rd. World political strife. Vigo (like many others of the Latin American avant-garde) manages to exquisitely skirt the issues at stake – artists and their society. In doing so they submit themselves as the pets of the liberal minority of the reactionary establishment. Their work, solidly backed by such institutions as Di Tella and now the CAYC (➔ Glusberg) (both in Buenos Aires and both under the benign and watchful tutelage of OAS' Jorge Romero Brest) is at best bland and internationalist. They've become the fallacious spokemen of Latin-American culture...»

(Felipe Ehrenberg: Notes from the Concrete Jungle / Hexagono '71. In: Kontexts, #5 [➔ Gibbs]. Devon, 1972. n. p.)

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

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

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


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

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


«The second period (of Diagonal Cero) began with an experimental edition (the 19th) in which Carlos Ginzburg, Luis Pazos, Jorde de Luxan Gutierrez, Omar Gancedo and myself took part. Later we became, without Gancedo, the short lived Diagonal Cero Group. That 19th number made possible European connections with some groups which edited magazines. The most considerable approach was towards Julian → Blaine and Jean-François → Bory who by that time edited maga-
zines in a permanent way. Very vanguardist ones concerning visual poetry as well as other researches such as phonis ones, without refusing other creative expressions like theatre, plastic, music and tendencies to experimental lands. This connection summed up Max Bense (Germany), Gomez de Liaño and Julio Campas (Spain) and had a great influence on our future steps. Talking about myself I was touched for my future work. Another characteristic that I would like to remark upon was the lack of the 25th issue – it was not printed – because it was „dedicated to nothing“. In the 26th issue there is an explanation about that matter. At the beginning of 1969 I was the curator of the international exhibition of „Novisima Poesia“ at the Di Tella Institute in Buenos Aires and I understood at that moment that the magazine had accomplished its cycle. The 28th issue would be the last (December 1969), pretending to have been contributed to the renewal in Argentine arts.

In 1971 I started publishing Hexagono ’71 trying to make a different magazine something like an experimental one, thirteen issues were edited. In 1973 Campora's presidential peprid began which seemed like a Spring time in Argentina. The „Peronista“ party brought great hope to many people. All those feelings were also in the magazine Hexagono ’71, maybe collaborations showed that special time. Unluckily post accounts – Perón returned to the country – his death. His wife Isabel Perón as president and her strong repression managed by that evil person José Lopez Rega and his „Triple A“, an organisation similar the future days in the country, also for culture, so each on tried to pass their messages, divulge them by camouflage.

In 1979 I started publishing Our International Book of Creative Stamps and Seals. Twenty issues were published, not periodically because each time I was able to gather fifteen collaborations I made up that edition and so on. That publication wanted to enter into the renewed vigor by that time in Mail Art or as like to call it „Communication From Far Away“... By that time the 10th issue would have twenty collaborators and the last edition (#20) had forty, foreign and Argentinian. Among those issues are three booklets. The first devoted to fine special guests, the second one to Julien Blaine, and the third to Crackerjack Kid.

By now I am publishing Biopsia... These editions have not been periodical issues and I will stop them when 20 issues have been reached. The content of them kept in boxes, each invited friend puts in the contents he wants...


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<tbody>
<tr>
<td>Vitale, Angelo</td>
<td>Via Settembrini 21</td>
<td>Caserta</td>
<td>Italy</td>
<td>1982</td>
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<tr>
<td><strong>Rattlestar</strong> (A/5 size assembling for Mail Art, ~40 sheets per issue. 1982-83, #1-2?)</td>
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<tr>
<td>Vitale Rosati, Rita</td>
<td>Via Campo Sportivo 36, Fabriano (AN)</td>
<td>Fabriano</td>
<td>Italy</td>
<td>1991</td>
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«Vitrine, Edition» → Thillement, Pacôme

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<tr>
<td>Vlugt, Harald</td>
<td>c/o Aorta. Spuistr. 189.</td>
<td>Amsterdam</td>
<td>Netherlands</td>
<td>1982</td>
</tr>
<tr>
<td><strong>Artist-World / World-Artist. Cat.: 21x16.5 cm., offset, 20 p. (as supplement to the Artzien, N° 28, Nov. 1982 / → Aorta, Amsterdam, Oct.-Nov. 1982</strong></td>
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<tr>
<td>Vodaine, Jean / Billon, Claude</td>
<td>18 rue des Allemands a’57.</td>
<td>Metz</td>
<td>France</td>
<td>1973</td>
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<tr>
<td><strong>Dire / revue européenne de poésie (A paperwork like magazine for exp. poetry. Var. sizes and technics, mostly offset. 1973?- qu., ~ 40#?)</strong></td>
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<tr>
<td><strong>New Afazia</strong> (Graphzine on Mail Art basis. A/5, phc., 28 p. 1992-)</td>
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<td><strong>International Mail Art Exh. in Debrecen. Doc. A/4 sheet, phc., folded. 1992</strong></td>
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<tr>
<td><strong>Tolerance. Post-Art project. Doc.: A/4 matter, also colour xerox. 1994</strong></td>
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<tr>
<td>Vostell, Wolf</td>
<td>Giesiebrechstr. 12</td>
<td>Berlin</td>
<td>Germany</td>
<td>1962</td>
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<tr>
<td><strong>Décoll / age (A Fluxus and happening magazine with int. contributions. Div. sizes, mostly ~ A/4, offset. 1962-70, very irregular, #1-7)</strong></td>
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<tr>
<td>Vree, Paul de</td>
<td>Villa Colleoni 7</td>
<td>Illasi(VE) I-38031</td>
<td>Italy</td>
<td>1982</td>
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<td>↑ 59, Milano sur Garda,</td>
<td>Villa nuova sul Clisi, I-25089,</td>
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<td>↑ Camille Huysmannslaan 46.</td>
<td>Antwerpen</td>
<td>Belgium</td>
<td></td>
<td>1977</td>
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<tr>
<td><strong>De Taferlondo</strong> (Very long running and very well known magazine for visual and exp. literature also with special issues for themes and countries. 22x17 cm., offset, ~48 p. 1953-, qu. ~ 20 Vol.) Antwerpen**</td>
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<tr>
<td><strong>Lotta Poetica</strong> (with Amedulo, → Sarenco) (A classic of the European visual poetry publs., a leading organ for all kind of exp. literature and conceptual or actionist experiments with a theoretical basic. Also anthological book publications from the same editors. 22.5.x21.5 cm, offset, ~20 p. 1971-, qu.) Villanuova, Italy**</td>
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<tr>
<td><strong>Factotum Art</strong> (with → Sarenco) (Magazine for vis. and exp. literature. 27x21 cm., offset, 16 p., 1977-, qu.)</td>
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<td><strong>Lotta Poetica</strong> (Anna Guglielmi took over the editorial work of the «Nuova series» of Lotta Poetica from → Sarenco and de → Vree 1982. Also new outfit: texts Italian and English, 27x21 cm., offset, ~40 p. 1982-, sm.) → Sarenco / Literature: Lotta Poetica productions.**</td>
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<tr>
<td>Vries, Herman de</td>
<td>Port Westheim bei Hassfurt Main</td>
<td>Arnhem</td>
<td>Netherlands</td>
<td>1977</td>
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<tr>
<td>↑ Blvd. Heuvelink 137</td>
<td>Arnhem</td>
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<tr>
<td><strong>Integration. Review for a new conception in art and culture (Hand made mag. with philosophy, theory, poetry, art-praxis, an all round trilingual avantgarde text publs. in Flamish, German and English {~300}. A/4, mimeography, also assembling like collected pages with div. technics, ~240 p. 1965-67, 1-10#.)</strong></td>
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Vörös András  
Fő u. 87.  
Zselicszentpál  
Hungary  
1996


Waard, Frans de  
Opaal straat 19  
Nijmegen XK., NL-6534  
Netherlands  
1986

^KAM/KART – Konstrukt ART magazine. (Known the 020985 issue only {50}).
A/5 phc. graphic works in a strickt constructive style, 10 leaves, 1985
# 020985

^6x10 = 60 – offering of compilation cassettes. Inv.-card, 1985

^Wallpaper of postcard size – 64 personal invs. only! Inv.-card, 1985

^KART Contacts. A/6 size phc. publication with 12 blue sheetlets. 1985

^1986 Calender (Korm Plastics). Graphic works by int. contributors from the underground. A/5, phc., 12 p. with a blue cover. Numbered copies {86}. 1985

^13 (Assembling in portfolio with 13 sheets {100?}, 13x13 cm, 13 sheets + 1 text. 1986, #1 only?)

#1

Wadstein
→ Malmö / artists

Wagner Joachim  
Cranachstr. 40  
Düsseldorf, D-40235  
Germany  
1996

Waisnis, Edward  
?  
Springfield, MA  
USA  
1988

↑ P. O. Box 41008  
Philadelphia, PA-19127  
---  
1981


^#1

Waldstein
→ Malmö / artists

Walsh, Emmett  
2620, 58th St. South  
Gulfport, FL-33707  
USA  
1984

^Post Industrialism (planned for the Commonpress #50). Inv.: artistamp-sheet! 1982

Synthesism (Commonpress #50) 10.8x8.5 cm., 12 p., 140 participants {300}. 1984

Walter, Gaspari  
Via XX. Settembre, 9.  
Chiuduno (BG), I-24060  
Italy  
1981

Fetiche Journal (Mag. with vis. poetry and prose, also exp. graphics. 17x12 cm., phc., ~32 p. 1981, ir.)

Wamaling, Mark  
(Reverend Hunter!), 8132, 19th Place  
Adelphi, Maryland-20783  
USA  
1982

^Newark Press: The alternative art paper (Texts and images on Mail Art, also exhibition catalogues. Digest, phc., ~10 p. 1982-85, bim. ~20#? )

^#1/7, 2/5¼ (the stamp issue in Apr-May, 1984), 2/6, 3/3


S. P. 1984

^On the Road... Cat.: Digest, phc., 20 p. (in: Newark Press, Vol. 3/3.) 1985

Wanowitch, Boris  
c/o Neoist Embassy, 1020 Lajoie  
Outremont, H2V 1N4  
Canada  
1985

^Neoist Coloring Album. («I'm coloring the neoist cosmology», xerox copies after computer graphic prints, letter, 15 leaves) n.d. (1985?)


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

Warnke, Uwe  
Uwe Warnke Verlag, Wühlischstr. 30  
Berlin, (GDR-1035→) D-10245, Germany  
1996

^Entwerter/Oder (The most important underground assembling with vis. & ex-
Experimental literature [also some graphics] in the GDR, (25-30).
After 1990 more international contributors. A/4, bound, ~50 leaves.
(1982-, 4-5x yearly, altogether over 70 issues.)
^42, 44

Visuelle Poesie in / aus der DDR. Eine Antologie. (A/5, offset, 40 p.) experimen-
Deisler, V. Dietz, Th. Günther, U. Chr. Hasenfelder, J. Kovalski,
W. Petrowsky, J. W. Huber, H-U. Prautzsch, Ruth Wolf-Rehfeldt, K.

Jubileum issue of Entwerter/Oder, Inv.-letter, 1992

Exh.: Kunsthalle, Kunstverein & Lesehalle Kühlungsborn, D August-
September 1993
(H. Bart, G. Deisler, K. P. Dencker, G. Eber, C. Figuiredo, I. Garnier,
P. Garnier, A. Jadot, H. Löh, R. Maggi, N. Monro, W. Nieblich,
R. Nkonova, J. O. Olbrich, K. Sachse, V. Scherstjanoi, S. Segay,
S. Shimamato, H. Sörgel, U. Warnke, H. J. Zauner, O. Zilke)

Para Guillermo - nuestro amigo → Augenweide Ed., N° 21: (Original works for
Giullermo → Deisler by 58 artists, like assembling. A/4, ~ 65 leaves,
bound {60}) Text: Jörg → Kowalski. Bernburg. 1995

Sources:
with publs. and multiples in limited edition) From the contents: Uwe Warnke &
John Gerald: Numeralien / Ein zehn; Valeri Scherstjanoi: Monologe / DiaLügen /
Froh-sein; Sergej Gladkich: Außenstände / Börse; Hartmut Sörgel: Wortabenteuer /
Brno auf der Hühnerleiter / Im Alfabet as well as works by Hartmut Andreczyk,
Stephan Hachtman, Christine Huber, Christian Hauscha, Wolf Leo, Dietrich
Oltman, T. Roesler di Roes, Uta Schneider, Jörg Wähner, Peter Wawerzinek,
Klaus ZyILLA

Literature:
^Zelleninnendruck. Eds.: Egmont Hesse & Christoph Tannert.Cat.: A/4, offset,
78 p. {1000} (About magazines with visual matter in the GDR) Galerie Eigen-
Art. Leipzig GDR. March 2-25, 1990

Frank Eckart (ed.): Eigenart und Eigensinn: alternative Kulturszenen in der
DDR (1980-1990). (About non-official publications and the underground art
scene in the GDR with essays, catalogues and register.) Forschungstelle Ost-

Géza Perneczky: The Magazine Network. The trends of alternative art in the

217 p.

Warsaw art students → Kolasinski, Grzegorz

Was, Elisabeth

Rt. 1 Box 131
La Farge, WI-54639
USA
1992

† Dreamtime Village. Rt 2. Box 242 W.
Viola, WI-54664,
1990

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

Visual poet, mail artists, co-founder of the publishing house Xexoxial Endarchy.

^Inevitability of Difference (with M. → And, H. Sheppard and Z. Gooch) (Collabo-


^Phrex Brain. (Xeroxed graphics, letter size, 50 p.) Xexoxial Ed., Madison, 1984

^Compulsively Spilled (Found photo, semiotic-verbal-cellular associations...)
12 xeroxed cards in cover, Xexoxial Ed., Madison, 1984

^The Parisian Winter Ensemble (A dance by E. Was). (Vis.-verbal score for 3 dancers, 21.5x9 cm., phc. 82 p.) Xexoxial Ed., Madison, 1986 (sec. ed.)

^128 tactical Fighter Wing Flight Kitchen Favorites (39 var. sized colored & folded pieces in an ~A/5 envelope, with a «legend» text) Xexoxial Ed., 1988

→ Xexoxial Endarchy /see also there in the literature!

~

Literature: «My earliest workings with copiers & collage were synchronous. The thick tactile original might have been a sacred object, but the copy, along with the sheer fact of copyability, was magic. Every image subjected to the same black & white flatness: a uniformity not military, but as if each sheet was born of a universal institution of modern eyes with a yen for automation & immediacy.» (E. Was: Statement. In: Sarah → Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 289. item)

<table>
<thead>
<tr>
<th>Weber, Franz-Josef</th>
<th>Rosterstr. 47,</th>
<th>Siegen, D-57074</th>
<th>Germany</th>
<th>1996</th>
</tr>
</thead>
</table>

Visual poet, book and mail artists, editor and lecteur of numerous publications on experimental literature in Germany, colaborator of the „Kunstverein” Siegen.

^Stimmung '83 (Mood '83) Later Stimmung '84, '85... etc. Mini-object-art: a series of small containers by transparent plastik of 6x3.5 x1 cm., filled by colourful confetti. New Year gift to network partners.

^KULTUR, drastisch. A series of strings by diff. lenght (between 1.5 - 6 metres) in transparent bags with certificat labels. Mailed in the network 1984-85

^Backside books for monday → sunday / for every day. (Every day-book with 14 leaves of toilette paper, each book with another pattern. Additive cards with title texts + quot by H. Heine. Multiple in 21 copies. Sigen, 1985

^Zeit wie Zeitung – Poetry and Installation at the Kunoldstr. 34, Kassel. Inv., 1985


^Peter Paul Rubens. Cat.: A/5, offset (also colour), 80 p. / Kunstverein, Siegen. September-October 1987

^Series of empty/manipulated artistsbooks (Erster Roman / Mit der Axt gezeichnet / Bitte nicht kopieren! (Empty ~A/5 vols. with offset title, 48-180 p., sometimes with handmade interventions) S. P. 1987-90


^Peter Paul Rubens‘ Pinsel / Brush. Inv.-letter, 1999

→ Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

Weiermayr, Peter c/o Kunstverein, Frankfurt. Frankfurt Germany 1981


Weinberg, David P. O. Box 0127. Brooklyn, NY-11214 USA 1984

Network (Assembling {100}, 1984, #1?)

Weiss, Hildegard / Clerico, Hannes. Frühlingsstr. 21 Rosenheim D-8200 Germany 1984

A curator, lecturer, writer, publicist and Mail Art networker, an enthusiast and a pioneer theoretician of the electronic communication, active in Mail Art since 1978.

Material Metamorphosis (Commonpress #47) 30.5x24 cm., 68 p., 130 participants {200}. Omaha 1981. Published: 1982

Third National High School Postal Art Exhibition. Cat.: Organized by C. Welch, → Spiegelman & Randy Harelson who «...have been active in getting mail art to kids... The most important event was the Third National Postal Art Exhibition, which included 76 high schools representing 36 states and 1,500 students. The exhibition was shipped to Washington, DC where it was on display in the National Education Association's headquarters' lobby during February 1982.» (Umbrella, 6/#1, 1983)

Injury by Jury (Artworks / Artists Rejected) Inv. «Send old jury cards, rejected slides, alternative ideas, opinions, suggestions regarding juried Mail Art or traditional art.» Central Grounding Place, Omaha. 1983

Mail Art Ambassadors Stamp Album (with Darlene → Altschul and Wally Darnell) (One of the most beautiful Mail Art publication: accordion (8x) like book in a size of 33x23 cm. by handmade „sky-paper“ and with 18 artists' postage stamps by Welch, made as commemorative stamps to the Latinamerica trip of W. Darnell. Also an attendant brochure, letter size, 10 p., by Welch. 1984-85


Call for Art Strike Artists' Stamps by Selfportraits Inv. (flyer + stamp-form), 1991

Telenetlink (as guest editor) (Host system: ACEN, Sysop: Fred TRUCK, teleconf.)

Netshaker (Mag. with themes relating to the Decentralized World-Wide Networker Congress. Digest and half-legal, phc., ~32 p. 1992-94, qu. ~10 issues?)

Vol. 1/1; Vol. 2/1, 2; Vol. 3/1


Artstamps: ~The Franklin Furnace Mailart Rejection Box (Sheet of 16 diff. stamps, b/w phc., not perforated) Dedicated to 36 artists, 1984

Washington D.C. Mail Art Congress (Sheet of 30 id. stamps, coloured b/w images, phc.) 1986

Saliva Cultur (Sheet of 24 diff. stamps, b/w phc., not perforated) Corresponding World. Oberlin, Febr. 6-8, 1987

Classified Mail 3161988 (Sheet of 48 stamps, 2 images, b/w phc.) '88

Boycott Exxon 4141989 (Sheet of 42 id. stamps, b/w phc.) 1989

Tianamen Square Massacre 6121989 (Sheet of 9 id. stamps, phc.) 1989

Hyperdevitations (Block of 9 diff. stamps, b/w phc.) n.d.
Network Peace in Jugoslavia 06201992 (Sheet of 30 id. stamps, b/w phc.) Open World Stampsheet to D. → Kamporantic. 1992

Networker Issue / Netshakers of Netland (Sheet of 20 id. stamps, phc.) Artistamp Museum of Artpool, 1992

Frickers in Netland 042993(Sheet of 9 id. stamps, colour phc.) 1993

Timbres d'artistes, Paris (Sheet of 16 stamps, 2 images, phc.) 1993-94

Netland Netshakers 042993 / Variant (Sheet of 9 stamps, 7 diff. images, colour ohe.) Netland Motto: In Nets We Trust. 1993

International Artists' Stamp Exhibition 040194 (Sheet of 99 diff. stamps / portraits, sepia coloured offset on white paper, not perforated) Supplement to Netshaker, Vol.3, N°1. 1994

~


(Networking Currents) «..."is an effort to explore Mail Art issues and international Networking activities occurring in the 1980s, especially between 1984 and 1985,“ As it stands this is a good introduction to the themes and tendencies that underlie mail art activity. The first part of the book explores specific networking currents with chapters on, Origins and Fluxus Factors, Money & Mail Art Don't Mix!, Mail Art Fame, Networking Currents, Networking in Eastern Europe, etc... the second section concentrates on a „Flag For World Peace“ project initiated by Chuck Welch... and the third section is taken up with mail artists, B. Cleveland, C. Pittore, M. Bloch, J. Evans, D. Cole & J. Jacobs (pity no women included). Well annotated, with bibliography of primary/secondary sources and index. This book makes a nice addition to the small number of books attempting to circumscribe this effervescent and unique form of inter-cultural communication/exchange.» (Stephen → Perkins: Magazines. In: Box of Water, N° 4, 1988)

Crackerjack Kid (Interview). In: ND, N° 16, Austin, 1992 (→ Plunkett), 41-43 p.


«...My first exposure to mail art and subsequent participation is linked to the historic Omaha Flows System held at Joslyn Art Museum, Omaha, Nebraska and curated by Fluxus artist Ken → Friedman. So my evolvement began in April 1973, but at the time I didn't know that this major exhibition was the precedent for all mail art shows that followed. My active involvement in mail art occurred in 1978 when I began corresponding under the nom de plume of Crackerjack Kid. I chose that pseudonym because crackerjack is a well-known American phrase and is also a candied popcorn which contains a surprise in every box. I turned the candy box phrase to suit my own mail art objectives, „to place a surprise in every mailbox."

In a paragraph I can best describe how I've come full circle in my mail art interest. My initial attraction to mail art is difficult to analyze. I must be crazy because I spend about $1,600 each year on postage, enough to buy a new Power Mac computer. Who says mail art isn't expensive? But the mail art form fascinated me not because of the media, but because the message is what bonds us all in a global community. You see, mail art crosses borders between individuals, nations and cultures and makes your mailbox a central grounding space for the merging of art and life. At its best mail art is open, honest, democratic and collaborative. At its worst mail art is selfish, petty, factionalistic and clubish. Historically, mail art has traveled an intermedia course that diminished distances between communication forms as divergent and different as copier machines and elecommunication. As the international post declines will mail art too? I think not! The spirit of mail art is
already transforming as the ethereal, eternal network in cyberspace – what I've termed in my 1991 telenetlink neologism, „emailart“.

(Ruud → Janssen: The Mail-Interview with Check Welch. A/5, phc., 14 p. TAM Publ.: TAM-950088, Tilburg, 1995)


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<th>Name</th>
<th>Address</th>
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<th>Country</th>
<th>Year</th>
</tr>
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<tbody>
<tr>
<td>Welke, Bob</td>
<td>11100 S. W. 80. Avenue</td>
<td>Miami</td>
<td>USA</td>
<td>1979</td>
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<tr>
<td>Werner, Klaus</td>
<td>c/o Galerie Arkade. Staatlicher Kunsthandel der DDR. Berlin</td>
<td>GDR</td>
<td>1978</td>
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<td>Westermann, Thomas</td>
<td>Zielifzerstr. 39</td>
<td>Magdeburg (GDR-3018–→) D-39124</td>
<td>Germany</td>
<td>1985</td>
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<tr>
<td>❄Western Front</td>
<td>Kate Craig / Glenn Lewis / Eric Metcalfe / Michael Morris / Vincent Trasov</td>
<td>303 East 8th Avenue</td>
<td>Vancouver BC, V5T 1S1</td>
<td>Canada</td>
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</table>


Art & Correspondence from Western Front. / Dedicated to Ray Johnson (Book/Cat.: Half-legal, offset, 72 p.) With bio-bibliography (also Image Bank chronology) National Museums of Canada / Western Front Publ. 1979

→ Image Bank

^Art-Rite's «Image Bank» issue, #17, 1978 (→ Canepa)

«Michael Morris, a.k.a. Marcel Dot or Marcel Idea, Vincent Tarsov, a.k.a. Mr. Peanut, and Lee-Nova made contact with Ray Johnson in 1967 or 1968, and in 1969 were instrumental in having him come to Vancouver for the opening of a collage exhibition at UBC (University of British Columbia) in which Johnson had worked. Michael Morris got the names and addresses of artists to whom Johnson was sending his New York Correspondence School mailings, adding them to his already existing list of artists, and by 1970 was issuing Image Request lists of the sorts of images they wished to receive. For example: Peter Doglish wants palm trees and drag queens, Gary Lee-Nov wants telephones and sunglasses, Vincent Trasov wants pictures of fire, Glenn Lewis, a.k.a. Flakey Rose Hips, wants recipis. (...)

Lee-Nova, Morris, and Trasov decided to collaborate on a massive postcard exhibition, and pooled their resources; lists of their own personal and professional contacts, Ray Johnson's list, and the list of participants in → Atchley's Notebook. This was known as the first Image Bank Postcard Show, curated by Alvin Balkind. It was exhibited at the Fine Arts Gallery at UBC. The exhibition then traveled across Canada, showing in another eight or nine galleries, and had its final public appearance in Paris in 1973, as part of the Trajectoire 73 exhibition. An edited set of postcards from the exhibition was printed by Coach House Press in Toronto in 1972.


Fuhrmannsgasse 1a / 17. Wien, A-1080, Austria 1989

^Drucksache – Zeitschrift, Prosa, Lyrik, Grafik, Fotografie. (Photocopied mag with offset cover, 17x12 cm. or A/5 size, ~32-48 p. 1984-, qu. Also pornographical Mail Art issues in A/6 and A/7 size with 12-16 p. in 1985.) ^# 1984: Drucksache, #1985: 1, 2-3, 4, Mail Art eins, Mail Art zwei.

^DADA. Cat.: A/5, phc., 24 p. 1989

^Sieben mal Sieben. (with Christian Huber and Ilse Kilic) (49 + 2 xeroxed leaves in a A/4 box, vis. poetry by 7 artists) Edition CH (Albertgasse 34/13.
### Mail Art Activity in the 1980s

**Mail Art Porno.** Cat.: A/5, phc., 26 p., + separat address list (16 parts) + ~A/4 photocopied poster. n.d. (1989?)


### Contributors

**Wielgosz, Andrzej** c/o Galeria Rysunku Poznan, Poland 1980
- *Drawing Activity (Commonpress #28)* Cut A/5, 160 p., 140 participants. 1980

**Wierszbowski, Lutz** Strassmannstr. 29. Berlin, (GDR-1034 → D-10249 Germany 1992
- Mail Art activity in the 1980s

**Wilderjans, Rudi** Vanderstichelenstraat 92 Bruxelles, B-1210 Belgium 1992
- ↑ Stationstraat 53 A, Bus I. Borgloon, B-3840 ~~~ 1988
- ↑ Tongersetweg 330 Borgloon, B-3654 ~~~ 1985
- Mail Art activity in the 1980s.

**Wille, Jonas** 40 h. de Broucherelaan Oudergem, B-1160 Belgium 1980

**Williams, Emmett** Koblenzerstr. 17 Berlin, D-10715 Germany 1996
- Contributions to div. visual poetry, Mail Art and performance events → Olbrich, Jürgen / Exhibition and events in Artspace....

**Wilson, Martha** → Franklin Furnace

- *Apocalypso A'gogo* («...published in Times of Crisis...» Rock magazine with wild collages of porno and war images, newsprint fragments and documents, also a few Mail Art. Very visual matter. N°3 was a special music issue. A/4 / phc., and 36x25.5 cm. / offset, 12-20 p. 1980-, ir. #1-8?)

- Literature: «Apocalypso A'goho is a simmering excursion into the outer limits of consensual and not-so-consensual sexual practices, exceptions to these are issues on „weapons & explosives“ and a special issue on the media history of Throbbing Gristle.» (Stephen → Perkins: Magazines. In: Box of Water, N° 4, 1988)

**Winder Baker, Mary / Colby Sas** 23 Hillside Court Berkeley, CA-94704 USA 1980
- *Magazine.* Communication & Distribution of Contemporary California Symbols. (Assembling for digest size paperworks {50}. ~10 pieces in an envelope of 23x15 cm. 1980-, ~ 20#)

**Winkler, Chris** Plutonium Press, P. O. Box 61564 Phoenix, AZ-85082 USA 1990
- ↑↓ P. O. Box 85777 Seattle, WA-98045 ~~~ 1986
- ↑ P. O. Box 255 Moorooka Queensland, AU-4105, Australia 1987
- \^Scrap (timely with M. Schafer) (A graphic compilation bombardment of little xeroxed booklets. Digest, phc., 20-28 p. 1986-, qu.)

\^#1, 2, 3, 4, 5

Literature: (Scrap, #1): «Here's another magazine that has that stylized but not stylish sloppy look with dense black graphics and scraps of verbage polluting throughout. By this I don't mean the words shouldn't be there, it's just a type of graphics of pollution that have become a sort of standard style for some xerox magazines. As usual, it's most effective when it is used for humour & not to make some political statement....» ( Lloyd → Dunn: Mail Review. In: PhotoStatic. N° 20, Oct. 1986, 636 p.)

(Scarp, #5): «Chris Winkler has packed up himself and his press and moved to Australia. In the process, he's switched to A4-size paper (the standard everywhere but North America) and acquired a look in the bargain. The past issues have contained much more text than this one does, and I personally find the more visual bent a lot of more compiled a wonderful collection of images from all over the world which works as a nice development on his favorite themes of the emptiness of consumer culture (with regard especially to esthetic fulfillment) and the notions of this culture being a conspiracy of capitalism wrought purely for corporate profit...» ( Lloyd → Dunn: Mail Review. In: PhotoStatic. N° 27, Nov.1987, 918 p.)

(Scarp): «Looking to be bombarded by the visual-verbal underground. Even looking for iguana droppings before dried. Hmmm. First effors are eclectic and raw. (...) Editor seems to equate creativity with nuclear waste or maybe even shit. Xerox copraphilia.» (Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 15 p.)

Winkler, Michael J. 331 Columbia Ave. Jersey City, NJ-07307 USA 1986

Regular Words. 14x11 cm., offset, 32 p. {1000}. S.E. 1982

Word Art / Art Words. A small offset booklet in size of 23.5x7.5 cm., 26 p. with a combination of images and texts: «...each letter of the alphabet is associated with a specific point on the perimeter of a circle, lines are drawn to interconnect these letterpoints according to the spelling of the words...»


~


«“Developed by taking phrases from art reviews and articles written about art and presenting them out of context”. An outstanding interplay of words and images, including Winkler's alphabet circle poems (see this issue of Score for examples of these). (Review in Score, #7. [→ Hill] Letter size, offset, ~1988.)

Winnes, Friedrich Hertzstr. 29 Berlin, (GDR-1106 → D-13158) Germany 1986


Texts: Vânci Stirnemann: Mail Art – das Kunstspiel mit der Post
Robert Rehfeldt (1976): Ursachen und Wirkung der Kunst in der...
<table>
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<tr>
<td>Klaus Werner</td>
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<td>Joseph W. Huber</td>
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**Winter, Tom**

Edelweißstrasse 9.
München-90, D-80000 Germany 19778

**Hobsons.** (Assembling with loose leaves for Mail Art and visual poetry matter.

~A/4, m. techn. 8-16 sheets, 1978-?, 1-3#?) Connections to Rud → Summers V. E. C. project.

**Wire, Robert**

15451 La Salle Lane
Huntington Beach, CA-92647, USA 1988

**Is This Art?** (Magazine for xerog. matter only. Letter size, phc. ~20 p. 1988-, m.)

~

**Literature:**

«From its plain, dossier-like cover to the unadorned presentation of distorted xero-enlargements of halftone images and grungy text copied from dark paper, Is This Art? neither really asks that question nor poses an answer. Of course it's art, but in a by a sincere and passionate message by shrugging off its insistence and saying, „Oh, I get it. It's just art,“ who cares?... Actually there's nothing wrong with Bob's magazine and it's a reasonably solid effort with some interesting found images and pointed texts, but I just got off on a roll.» (Lloyd → Dunn: Mail Review. In: Photo-Static. N° 30, March 1988, 1025 p.)

**Wirth, Franz Milan.**

Richtergasse 7
Wien, A-1070 Austria 1989


**Witt, Anir**

Dennebosweg 205.
Hengelo, NL-7556 CG. Netherlands 1992

^A Piece from Your Country. Cat.: 14.5x19.5 cm. horz., offset, 34 p. {200}
Exh.: «de Molen», Hengelo Ov. December 1992

**Witz, Robert**

165 W. 26th St.
New York, NY-10001 USA 1971

^Appearances (Mag. for visual & intermedia works, literary character. Letter, offset, 58-68 p. 1971-, qu.)

^# Vol.1/2

**Wohlrab, Lutz / Sabine.**

Prenzlauer Allee 210
Berlin, 10405 Germany 1996

-DDR Postkarten. Doc. Exh. forbidden, planned at the Kleine Galerie, Berlin - Weißensee, 1986

^Animals – as / which do you feel yourself or others? (Der Künstler als Tier)


^Animals – as / which do you feel yourself or others? (Der Künstler als Tier) Second!

Das Tier im Künstler / The Animal in the Artist. Doc. / Gal. Schwamm, Weimar,

Exhibition and catalogue for the project: A/5, phc., 24 p.

~

**Source:**

^Wohlrab, Lutz.: Communication is more important than art. On the mail Art Scene of the GDR 1975-1990. (German & English texts from the magazine Neue Bildende Kunst, #4, 1994, offset, 4 + 4 p.)
Wojnar, Jan  709 / 13.  Trinec VI. CS-739 61 Czechoslovakia  1982
↑ 739 61  Trinec VI. CS-709 13  ---  1977

Conceptual works, artists’ books and Mail Art activity in the 1970-80s.


The most important representative of the German visual/concrete poetry in the network scene of the German Democratic Republic, she worked long time with her husband, Robert → Rehfeldt.

°Artmosphere. Dactylography on a brown paper sheet of A/5 {75} S. P. Berlin, 1977

~

Literature: «... I want to learn about the imaginations and views of life of other people. And that's one of the reasons why I'm participating in mail-art activities. Naturally mail-art is not the one and only thing I did and do. I started studying philosophy because of my, so to say, epistemological intentions.

Then, discovering art to be the other side of philosophy – the subjective and more concrete side, somewhat nearer to practice – I started painting, drawing, collaging, writing and doing some kind of visual poetry. This corresponded to my psychic intentions and dispositions. Finally, I came to satisfy my communicative intentions by participating in mail-art.

The main part of my mailings consist of typewritings, which I've done for about 10 years. – Why just typewritings? – This way of expressing myself seems to be adequate to a trend of our time. It's possible to work with «prefabricated» signs; signs of signs can be constructed / invented... The way of working is somehow mechanical. Serial moments suggest themselves. Fascinating to me is also the fact that the limits between language and graphical form are flowing and abstract concepts can be expressed as well as concrete figures... With my works, typewritings or not, I want to bring about what I call ATMOSPHERE, which I think to be the best atmosphere for human and humane life.»


«Womanswork Gallery»  ?  Kenmore, NY  USA  1981


Wood, Red (State of Being!)  271 Elm Street  Oberlin, OH-44074  USA  1990

Artistampactivity / Mail Art contributions. °Brain Cell by Cohen / Personal Delivery by Küstermann – exhibited in Elyria OH. Inv.-flyer, 1992

~


«Works, The» → Salzberg, Brian,

W. O. R. K. S. → Calgary artists
Wozniak, Ryszard  Ul. Spolska 5, M 10  Warszawa, PL 02-934  Poland  1983
   Ojdoobrzejuz (Theoretical magazine by art students from Warsaw. A/4, mimeographic, ~30 p. 1983-85? #1-23?)

Wright, Anna / Vanes, Paule / Carrió, Ulises  Bloemgracht 121, Amsterdam, NL-1016, Netherlands 1985
     # Vol.1/2, 4, Vol.2/1, 2, 3,4

 letra / artists  (Pavel & Maria Jarodzki, Eva Ciepielewswa Grzybozena, Piotr Gusta) Poland  1984
   Luxus. The international politic & fucking magazine (Hand coloured underground publ. partly on perforated computer paper. Very expressive style with many erotic and parody. 39.5x30.5 cm., mix. techn., 20 p. 1984, #1-4?)

   Unerwünschte Aktionen / Unwanted happenings. Cat.: A/5, phc., 60 p. / Exhibited on the Kunstmak Köln (Fair ,,Art Cologne“)? Göttingen D, 1976
   Areas of Artists' Activity. (Commonpress #32) A/6, 222 p., 199 participants. Köln, August 1980
   Artistamps: Deutsche Kunstpost / Wulle Postage (Sheet of 48 diff. stamps, colour phc. + 1 rubber stamp) Wulle Nr. 149, 1986

Wysocki, Sharon  Progressive Press  7320 Colonial St.  Dearborn, MN-48127  USA 1984
   Journal Art (texts and images about / by Mail Art, mostly American artists. Letter, phc., 24 p. Partly assembling. 1984-, ir. The name „Sharon Wysocki“ as editor has arisen on the pages of the magazine Al Ackerman's „The Wire“, too)
   Weather: «This collation is a near introspection with work by prolific mail artists and others. Featured are colorful work of Ryosuke → Cohen, E. A. → Bushmiller's xerography and the rubberstamped wonder of poemvelope-maker, Joel Lipman. Also included is the editorial page from Lon → Spiegelman's controversal and „unauthorized“ issue of the now defunct Umbrella (→ Hoffberg). Each contributor either supplies or finances his/her work. A style of dissemination made most visible by → Koste- lanetz's Assembling goes forward with zeal and thought.» (Lightworks [→ Burch], These Things Too [Print review], N° 17, 1985, 25 p.)

«Xerox Sutra»  → Xexoxial

Xerox (Group) c/o Swierkiewicz, Fehérvári út  Budapest  Hungary 1982
   Xerox-diagnostica (Swierkiewicz, R. / Lévi, J. / Regös, I.) (Photocopy assembling A/4, ~100 leaves. 1982 and 1988, 1-2#)
     N°1 Men's experiments {100}, ☢ an exh. in Museum Pesterzsébet, forbidden / later exh. at the Bercsényi-Klub, Budapest, 1982
     N°2 Meditative Exercises {100}, 1988
   Mail Art Poster-exhibition. ☢/ Budapest , 1983
   Knick-Knack Show ☢/ Cat.: & Assembling like A/4, 81 sheets, mix. techn., also photos. {100}, Exhibited at the Bercsényi-Klub, Budapest, 1983
   In between practical art and image technology. ☢/ Doc. → Liget-Galéria, 1984
   Letter to the unknown censor. Action in the vernisage of «In between... » → Liget-Galéria. 1984
   A expect your smile. Xerox / Music section. Inv. ☢/ Doc. Bercsényi-Klub. 1984
   Reveláció. ☢/ Doc. / Sárospataki Képtár, H / Miskole, H. 1987 / Finland 1987
   → Swierkiewicz, Robert
«Xex Graphic» → Bob X.

«Xexoxial Endarchy» also as Xerox Sutra Editions (1981-82) (Miekal → And, Elisabeth → Was)

Rt. 1 Box 131 La Farge, WI-54639 USA 1992
↑ 1341 Williamson St., Madison, WI-53703 --- 1981

^Inevitability of Difference (by L. → Was, M. → And, H. Sheppard, Z. Gooch)
(Collaborative «do-it-your-self-book», 8.5x13.5 cm., phc., 40 p.)
Xexoxial Ed. 1981

Spek (Xerographical magazine? 1982-?)

^Lipman, Joel: Reprint, Original, Reprint (Digest, phc. 12 p.) 1984

^Ritual and Icon – outdoor Mail Art exhibition. Inv.-letter, 1985

^Anti-Isolation. Networking the experimental underground.
(An example of all round Mail Art mag. with large review of visual and audio publs., interviews, contacts,... Letter and digest size, phc., ~30 p. 1985-87, #1-4)

^#1, 2, 3-4,

^Xerolage (Monograph copy art mag. in letter size, 1985-88, qu. #1-18?):

X1 Dimichele («At the Meeting of White Witches»)
X2 Michael Woodoo (Collage art in Mail Art Network)
X3 Scott Helmes (Concrete & visual draughtsmanship ...)
X4 Joe Napor (Radical politics, found poems, cut-up collage...)
X5 Antonio Nels (Political criticism & provocations, satire...)
X6 Serse → Luigetti (Information processing as visuality, Mail Art)
X7 Vittore → Baroni (An intense manipulated xerox file of var. media)
X8 Joe Schwind (Illustrated fantasy, sci-fi, kid's toys, tv, movies, etc.)
X9 Elisabeth → Was (Visual & concrete poetry, collage, drawing, etc.)
X10 Lloyd → Dunn (A serial barrage of demystified media face)
X11 American Living / Angela → Mark, Michael Shore. (Stereotypes)
X12 Greg Evasion (Bizarre line-drawn people-creatures, found imagery)
X13 Gaetano Colonna (Capitani Pericolosi / Dangerous Captains)
X14 Malok (Dizzying collages recyling, «I am walking through your brain»)
X15 Ben → Allen (Reduces, cuts, copies, enlarges, pastes, superimposes...)
X16 Bern Porter
X17 Geoff Huth («The Dreams of the Fishwife» words become other words)
X18 Clemente Padín («Signographics & Texts»)

^#1-18


Volumes: 1. Visual / Verbal Networking (Vis. poetry + Mail Art)
2. Polyartistry (Works by Hill, Bruscky, Olbrich, etc.)
3. Graphism (planned for 1990, not realized)
4. Improvisation (planned for 1991, not realized)

^#1, 2

The Plagiarist Codex: an Old Maya information hieroglyph. Mini-size book, xerox, 52 p., something of a manifesto for plagiarism, Xexoxial style. 1987?

^The Aperiodic Journal of Pataphysical Succulentosophy (Magazine in digest size, phc., 42 p. 1988, #1 only?)

^The first Festival of the Swamps. Inv.-flyer, 1988
Strategic for Wracking Hylic. (16 b+w & 10 colour xerox leaves), Madison, 1989

Artists: ^Society for the Preservation of Envelope Art Transactions (Sheet of 12 id. stamps, b/w phc.) Madison, n.d.
^Festival of Plagiarism (Sheet of stamps, one image in div. sizes, the perforation doesn't follow the position of images, phc.) 1988
^Festival of the Swamps. (Cat.: in the proqrambooklet for the festival of 1990!)

Digest, offset, 16 p. (1989)

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

Source:
^Xerox Sutra Editions '84-5. New Media. Horz. size, 10.5x18 cm., phc., 16.
Authors supported: Miekal And, KS Ernst, Loris Essary, Peter Ganick, Dan Goldstein, Michael Helsem, Crag Hill, Edward Kaplan, Karl Kempton, Joel Lipman, Malok, Dan Raphael, Martin Rosenblum, Drake Scott, Charles Stein, Show Allen, David Vajda, Elisabeth Was. Announced cicle of works: pubs by „Twa Dogs in Paris“ (M. And & E. Was), the XSE collaborations and the Spek Magazine.

^Xexoxial ENDARCHY 1991-92. (A horz. size 16 p. catalogue with a number of pubs. as well as sound- and hypermedia anths., graphic supplies, etc. Featuring of the magazines and festival events of the Xexoxial ENDARCHY. An appeal to sponsoring material for a contemporary art archive as «avant garde museum of temporary arts.» Authors supported: Allen (Vandenburg), Miekal And, Bruce Andrews, Lee Ballentien, Charles Bernstein, Jake Berry & John Eberly, Josh Clearfield, David Cole, JW Curry / Mark Laba, Bill Dimichele, Lloyd Dunn, KS Ernst, Loris Essery, Floating Concrete Octopus, Peter Ganick, Gazaliel, Dan Goldstein, Michael Helsem, Crag Hill, Edward Kaplan, Karl Kempton, Joel Lipman, Malok, Musicmaster, George Myers Jr., Harry Polkinhorn, Bern Porter, Keith Rahmmings, Dan Raphael, Martin Rosenblum, Laurie Schneider, Joe Schwind, Lon Spiegelman, Charles Stein, Elisabeth Was, Hannah Weiner

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Literature:


«...Reactions to XEROX SUTRA EDITIONS range from delight to disdain, with curiosity, puzzlement & discomfort in the midrange: much depends on the reader's familiarity with various movements in contemporary art & literature. While the editors are interested in re-definition & combination of existing genres, it should be understood that they are consciously working within a tradition of such experimentation. The frequent assotiation with Dada is a limited if not mistaken reponse to our works: Dada was anti-art, a reaction against a satatus quo. XEROX SUTRA EDITIONS is working for something, propelled by a positive commitment & excitement about exploration & discovery in literature. Dada simply opened a part for the various movements which influence contemporary work: surrealism, concrete & soundpoetry, minimalism, language-oriented writing, etc. The best approach to the new arts is an openness towards new ways of perceiving & processing information & ideas. One cannot expect to read new literature in old familiar ways; what is called for is rather a new way to hold, open, & live with a book. This experience can prove to be inspiring, eye-opening, & otherwise quite fulfilling. Try it.» (Statement in Anti Isolation, #2, 1986. 2 p.)

(Xerolage, #1; DiMichele): «This is a great idea for a magazine, and I congratulate Xerox Sutra for putting it out. Good quality paper & I've never seen such good reproductions on an 11x17" sheet. If you've seen DiMichele's work in
PhotoSTATIC, you know how it seems to float around on the page & work with
worlds. It's good to see so much of it tightly related all in one place. The image
and text manipulations are expressive, and the pictures will satisfy any diabolical
cravings you may have... Subscribe to Xerolage...» (PhotoStatic. N° 16, Jan. 1986.
Lloyd → Dunn: Mail Review)

Miekal And, Liz Was / Interviewed. In: Lowlife, #16, May 1989, Atlanta, CA

(Anti-Isolation, #3-4): «The title is not exaggeration. This is an exhaustive and
highly usable source book of the networking arts. And & Was have a singular
dedication to the idea of what artists, working flarflung, can do to gain contact &
significant interaction, all with the spread of ideas in mind. Anti-Isolation is their
organ for this. Contains reviews, articles, graphics, and contacts enough to keep
the dedicated networker busy for months. I refer to it a lot to read the reviews,
which are short and to the point and give a good idea of what the work they're
about's about.» (L. → Dunn: Mail Review. In: PhotoStatic. N° 25-26, Aug. 1987,
874 p.)

Liz Was: Both and neither I would say. We have always been interested in these
genres and forms that can't be labelled quite so simply, it feels like a book in the
way that it's bound and perhaps in the way that it feels when it's in your hands
flipping the pages. It's a magazine more than a book in the sense that it involves
many other people and I always think of magazines, although there are compilation
books, it seems like magazines are the kind of thing that involve many others. It's
unlike a magazine in that it doesn't come out periodically, but then again we aperi-
odic periodicals that we've published too. (...) 
SP: Why the title The Acts of Shelflife?
Miekal And: it comes from a poem that I wrote and it's sort of a reference actually
to Charles Olson, it's a discrete reference, it's not like a quote from a book of his
or anything, but it's more certain sort of notion that came out of Charles Olson for
me about projectivist verse and having texts that extend out from themselves... So
the notion is that The Acts of Shelflife, the literal interpretation would be „the acts“
that somebody did and how it relates to being on a bookshelf years later and people
interacting with that. (...) The one thing that was kind of nice for Xexoxial was nor-
mally we are very frugal with how we distribute copies of our books and stuff
because we have to pay for the copies each time, so with The Acts The Shelflife we
felt a lot more generous with getting copies out and distributing them.»
(Miekal And & Liz Was in Conversation [Dreamtime Village, August 26,
Collaborations. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print:
1997. 6-7 p.)

(And / Was Have Done To Be): Miekal And / Liz Was go full tilt – spinning off in
all sorts of publishing and performing directions under the corporate aegis Xexo-
zial Endarchy. For instance most recently there's been the Festival of Swamps.
It's their takeoff on a local arts event and the third such gathering of homemade
and a heapin’ helping of noise/music... As publishers and non-stop networkers And
/ Was constantly churn out anthological gatherings of mail art and squibs on other
projects. Spek and Anti-Isolation are two on-going editions. They've produced
lovely handdone chapbooks on their in-house photocopy machine from the work
of Bruce Andrew, Loris Essary, Joe Schwind, Bern → Porter, JW Curry, → Music-
master and Joel → Lipman along with a bunch more. Lately Miekal and Liz have
gotten into creative plagiarism (as espoused by Stewart → Home and others)... It
may sum up the open-ended, free-wheeling philosophy at Xexoxial Endarchy. To
see their quirkly, clever and uplifting explorations for yourself write 1341 Willi-
Yangui Junkie! → Schmidlapp, David

Yudin, Oleg  RAFT, 128-2 Bucharestskaya St. #25 G. Leningrad, USSR-192288 USSR 1990

Detective / Mail Art Against Terrorism. (with Mark Corroto & Melinda Otto, Youngstown)  Inv. / Cat.? This project has been co-organized and exhibited weither in the USA or in Leningrad 1991

Zabala, Horacio 1 rue du Purgatoire, 4ème Genève, CH-1204 Switzerland 1994

↑ Via Madonna di Constantinapoli, 14 Morlupo / Roma, I-00067 Italy 1978
↑ Cas. Correro 264 La Plata, AR-1900 Argentine 1973

^ Hexa’gono ’71 (with → Vigo, ) (Text, visual poetry, concept art, graphic, land art, rubber stamp, etc. by int. artists, a very important publication for the Latinamerican scene in the 70s. Assembling, ~8-20 leaves in letter size envelope. #5=stamp art. 1971-75, #1-13)
^ # 1971, 1973, 1975

Today Art is a Prison.  Ongoing project from 1976 with more contributions up date publications in diff. form.

° Today Art is a Prison.  Inv. & Doc. on A/4 sheet, phc. with the list of 37 parts. Amsterdam, 1977

° I am sorry but Art is a Prison. Text collection in Danish, Spanish & English. A/4, offset / colour, 18 p. → Lomholt Formular Press, Hou DK, 1978

° Today Art is a Prison.  Cat.: A/4, offset + phcs. of 21 contributions. 164 parts. Editions Bailly, Genève, 1979

° Oggi l’arte e un carcere.  Doc., 32.5x44 cm. to fold. 152 parts. Salerno, I, 1981

Zack, David, O.  e/o Hill Cers / Altacomuleo 201, Cuernanaca Morelos Mexico 1990

↑ «Immortality Center», Apt. 121. Tepoztlan Morelos - - - 1984
↑ S. R. 780 Sandia Park, NM-87047 USA 1979
↑ C. A. S. F. (Correspondence Art Service Foundation), 3812. N. Gantebien Ave. Portland, OR-97227 - - - 1976


Bridge City Beer Comix / Bridge City Revue (Early publications of Zack printed in 300 –1,000 copies, with full colour covers and b/w interiors. ~1973)

^ Communicatione Art Show.  Cat.: 14x11 cm., phc., 8 p. / → FMK, Budapest, 1976

^ Monster Folio. (with Maris Kundzins) Series of xerographical publications like a palimpsest magazine. Very large (monster!) size of 35.5x63.5 cm. 14 p. {28}. Letters, texts and works by Zack, Kundzins, K. Friedman, P. Smith, D. Mayor, I. Kántor, Al Ackerman & others. Correspondence Art Service Foundation. Portland OR, 1977. The issues:
1) Change of Address
2) Business Issue
3) Rainbow House
4) Monty Myths
5) Dinosaur Folio

The in Communicator (Mag. Letter size, photocopied palimpsest matter, 20-32 p. {28} Issues are numbered falsely. Altogether ~ 6-8 issues. 1977-79?) Correspondence Art Service Foundation. Portland, USA The #33 with a large bibliography of Zack's publications 1966-1975!
"This is Serious. A/4, B/W and colour offset, 36 p. Edited by Lomholt Formular Press, Hou DK. 1979

Crononauts. Traveling in time. (Offset, 16 p.) Edmonton (Alberta), 1982

^Correspondence Novels / OZ. News Magazine and how the people reacted (Endless correspondence project by collected and photocopied letters and graphics by the author, published and sent out in a few copies only as in loose form edited magazine-like papers, 1982?) Tepoztlan, Mexico. Vittore Baroni gave a complete (?) list of the Correspondenced Novels in the Arte Postale! #83 ("The David Zack Project"), 2000:

- CN-1: International Mexican Art Magazine
- CN-2: Outside the Outsider
- CN-3: Rod Summers Raf Vec
- CN-4: 6 Finer Chicken Tales
- CN-5: Leavenworth Jackson: Illustrator
- CN-6: Ben Porter and other geniuses
- CN-7: The bedside Ackerman
- CN-8: Ezemralda
- CN-9: The N-Tity

^Crazy, Old Poets' Magazine. (40 sheets letter size xeroxed matter, like a magazine. A variant of OZ. 1984, #1?) Tepoztlan

Neo-Nooze Magazine (One-sheet magazine in 34x22 cm., phc., 1984-?) Tepoztlan


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

Source: ^David Zack Bibliography. May, 1975. (Folio size sheet, phc. recto/verso. Insert in: Communicator, #33, 1978) About 100 items (also a great number of publs. from the magazine Art and Artists) 1966-1975 in two parts: 1) Articles and Other Art Writing; 2) Poems, etcetera. Some titles:

Book reviews in the San Francisco Chronicle. San Francisco, 1968
Joe Fafard catalogue. Calgary Art Center, 1971
A Play for Insanity. In: Teaching of Art, Art of Teaching. / Art and Artists, February, 1971
Mail Art on Mail Art (cover story) In: Art in America. Jan/Feb, 1973
David Zack. CV-Nut Show Catalogue. 15 p. ECART. Genève, 1974
American Zig-Zag. In: Art and Artists, October, 1974

Degree of Profundity. In: Und. (→ Käsmayr) Maro Verlag, Germany. 1973
Silton Songs. (Books 1-3.) ~16 p. C. A. W. S. Silton, 1974

"David Zack was born in New Orleans, U.S.A., June 12th, 1938. He grew up in Rockford, Illinois, where he played cello in the Rockford Symphony and was a high school debater and extempore speaker. He was classically educated ad the
University of Chicago and read Sociology of Literature with Raymond Williams at Jesus College, Cambridge. He worked as college professor and journalist, and in the sixties initiated art projects in San Francisco, manifested in Rainbow House on Steiner Street and work in ART AND ARTISTS, ART NEWS, SUNDAY RAMPARTS and KOED-TV. In Saskatchewan since 1970 Zack organized Canada Art Writers Society and the Art Cause Company, both organisations focused on developing artistic community...» (Communication Art Show. Cat. In → FMK, Budapest, 1976)

David Zack Introduces Himself. / This is Serious. (Collection of texts, Danish, and English. A/4, offset, 36 p.) → Lomholt Formular Press, Hou DK, 1979


Literature:


Zagoricnik, Franci

Golniska 28 Kranj, YU-64000 Yugoslavia 1978

WestEast: (with Zivko Kladnik) (Mag. & assembling for all kind of visual and Mail Art matter giving its program in the title {300}. A/4, phc. + mix. techn., ~200 p.1978-95, #1-15) Ljubljana-Kranj

WestEast – Exhibition. Cat.: as an issue of WestEast with 21 orig. contributions Exh.: Galerija Skuc, Ljubljana, 1979

Mail Art issue of Delo (Lit. monthly, → Pervic), N° Febr. Beograd, 1980

Mail Love Art (WestEast #6) Sisaki Museum, YU. Exh.: Galeria Nove, Zagreb, 1981

WestEast issue of Delo (→ Pervic) with exp. poetry & art, N° Aprj. Beograd, 1982

WestEast issue of Nova Atlantida / New Atlantis, N° III-IV. Kranj, 1994

WestEast exhibitions 1979-1986:

1979: Gallery SKUC, Ljubljana.
1980: City Gallery Piran.
1982: City Hall, Kranj / Art Salon, Kocevje / Gallery in the Student Centre, Beograd / Community House, Kula / Tower of the Youth, Odzaci / Art Gallery at the Com. House, Vribas.
1985: Exhibition House of the Marxist University Center, Maribor.
1986: Gallery at Preserhen House, Kranj / Youth Club's Gallery, Celje / Summer Gallery, Marti-
nov Hram – Martinsheim, Maribor / Gallery Waldinger, Osijek.

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**Literature:**


With Franci Zagorčnik's essay: Zehn Jahre der internationalen Avantgarde Assotiation WestEast (10 Years Avant Garde Assotiation WestEast – German) and with data about the art gallery Verbo-Voco-Visual (Piran, 1980), the WestEast Shopping and the Magazine OKO (Oct. 1981, Zagreb), Ivo Antic's Shizo(s)trip, Club art 9 (Ljubljana, 1983), etc., further with literature and art contributions by the WestEast artists.


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**Zagourolou, Alex**  Iras 3A  Ekali, Athens, GR-14565  Greece  86

**Papari** (Mag. A/4, phc. 1986-, ~2xy. #1-12?) «Our target was to communicate with many people and to express the necessity to resist to the daily misery of misinformation and ongrowing oblivion, apathy, stupidity, religious or any other fanaticism, media, commercialisation, fashion, lies, and music idols with filled pockets and empty smiles...» (Ed.’s Statement)

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**Zagreb / students.**  Novine Galerija S.C., Studenski Centar, Savska 25, Zagreb, YU-41000, Yugoslavia. 1973

**Novine** (Info mag. by students, partly about underground art events. One-sheet rag in the size of 42x30 cm. 1973, #1-41)

**Tiskanica** (Info mag., the successor of Novine in unchanged form. 1973, #42-?)


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**Zauner, Hansjörg**  Neulerchenfelder Str. 9 / 2 / 37.  Wien, A-1160  Austria  1993


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^Titel. (Offset, 44 p.) experimentelle texte, N° 45. → Rih. Siegen, 1996

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**Zelevanski, Paul**  267 W. 89. St.Apt. 3-B.  New York, NY-10024  USA  1982

°The Book of the Takes (28x22 cm. offset, 78 p.) Zartcorp Books, New York, 1976


°The case for the burial ancestors. (Coul offset, artistamps, 123 p.) Zartcorp, 1981

°The Crossroads Novelty Corp Spring Catalog. 13.6x21 cm., ohc., 52 p. CNC. New York, 1982

→ Cole, David / M C

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**Literature:**

Zerpa, Carlos


Calibán (An actionist rag with avantgarde and polit art. One sheet of 58x44 cm. to fold, offset. 1975-78, #1-3?)

Cuaderno (Very visual mag. for experimental and conceptual art by photos and drawings. 24.5x19.5 cm., offset, 12 p. 1975-?, #1?)

^Muestra de Video. Doc., A/5, offset, 4 p. / Biblioteca Central, Caracas, Universidad Central de Venezuela, 1979

^Puño Gráfico. Universidad de Carabobo Organía de Informacion de diseño grafica y publicaciones (Offset magazine of 21x21 cm., 12 p. 1979? #1-6?)


Zhukov, Leonid / Romm, Mikhail

«Humanitarian Fonds», 14/9 Malyj Levshinsky, Moscow, RU-119034 1993

^Kto jest kto... / Who is Who in the contemporary (Russian) literature? Vypuck #1, Moscow (Offset, 48 p. Russian) Humanitarian Fond, 1992

9g’Ua]fUbao½hbaY Humanitarian Fond (Literary and political review, Russian. Tabloid of 42x60 cm., newsprint, 4 p. 1993-?, weekly?)

^Carta Poezii / Atlas Novoi Literaturi, (Poetry-Network in Russia, names & diagrams) In: 9g’Ua]fUbao½hbaY N°16, 42x60 cm., newsprint. 1993.

Ziegler, Harald (“Sack”)

Eupenerstr. 42, Köln-Ehrenfeld, D-5000 Germany 1990

He established Mail Art and alternative/underground Music anew in Köln in the 1990s. Beside a number of audio/music events his most significant visual projects:

^Mail Art show – at the Stadtbücherei Hansaring, Köln. Inv.: A/4 poster, 1990

^Send Me Yellow Clothes! Inv.-flyer, 1994

Zito, Roberto

Via Capistrello 12, Sc. A/4. Roma, I-00156 Italy 1985

^Send back the envelope... with written or graphic material... project. International Historical Archives of Mail Art Agency. Roma, 1977-78

^Send 3 colours selfportraits. Inv.-flyer, 1978

^LLRRR (A free theme Mail Art assembling of A/5 size in cover {100}. Statement: I am not interested in the product, but in the process. 1985-95, #1-10, + one appendix issue)

^#1, 2

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Literature: «LLRRR was an historical assembling magazine. I say „was“ because it finished its life last year after 10 + 1 issues, from September 1985 to September 1995. One issue per year plus an appendix. An eleventh issue was projected but it was never realized. LLRRR was founded by Roberto Zito mail artist, painter and performer, in a pizzeria near Parco Sempione in Milano. On that occasion there were at the table five people: Lucia (Roberto’s wife), Ruggero → Maggi, Lili (Ruggero’s wife), Richard → Meade and Roberto himself. The initial letters of their names gave the magazine its title. Richard had a that time a very fine assembling magazine called Data File to which Roberto had participated once during the period 1983/85. At the end of its cycle LLRRR was to have had an appendix, LLRRR+L, planned by the composer Luca Miti. The meaning of the extra „L“ is clear, it substitutes the number of the issue and evidences the curatorial change without changing the title of the magazine. In its ten years of life the greatest mail artists of the world participated in LLRRR. Now its cycle is finished in line with the ideas of Roberto, that says that the entire movement of mail art is coming to the end. (...) (Roberto Zito): ...there is still remains the fact that the idea of the mail art movement, alternative to the official culture, is a valid thing... For this reason I say that mail art can't be finished... Some characteristic remain to mail art, because I use the envelope also if I give it by hand but I don't organize an exhibition. Today I continue to be a mail artist because people send me invitations and I answer these invitations for exhibitions, mail art exhibitions. But all this has no
meaning, because mail is not organizing an exhibition of envelopes, mail art is the correspondence, the communication with others, not the exhibition... We continue to call it mail art, like we continue to call painting what is not again painting... The fact that the mail art movement wasn't able to reach its goal doesn't mean that the institutional culture has won or that it is the only culture that has to be remembered in history. Like the fact that the Soviet government and culture fell does not mean that capitalism or the relative market is the only solution for the problems of the social state and of pacific human living.»


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**Zolper, Heinz**

Venloerstr 21, Köln-1, D-5000 Germany 1977

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**Palazzo** (One man magazine by informations and photos about the new art scene in Cologne and Düsseldorf in the 70s. A/3 size, offset, 24-48 p. 1977-, ir.)

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**Zulkifli & Zakaria, a.k.a. Joe Kidd, Dakat Balairaya, KG. Pasir Puteh Mercang 21610 Kuala Terengganu, Malaysia**

^Aedes (A fanzine from Malaysia which was sent to mail artists in Europe, too [30]. An interesting network phenomena. A/5, phe. 32 p. 1987, y.)

Statement: «hardcore Scene allover d'world»

^#1

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**Zurbrugg, Nicholas** «Church Steps», Kersey, Near Ijswich, Suffolk, UK. 1969

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**Stereo Headphones** (Magazine for new poetry and photo-poetry. 23x15 and 24x18.5 cm., offset, 40 p. 1969-74, #1-6)

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**Literature:**


APPENDIX
(General bibliographies regarding the Network)

«Artists' Books, America» (chronological)


Canepa Anna & others /: «Art-Rite's Artists' Books», in: *Art-Rite*, #14, 1976


Horvitz, S / Alexandra Lerner / Michael Strueber (orgs.): *Words and Images: A Survey of Contemporary Artists' Books*. (A travelling exh. with works by 125 artists opened at the Philadelphia Art Alliance on 18 May 1981 and showed also in the Pittsburg Center for the Arts and the Southern Alleghenies Museum of Art. An catalogues has been published with an essay by Peter Frank.


^→ Sackner, Ruth & Marvin: Archive of Concrete and Visual Poetry (The «large Cat.»), till 1984, 1890 p.) Miami Beach, FL-33139, USA1986


→ Libro Object X Correo. 24x22 cm., mimeogr. + phc., 28 p. El Archivero, Mexico. 1988

→ Ruth and Marvin Sackner Archive: The Altered Page. (84 books) Cat.: / Book Arts Gall. 626 Broadway, NY-10012, 1988


^Judith A. → Hoffberg: *Umbrella 1978-1998, the Anthology*. (With a large collection of articles and essays also about artists' books.) 23x18 cm., offset, 164 p. Umbrella editions. Santa Monica, 1999

«**Artists' Books, Europe**» (chronological)


**Norwegian Artists' Books.** Sonja Henie-Niels Onstad Foundations, 1311 Kunstsentret, Hovikodden, Norway. 1979?

→°Kretschmer, Hubert: *Künstlerbücher. Cat.: I-II-III. / Produzentengalerie, Adelgundenstr., München, 1979-80-81 {600}. All volumes in 21x23 cm, offset, 62 / 64 / 60 p.


°Giroud, Michel: *Livres d'artistes 1970-1980*. (Works by German and French artists as Filliou, Brus, Gosewitz, Schmit, Brecht, Vostell, Boltanski, Philips, Broodthaers as well as Rene Block, Galerie der Spiegel, and other galleries that forward publishing; institutions such as Kunstvereins, DAAD, etc., as well as DuMont, further periodicals by Dieter Rot, G. Brus, D. Ianone, T. Ulrichs, etc.) Boxed Cat.: A/4, offset, 64 + 16 loose leaves (also a large list of edition houses). Museum of Modern Art of the City Paris / Goethe Institut, Paris. Oct.-Nov. 1980

→ Petasz, P.: Artforum («Assembling» which was consisting the contributed materials physically – as handmade paper (!), each issue = one leave) 1980-84? ~ 10#, Elblag, PL 1980


→ Jiri H. Kocman (Exh.) Cat.: (Text: → Valoch) → Löbach Galerie, Weddel, Germany, 1983


→ Moeglin-Delcroix, Anne: Livres d'artistes. Cat.: with an essay + bibliography. 28.5x14.5 cm, offset, 159 p. Herscher / Centre Pompidou. Paris, 1985


Bleus, Guy: *Artists' Books Catalogue '90 / Administration Centre*. Wellen, Belgium, 1990


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


Gini, G.: Archivio Libri d'Artista / Selected exh... Doc. / 6 exh.: Laboratorio 66, Milano, 1994


^Art Jurnaux. Die Kunst der Zeitschrift. (A number of artist' publications from the rich archive of Rolf Diettmar was exhibited at the documenta 6, 1977, in Kassel, when Rolf Diettmar and Peter Frank led the artists' books department of this show. An other selection from the Diettmar-archive focused to the artists' magazines has been shown at the Kasseler Kunstverein from January-March, 2000. Rolf Diettmar, 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 Diettrtm and Jürgen Olbrich. Kasseler Kunstverein, 2000.


«Artists' Books / Artist' Magazines» in the GDR (Eastern Germany, general works)


Künstlerbücher und Originalgraphische Zeitschriften im Eigenverlag (Artists' Books and
Russian Underground / Samizdat Art in the UDSSR and in the emigration (chronological)

Valerin Gerlovin, Lev Rubinstein, Andriez Monastirsly, Irina Gerlovina, Nikita Aleksejev, etc.: *88I\%\!bc_UMa2 Z Aeronautik* (Assembling like unique magazine, handmade, 48x30 cm., mix. techn. with water colour, woodcut and stamps.) Moscow, 1973


*Transponance* (Edited by → Nikonova, → Segay, → Konstrictor in Russia). Typewritten handmade samizdat magazine in the Sovietunion with exp. literature, art [also Mail Art] manifests and theoretical contents. Very few copies only. Eysk1979-86, #1-36.

^A-YA / 6-T (Igor → Shelkovsky & A. Alexejev) (Mag. for Russian non-official art edited in France, texts Russian and English. The most important source for this subject in the early 80s. The «Chapelle» in Elancourt, neighbourhood of Paris, served occasionally also for exhibitions. A/4, offset, ~40-50 p. 1979-86, #1-7) Elancourt, F.


^Les Russes au present. (Editor: → Shelkovsky) Catalogue: A/6 booklet as exhibition suppl. {180} 62 p., mixed techn. Exhibition: Le Centre Culturel de La Villedieu (Chappelle), 1984


^Collective Farm* (Eds.: Irina and Valery → Gerlovin in New York. Beautiful edited ssembling series with Mail Art like Russian samizdat matter from the emigration. Interesting form: envelopes bound into books and the original ssembling matter laid into
Russian New Wave. Curated by Margarita Tupitsyn, exhibition with works by Abramov, Bakchchanian, Chernyshov, → Moscow Performance Group, Drewchin, the → Gerlovin, Komar/Melamid, Tupitsyn and many more in SoHo Int. Art Center at Houston and Broadway NYC 10013 from 4 December - 28 February 1982. Also a catalogue, edited by the Cont. Russian Art Center at the SoHo Int. Art Center: 599 Broadway, Ny-10012


Valeri → Scherstjanoi (Valsher): Scribentismen (Speech-poems, 25x17.5 cm. size silkscreen album with 22 leaves, {30}) Edition Ljub (→ Milde), Annaberg-Buchholz, 1989


^Rea → Nikonova: Double (Assembling with int. Mail Art and vis. poetry matter, a magazine in a form of a wonderful structured paper collage: pages cut in dif. form. A/5, 14x18 cm. and A of 29x23x23 cm. Mixed techn., ~20 sheets. 1991-, 2xy. #1-6?) Eysk, Russia.


Birjukov
Bulatov
Gerlovins
Nikonova
Scherstjanoi
Segay
Shelkovsky

«Artists' Books Retail Outlets in the 1980s and 90s» *(with updating data):*

**USA:**

*Art COM. La Mamelle, Inc.* (also as *Contemporary Art Press,* → Loeffler). Box 3123. Rincon. San Francisco, CA-94119 (1988)

*Art in Form.* 2237 Second Ave. Seattle, WA-98121 / Box 2567, Seattle WA-98111 (1982)

*Artworks.* 170 S. La Brea. Los Angeles, CA-90036 (1982)


*Benjamins (John), North America, Inc.* P. O. Box 27519, Philadelphia, PA-19118 (1995)

*Bookspace.* (Miles DeCoster & Tom Broderick) 703 S. Dearborn, Chicago, IL-60605 (1982)


*Bookworks. WPA.* 400 7th St. N. W. Washington, DC-20004 (1982)

*Center for Book Arts.* 15 Bleecker St. new York, NY-10012 (1982)


*Contemporary Media Study Center.* Mid-City Box 651. Dayton, OH-45402 (1982)


*Dustbooks.* Box 100. Paradise, CA-95967 (1989)


*Feh! Press.* 200 East, Tenth St. #603. New York, Ny-10003 (1994)


*Media.* 360 Ninth St.San Francisco, CA-94118 (1986)

*Nexus Bookshop.* 360 Fortune St. NE. Atlanta, GA-30312 (1982)
<table>
<thead>
<tr>
<th>Store Name</th>
<th>Address</th>
<th>City, State/Province/Postal Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nexus Press</td>
<td>535 Means Stzreet NW. Atlanta, GA-30318</td>
<td>1996</td>
</tr>
<tr>
<td>Printed Matter</td>
<td>7 Lispenard St. New York, NY-10013</td>
<td>1982</td>
</tr>
<tr>
<td>Rietman Inc', Jaap</td>
<td>167 Spring St. New York, NY-10012</td>
<td>1982</td>
</tr>
<tr>
<td>Soapbox Junction Ltd.</td>
<td>P. O. Box 597996. Chicago, IL-60659</td>
<td>1991</td>
</tr>
<tr>
<td>Umbrella Associates. APJP</td>
<td>3692, Glendale, CA-91201</td>
<td>1982</td>
</tr>
<tr>
<td>Women's Graphic Center</td>
<td>1717 N. Spring St. Los Angeles, CA-90012</td>
<td>1982</td>
</tr>
<tr>
<td>Woodland Pattern</td>
<td>P. O. Box 92081. Milwaukee, WI-53202</td>
<td>1982</td>
</tr>
<tr>
<td>Xexoxial Endarchy LTD.</td>
<td>1341 Williamson St., Madison, WI-53703</td>
<td>1981</td>
</tr>
<tr>
<td></td>
<td>Rt 1. Box 131. La Farge, WI-54639</td>
<td>1992</td>
</tr>
<tr>
<td>Zwicker, Tony.</td>
<td>15 Gramercy Park. New York, NY-10003</td>
<td>1983</td>
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**Canada / Mexico:**

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<th>Store Name</th>
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<tbody>
<tr>
<td>Archivero, El</td>
<td>Calle Tabasco 56. Mexico D. F. 06700</td>
<td>1986</td>
</tr>
<tr>
<td>Art Metropole</td>
<td>217 Richmond St. West, 2nd flr. Toronto, Ont. M5V 1W2</td>
<td>1982</td>
</tr>
<tr>
<td>Artexte</td>
<td>1485 rue de Bleury, loc 101. Montreal, Quebec H3A 2H9</td>
<td>1982</td>
</tr>
<tr>
<td></td>
<td>c.p. 434, succ. N. Montreal, Quebec H2X 3N3</td>
<td>1982</td>
</tr>
<tr>
<td>Death of Vinyl.</td>
<td>Doventertainment Inc. 2 Bloor St. W. Suite100-159. Toronto, M4W 3E2</td>
<td>1992</td>
</tr>
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**Australia / Japan:**

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<th>Store Name</th>
<th>Address</th>
<th>City, State/Province/Postal Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Bookshop, The.</td>
<td>1031 High St. Armadale. Vic. 3143</td>
<td>1984</td>
</tr>
<tr>
<td>...On Sunday.</td>
<td>(Galerie Watari) 3-7-6 Chome Jungumae. Shibuya-ku, Tokyo 150</td>
<td>1984</td>
</tr>
</tbody>
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**Europe:**

<table>
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<th>Store Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>«A», Gallery</td>
<td>Leidsekruiitsstraat 10. Amsterdam</td>
<td>1978</td>
</tr>
<tr>
<td></td>
<td>Kleine Gartrmanplantsoen 12. Amsterdam, NL-1017, RR</td>
<td>1984</td>
</tr>
<tr>
<td></td>
<td>Joh. Verhulststraat 53. Amsterdam MS, NL-1071</td>
<td>1987</td>
</tr>
<tr>
<td>Agius, Juan J. – Livres &amp; Multiples.</td>
<td>P. O. Box 5243, Genève-11, CH-1211</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td>Kirchberg 11. Dobis, D-06198</td>
<td>1996</td>
</tr>
<tr>
<td>Benjamins (John) Antiquariat.</td>
<td>Box 75577, Amsteldijk 44. Amsterdam, NL-1070 AN</td>
<td>1995</td>
</tr>
<tr>
<td>Copyright.</td>
<td>Gewad 23. Ghent, B-9000</td>
<td>1983</td>
</tr>
<tr>
<td>Counter Productions.</td>
<td>P. O. Box 556. London SE5 ORL</td>
<td>1989</td>
</tr>
<tr>
<td>Ecart.</td>
<td>(Armleder) 14 rue d'Italie. Genève-1. CH-1241</td>
<td>1983</td>
</tr>
<tr>
<td>Entwerter/Oder – Uwe Wärne Verlag</td>
<td>Wülrichstr. 30, Berlin, D-10245</td>
<td>1992</td>
</tr>
<tr>
<td>Flash Art Publs. – Giancarlo Politi Distr.</td>
<td>Box 36, Borgo Trevi PG, I-06032</td>
<td>1993</td>
</tr>
<tr>
<td></td>
<td>Richmondstr 6. Köln-1, D-5000</td>
<td>1983</td>
</tr>
<tr>
<td></td>
<td>Brüsselerstr. 29. Köln, D-50674</td>
<td>1988</td>
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<tr>
<td></td>
<td>2e Walstraat 5. Nijmegen, NL-6511</td>
<td>1990</td>
</tr>
<tr>
<td></td>
<td>Pf. 940246. Frankfurt-94. D-6000</td>
<td>1985</td>
</tr>
<tr>
<td>Luiggi, Philippe (Libraire Denise Weil).</td>
<td>1, rue du Dragon, Paris, F-75006</td>
<td>1995</td>
</tr>
</tbody>
</table>
«Artists' postage stamps / Artistamps»

Some artists (alphabetical):

→ Altschul, Darlene = Tarzana
→ Banana, Anna = Artistamp News = United States of Mind
→ Barbot, Gerard
→ Baroni, Vittore
→ Brett, George = OR Post
→ Butler, Russel L. = BuZ Blurr = Caustic Jelly Post
→ Dazar (alias Monica Dunlap) = Omahaha
→ Dominique, Johns = Bug Post, Bugmaster
   Byrd, Greg = Toast Postes
→ Bzdok, Henryk
→ Cavellini, Gugliemo A.
→ Chew, Carl T. = Triangle Post
→ Cleveland, Buster = OK Post
→ Cole, David = Paumonock Post
→ Diotallevi, Marcello
   Dixon, Jeffery
→ Dogfish (Robert C. Rudine) = Tui Tui – Pre Natal
→ Evans, John
→ Fricker, Hans Rudi
→ Friedman, Ken = Flux Post
→ Galántai, György
   Hall, Francis → Kite Post
→ Harley = Terra Candella
→ Harris, Dorothy Patrick = Arto Posto
→ Higgins E. F. III. = Doo Da Postage Works/
→ Janssen, Ruud = TAM
→ Jenssen, Frank = Spilkammeret
→ Joki Mail Art (alias Jo Klafki)
   Kaufmann, Peter
→ Kent, Eleanor = Fractal Post
→ Leight, Michael
→ L釉d, Ginny = Gina Lotta Post
→ Lumb, Michael = Energy Man
→ Maggi, Ruggero = Amazon
→ Mars, Diana = Autobio
→ Mittendorf, Henning = Hemi Post
→ Morandi, Emilio
→ Nielsen, Mogens Otto = Atmosphere Controlled
→ Olbrich, J. O. = Collaboration Collapse
→ Pawson, Mark
→ Pittore Carlo = Post ME
  Sheba = Exotica Post
  Sør-Reime, Geir = ICIS (International Council of Independent States, 1987-)
→ Sousa, Al
→ Sousa, Pere = Merz Mail
→ Spiegelman, Lon
→ Summers, Craig = C. W. Poste
→ Tisa, Benedict
→ Varney, Ed = Canadada = Mondo Post
→ Vigo, E-A. = Our International Stamps...
→ Welch, Chuck = Crackerjack Kid
→ Wulle Konsumkunst = Wulle Postage

Some alias (alphabetical):
Amazon = Ruggero Maggi
Artistamp News = Anna Banana
Arto Posto = Dorothy Patrick Harris
Atmosphere Controlled = Mogens Otto Nielsen
Autobio = Diana Mars
Bug Post, Bugmaster = Dominique Johns
buZ blurr = Russel L. Butler
Canadada = Ed Varney
Caustic Jelly Post = Russel L. Butler
Collaboration Collapse = Jürgen O. Olbrich
Crackerjack Kid = Chuck Welch
C. W. Post = Craig Summers
Dazar = Monica Dunlap
Dogfish = Robert C. Rudine
Dominique = D. Johns
Doo Da Postage Works = E. F. Higgins, III.
Energy Man = Michael Lumb
Exotica Post = Sheba
Flux Post = Ken Friedman
Fractal Post = Eleanor Kent
Gina Lotta Post = Ginny Lloyd
Hemi Post = Henning Mittendorf
ICIS (International Council of Independent States) = a virtuel council for virtuel countries
  with artistamps founded by the Norwegian artist Geir Sør-Reime, 1987
International Post = Edvardo Antonio Vigo
Kite Post = Francis Hall
Me or Post ME = Carlo Pittore /
Merz Mail = Pere Souza
Mondo Post = Ed Varney
Mraur Post = J. W. Felter
OK Post = Buster Cleveland
Omahaha = Dazar (Monica Dunlap)
Or Post = George Brett
Paumenock Post = David Cole
Pre Natal = Dogfish (Robert C. Rudine)
Spilkammeret = Frank Jenssen
TAM = Ruud Janssen
Tarzana = Darlene Altschul
Terra Candella = Harley
Toast Postes = Greg Byrd
Triangle Post = Carl T. Chew
Tui Tui = Dogfish (Robert C. Rudine)
United States of Mind = Anna Banana
Wulle Postage = Wulle Konsumkunst

~

Literature, catalogues, special reviews (chronological):


→ Souza, Al: *Artists' Stamps Show*. Cat.: in the form of a stamp sheet by 64 images + stamp participants and exhibition participants lists (the both are not identic!). Exhibition in the Smith College Departmen of Fine Arts Center Northampton MA in February 1978.


→ Burch, C.: *Art you can lick*. In: *Lightworks*, N° 11-12, Fall 1979, 4-8 p.


→ Higgins, E. F. III.: *Nudes on Stamps* (*Commonpress #18*) Digest, 8 p. with 128 artists' postage stamps, 120 participants. DOO DA Postage Works, New York, August 1979


→ Cleveland, B.: *OK Post / OK Post Art Dada* (div. artistamp and rub. stamp pieces in envelope) 1980


Groh, Klaus: *Künstlerbriefmarken.* Cat. Edewecht, 1982

Schraenen, Guy: *Mail (Art) Stamps & Treated Stamps.* Cat. Postmuseum Brüssel, 1982

Beilman, Patrick (Ed.): *Artists' Postage Stamps.* (36 p., about 23 stamp artists.) Cow Town Art, 2362 N. Bremen St. Milwaukue, WI-53212, 1983

Random, Steve: *Vague N°5 = Artists' postage stamps issue, 1983*


Welch, Chuck: *Artists' Stamps by Chuck Welch.* Cat. Omaha, 1983


Crane, M.: *Postage Stamps.* In: M. Crane / M. Stofflet (eds.): *Correspondence*
Bidner, Michael: *Artistampex*. Known also as "Cindarella Philately" or Artistamp Exhibition. Epoch making venture for the history of the artists’ postage stamps. Poster and diverse invitation flyers and cards were distributed. Exhibition at the Forest City Gallery in London, Ontario, in Canada. June 1-9, 1984


Welch, Chuck: *Mail Art Ambassadors Stamp Album* (with Darlene → Altschul and Wally Darnell) Accordion book (8x) like book in a size of 33x23 cm. by handmade „sky-paper“ and with 18 artists’ postage stamps by Welch, made as commemorative stamps to the Latinamerica trip of W. Darnell. Also an attendant brochure, letter size, 10 p., by Welch. 1984-85

Banana, A.: *Banana Post* (Limited ed. of ungummed, fullcolour Cannon Laser stamp art prints. Perforated artists’ postage stamps with var. motives) 1980s


Haufen, Graf: *Black Mail*. A series of manipulated postage stamps: all human figures have been coloured over black. Known as singel stamps as well as items in philatelic collector albums prepared by Haufen. ~1985

Bidner, Michael: World Postex 86 – Artistampex / Cinderellex. Invitation flyers to a filatelic and Mail Art event for Vancouver, Postal Station “E”, in the co-operation with the graphic studio of Bidner: AMS.DAS. Known a letter size leaflet with very interesting theoretical texts by Bidner on the back. Offset, r/v. print, 1986. (No further data about the realisation of this show)


→ Léopold, Pierre (?): *Timbres pour le Karenni*. (Curious para-philatelic publs. about the young state „Karenni“. The postage stamps have been made by mail artists on the way of a Mail Art project.)

1) *Karenni: des artistes et des timbres*. (200 mail artists create postage stamps.) Ed. Dao Badao, Lausanne. A/5, colour phc. for the artists' stamps, 44 p. 1990


→ Felter J. Warren (curator): Artistamp Exhibition at the Davidson Galleries in Seattle, December 1990 as part of the Seattle Arts Festival (56 artists). The *Artistamps* show was repeated in an extended form at the Bumbershoot Festival August 1991. A catalogue of the exhibition was produced by the Davidson Galleries.


→ Harley (curator): *It's in the Mail: Artistamps.* ☐ Cat.: Digest, phc. (also colour), 24 p. / California Museum of Art. Luther Burbank Center for the Arts, 50 Mark West Springs Road, Santa Rosa, CA-95403. May-July 1995


→ 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)
Art Strike 1990-93

Publications:

1980:


Would you take part in an international strike of artists? As a protest against art system’s unbroken repression of the artist and the alienation from the results of his practise... The strike should represent a boycott of art system in a period of several months...”

I Cardona, Carolee Schneemann, Al Souza, A. L. Stubbs, Rasa Todosijevic, Lawrence Weiner, etc.

Some significant answers:

«I think the art system has the same relation to the world system that a seismograph has to an earthquake. You can not change a phenomenon by means of the instrument that records it. To change the art system one must change the world system...» Carl Andre.

«Museums and commercial galleries will go on functioning very well without the cooperation of socially concerned artists, and these of course would be the only ones to possibly join such a strike.» H. Haacke.

«Prescription for artists: Instead of striking, swallow a pill each morning. (Pharmacie Fischer & Comp.)» Hervé Fischer

«I plan to take part in your international strike of artists. I will also tell my friends about your project.» Bill Gaglione

«...there are some reasons which I think can put this boycott as a pathetic struggle, so even the nice idea will become ineffective, practically.» Buky Grinberg.

«...rather than strike I spend all my energy on striking back at the art system by working around and outside of it and against it and letting it pay for my attempts to subvers it.» Lucy R. Lippard.

«...what is the end/goal of this action? How will this strike alleviate the art system's repression that you speak of? Do you feel that the „art system“ is the same in all countries?... I feel that a strike here would be meaningless and contraproductive.» Al Sousa.

1981:

^→ Ropiecki, Waclaw: The Week of Silent. Inv.: «...don't make any art work for a week, please, send your work before SILENCE and first one after...» 1981

1988:

^→ Horobin, Pete: Non-Participation Festival. (A/3 size poster with text only, phc. on yellow paper. Statement and appeal to the diverse forms of non-participation + statement of an Alternative Garden Festival in Glasgow and the Programm of the Free University of Glasgow during the Summer months of 1988) Dundee, 1988


1989:

^→ Kattenstroth, Uli (Buro for Urban Simulations, Section Berlin): Brückenkopf ins Niemandsland (Bridgehead to No-man's-land), photocopied leaflet. Mail Art project: Nothing, also no medium or dimension. deadline: Mar 30, 1989 Exhibition will be hold at the Nationalgalerie Berlin in May

^→ ASAC California (Stephen Perkins, ed.): The Years Without Art 1990-1993. The most
known collection of calling on texts, interviews and quotations (11x18 cm. hrz., photocopied booklet, 24 p.) Anti-Copyright. San Francisco 1989


ASAC East-Coast USA: *Last Gasp of the ASAC East-Coast USA*. Leaflet


*Artpaper*. Vol. 9, N° 3, November 1989 (Information about the Art Strike)

*Artpaper*. Vol. 9, N° 4, December 1989 («Bob → Black on the Art Strikes»)


*Burning Toddlers #6: Alternative Arts & Media*. (More propaganda concerning the Art Strike) Frank Publs., P. O. Box 56942, Phoenix, AZ-85079


→ Dunn, Lloyd: *An Apology from the Editor of PhotoStatic Magazine*. («The Art Strike simultaneously calls for a rejection of Art, and a re-evaluation of art. To be effective, the Art Strike must demoralize Artists, and encourage artists.») In: *PhotoStatic*, N° 40, Dec. 1989. 1497 p.


→ Home, Stewart: *Art Strike 1990-1993*. («...The importance of the Art Strike lies not in its feasibility but in the possibilities it opens up for intensifying the class war...») In: *PhotoStatic*. N° 37, Aug. 1989, 1380-1382 p.)


Semiotic Liberation Front: *All words and images stole...* (Xeroxed mini booklet, 44 p., with graphic stuff «from beneath the underground») Edition: SLF / Resident, 2062 E. 115th St., Cleveland, OH-44106. 1989

**1990.**


^*Bloatstick*, N° 2: Seven views of the Art Strike by Marshall Weber, the Art Strike Action Committee (CA), Aaron Noble, Leslie Singer, Fred Rinne, Gina Wolf and an answering machine. (47 Clarion, SF, CA-94110)


→ Duvivier, François: *Art Strike Manifest* by the → ASAC California, in: *Métro Riquet*, #8, see: *News and Events* / also her personal opinion in the column *Publication Reviews*, see in the same issue: *Smile* #9 by → Joky Mail Art. Paris, 1990. n. p.


→ Horobin, Pete. Since the Art Strike (1990) Pete Horobin is not more available for networker. Further at Horobin.


*Strike out on your own: A reader's Guide to Simulated reality in the Years Without Art.*


In: *WCSB Spring Program*. Cleveland, OH. 4-6 p. 1990


1991:

^ Day Without Art* (Printed Matter's video- & bibliography for the int. day of action and mourning in response to the AIDS crisis) Brochure, 8 p. N.Y, '91


1992:


1993:


Literature: «...Since Art Strike is art, during Art Strike, Art Strike itself won't be possible. Conceptual art in the wake of Art Strike would be redundant and superficial. No single work of art could approach the brilliant simplicity/complexity of Art Strike. I imagine artists spilling out of the ship of culture like so many bewildered rats, only to drown...» (Karen Eliot: Art Strike as Art. In: YAWN, N° 7, December 31, 1989)

«Bob Black, in his essay „On the Art Strike“ raises some strong arguments supporting the idea that the Art Strike is, against its overt intentions, an elitist (in)action which „...only certifies artists as the expert interpreters of what nobody but artists do.“ He does so by likening the Art Strike to „imperialism“ and suggests that its „Ostentatious renunciation [which] is greed in its warped and most insidious form“. He also says that art-strikers engage in this (in)action because they are „...some of the less commercially successful [among] contemporary artists...“ True, few of us are „successful“ in these cynical terms – and to measure our value as contributors to culture based on how much money we make is just one of the ridiculous attitudes the Art Strike seeks to combat. A Julian Schnabel could not participate in an Art Strike. He has far too much to lose to be completely honest about milieu in which he prospers. Other points: If „...only artists can refuse art...“, then art is irrelevant to begin with, and must be renounced, perhaps even ostentatiously. (Although the Art Strike maintains that consumers must refuse art, too.) If „...art... becomes everything...“ then the word has no meaning at all. (Art is not everything, but a class- and gender-specific activity which serves to justify an objectionable ideology.) In short, Bob Black does culture a disservice by taking the Art Strike too seriously – and this, of course, is rather like not taking if half seriously enough.»


ART STRIKE FORM (valid 1990-1993) Date........................................

Today I did not

O   Make Art
O   Exhibit Art
O   Sell Art
O   Buy Art
O   Think About Art

(put an x if you did)

Your signature........................................

On January 1st, 1991, I will be suspending all activities in support of the ART STRIKE 1990-1993. This issue of Schism will be the last until 1993. If you feel the need for more copies of Schism #24 to get you through the 'years without art,' please send a SASE for a replacement. Data from the ART STRIKE FORM will be made available to the network of ART STRIKE ACTION COMMITTEES. Otherwise back copies of Schism will be available only in sets. These sets will include all Schisms published between 1985-89 (#11-24). Payment in CASH only: USA/CAN/MEX $15.

(→ Janet Janet: Schism, #24)


«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 Padín) C. de Cor. 1211. Montevideo, Uruguay
ASAC United Kingdom (Stewart Home) BM Senior, London WC 1N 3XX

«Copy Art» in America (chronological):

6500x20 Color Xerox Exhibition. Cat.: with description of the xerox process, commentary on the exhibition, part. list, color xerox cover (Exhs. review in Umbrella, 2/#2, 36 p., 1979) A. Grosshans, 1525 10th Ave. Seattle, 1978

Copy Art News. In: Umbrella (→ Hoffberg):
1985: Vol. 8, #2, 29 p.

°Science is / and Art (Xeroradiograph). (Texts Italian & English) 30.5x21.8 cm., offset, 131 p. Ediprint. Firenze, 1979


Studio 718, or „Electro Arts Gallery“ – the first gallery for electrocopy art – opened by Nezam and Nora Manouchehre at 718 Columbus Avenue in San Francisco in 1980.


→ Cushman, Barbara: Copy Art: San Francisco Revolution. (About the international Copy Art Exhibition at La Mamelle. In: Umbrella (→ Hoffer), Vol. 3, # 5, 97 p. 1980

°Exercicio de me ver. (Also as «Xerox Action», by Hudinilson Jr.) Assembling like publs. series with xeroxed matter in envelope. Div. sizes: 11.5x21.7 or 32x30 cm., 12-28 p. {8 copies only?}. Sao Paulo, 1981. #1-4?

°Xerographical books by Magali Lara (Mexico DF, not dated publs.):
Propuesta. 20.5x22 cm., xerox, 24 p., spiral bound
Sans titre, letter, colour xerox, 34 p., spiral bound
Enredo amoroso. Letter, colour xerox, 26 p., spiral bound
506

Objeto Biografico. 21x31 cm., xerox, 26 loose leaves


Electrographics – The Copyart Magazine. The first issue of this quarterly (by Richard Torchia, 158, Valley Road, Princetown, NJ-08540) should be out in July 1982. See: Umbrella (→ Hoffer), Vol. 5, #3, 70 p. No later message about the publication.


→ Bruscky, P.: FAX Arte (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) 1991

→ Bruscky, P.: Xerografia (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) 1991

in Europe (chronological):

→ Bruxelles Copy Artists: Digital Dance Magazine / Digital Pages (Xerographical assembling, A/4. 1979?- , #1-2?)


→ TRAX (Piermario → Ciani, Vittore → Baroni, Massimo Giacon and others) A networking project 1981-87 with diff. centres and over 500 participants. A large collection of visual / audio publications in the form of xerographical books or (B/W or colour) assemblings in portfolios, further in audio-cassettes, disks and videos. Further → TRAX


Wolman

→ Ciani, Piermario & others: Défilé Elettrostatic / TRAX 0785 (Book about copy art with essays. A/4, offset, 1985) → TRAX Publication

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


Elektrografien / Alcalacanales (with Begoña Sanjuán) Cat.: s7x21 cm., colour offset, 52 p. / Museum f. Fotokopie, Mülheim-Ruhr, D / Universitat de València E. August 1988


Copy Europe / Art Nürnberg 5. (Int. Show) Cat.: with 34 images on 28 p. (Konzept: J. O. Olbrich), 1990


Árnyékkötök (Shadow Fixers) (Mag. for electrocopy art. Texts: Hungarian / English. A/4, phc., ~60 p. 1990-, qu. ~ 22#) Budapest

Pietro → Pellini & Yola Barbesz: Copy Art Aktion / FAX Art (with the Toshiba, Germany) Spiral bound Cat.:, cut A/4, phc., 64 p. / CEBIT ’91.

Urbons, Klaus: Copy Art: Kunst und Design mit dem Fotokopierer (Offset, 370 p. with timetables and large bibliography) DuMont Taschenbücher 269, Köln, 1991


Some copy artists & editions:

→ Aiello, Alessandro;
→ Alcalacanales;
→ Altemus, Red (Bibliography of Copy Art);
→ Árnyék-kötök, Group, Magazine;
→ Austrian Copy Artists (Maerz Gallery);
→ Banville, Bernars (Xona);
→ Baroni, Vittore (Arte Postale!, TRAX);
→ Blaine, Julien (Collection Zeroscoptiz 845);
→ Bohár, András;
→ Bruscky, Paolo;
→ Bruxelles Copy Artists (Digital Pages);
→ Capatti, Bruno;
→ Ciani, Piermario (TRAX);
→ Ciullini, Daniele;
→ Colby, Sas;
→ Cushman, Barbara;
→ Dijk, William van;
→ Dohring, Scott (Collective Foist);
→ Dunn, Lloyd (PhotoStatic);
→ Françoise Duvivier (Métro Riquet);
→ Erikson, Leif;
→ Fishbein, Sue (Analog Prods.);
→ Glassboro State College (Half-life Network);
→ Hainke, Wolfgang;
→ Hill, Crag (Score);
→ Huemer, Peter;
→ Jackson, Sarah;
→ Lloyd, Ginny;
→ Neaderland, Louise (I.S.C.A.);
→ Olbrich, Jürgen O.;
→ Pawson, Mark;
→ Pellini, Pietro;
→ Perkins, Stephen;
Post Machina, Group;
Rigal, Christian;
Rininger, John;
Ropiecki, Waclaw;
Rypson, Piotr (*Sator Comix*);
Stetser, Carol (*Padma Press*);
Stirnemann (*Copy Left*);
Stüssi, Marcel;
Swierkiewicz, Róbert (*Xerotox*);
Tillier, Thierry;
Traço, Group;
TRAX;
Urbons, Klaus;
Xexoxial Editions (Michel And & Lis Was);

«French Graphism»

*General publications and catalogues:*


Les espoirs flous.
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 brulés.
Les Bazooka à travers Bazooka.
Bernard Vidal est né le 7 mai 1954 à Alger. La digestion lente. Il signe ses dessins d'abord Bananar, puis Bernard Vidal. Il est surtout connu sous le sobriquet Nanar.
Les lignes brisées.
Le panier de crabe.

^Actualité Graphique Paris-Lisboa. (Clavel, Toffe, Lagautriere, Larsen, Placid, Muzo, Gerbaud)

^Rumeur d'Images (French graphzine artists in Berlin: Caro, Clavel, Doury, Richard, Gerbaud, Jocelin, La Procedure - Le Syndicat, Lagautriere, Larsen, Millet, Placid et Muzo, TI 5 DUR, Toffe, Voisin, Jaques Elie & Camille)
Cat.: 21x21 cm., offset, + orig. silk screens, 80 p. / Französische Kulturinstitut, Berlin. February-March 1986

Antoine Bernhart, Paquito Bolino, Captain Cavern, J. Elie Chabert, Olivia Clavel, Pierre Di Sziullo, Stéphane Fromm, Gerbaud, Thomas Hirschhorn, Jocelin, Lagautrière, Lulu Larson, Frederic Lévy-Hadida, Mezzo, Muzo, Placid, Isabelle Renucci, Jérome Tham, Toffe, Henriette Valium, Y5 P5, Lombardi, Siegfried Zeller

Captain Cavern, Conzo, Y5 P5, Paquito Bolino, Morlighem, Betty Lobby, Nozo, Donato, Zozo, Patalo, Bruno Richard, Veuve Clito, Poincet, Oliver Pigassou, Leblanc, Placid, Caramel, Lionel Garcia, Dom Tom, Rottingo, Tham Vomy, The Raid Baron, Coignoux T.P.T.


-Mail Art & Network Theories- (chronological)

^Albrecht/d: Everybody's Creativity (One of the first network activity by a selfpublished magazine. It contains answers to the question: «Is everybody creative?») Mimeographic issues, A/5., 26 p. #1-2. Stuttgart, 1971

^Kozlowski, J.: NET (with → Kostolowski, A.) (Network manifest + address list like a magazine. The absolute first publication of the network rules at all from May 1972.) A/4, typewritten with carbon paper + rubber stamp, 9 leaves. 1972, #1

^Todorovic, M.: Communication – Being –Thought. (About signalist communication and art) Leaflet of 22.5x34 cm., folded to two, offset. n.d. (~1975)

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


^Mohammed) Mesciulam, P.: Mohammed / Yearbook of the restricted Communicazione
Centre (With the gallerist Rinaldo Rotta). Three editions in the years 1978-80

→^Banana, Anna: Introduction. (To Fe Mail Art, an overview documenting some 110 female artists from 18 countries) In: VILE #6, Fe Mail Art, San Francisco, 1978


^Allen, Gary: Mail Art: A Survey. (Essay on the basic of a questionnaire to mail artists asking them vital statistic such as age, sex, the use of pseudonym, how much mail is received, etc.) In: Umbrella (∼Hoffberg). Vol. 2, #4. 79 p. Glendale, 1979

→^Rypson, Piotr: Mail Art Objetcs, Collections and Archives. One pages leaflet, A/4, one typewritten original and 4 carbon copies (only?). Ed. Sator. Warsaw, n.d. (∼1980)


The New Art of Making Books
From Bookworks to Mailworks
Rubber Stamps Theory and Praxis
Rubber Stamp Art
Mail Art and the Big Monster
Table of Mail Art Works
Personal Worlds or Cultural Strategies?
Bookworks revisited

→^Marín, Manuel: Aquí, Arte - Correo. (∼HERE collective project of alternative communication in 6 stages; Invitation and information texts, Spain and English) Letter size leaflets, folded to two, mimeographic & phc. Mexico City, 1981-1982

→^Bidner, Michael: ∼Statement (about Mail Art, art galleries, philately and artistamps) 80x10 cm. long computer print with additive rubber stamps. Distributed as circular by Mail Art correspondence, ∼1982


→^Peli, R. and others: 1° International Mail Art Manifesto for the 20° Anniversary of „The New York Correspondence School of Art“ Founded by the American Artist Ray Johnson. Poster of 49x33 cm., black print on red paper (silkscreen?), text Italian and English. Signed by: G. G. Marx (Argentina); G. Deisler (Bulgaria), A. Banana (Canada); D. Daligand (France); K. Groh (Germany); R. Crozier, M. Scott (United Kingdom); V. Baroni, A. Casali, G. A. Cavellini, G. Fontana, M. Lusignoli, E. Micini, E. Minarelli, R. Peli, L. Pignotti, M. Versari (Italy); U. Carrión (Holland); V. Salati (Suisse); C. Pittore, B. Cleveland, B. Gaglione, J. Hoffberg, T. Mew (USA). C. D. O. Parma, 1982


Padín, Clemente: *Participation* (Art theory mag., for some years perhaps the most important publ. on the problems of Mail Art and society in Latinamerica {500}. Very ernest presentation. 28x22 cm., offset, 4 p. 1984-86, #1-10)


Editorial: *Mail Art Then – Ad Reinhardt and Gilbert & George*
Ed Plunkett: *From Pre- to Post-Postal Art*
John Evans: *Corresponding by Tattoo*
Valery Oisteanu: *Illegal Mail Art (a poetical essay)*
*Ray Johnson Speaks – The Way it was*
Ken Friedman: *Mail Art History: The Fluxus Factor*
Anna Banana: *Mail Art: Canada & Western U. S. A.*
Lon Spiegelman: *A History of Los Angeles Mail Art (1978 Trough 1983)*
Carlo Pittore: N-tity
Mark Bloch: *The P.A.N. Project,*
E. F. Higgins III.: *On Mail Art: Doo-Da Postage Woorks*
Ronny Cohen: *A Conversation with Mike Crane*
Fatima Bercht & Josely Carvalho: *Solidarity Art by Mail.*
→ Ruch, Günther: CLINCH, #5. Mail Art History. Genève, 1984. With the following essays:
V. Baroni: Real Correspondence - Six
G. Perneczky: Mail-Art as an alternative?
H. R. Fricker: Letter to G. Ruch (Tourism)
G. Ruch: Mail Art Messages... Chronology
L. Spiegelman: Mail Art Shows (Rules and statement)


→ Nielsen, Mogens Otto: Conceptual Laboratory Future-Enginneering. Published on small, golden signed cards in the years ~1985 with the saying of Adorno: “Society with other qualities” and the text of the 10 Commandments of the mail artists:
1. Mail Artists do not care who did it first
2. Mail Artists do not care who did it best
3. Mail Artists do it for each other now
4. Mail Artists go beyond limitations
5. Mail Artists do not compete in public who does it best
6. Mail Artists do not accept awards for doing it
7. Mail Artists do not reject anybody
8. Mail Artists do it internationally
9. Mail Artists build the world network of confidence
10. Mail Artists are coming by mail


→ Marx, G. G.: We must have a Folk Art without Artists! (Leaflet «...for the unity, in creation and as an homage to the marginned peoples of Central and South America...») Legal size sheet, recto/verso, phc. n.d. (Middle 1980s)


→ Billé, Ph.: About Todays Mail Art / Au Sujet de L'Art Postal Aujourd'hui. A/4 leaflet folded to A/5., phc. English / French. Bordeaux, February 1987


→ Pete Horobin: *Non-Participation Festival*. (A/3 size poster with text only, phc. on yellow paper. Statement and appeal to the diverse forms of non-participation + statement of an Alternative Garden Festival in Glasgow and the Program of the Free University of Glasgow during the Summer months of 1988) Dundee, 1988


→ Janssen, Ruud: Some thoughts about Mail Art (A/4, phc., ~4 leaves publs., started in 1993)

→ Janssen, Ruud: The Mail-Interview Project (A5 brochures, phc., 4-32 p. started Nov. 1994, Further about the single interviews: → Janssen)

  Ken Friedman: The early Days of Mail Art: A Historical Overview. 3-16 p.
  Anna Banana: VILE History. 47-54 p.
  Rea Nikonova: Mail Art in the USSR. 95-100 p.
  Clemente Padín: The Options of Mail Art. 205-208 p.


→^Martinou, S.: *Mail Art: Scenarios for possible future*. (Essays and answers to the questions considering the invasion of new communication and information technologies by 95 artists.) Cat.: A/4, phc., 130 p. Athens, 1997


<<Neoism>>

^The Neo (The first large publications of the Neoism planned as a «5 years paper» by István Kántor / Monty Cantsin and others. Nonsens as Neoist theory, mail art matter, graphism, Neoist events... The last two issues [1980-81] were published with the title *Organ*. Letter, offset, 12 p. 1979-80, #1-10, + 11-12), Montreal

^#1-12


^Brain in the Mail /Vehicule Art. (Org.: → Kántor & → Zack text) Cat.: 25x17.5 cm., offset, 78 p. «Have a nice brain wave» Montreal, 1980
APT ’80. A Neoist Para-Festival. (→ Kántor) (Xerox, double-letter size, 2 leaves, offset?) Montreal, n.d. (It has been printed probably later than 1980)


RCRN. Radio Centre de Recherche Neoiste (→ Kántor. Letter, phc., 8 p.) Vehicule Art, ~1982


(Anonym/Kántor?): Neoism in the Modern Age (White rat with black glasses) (Xerox, 7 p.) Montreal, n. d. ~1983

Smile (Mag., the leading organ of the Neoism a'la «Karen Eliot» by S. → Home. A/5 and A/4, offset, some early issues photocopied. Analytical texts, a few images. #1-11. London, 1984-89
→ Smile mania

DATacell. (Brochure with an appeal to send «data» and with mostly graphical Neoist «data» material, A/4, phc., with orig. photos and rubber stamps, 16 p.) Neoist DATacell Pete → Horobin, 25 Normand Road, Dysart Fife, Scotland. 1985

Gordon W. Zealot: Neoism. (About Neoist processional manifestation Eternal Chapati in the restaurant Om Taka Taka and the state of mind AKADEMGOROD, etc. Letter sheet, recto/verso, computer-print) Montreal, 1986


Plagiarism. Art as Commodity and Strategies for its Negation. (A/5, offset, 30 p.) Aporia


Neoist News Agency (We are soliciting NEWS from around the world or the Neoist News Agency Six o’Clock Report. 1/2“ NTSC video please») Cathode Ray TV, Neoist News Agency, 1439 Ocean Ave. #2F, Brooklyn NY.


→Kántor, István
→Home, Stewart
→Horobin, Pete
→Smile

~

Literature: (Letter from István→Kántor to Peter→Below):

cPeter, I have many different ideas about the Würzburg meeting,
1/ it has to happen in total secret, and only the invited conspirators and very close friends can participate
2/ it has to be a public action, open to all
3/ it will be a training camp for those who are interested to join the neoist network web
4/ it will be an appartment festival which includes conferences, performances, discussions, film and video projections, actions by the members of the neoist network web
5/ it will be a party with music, dance and food
6/ it has to be a manifestation of the neoist movement, including a report of the performed work from 1979, and a conference of our future plans
7/ it will be nothing more than a friendly gathering
8/ it has to be a subversive action to terrorize the inhabitants of Würzburg
9/ it will be a boring holiday
10/ it will generate a lot of new energy and will become a popular activity, just like soccer or football and I have many different questions:

1/ do you think that Würzburg is safe enough to be a secret centre of a world wide conspiracy? / WHAT CAN BE SAFER THAN A VILLAGE IN THE DIASPORA? (Answer by Below)

2/ do you think that Würzburg is big enough to accomodate all the neoists? / YES, IF THEY SLEEP AT DAY IN THE PARK AND GATHER AT NIGHT FOR THEIR SUBVERSIVE ACTIVITIES!

3/ do you think that Würzburg need neoists? / WHAT WÜRZBURG NEEDS MOST IS AN ENTIRE NEW KIND OF INHABITANTS!

4/ who are the neoists? who isn't a neoist? / WE'LL FIND OUT. SOON!!!!!!!


(The list of the early Neoist Apartment Festivals & the «independent members» of the Neoist WEB):

«The First International Apartment Festival occured in sept 1980, at „No-galero“, in Montreal with the participation of Monty Cantsin, Lion → Lazer, Niels → Lomholt, Alain Snyers, Reinhart U. → Sevöl, Napoleon → Moffat, → Kiki Bonbon.

The series continued in febr 1981 at Kiki Bonbon's Peking Poolroom. Several members of the Krononautic Society assisted this event.

The 3rd APT took place in Baltimore (MD), coordinated by the Krononauts, from may 29 to jun 7, 1981. Among the participants were Richard X, David → Zack, Richard → Hambleton, Kurby Malone, → tENTATIVELY, Marshall Reese, Monty Cantsin, Bonnie → Bonelle, Sumu Pretzler, Tuth Turner, Dava Presslor, Lisa Mandle, Tom Könyves, Michael Gentile, Tom Diventi and others.

APT 4 was a „two-city-event“ as it started in Toronto and finished in Montreal. The Toronto gathering, „PUBLIC WORKS“, was generated by Gordon W., Kent Tate, Gary Shilling. A significant number of Montreal and Baltimore representatives were present. After three days is Toronto, the festival moved to Montreal and continued at the LOW Theatre until oct 18, 1981.

(...) The CENTRE DE RESYERCHE NEOISTE (srn) was formed in 1980, in Montreal, as a result of the neoist-conspiracy.

(...) The neoism movement was launched on may 22, 1979 in Montreal. Sitting on the corner of Sherbrooke and McGill streets, Monty Cantsin – accompanied by Lion → Lazer, distributed leaflets to passers by and offered his „neoist-chair“ to anyone who wanted to be in his „position“.

(...) Along with CRN, Montreal, independent members of the „WEB“ are:

Krononautic Society, Baltimore (MD), USA
Zealot Productions, Toronto (Ont), Canada
Centar Neoista, Novi-Sad, Yugoslavia (→ Szombathy)
Kryptic Press, Würzburg, W-Germany (→ Below)
CASF, Portland (OR), USA (→ Zack?)
Investigation Department, new York (NY), USA
Art revolutionist, Omaha (NE), USA
Intermedia Enterprises, München, W-Germany
Lomhol Formular Press, Akjaervej, Denmark (→ Lomholt)
SWITCH, New York (NY), USA
DOODA WORKS, New York, (NY), USA (E. F. → Higgins, ILL)
T.T. P. Montreal (QUE), Canada
The Service, Montreal, (QUE), Canada
 Artists' Conspiracy, Montpelier (VT), USA
The Church of the SubGenius, Dallas (TX), USA (→ Ackerman?)
LOW-Theatre, Montreal (QUE), Canada
End Paper, Toronto (ONT), Canada
Kory Pons Dance Invective, Eugine (OR), USA
Lloyd Productions, San Francisco (CA), USA (Gini → Lloyd)
RUS, London, England (→ Sevöl)
Westside Agent, Los Angeles (CA), USA
The AAAAA, Montreel (QUE), Canada
Formular Publications, Victoria (BC), Canada
CoAccident, Baltimore (MD), USA
General Strike, San Francisco (CA), USA

(In: WHAT IS A uh uh APARTMENT FESTIVAL? Fifth Int. Apartment Festival NYC. Mar 15-21. 82. 1982)

NEOISM: Smile with Monty): «NEOISM is a way of living not an art or music direction. NEOISM isn't Mail-Art, isn't hardcore electronic, isn't painting, isn't making sculpture, isn't established yet. NEOISM is free since 1979 David „Oz“ → Zack sent out the word „Monty Cantsin“ to everybody, everybody should use this name (...) István → Kántor from Canada did so, he only performed under this name after that. So Monty began to exist. The idea became flesh. István Kántor afterwards established the names „NEOISM“, „WHITE COLOURS“, and „SMILE“.

(...) the next great thing, realized by Monty Cantsin c/o Pete Horobin. His idea was the international network of DATA-CELLS, which should operate independent... All activities were organized via mail-system. So NEOISM became exciting also for MAIL-ARTISTS. Those Cells are also all over the world. (...

SMILES MAGAZINES
By Monty Cantsins... [the addresses of Home, Joki Mail-Art, Kántor, Berndt, Baroni, Pawson, Berkhoff, Erica Smith, see all → Smile mania] perhaps more. (...)

NEOIST CELLS AND INSTITUTIONS (with various programs, ideas)
NEOIST COMMUNICATION PROJECT, Art Lover (→ Szombathy) 21208 Sremska Kamenica, Rade Koncara 52, Yugoslavia
NEOIST DATA CELL, Monty Cantsin (→ Horobin), Norman Road. Dysart, Fife, Scotland.
NEOIST DATA CELL, Monty Cantsin c/o Michell, 2B Av. Brugman BTE 22, 1060 Bruxelles, Belgium
MISSION DIPLOMATIQUE NEOISTE, Bruno Moynie, 102 Rue des Dames, Paris
NEOISTISCHER VOLLZUG, Monty Cantsin, Postlagerfach 054025C, 1000 Berlin 12, Germany.
NEOISTA KAPCSOLATOK, Gábor Medvigy, 1052 Budapest, Tanács krt. Hungary
NEOIST CENTER, Carlo Pittore, PO Box 1131, Peter Stuyvesant Stn. NY-10009.
NEOIST LOODGINS, Kazunobi Yanagi, 1844 Golden Gate Av. San Francisco, CA-94103, USA.
NEOISME, Jaque → Massa, 75 Rue de L’ourcq, Paris, F-75019
CERTAIN GESTURE, Dave → Tiffen / Andreas James, 31 Stevens Close, Hampton, Middlesex, TW12 3YR, GB.
IMMORTALITY CENTER, David → Zack, Apt.121, Tepoztlan, Morelos, Mexico.
CELL, Ryosuke → Cohen, 1-6 Hiyoshicho, Moriguchi-City, Osaka 570, Japan.
CELL, Emilio → Morandi- Via S. Bernardino 88, I-24028 Ponte Nossa, Italy.

If you like to become a member of AKAUCN (Akademgorod, United Cells of Neoism) please write to Monty Cantsin, Postbox 11839, Amsterdam, Netherlands
(→ Berkhoff).
(In: NEOISM: Smile with Monty. A/4 leaflet, phc. recto/verso, n.d. – Amsterdam? 1985?. Note to the text part: «White Colours» as music band & «Smile» as multiple magazine were the ideas by → Home.)

(SOME OF THE MONTY CANTSINS):

«MARRIS KUNDZIN
Latvian-American who spent a short time in Portland, Oregon, in the fall of 1977, and together with David → Zack Oz initiated the Monty Cantsin open pop-star idea. Later he moved to Los Angeles and then for a while he was living in Tokyo. Kundzin performed in the name of Monty Cantsin as latvian punk-folk singer. No news about him from 1980.

MÁRTON KOSZNOVSZKI
Hungarian cowboy and natural perpformance artist. He burned himself in his house in 1976. István Kántor's investigations about Márton's life and death shows that Márton's musical-brain was stolen or perhaps taken back by an extraterrestrial organization after his death.

ISTVÁN → KÁNTOR
Canadian-Hungarian poet, singer and performance artist, who developed Monty Cantsin's blank legend through his own life into a contemporary mythology. From 1978 Kántor creates all his art in the name of Monty Cantsin. He has taken the conceptual persone of Cantsin to extremes and actually became known as THE Monty Cantsin. Also known as the inventor of NEOISM. Lives in Montreal, coordinates Centre de recherche neoiste at Neoist Embassy.

DAVID → ZACK
Coordinates the IMMORTALITY CENTER in Tepoztlan, Mexico. During a short visit in Budapest, in 1976, Zack met Kántor and discovered his open pop-star personality. A few weeks after Zack's visit Kántor left Hungary. Zack was the first American correspondence artist who exposed mail-art in Eastern Europe, and showed color xeroxes. He lived almost everywhere in Europe, USA, Canada and have children and debts in every important North American cities. He plays tenor guitar, cello and improvises at least 36 songs per day.

DR → ACKERMAN
Early researcher of multilies name aesthetics, and one of the most remarkable activist of mail-art. Liaison officer of the 14 SECRET MASTERS OF THE WORLD and founder of the legendary PORTLAND ACADEMY, Oregon. Presently lives in Texas. Loves legs.

PETE → HOROBIN

STEWART → HOME

GORDON W. ZERLOT
LOUISE LITSZ
Actor and singer, member of FIRST AID BRIGADE. She doesn't want to be a rock star. Lives in Montreal. Studied at the Canadian Theater Academy in 1983-84. Founder member of „Les femmes de devoir“.

NATHALIE MONGEAU

BRETTY NOVA

BORIS → WANOWITCH
He was born in a small village somewhere in France, near Dijon. Studied architecture in Quebec city. Became computer addicted 2 years ago and spends most of his time in front of an APPLE 2. He runs COMPUTER GRAPHIC CONSPIRACY at Neoist Embassy. Loves noodles.

JOSE THIBOT
Singer and performance artist from Montreal, occasionally plays with BOYS DU SEVERE. She wants to be a pop-star, bigger than Jannis Joplin, Nina Hagen or Monty Cantsin. She is twenty years old and has a baby boy.

EVA LAKE
Poet and make up artist. She wrote a diary from childhood. She lives in San Francisco. She played in several new wave bands in Portland and San Francisco. Her collages are exhibited in art galleries.

GINNY → LLOYD
Involved with mail-art and contemporary american dada activities. Xerox artist and likes to play with computers. Published books and organize events. Lives in San Francisco. Participated in APT 5, New York, 1982.

LI-SAN
Lived in Berlin in 1983-84, where he played with The Golden Vampires and turned a film „BAD BLOOD“. She was also playing with Men Without Hats and Paradots. Singer, drummer, pianist. Participant in neoist activities from 1980.

More Cantsins in next issue (Vittore → Baroni, → tENTATIVELY, Carlo → Pittore, PAN [Mark → Bloch], Kiki Bonbon [Jean-Luc → Bonspiel], Zbigniew Brotgehirm [Tristan → Renaud], A. R. → Sevol, Via Vidore, Art Lover [Bálint → Szombathy]..... and many many more)

(C NILE, Panmag, #15, Cover Story / Statement): «Welcome to C NILE: The Journal of Pan-Neoist Psychology. In this gala issue we explore the mysterious case of Monty Pansin. If you have not heard of Pansin, you have probably heard of one of the following: Monty Cantsin, Monty Hali, Monte Video, Istvan Cantor, The Royal Canadian Monties, Roger Maris Kundzins, or DJ at MONT. All these curious names are mixed up in the Monty Pansin affair. It is the task of this issue of C NILE to decipher these strange goin-on in an attempt to find out WHO is Monty Pansin and WHAT is Neoism. (...) I met the world-renowned art critic and cello virtuoso David → Zack at Jerry Dreva's LA Mail Art Show in Los Angeles. Zack mentioned a strange concept.: The Open Pop Star. When I pressured him to tell me more, he explained that he was sworn to secrecy by the 14 Secret Masters of The Universe. He said that he could only reveal one fact: the name of the Open Pop Star was Monty Pansin. (...) It was about that time that I learned that Monty Pansin was the figu-
re head of a strange new religion called Neoism. It seems that Neoism confuse the public by drinking human blood, and wearing cats, fish, and mushrooms on their heads. These so called Neoists had certainly managed to confuse me. On the one hand there were parallels to my own life: Martial Panterel, Blocus Solus, The Oh Pan Pop Satyr, and now this Neoism. My own religion is known through the free world as One-ism. (...)

Just who this God of Neoism is or was, remains a mystery, even to this day. I have compiled some documents on this matter that are enclosed herein. You will find rare archival material from Zack, Sno White Jung, Arthur Berkhoff, Stewart Home, David Cole, Al Ackermancy, Peter Below and others too humorous to mention. I hope these documents and this concise essay will shed some light on just WHO this Monty Pansin is, as well as answer the question WHAT THE FUCK IS NEOISM?»

(What is Neoism?): «Who cares about the sex of the angels? Each neoist writes his own manifesto, adds symbols to the mythology of Monty Cantsin (→ Kántor), publishes Smile magazines, draws maps of the promised land. A ghost floats over the decaying cake of contemporary art, the ghost of the Generation Positive (→ Home), invisible international organisms, fre spirits. Just like Lt. Murnau's (→ Baroni) purple hearts N League, or the Church of the Subgenius (→ Ackerman), or the Temple of Psychick Youth, or the Eternal Network (→ Filliou). From the chic decorativism of art movements programmed by the butchers of culture supermarkets to the staging of a collective dream. The total disposability of the ubiquitous media-star, one, nobody and a thousand prophets with a flaming neoteris heart pumping miraculous lymph. What if nothing is there, inside, over, under, behind? Our smile suffices. The spontaneous generation of pseudopodes, ectoplasms, materializations of thin souls, white slaver from the mouth, art of tought (try yourself, put your head in a photocopier, push the button, concentrate, expire, check the result). Neoism has many enemies and friends. Only thus the conspiracy may grow. Generation Positive is here to save the world, to slick a colourful mole on your skin, to fly flaming irons (→ Kántor) forever. Cool iron for delicate garments, dropped over your feet, mad with love. Wash yourself anew before wearing Neoism (...) Big Nemo is Mr. Network. A smile to everybody, a snarl if necessary.»


(The goal of Neoism...): «It is the times like this that Neoism, with its notorious doctrine of „positive plagiarism“, comes in especially useful. The goal of Neoism is nothing less than Total Freedom. Thus its teachings adónd rituals are designed to liberate rather than to enslave (as is so often the case with more orthodox artistic techniques). A weak-willed artist may choose to limit his options by following the conventional morals of society. A Neoist, on the other hand, will always follow his impulses through to their logical conclusion, borrowing from many number of sources in his quest for pure expression...»

(Pete Scott: Statement in SMILE (again). Doncaster, August 1987, 2 p.)


Géza Perneczky: With Love and Sabotage (About Neoism and Radicalism in the


**Rubberstamp**  
*Some Rubberstamp Artists:*  

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*The Magazines:*

National Stampagraphic → Stein, Melody & Franklin  
Our International Stamps Cancelled Seals Book → Vigo  
Rubber → Barneveld / → Stempelplaats  
Rubberstampmadness → Sperling  
The Rubber Fanzine → Rubberoid  
The Rubber Stamp Folio → McNulty  
Stamp Act → Bryan Bieler  
Stamp Art (VILE #7, 1977) → Gaglione  
Stamp Art (1981-84, 1994) → Gaglione  
Stampola → Serpa  
Stampzine (1979) → Gaglione  
Tampon-De-Collage → Purves  

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*Rubber stamp art in exhibition catalogues (chronological):*


→ Bottinelli, Bickchard: *Die Post als Künstlermedium*. (Exhibition with Mail Art and rubber stamp matter at the Foyer of the Hermann-Schaft-Haus in Kassel.)  


→ Carrión / Lomholt: *Books /...the first exhibition of rubber stamp books ever held...*
A/4, offset (colour) 8 p. / Egmont Highschool Odder DK. 1979


→ Stempelplaats / Rubber. See the Rubber issues / exhibition catalogues 1978-1980

→ Galántai, Gy.: *Everybody with Anybody (Hungarian rubberstamps,)* Cat.: 68 p. 1982

→ Marín, Manuel: *Aquí 1, 2 y 3.* Cat.: 22.5x20.5 cm, offset, 8 p. /Universidad Nacional Autonomía de Mexico. 1982

→ Marín, Manuel: *Aquí* (100 postcards with orig. rubber stamps as doc. of the 3 projects) 1982

→ Olbrich, Bernd: *Postland N°2.* (Rubber stamp show at the Gesamthochschule Kassel) Cat.: 9.5x20 cm. horz., phc., 16 leaves. September 1982


→ Olbrich, Bernd: *Rubberstamp Show. (II.)* Cat.: Booklet with 80 original rubber stamps from the same exhibition at the Gesamthochschule. ~A/5 horz. size, 68 p. 250} 1982


→ Gaglione, Bill. See in this book: *Selected exhibition catalogues & rubber stamp / Mail Art editions.* A list of the exhibition pubs. at the *Stamp Art Gallery,* San Francisco, 1995-97

Morning Star Publications (16 Upper Grove Place, Edinburgh, UK EH3 8AU): *Passport.* An interesting solution to publish diff. rubber stamps: ca. 60 original artists' stamps on the pages of a passport. No mail artists: Lavrence Weiner, J. H. Finlay, Titus Nolte, Herman de Vries, & others. On the ocassion of a visual poetry exhibition by the Finlay circle, 750 copies. 1999

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*Rubber stamp art in artists' publications, reviews and anthologies (chronological):*


→ Kocman, J.H.: *Bipolar Fold Analysis* (5 leaves folded & stamped in cover) n.d. ~1971

→ Tót, Endre: *I'm glad if I can stamp* («The first Mail Art rubber stamp») Budapest. 1971 and *Stamped by Endre Tót* (27x9 cm., offset & rub. stamps, 10 p.) Budapest, 1971
→ Kocman, J. H.: *Stamp Activity* (The first rubber stamps anthology in form of an assembling. A/5, 130 p., 30 copies only) Brno, 1972


→ Vigo, E. A.: *Hexa'gono '71* (with → Zabala, Horacio) Text, visual poetry, concept art, graphic, etc. by assembling in portfolio edition. La Plata, 1971-75. / #5 = rubber stamp art.

→ Carrión, U.: *Amor, la palabra.* (Mimeogr. + rubber stamps, 26 p.) In-Out Prod. A'dam, 1973


→ Kocman, J. H.: *Monography of my stamps.* (Small horz. booklet with 25 or. rub. stamps) 1974

→ Cosey Fanni Tutti / Nations / P-Orridge # others: *Ecole de l'art infantile / COUM* Div. Mail Art and performance events / publs., also with rubber stamps. 1970s

→ Bzdok, Henryk: *BZZZ-carts.* (Hand fabricated rubber stamps on post cards.) From the 1970s

→ Daniel, Mario: *Album Operazio.* Anth. like mag. with rub. stamps, mixed techn. Firenze, 1975

→ Brand, Jan / Beveren, Peter: *Transit. Book of Stamp.* (Orig. stamps, bound, 92 leaves.) 1975

→ Jackson, Leavenworth: *Do Not Bend a rubberstamp romance* S. P. n.d. (1970-s) and *Preservances Furthers / Clown War 12-A.* (offset after rubbers) and other works. ~1976

→ Schulz, Th.: « *Miy»* (Everybody autobiography) Doc. with rubber stamps. Ladek PL, 1976


→ Nielsen, M. O.: Artstamps in div. form since 1976, also by rubber stamps. Very known piece: earth-heart (Sheet of 8 id. stamps, red rubber stamps on white paper) n.d. (1976?)

→ Milliken, D. P.: *OR.* Magazine of mini booklet format, mixed technic with handmade applications, also many rubber stamps, 4-16 p., over 150#. 1976


→ Jacks, Robert: *Stamps #1-2* (Rubber stamp assembling in box.) New York, 1976-77
Tóth, Gábor: *Stamp*. (Cards {50} with orig. rubber stamps + handwriting.) Budapest, 1977

Crane, M.: *Stamps in use*. (29 cards with original rubber stamps) 1977


Schraenen, Guy: *Stamp Post Cards* (by 12 artists {250}) Antwerpen, 1977


Brett, George: *OR Post* (Rubber portraits of artists, {20} 20 p.) Orgroup. Greenville, NC, 1978

DiPalma, Ray: Rubber stamp booklets and publs. mostly handmade outfit, in large series:
- *Tux*, 1977;
- *10 Cards*, 1977;
- *10 Pyramids*, 1978;
- *Black Stamp Book*, 1978;
- *Foreign Palm Works*, 1979;
- *Dreiundzwanzig Arbeiten*, 1982, etc.


Petasz, P.: *International Magazine of Rubberstamped Art*. Recycled mail + cancelling stamps collected and bound in A/5 brochures, very individual publs. 1978-80

Petasz, P.: *Absolute Rubber Stamps*. ~10# (A series of hand stamped magazines by broken [!] stamps of the author. A/5, pages and cover by rubber stamps only. 1978-81


Brett, George: *OR Post* (8 cards with rub. stamps) ORgrup + Stempelplaats, A'dam, 1979

Barneveld, Aart van: *Handstamped Selfportraits*. (*Commonpress #15*) Amsterdam, Sept. 1979


Saunders R.: *Claud / Wolk*. (Booklets with rubber stamps, 14 p.) → Stempelplaats, 1979


Schulz, Th.: *Beauty / Beauté*. Rubber stamp pr. (unique!), ~100 leaves. Ladek PL, 1979-81

Cleveland, B.: *OK Post / OK Post Art Dada* (div. artistamps and rub. stamps in envelope) 1980
→ Vigo, E. A.: Small Creative Stamp Collection. Portfolio with works/ rubbers by 7 artists from 6 countries. Stamps pasted on, 10 leaves in portfolio. S. P. 1980


^Lane, Brian: Notes on Umpiring and Exercises. Selfpubl. 162 Wyndham Road, London. 20.5x14.5 cm., 12 sheets by texts and hand stampings, 75 signed & numbered copies. n.d. (1980s?)

→ Crozier, R.: Rubberstamping an apple. (A/5 booklet with rub. stamps & hand drawings) 1982, as well as other rubber pubs. in booklets, e.g. One Table One table. 1980s

→ Lengyel, András: Cloud Museum. Mail Art project with rubber/postage stamps. Budapest, 1982


→ Janssen, Ruud: TAM Rubberstamp Archive (Endless project – collection of rubber prints. From time to time archive lists and reports in form of A/5 booklets) Beginning in 1984

→ Mittendorf, H.: Hemis + A. Book / Hemis + A. Book / Mail-art – ein Traum von Freiheit und Liebe. (A/4 size books with drawings, rubber stamps & poetry by xerox, also a summary of the diverse rubber publications by Mittendorf) Frankfurt, 1985

→ Martin, Manfred: The Book of Stamps. („Nur für Dienstgebrauch“). Artists' book by original rubber stamps on white felt sheets, bound to book. A/6 size, ~10 leaves. A few copies only. 1985


→ Helmes, Scott: Read & Pass out. (Rubber stamped coloring book by original rubber stamps and hand written texts, a few copies only) Letter size, ~20 leaves + cover, 1985

→ Lefebvre, P.: Stamp + Axe. Allround mag. with rubber stamp interventions, squ. #1-10? 1986
Lipman, Joel: *Poemvelope-action*. (Rubberstamped envelopes as visual poetry) Toledo, 1980s

Lloyd, Ginny: *Gina Lotta Post*. (Book publ. / also rubber stamps, 16 p.) San Francisco, 1986


Kerozen, E.: *Têtes Crues*. (Original rubber stamps, 10.5x7.5 cm., 20 p.) France. n.d. ~1991

Mittendorf, H.: *Sonderangebot Drucksache*. (Stamps & rubber stamps by xerox, Mittendorf’s oeuvre catalogue with images, 65x A/4 leaves) See also: *Communication with Hemi-Sphere* (Collected orig. rubber stamps, 48x A/4 leaves) Both S. P. Frankfurt, 1991


Mars, Diana: *Spin Traces / Key*. Rubber stamped cards in envelope. 50 signed and numbered copies. San Francisco, 1995


*General literature:*


Guy → Schraenen: *The Theory and Praxis of Rubber Stamping*. 11x15 cm,


The commercial rubber shop catalogues:
(This is a rubberstamps catalogue listing published by Métro Riquet [→ Duvivier] in its last, 8th issue in 1990 – completed by some older/newer addresses marked with *):

Acey Deucy - Rocking Rubber Stamps – Box 194. Ancram, NY-12502, USA. (Many of the
stamps have photographic images. Also images of stars as M. Monroe, Dale Evans, etc.)

All Night Media Rubber Stamps – Box 2666. San Anselmo, CA-94960, USA. (Another luxurious and coloured catalogue, also the offer of sets by 28 rubber mounted stamps.)

Beth Clubb - Stamping Gear – Box 2396. Station A. Champaign, IL-61820, USA. (A large offer of pretty and delightful rubberstamps, some of them realistic.)

Bizzaro Catalog – Box 16160. Rumford, RI-02916, USA. (Curious things of popular interests.)

Calligraphic Rubberstamps – 3626 Central Avenue. San Diego, CA-92105, USA (Calligraphic.)

Circus Stamps – Box 250. Bolinas, CA-94924, USA. (To them who are interested in circus.)

Creatix Carvings – Patricia Walsh. RD1. Box 208. Palisades, NY-10964, USA (Hand carved stamps with archeological and historical images, luxurious featuring.)

Earthly Impressions – Box 791. Farmington, NM-87499, USA. (Rubber designs of our natural environment.)

Exlibris Stempel – Richard Müller. Fischerstrabe 43. Düsseldorf, D-4000. Germany

Graven Images –Ronald and Louise Johnson. 4211 Seneca. Chattanooga, Tennesee 37409, USA (These rubberstamps are pretty and naive, a kind of folk art.)

Heindesign Stempel – Bohmerstrass 18. Hagen, D-5800. (Old address from 1990!)

Inkling Stamp Co. – Box 40195. Santa Barbara, CA-93140, USA. (A master catalog including 1) Inklings, 2) Foundlings, 3) Wordlings provoding sayings for all occasions.)

Ken Brown Stamps – Box 474. Saxtons River, VT-05154, USA (Realistic images of people, etc.)

L. A. Stampworks – Box 2329. North Hollywood, CA-91602, USA. (Designs of the artist Larry Nielson and other very fine and detailed images.)

Lasting Impressions –Kathy Duff. 1056 Walter Avenue. Tustin, CA-92680, USA. (Realistic and detailed images of animals.)

Leavenworth → Jackson – 175 Belvedere Street. San Francisco, CA-94117, USA. (A catalogue from the workshop of the famous rubberstamp artist. Very fine designs + photographic images. A big choice of designs and messages.)

My Favorite Things – 2056 Lambert Drive. Pasadena, CA-91107, USA. (All kinds of rubberstamps and tools from a professional workshop.)

Orange Rubberstamp Comapny – 59 Bacon St. Orange, MA-01364, USA. (A big catalogue featuring an impressive choice of designs from original drawings + a pretty section to „Miniature art stamps“ A second publication is featuring popular and photographic images.)

Personal Stamp Exchange Inc. – 345 SO/MC Dowel Blvd 324. Petaluma, CA-94952, USA. (A coloured and luxurious catalogue as a big magazine featuring a quality and beauty of stamps – also for Christmas / Hearts & folk / Halloween, etc.)

Portfolio Rubberstamps – 11 Roosevelt Avenue. Westwood, NJ-07675, USA. (The designs of two artists-painters printmakers, the finest and best ones mostly in the „Myth and legend“ section.)

Rubberstampede – 2547 Eight Street / Box 1105. Berkeley, CA-94701, USA. (Magical images.)

Rubberstamps of America – Box 567, Saxtons River. Vermont 05154, USA. (Fine and delicate designs, lots of animals and other stuff, as well as Halloween and Christmas section. Yearly new catalogues.)

Stamping Up a Storm – P. O. Box 76. S. Plymouth, NY-13844, USA (Flowers and animals.)

Stampinks Unlimited - Graphic Rubberstamps – 8383 mentor Avenue. Mentor, OH-44060, USA. (Very artistic and fine images with the biography of each artist, „carousel stamps“)

Stamp in the Hand – Box 5160. Long Beach, CA-90805, USA. (Stamps by naive and childish look which is featuring an important choice of imagery and messages.)

Stamp Magic – Box 60874. Long Meadow, MA-01160, USA. (Popular images and decorative initials.)

Synenergistic – Box 2625. Goleta, CA-93118, USA. (Original drawings, paper cuttings, clip art.)

environment and others as flowers and animals, also landscapes.)

Top Drawer –RT*A12. Box 72 A. Rochester, VT-05767, USA. Among a large choice of stamps you can find the images of some underground cartoonists, too, e.g. works by R. Crumb, Art Spiegelman, Bill Griffith, Spain, Trina, Kim Deitch, Bob Amstrong...)

*Stamp Francisco – Box 16215. San Francisco, CA-92116, USA
*Abracadada* – Box 210367. San Francisco, CA-94121, USA. (Both of these distribution places were established by Bill → Gaglione in the 1970s and 80s. They offered maybe the largest choice of rubber stamps in the world at all. A number of diverse catalogues were published by these firms from year to year.)

*Stamp'j* – Warmoesstraat 145. Amsterdam J-B, NL-1012, Holland. (Its spiral bound catalogue entitled *Stamp'j catalogus van 1001 Rubber Stempels*, published in the late 1970s, is probably the first big and professional rubber stamp catalogue in Europe. In the next years the number of stamp images grew to about 2500 items. The offer of all kind of graphics and images looks like the great American rubber stamp stores.)

*Heindesign Stempel* – (New address:) Eilper Strasse 76. Hagen, D-58091 Germany. FAX: (49) 02331-72292. (Its catalogue was the only European rubberstamp catalogue in 1990. Maybe, this store stayed the most important rubberstamps distribution place also in the later 90s in Europe. All kind of rubberstamps, a series of yearly catalogues.)

*Stampa Barbara* – 15, 16 & 2, El Paseo. 813 Anacapa Street. (New address: 505 Paseo Nuevo) Santa Barbara, CA-93101, USA.

*Stampa Barbara on Melrose* – 6903 Melrose Avenue. Los Angeles, CA-90038, USA. (These stores dominated the rubber stamp market from the middle 1980s in America. A number of diverse catalogues. „Your Stamping Headquarters!”)

*Clearsnap Inc.* – Box 98, Anacortes, WA-98221, USA. (Among its 1990 catalogues also so-called „Rollegraph Stamp Wheel Pattern” pieces with roller stamp systems for „endless” stamping.)

*The Stamp Pad Co., Inc.* – Box 43. Big Lake, MN-55309, USA. (In the tabloid size „The Real Deal Rubber Art-Stamp Catalog #4“ from the early 90s the following sections: Art-stamps, roller stamps, custom name stamps, personalized stamps, return address stamps, stamping supplies & more.)

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**Smile mania**

*Source:*

^SMILE HISTORY LESSON (by Mark → Pawson, A/5, phc., 8 p. 1989) «...this issue of Smile takes all Smile published to date, which somebody actually asked for, surely not realising its length/extent. A conventional Family Tree proved impossible, and the published list is inevitably incomplete...»

**Listed issues:**

**United Kingdom**

*Stewart →Home* (Further the issues at him):

- SMILE (xerox 1) (A/4, phc. 10 p. ....establish the name Smile“ 1984)
- SMILE (xerox 2, ritual) (A/4, 8 p. 1984)
- SMILE (xerox) (Childish drawings & photobooth pictures, A/4, 6 p. 1984)
- ^SMILE 4. (A/5, „Do it yourself“ issue, screenprinted cover only. Aug. 1984)
Collaboration issue:

NEO-SMILE (by Stewart → Home, Ben → Allen, Pete → Horobin)  
(A/4, 8-14 p. 1984)

Mark → Pawson:

SMILE (with Erica → Smith) A/4, 6 p. 1984
SMILE *how to write a Stewart Home style letter*... (A/5, 4 p. 1984)
^
SMILE (A/5, 16 p. Strong man arcade game cover. 1985)
SMILE-EMIL (Single copy, includes a rubberstamp of Emil, the sacred
cow of Neoism... A/5, 20 p. 1985)
SMILE AKAUCN I. D. 's. (A/7, 24 p. a selection from 48 identity cards, 1985)

SMILE CONGRESS (A/4, 8 p. Docs. of London Mail Art Congress. 1986)
SMILE portraits (with Ben → Allen, Pete → Horobin, Stewart → Home)  
(A/3, 6 p. 1986)
^
SMILE Small Plastic Babies (A/4, 10 p. Cat.: of a Mail Art project. 1987)
^
SMILE HISTORY LESSON. (A/5, 12 p. Contents a reply card. 1988)
^
SMILE HISTORY LESSON. (A/5, phc., 8 p. Listing of all SMILE publ. 1989)

Pete → Horobin:

SMILE (A/4, phc., 6 p. Teeth cover. 1985)
SMILE (A/4, 10 p. Teeth cover / different contents. 1986)
ATTIC SMILE (A/4, 12 p. 1986)
^
SMILE „FOMT CIRCULAR“ (A/5, 20 p. Texts by D. J. at FOMT. 1986)
^
SMILE „sell your archive“ (A/4, 30 p. 1987)
^
SMILE UB40 (A/4, 28 p. 1987)
SMILE „Lifes a bitch“ (A/4, 68 p., with Cat.: to the exhibition on suicid. 1988)

Others:

SMILE FLAME by Rouska Rouska. (A/5, 12 p. 1984)
SMILE by → Roger Radio. (One-off publication, A/4, 6 p. 1985)
SMILE by David → Jarvis. («Piss take of SMILE AKAUCN»)
~12x6 cm. 14 p. 1985)
LIMES by Erica → Smith. (A/5, 8 p. includes a bag of lime + min tea. 1985)

SMILE by Erica → Smith. (Unique colleged piece in → Home's collection, ca. 20x2.5 cm. 48 p. 1987)
SMILE by David → Tiffen & A. James. (A/7, 8p. 1986?)
SMILE by Andy Semple. (A/6, 24 p. 1986?)
^
SMILE N° (again) N° 1. by Pete → Scott as Monty Cantsin. (A/5, 16 p. 1986?)
^
SMILE N° NO. 23/ N° 2 by Pete → Scott as Monty Cantsin. (A/5, 16 p. 1987?)

SMILE SHRRAPE by Strngy. (A/5, 12 p. 1987?)
^
^
SMIRK #1 by «Sam Monk», both SMIRKs inserted into SMILE issues in bookshops (A/4, 1 p. 1988)
SMIRK #2 by «Sam Monk» (A/5, 2 p. 1988)

Australia

SMILE IMUURI by !Imuuri!=C. Roberts (A/4, 22 p. 1987)

USA & Canada

John → Berndt (as Monty Cantsin), Baltimore:

SMILE (A/4, 10 p. 1984?)
SMILE «now is never» (A/!, 14 p. 1985?)
SMILE issue 2 (A/!, 12 p. includes 2 audio-cassettes, 1986)
^SMILE issue 3 «The answer is the destruction of the question» (A/5, 8 p. 1986?)
^SMILE issue 4, Vol 1. «Formalism issue» (A/5, cover with empty pages, December 1985)
SMILE T-shirt issue (Small, medium, large)
^SMILE «Art Strike issue» (not in Pawson's list!) (Digest, 12 p. 1989-90)

tENTATIVELY a cONVENIENCE, Baltimore:

TRANSPARENT SMILE (Letter size, 20 p. with a rubber stamped condom and comes in a fizzy pop bottle with zip top. 1985)
TRANSPARENT SMILE (Letter, 18 p. with the damaged material of a 5 minutes film made by „Monty Cantsin“ performing with the band White Colours. 1985)
SMILE «I am not a deaf person» Hand out in the street (Mini, 8 p. 1987)

István → Kántor (as Monty Cantsin), Montreal:

BIG SMILE (Unique exhibition matter. Distributed in form of slides only. 1984?)
^imMortal LIES (Half-legal, 24 p. 1985?)
imMortal LIES (Letter, 24 p. 1985?)
SMILE «Neoist music anthology» (Package, containing an A/1 poster and 3 compilation C60s from Europe, USA and Montreal. 1985)
^START (A/5, 16 p. 1986)

Schiz-Flux Edition, Madison WI:

^SMILE free the genitals cage the generals (Letter, phc., 14 p. 1987)
^SMILE issue 2. The Totality for Kids (Letter, phc., 28 p. 1987)
^SNARL, Smile #3. Technology is destroying the planet (Letter, offset, 24 p., 1988)
^smirk, smile #4. post-leftist pleasure politics (Letter, 32 p. newsprint, n.d.)
^smut, Smile #5. Journal of Illicit Sex and Hardcore Exposure (Letter, 44 p. offset, 1989-90)

Janet Janet (Stephen → Perkins), San Francisco:
^SCHISM (Mini size, phc. 8-16 p. 1985-89, #11-24)
^SCHISM Reprint in the 90-s, Iowa City. (Any differences to the orig. publication in the coloring of the paper only. Distributed – with a yellow title page – the whole set of 14 issues)
#11 (Mona Lisa) Schism was never intended to be a serious art movement...
#12 (Monkey) "...firm as a monkey's tail..."
#13 Norman Conquest issue
#14 (Execution) Drug tests: the loyalty oath for the new inquisition
#15 (Hand) Beating about the bush
#16 (Home's Smile cover page) Plagiarism is necessary progress implies it
#17 (Target) Strike out before you're struck out. Art Strike 1990-1993
#18 (Penis) Signs of life or a life of signs
#19 (Woman) Under every woman's curve lies a muscle
#20 (Man) Under every man's muscle lies a curve
#21 (1968-1988) La culture est l inverse de la vie
#22 (Bow) A womb of my own ... legal abortion a woman's right
#23 (Bad words: Attack night) The curriculum of Janet Janet
#24 (Art Strike Emblem) Art Strike Form

Others:

^EMILS 69. by Dr. Emil Steiner alias Al → Ackerman, San Antonio TX (Digest, 12 p. 1984?)
SMILE Cover by Al Ackerman (Letter size handmade cover)
^C NILE (Pan Mag N° 15) by Mark Bloch, New York. (Letter, 12 p., includes a magnifying glass to reading the small text print. 1985)
SMILE «commodity issue» by Brian Gentry (Digest, 8 p. 1988)
SMILE «History is the index» by Brian Gentry (Letter, 4 p., 1988)
SMILE «operation negation», editor unknow (Digest, 8 p. 1988?)

Europe

Arthur → Berkhoff as Monty Cantsin, Amsterdam:

LISME 1 (A/5, 20 p. 1985)
LISME 2 (A/5, 20 p. «Diving issue», 1985)
LISME 3 (A/5, «Key issue», 24 p.)
LISME 4 (A/5, 28 p. 1985)
LISME (A/4, 18 p. 1986)
^NOW (29.7x10.5 cm., 16 p. 1986?)

Jo → Klaffki as Joki Mail Art, Minden (Germany):

^SMILE (The last issues are more neoist. A/4, 48-62 p. 1984-91? #1-11?)

R. U. → Sevöl, Paris:

MILES / SMILE (A/5, 16 p. 1984)
MILES #2 (A/5, 12 p. with Montreal supplement. 1985)
^MILES #2 «English dept.» (A/5, 20 p. 1985-86?)

Others:

^SMILE / SNARL, also as → TRAX 1085 by Vittore → Baroni, Forte dei Marmi, Italy (A/5, 8 p. with a C30 audiocassette by Monty Cantsin & the band White Colors)
"List of Smile issues since 1989 until March 1993 (This list is a one-sheet publication in letter size, phc., its origin is unknown (Amherst?). The paper doesn't contain all publications from this time! – see i. e. the diverse Smile issues by Schiz-Flux after 1989)"

Listed issues:


SMILE. The Anatomy of Neoism. A/4, 36 p. German translation from the same editors in the same time.


SMILE Cake issue by Yuko Asano, Keiko Iino and Miki Takeyama. March 1993.

SMILE. Saturnalia. (Part of Perennial Magazine) Half-legal? 8 p. Montague MA,
March 1993. – Neoism anthropologically illuminated.


Literature:


«Smile is infectious. Ads a magazine of multiple origins it can and has appeared anywhere it wants. Donning the mantle of Monty Cantsin, its founder, various artists have published their own version of Smile. This may seem a bit like Commonpress, Pawel → Petasz's magazine of revolving editorship, and it is, but looser, miles and miles looser. Smile relates to Neoism a helter-skelter philosophy of Cantsin aki to T.V. evangelism, dada and hyperbolic time travel. Neoism is at its amorphous heart about freedom – spontaneous, unbridled, go-anywhere freedom. Smile is an artifact of those explorations... Karen Eliot's Smiles are clenched-fisted and political – real potent. Smile / Snarl was thematically treated by Vittore → Baroni in a cassette / magazine format. Perhaps the most amazing version is that of → tENTATIVELY, a convenience of Baltimore. His collection came in a clear plastic pop bottle – each page printed on transparent stock. Like so many smiles you could see right through it. The real Monty Cantsin is a bit of an itinerant but hangs his hat in Canada. Try 1020 Lajoie Avenue, Outremont, Quebec H2V 1N4. Or simply start Smiling your-self.»

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

(→ Burch), Late Appeared & Collective Edited Issue About Neoism Entitled with a Hint to the Smile Mania. A/4 horz. size, phc. 28 p. 1992, #1)

The Memorial Group (Monty Cantsin, Natalie Slovikoski, Björn Balcke, Mark Bloch, Oliver Gassner, Graf Haufen, Stewart Home, Helix Lott, Jena Parson, Bert Schuck) Berlin? 1992


The Memorial Group (Monty Cantsin, Natalie Slovikoski, Björn Balcke, Mark Bloch, Oliver Gassner, Graf Haufen, Stewart Home, Helix Lott, Jena Parson, Bert Schuck) Berlin? 1992


«Suicide» as a Network Idea

→ Rinnstein, Tom: *Destroy Mail Art – The Last Mail Art Show*. Cat.: A/4, offset, 40 p. 167 parts. Exhibition at the Cafe Galerie Gruppe Grün, Bremen-Fdelhóm, Mai 29 - June 6, 1982

→ Knízak, Milan czech artist done a mail piece with instructions were sent anonymously to 1,000 unsuspecting reveivers (selected from the telephon directory of Prague) in 1965. The last instructions reads: „Commit suicide! Live!“ (The whole text is reprinted in: M. → Crane / M. Stofflet (eds.) *Correspondence Art*. Contemporary Art Press [→ Loeffler]. San Francisco, 1984. 69 p.)

→ Summers, Rod destroyed his Mail Art archive as part of a performance in the Foundation De Appel in Amsterdam in 1977. Many noted artists participated in the project in full knowledge of what would happen to their work at the end.

→ Kántor, István / Monty Cantsin: *The Neo, N°2*, 1979: (Lazer Dog's *Urban Project, Urban-war of Neoist Nazarus*):

CSÖ (Kántor): Urban War?

LAZER (R. → Pilon): Montreal is dead...

CSÖ: ...a war without people...

LAZER: The urban project is a auto-suicide of my brain... (more → Kántor / Literature)

→ Kántor, István: *The Monty Cantsin Restriction*. «I am Monty Cantsin, an extra terrestrial non artist from the Earth. I escaped away from a total-art-suicide which was forced by the two world-art-power in 1984...» (In: *Cairn*, #7. December 1980, 23 p.)


Paris, ~1980

Suicide. Inv. The R. Dick Trace-it Investigation Dept. in Vancouver was requesting any images /informations concerning Suicide in the size of 7x5¾“ till October 20, 1980. Catalogue promised. (Competition in: *Umbrella* [→ Hoffberg], Vol. 3, #4. 82 p.)

→ Hambleton, Richard: *Suicide*. Inv.: Two half-legal leaves, phc., with invitation text.

Deadline: June 1981


→ Richard, Bruno: ^Elles sont 2 sortie, N° 8: Portraits - suicid graphique - spécial veufs.

Court of Suicides, Studio 79 (Bedeschi & Ponzi. Via degli Sforza 14, Lugo AR, Italy) «Send place and time within which the sentence will be carried out by the applicant on case of authorization... requests must reach Studio 79 in stamped paper... You can send personal card, medical tests and other certification. Send of requuest of suicid to Italy by 31 December 1981.» (In: *Umbrella* [→ Hoffberg], Vol. 4, / #5, 126 p.)

^Rinnstein, T.: *Destroy Mail Art*. Invitation for a show / destruction act in Bremen, 1982
→ Lagautriere, Philippe: ^Ecole de Suicide (16x11 cm., offset, 48 p.) {100} APAAR, Paris. n.d. (198?)

→ Nuk, Ona: ^Zero Information. (Circular, A/4, phc.) Invitation to a collective project with some "subprojects" as sticker action (signs of zero information), computer programs (?) and "moment documentations of itself". (~1986)

→ Home, Stewart: The Karen Eliot Manifesto, appeared as a flyer ca. 1985-86 and has been reprinted in a number of underground publications in the next years. (...) «We are perhaps heading towards the abolition of the personal; perhaps everything is social and the personal (the individual) is just illusion. This area of activity must be debated, examined.»

→ Deprez, Bruno: Suicide / The Little Big Pages. Supplement booklets to the Mail Art assembling Pazuzu’s Paper. Kain, Belgium, 1986

→ Scott MacLeod, FOP (SF): San Francisco Hari-Kiri. (About the hari-kiri performance of Chris Olsen: «...several people to ask me if he was „serious“, that is, was he preparing to actually kill himself. Certainly there was an aura of disaster about the Group Six activities following Moe Andre's poisoning by tainted fish blood and Robert Morgan's increasing self-marginilization due total lack of sleep. I did not really believe that Chris intended himself any harm...» (In: → Perkins: Festival of Plagiarism. Plagiarist Press, San Francisco, 1989, 9 p.)

→ Horobin, Pete: Exhibition about suicid as Non-Participation, Dundee, September 1988 (Catalogue of this exh. in the SMILE „Lifes a bitch“, 1988 by P. Horobin) «During the first two weeks of September the DRCU in Dundee will host a large exhibition about suicid. This will be in two parts; the first statistic and historic, the second visual and artistic. Altough an emotive subject for many, we cannot ignore the reality that, for an increasing number, especially the unemployed, suicide acts as a form of non-participation. (In: Non-Participation Festival, Scotland 1988, Appeal poster and programm, A/3)

Christopher Erin: ^Dada: Suicide as an Art. In. PhotoStatic, N° 32, Sept. 1988, 1115-16

→ Rogalski, Piotr: Project at the KONT Galeria, Piotsków Tryb, 1989: Mail Art's Liquidation (annihilation his archive)


→ Home, Stewart: Editorial notices in Smile N° 11, 1989, 2 p.: «...As well as destroying the traditions of the dead generations, we are also intent upon attacking our own power. After plagiarism comes the Art Strike, there years of silence between 1990 and 1993.»


**Visual / Experimental Poetry (chronological)**

**General works**

→ Kostelanetz: Visual Language (23x15 cm., offset, 64 p.), Assembling Press. New York, 1970
konkrete poëzie? / concrete poetry? / konkrete poesie? (One of the most important anth. of this topos with over 100 artists, published for a show exhibited at the Stedelijk Museum, Amsterdam / Württembergischer Kunstverein, Stuttgart / Institut für Moderne Kunst, Nürnberg / Liverpool / Oxford, 1970-1971. The material has been collected by Bob → Cobbing, Reinhard Döhl, Hansjörg Mayer and Paul de → Vree. Also essays by these authors, further by the both curators: E. de Wilde and Lisbeth Crommelin. All text in Dutch, English and German) A/4, offset. Amsterdam, 1970


→ Kostelanetz: Text-Sound Texts (Anth. by 100 American authors, 441 p.) New York, 1980


North / Latin America

→ Kostelanetz: Assembling (Assembling {1000}, 1970-86, #1-12)

*Bowles, Jerry / Russel, Tony G.: This Book is a Movie (An exh. of Language Art and Visual Poetry, Anthology) 20x13.5 cm. offset, 320 p. Dell Publishing, New York, 1971


→ Open Ring Galeries / Also Magazine from 1975 → Kempton / K. & Wagner, D. R. 426 Pearl, Shell Beach, CA-93449

→ Bennett, John M.: Luna Bisonte Prods. / Lost and Found Times. Mag. 1975- 2-3xy. over 30#

→ Rahmmings, Keith: N. R. G. (Tabl. mag. about vis poetry, 1975- qu.) (after Rammings' death:
→ Skydog Press, D. Raphael, D. Whited

→ Caldwell, Robert: *Typewriter* (…written vis. poetry Magazine, 1977- ) Iowa City

→ Kempton: *Kaldron*. Mag. 1977- ~ 2xy. #1-20?


→ Polkinhorn: *Atticus Review* (with Quattrociocchi, David) Mag. 1981-91, ~ 2xy., #1-21

→ Hill, Craig: *Score* (timely with B. Di Michele & L. Schneider) Mag. 1983-92, #1-12


→ Sackner, Ruth & Marvin: *Archive of Concrete and Visual Poetry* (Large Cat.;, till 1984, 890 p.) Miami Beach, FL-33139, USA1986


→ Kempton: *Access* (Mag. 1987-) Paperbird Press, College Park, Maryland


*Visual & Concrete Poetry in Czechoslovakia*


^ Dezider Tóth: *Omalovanky, grafiky, Partirury*. Cat.: 20x20 cm., offset, 12 p. Text (Czech):

*Visual & Concrete Poetry in Germany / Austria*

^ Weiermair, Peter: *Kunst aus Sprache*. Cat.: Texts by Rudy Fuchs. Biographies. 22x23 cm,
Visual & Experimental Literature in the GDR (Eastern Germany)

^Poesia - Poetry / Visual - Experimental, N°8. Spring 1985: Republica Democrata Alemana. (Leaflet magazine with special issues for the vis. poetry in various countries by Espinoza. Horz. 21,5x34 cm., folded to 4 p. like accordion. Phc. 1982-)
Mexico City, 1985

^Visuelle Poesie (Monat der Poesie). Cat.: 15x10.5 cm., offset, 8 p. Kleine Galerie / Süd. Arthur-Strobel-Straße 1 Karl-Marx-Stadt GDR-9061(Chemnitz) May 9 - June 1, 1989


^wortBILD - Visuelle Poesie in der DDR. (Eds: Guillermo Deisler & Jörg Kowalski. Anthology with the curriculum of the authors) 20x15 cm., offset, 164 p. Mitteldeutscher Verlag, Leipzig, 1990. Authors:

→ Deisler, Guillermo
→ Rehfeldt, Robert & Ruth

Visual Poetry, Hungary


→ Nagy / Magyar Műhely
→ Petőcz – Kurdi / Medium Art

Visual & Concrete Poetry, Poland


Visual Poetry, Portugal


^Fenando → Aguiar: Visuelle Poesie aus Portugal. (A/5, offset, 60 p.) experimentelle texte N°22, Siegen. 1990

→ Aguiar, F.

Visual Poetry, Russian

Artists: Valeri Afanasjew, Boris Konstrictor, Rea Nikonova (Anna Tarschis) Lev Scherstjanoi, Sergej Segay (Sigow) Awgust Sigow, Leonid Tischkov

^Radlov, Sergej: Kurze Einführung in die Geschichte des Moskauer Samizdat (Essay, + poems by Julia Fon Kizin, V. Scherstjanoi, Sergej Birjukov, Boris Konstrictor, Leonid
Tischkov) In: ersichtlichkeiten, int. visuelle texte der 90er (Anth. 172 p.)

^Dmitry → Bulatov: A Point of View. Visual Poetry: The 90s. An Anthology. With over 500

→ Birjukov, → Bulatov, → Nikonova, → Pankow, Galerie Transfutur, → Scherstjanoi,
→ Sherstjanoi, → Segay, → Transfurism
REGISTER
of Alias, Logos, Significant Works & Projects
(You find here more projects and titles/authors then in the regular part of the Network Atlas)

& (Mail Art project, 1993) .........................................................Werkgroep „&“ ..................................................Brugge, B
A, AB, ABC (mag. for vis. poetry by The National Poetry Center, ~1974-), Adler, Jeremy ....London, UK
A A A Editions (network publs., artists' books, graphic, 1990s) Baroni, V. / Ciani, P. ...Viareggio / Bertioli, I
A. M. A. E. (Asociacion Mail-Artistas Españoles, also as magazine, 1995-97) Ibirico ....Alcorcón / Madrid, E
A Margem (mag. for visual matter, 1986) Capistrano, F. / Silva, F. / Fernandez, A ...Natal, BR
A. Proxi. (Neo-dada & Mail Art manifestation, 1977) Bret, George .........................................................Athens, GA
A. Q. Magazine (Fluxus, post-Fluxus, intermedia arts, div. editors!, 1971-80) Stegenwitt, Erwin ...Dudweiler, D
A. R. T. Was ist Kunst? (assembling, 1973) Kalkmann, Hans Werner ...................(?) Germany
A. S. P. C. (Archive Small Press Communication) Schraenen, Guy / Marsily, Anne .......Antwerpen, B
A. T. C. A. (Alternative Traditions in the Cont. Arts) at the Univ. of Iowa: Milman, Estera. ...Iowa City, IA
A. U. / Artists' Union – Art Unidentified (Mail Art magazine, ~1979-) Shimamoto, Shozo ..Hyogo, J
A - Z, The letter from... (Mail Art prj., 1995) „Rodoid Koyott“ (?) Besançon, F
AAAA (magazine for concrete visuals, Mail Art, performance, 1982-) Rhum, Bunny.......Toronto, CDN
„Aakoun, Dr. Pjotr“ (Mail Art alias, 1980s) Moreels, Peter Tournei / Pecq, B
Aardlynx (mag. for vis. poetry by Aardpress, 1980s) Jarvis, David Toronto, CDN
Aardpress / Aardwerk Studios (for poetry & Mail Art, 1980s) Jarvis, David London, UK
AB Sex (magazine for French graphism, 1986-) Petou, Kris Caen, F
Abgestempelt (card-anthology for Mail Art & stempelgrafik, 1985) Ebrecht Umgestalter, Werner. ...Germany
Abilio v(l)er (flyer publs. for vis. poetry, 1985) Santos, Abilio-José Maia, P
Abnormal Mail Becomes Art (Mail Art project, 1992) De Deckert, Geert Tielrode, B
Abnormality (Mail Art project, cassettes only!, 1981) Jupiter-Larsen, Gerald X Vancouver, CDN
Abolition of Work, The... (Essays. Loompanics, ~1986) Black, Bob Port Townsend, WA
About Art (travelling exh. a De Media, Eeklo / Udine / Veneto, etc., 1992) Ciani, Piermario Eeklo, B
About Face (publ. of photobooth images, ~1982) Lust, Scarletina New York, NY
About Face (Mail Art prj., Bunnell St. Gallery, 1996) Naden, Lynn Marie Alaska, Homer, AL
About the West, That's was I Like... (Mail Art prj., 1985) Jensen, Deborah Rapid City, SD
Abracadabra (magazine for vis. poetry, exper. art, 1977-80) Angioni, Marcello Luxemburg, LU
Absent Words, The... (exh. of vis. poetry, etc., cat.: 1980) Gibbs, Michael Amsterdam, NL
Ab-Zug (new texts & graphics, a samizdat / Mail Art mag., 1989-90) Seifert, Jörg Annaberg, GDR
Academy Ultimate (gallery and edition for underground arts, 1990s) Pelliini, P. / Berbesz, Y Köln, D
Ace Space Co. (logo, ~1971-72) Atchley, Dana Vancouver Island, CDN
Access (magazines for vis. poetry, theory, 1987-) Kempton / Schowalter / De Ville College Park, MD
Accra Mail Art, (Ghana) 1985- Okwabi, Ayah / Hamann, Volker Acera, GH
„Acrobat“ / „Data Cell“ (Mail Art alias & neost logo, 1980s) Horobin, Pete Dundee, UK
Acrobat Live / Acrobat Toast, etc. (diverse actions with publs., ~1982) Horobin, Pete Dundee, UK
Act of Responding (Mail Art prj., 1984) Otis Student League Los Angeles, CA
Act of Shelllife, The... (assembling, 1986 / 1988) Xexoxial Endarchy Madison, WI
Act of Stamping (Mail Art prj., 1986) .................................C. C. A. G. ..........................Calgary
Action Art International (7 Mail actions at the Global MA, 1990-93) Parker Owens, Ashley. Grove City, PA
Acumulatory, Galeria (for conceptual works and Mail Art, from 1970s) Kozlowski, Jaroslaw Poznan, PL
Alive, If still... (Mail Art prj., 1985) Mittendorf, Henning Frankfurt, D


Alice Home – a community for young women... (Mail Art project, 1997) Fortini, Attilio Gandosso, I

Algo Pasa (Mail Art magazine, 1981) Marin, Manuel Mexico, MEX

Alphabet, Individuale (exper. poetry, also exh. Galerie 13, Hannover, 1995) Andryczuk, Hartmut Berlin, D

Alphabet des Augenblicks (anth. for vis. poetry, 1980s) Huckauf, Peter Berlin, D

Alphabet project – Scriptual Graphic (Mail Art, 1992) Hess, Hans-Jürgen... Ljub (Milde) Chemnitz, D

Almanaco Novissimo (xerography magazine – TRAX circle, 1986) Post Machina Group Bologna, I

Alternative Arts (theory at the Umbrella mag. & editions, 1980s) Morgan, Robert C. Pasadena, CA

Alternative, Creative and Free Conference (offset anth. with essays by networkers, 1995) Broi. B-a-R Ripoli, I

Alternative Culture and Ecology (Mail Art project by vis. & audio works, mags., 1988) Sousa, M. Cascaix, P


Alternative, Creative and Free Conference (offset anth. with essays by networkers, 1995) Broi. B-a-R Ripoli, I

Alternative Traditions in the Cont. Arts (ATCA) at the Univ. of Iowa: Milman, Estera Iowa City, IA

Alternative Visions, The Figure... (Mail Art, 1987) Bradley, Steve / Ruttkowsky, Fran Tallahassee, FL

Almere’tune (magazine for alternative visuals. 1978-..) Lefebvre, J. P. Emptinne, B

Amerika (arts & culture) (magazine for vis. poetry, esthetics, 1968-) Sarenco Calaone Baone, I

Analog Productions (xeroxied matter for neoism and book art, 1978-82) Fishbein, Sue San Francisco, CA

Analog, The times are changing from... to digitale (with the PIKOH Hasselt, 1996) Bleus, Guy...Budapest, H

Amstel Amsterdam (magazine for vis. poetry, esthetics, 1968-) Sarenco Calaone Baone, I

Amodio (magazine for vis. poetry, esthetics, 1968-..) Calaone Baone, I

Anm, Les... (magazine edition for French graphism) Cheval, P. B. Conjoint, Cuerrra & others Angouleme, F

Ammunition (visual magazine, a “guerilla public display”, 1980-, ) Roman, Stephen Berkeley, CA

Amnesty International Artists' Stamps Show, 1993 (Mail Art project) Duquette, Michael Scarborough, CDN

Amodio (magazine for vis. poetry, esthetics, 1968-..) Sarenco Calaone Baone, I

Amer, la palabra (mimeography + rubber stamps, In-Out Prod., 1973) Carrión, Ulises Amsterdam, NL

Amor, Historias de.... (Mail Art inv., 1991) Areya M.E.M.R. Rosario, AR

American Blasphemy (Mail Art project, 1987) Glassboro State College... Glassboro, NJ

American Living (magazine for graphic / collages, 1982-88) Mark, A. / Shores, M. Allston, MA

Americas in Print, (artists’) books exhibition, 1989... Gutenberg Museum Mainz, D

Amerikafahrt (Medium Mangels Masse, #4, 1985) Beicken, Peter Germany (?)

Amis, Les... (magazine edition for French graphism) Cheval, P. B. Conjoint, Cuerrra & others Angouleme, F

Ammonition (visual magazine, a “guerilla public display”, 1980-, ) Roman, Stephen Berkeley, CA

Anm, la palabra (mimeography + rubber stamps, In-Out Prod., 1973) Carrión, Ulises Amsterdam, NL

Anm, la palabra (mimeography + rubber stamps, In-Out Prod., 1973) Carrión, Ulises Amsterdam, NL

Amor, Historias de.... (Mail Art inv., 1991) Areya M.E.M.R. Rosario, AR

Anm, la palabra (mimeography + rubber stamps, In-Out Prod., 1973) Carrión, Ulises Amsterdam, NL

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Anm, la palabra (mimeography + rubber stamps, In-Out Prod., 1973) Carrión, Ulises Amsterdam, NL
And / „&“ (Mail Art project, 1993) ........................................ Werpwerk „&“ ................................................ Brugge, BEL
And (magazine for visual poetry, 1954-69 ) ....... Cobbing, Bob / Rowan, John ........... London, UK
...and they lived happily ever after (Mail Art prj., 1989) Neutral Ground: Close, Patrick ............. Regina, CDN
Andere Briefmarken – Art Stamp (exh. of own artistamps in Wittenbach, 1991) Fricker, H. R. Troden, CH
Angel (mail art inv., 1986) ....................................... Vethuiss, Gerritma ........................................ Groningen, NL
Angel, My... (Mail Art inv. for photo authors, 1992) ....... Kuzma, Andrey................................. Minsk, BY
Angeli (Mail Art in the magazine Collage #9, 1997) ....... Garbin, Ornella ...................................... Milano, I
Angst! (assembling like prods. about ecology, 1971) ..... Tress, Horst ........................................... Köln, D
Animals & Mail Art, All about (inv., 1991) ............... Piatek, Piotr ........................................... Szczecin, PL
Animals, Defence of... (Mail Art prj., 1985) ............... Bentos, Acosta ........................................... Montevideo, UR
Animals as/which do you feel yourself or others? (Mail Art prj., 1987) Wohlrab, Lutz ............ Berlin, GDR
Animals (Mail Art prj., 1991) ..................................... Waldron School ..................................... Waldron, WA
Annotated Bibliography, Mail Art: An... (book, 1991) ....... Held, John Jr. ............................... Dallas, TX
Annual Mail Art Exhibitions (from 1987) ................. Kent Library .......................................... Kent, MA
Annulled postage stamps / with works (Mail Art, 1991). Spennati, Giuseppe ..................... Genova, I
Another Stamp Album (Mail Art project, 1984) ........ Bates, Keith ........................................... Manchester, UK
Ansel then? What is... (Mail Art prj., 1995) ............... Jensen, Frank ........................................ Roskilde, DK
Ant Farm, Group (post-Fluxus, correspondence art, 1970s) Chip Lord, Doug Michaels, Curtis Schreier, etc.
Anteproyecto de proyecto... (cat. for the „R. A. Martin“ exh., 1991) Vigo, Edgardo-A.............. Buenos Aires, AR
Anthracite (assembling on Mail Art, partly printed, 1986-) Chlebowski, Philippe ............. Haveluy, F
„Anthroat“ (Mail Art alias, 1980s) ................................ Hamann, Volker ................................ Berlin, D
Anthropology (magazine for Mail Art & the underground, 1981-82) Hamann, Volker .......... Berlin, D
Anti Copyright – Press (logo for publs. in connection to plagiarism & art strike) Home, Perkins, Dunn, etc.
Anti-Isolation (Mail Art magazine, 1985-87) .......... Xexoxial Endarchy ................................ Madison, WI
Antivalves / Uni Art (poster size Mail Art mag. with cats., 1977) Przyjemski / Petasz ............ Poczyzn Zdrój, PL
Antwerp Mail-Art Festival – Mail Artists Encounter, The... (1981) Schraenen, Guy ................... Antwerpen, B
Anything in Parantheses... (poetry by J. Seeger, drawings by Leavenworth Jackson, 1980) ... San Francisco, CA
Aorta (underground center) / The World (Mail Art exh., 1982) Vlugt, Harald ....................... Amsterdam, NL
APAAR Ed.: Western Squelette (silkscreen publ. on French graphism, 1988) „Captain Cavern“ (?) Paris, F
Apartment Festivals, Neoist (from 1980) organized by Monty Cantsin: Kántor, István ......... Montreal, CDN
Apeiros (magazine for exper. lit. + actionism, lettrism, 1971-77) Altman, Roberto ............ Vaduz, Lichtenstein
Apex – Copy Art (exh. also at the Galerie Maerz, cat. in the magazine Apex, #6, 1989) .......... Linz, A
Apocalypse: Where are you in the Post-Apocalypse? (Mail Art, 1990) Semiotic Liberation Front, USA
Apocalypso A'gogo (rock mag. with porno, collages, also Mail Art, 1980-) „Wilson, Rock“ (?) London, UK
Apocrypha (assembling in the 1990s) ....................... Coffey, Sybil ........................................ Pasadena, CA
Appearance, Reality and... (Mail Art inv., 1997) .................... Ceolin, Mauro ................................. Milano, I
Appearances (magazine for vis. & intermedia works, 1971-) Witz, Robert ......................... New York, NY
Appel, Foundation, De (for international alternative and intermedia art, from 1980s) .......... Amsterdam, NL
Appropriation, Own Copy: Project on artistic.... (Mail Art prj., 1998) Sousa, Pere ................... Barcelona, ES
Archives, Fusion Post... (request for contributions, ~1985) Marx, Graciela G .............. La Plata, AR
Artefacts (1990) ................................................... Gini, G(ino).......................................... Lausanne, CH
Archiefl (1991-92) .................................................... Fricker, H. R. Troden, CH
Archiefl (1991-92) .................................................... Fricker, H. R. Troden, CH
Archiefl (1991-92) .................................................... Fricker, H. R. Troden, CH
Architectonic Horror I-II. (Mail Art project, 1991-92) ... Spennati, Giuseppe ......................... Genova, I
Architecture – Hommage zu Ernst Deiss (inv., 1985) ... Jung, Kim II........................................ Aaidingen / München, D
Architecture is... (Mail Art prj. & exh. in Gent, 1986) ... Geluwe, Johan van. ........................... Waregem, B
Archive for Experimental and Marginal Art (earlier as St Petri Galerie) Sellem, Jean ....... Lund, S
Archive, Fusion Post... (request for contributions, ~1985) Marx, Graciela G .............. La Plata, AR
Archive of Mail Artists' Archives (inv., ~1990) ......... Lumb, Michael.................................. Ipswich, UK
Archivo Libri d'Artista (travelling exh. by the Laboratorio 66, 1994) Gini, Gino .......................... Milano, I
„Archiv Storico“ (Mail Art logo) ................................................... Baccielli, Vittore ........................................ Lucca, I
Areas of Artists' Activity (Commoinpress #32, 1980), „Wulle Konsumkunst“ (Erich, G. M.) Köln, D
Are you experimenced? Love / Hat / Fear / Cuicide (Mail Art at the Univeristy, 1981) Bleus, Guy. Bruxelles, B
Artchivio Artistico (Mail Art logo) ........................................ Strada, Giovanni / Berardi, Rosetta. Ravenna, I
Art Center for the Arts (Mail Art prj., 1992) .................................................. Pasadena, CA
Arms Exchange (Mail Art prj., 1983) .......................................................... Detroit, MI
Arménkökötkő Electrographic (group & magazine, 1990- ) Dárdai, Saxon-Százs, Zsobori, etc., Budapest, H
Arménkökötkő co-média (title of copy & FAX art prjs., exhs. by the group Arménkökötkő, 1998- ) Budapest, H
Arrogance of the Money, The Unbearable... (Mail Art project, 1998) Gottschalk, Jürgen ...... Dresden, GDR
Arrowaspire Press / Anarchistic publs. .................................................. Egger, W. / Hesse, L. ...................... Todmorden, UK
Art = Start (Mail Art projects, 1982-93) .............................. Jonge, Ko de ........................................ Middelburg, NL
Art = Start (book project – artists' books edition via Mail Art, 1982- ) Jonge, Ko de .......... Middelburg, NL
Art = Start + Archief (spec. artists' books in travelling exh., large cat., 1993) Jonge, Ko de .... Middelburg, NL
Art A to Z, I-II. (assembling, 1977-78) ........................................ Crozier, Robin. .................. Sunderland, UK
Art, About... (travelling exh. a De Media, Eeklo / Udine / Veneto, etc., 1992) Ciani, Piermario ... Eeklo, B
Art Actions for with Children (Mail Art prj., 1985) ........ Byszewski, Janusz ................................... Łódz, PL
Art and Action (Mail Art project in: El Djarida N°5, 1987) Nordo, Gutorm ........................... Kalvskynit, N
Art & Correspondence from the Western Front – Image Bank, etc. (monography, 1979) .......... Vancouver, CDN
Art/Line Magazine (1981-) Cardella, Joe / Schmeltzer, Barbara / Beede, G. / Fish, Pat... Santa Barbara / Ventura, CA
„Art & Soul“ (Black Mail Art alias, also as mini magazine, 1984-) Cellini, James ............ Berkeley, CA
Art & Post (Mail Art prj., Helikon Gal., 1981) ........................................ Garlantai, György / Swierkiewicz, R. Budapest, H
Art as Idea (series of Mail Art projects 1981-87) Kamperelic / Morani, E. Beograd, YU / Ponte Nossa, I
Art as Revolt of Culture (Mail Art at the Gal. Maximal Art, 1979) Dziamski, Grzegorz ...... Poznan, PL
Art Attack Editions / El Djarida (magazine, 1985-) .................. Nordo, Gutorm ..................... Oso, N
Art Boundage (Mail Art inv., 1982) .................................................. Illusion Production .... Mondeville, F
Art Brutal (Mail Art logo? – Laude toi meme, Mail Art inv., 1997) ......................... Paris, F
Art Cause Co. (Mail Art logo) ............................................................. Zack, David .................. Portland, OR
Art Com / Contemporary Art Press / Front (magazines, eds., 1980s) Loeffler, Carl E. .......... San Francisco, CA
Art Com – Media Catalog #1. (the large one, 80 p., 1988: video, cassettes, disks, electronic media) S. F., CA
Art Com - Media Catalog, Fall 1990 – Innovative Video on VFS cassettes (a 32 p. cat.) ........... San Francisco, CA
Art Com - Winter 90 (a 32 p. catalogue, 1990) ........................................ San Francisco, CA
Art Core (Int. Mail Art Show, 1988-89) ........................................ Matsuyama mail artists . Matsuyama, J
Art Correo (Mail Art logo, group, ~1981-84) .................. Marin, Manuel / Santiago, Jos ........... Mexico, MEX
Art Divers (magazine for mimeo-graphism, Mail Art, 1989-93) KNUST (Group) ............... Nijmegen, NL
Art-Door, 1a Exp. Int. de... (Mail Art prj., 1981) ........... Briscky, P. / Santiago, D............ Recife, BR
Art Dump (Artist logo, Postmodern Postdogmatism, Mail Art inv., ~1990) ......................... Toronto, CDN
Art Dump – Postmodern Postdogmatism (Mail Art prj., 1991) Art Dump ................. Toronto, CDN
Art et Communication Marginale (rubber stamp art anthology, 1974) Fischer, Hervé .... Paris, F
Art Extreme (magazine for alternative trends, 1981- ) ... Waisns, Edward .... Springield, MA
Art for Archives: The Face of the Network (Mail Art prj., PTT Museum, 1995) Langenbacher, D. Bern, CH
Art for Surviving (Mail Art / rubber workshop + orig. stamp-publ. in book, 1982-83) .......... Bergkamen, D
Art-Ifficio (Mail Art logo, not more data. 1980s) Floves, R. ................................................ Madrid (?), E
Art Impressions (a Beau Geste Press offset publ., 1975) Groh, Klaus ................... Cranleigh, UK
Art in Bookform (exh. by the Zona Archive at the A. Aalto Museum, 1987) Nannucci, M. Jyväskylä, SF
Art in Opposition (Mail Art magazine, 1979-) Gallangniti, Alberto ............... Firenze, I
Art in the Mail (Mail Art project with a tabloid cat., 1976) Spill, Nicholas .................. Palmerston North, NZ
Art in the Mail (Mail Art project with a poster doc., 1977) Spill, Nicholas / Reid, Terry, Palmerston North, NZ
Art in Small Size (Mail Art prj., 1986-87) ............................... Jacob, Stephen... Karl-Marx-Stadt (Kemnitz), GDR
Art intermedia (gallery, editions, 1970s) Ryvelski, Helmut ....... Köln, D
Art in the Future (Mail Art / snip xerox printst, 1984) .......... TAM, Janssen, Ruud.............. Tilburg, NL
Art Information Center (logo) / Festival (Middelburg/NL, 1975) Beveren, Peter van .......... Rotterdam, NL
Art, Insects & Gnomes (Mail Art inv., 1987) .................. Josean, M. L...................................... Lérida, E
Art Ipso Facto (Mail Art „act“ project, 1983) ........................... Masic, Radomir / Zagoricnik, F..... Kula, YU
Artists' Books, Permanent Collection (Museum of Contemporary Art, cat.: 1981) .............. Chicago, IL
Artists' Books, 12 approaches (exh., cat., 1980)............Carrión, Ulises / Agius, Juan J........ Amsterdam, NL
Artists' books: and network theories.................................Carrión, Ulises ......................... Amsterdam, NL
exhibition: ..................................................Collins, Pat.................Teddington, Middlesex, UK
exhibitions: Book Exhibition by the Chicago Artist’s Book Works, 1992........... Chicago, IL
exhibitions: Libri / Non solo libri (1989-91) Maggi, Ruggero .......................Milano, I
exhibitions: Libri d'artista, In forma di Libro, etc. by the Laboratorio 66 / Gini, Gini. Milano, I
exhibitions: Winter in Chicago – by the Chicago Artist’s Book Works, 1993........... Chicago, IL
factory: Visual Studies Workshop Press .... Lyons & Lyons .................................. Rochester, NY
& Handmade Paper (book eds.)....................Cunning, Sheril ......................... Escondido, CA
& handmade paper, also paper-remaking .....Kocman, Jiri, H. ......................... Brno, CS
in Mail Art / „dog“ books (1970-80s) ...........Dogmatic, Irene“ (Mosen, Nancy) San Francisco, CA
in Mail Art: Book (project, 1998) ..................Rastorfer, Jean-Marc............. Lausanne, CH
in the GDR: Galerie am Markt, Annaberg / Edition Ljub: Milde, Brigittta,......... Chemnitz, GDR
in Italy: Liber. Practica int. del libro d'artista (1980) Sarence / Muccini / Verdi. ...Verona, I
in Italy: Far Libro (large cat. for exh. at the Casemmetta & Bibliotheca, 1989) ...... Firenze, I
issue of the Art-Rite magazine, #14, 1976-77. Canepa / Deák / Robinson, etc...... New York, NY
Laboratorio 66 ...........................................Gini, Gini ......................... Milano, I
Lending Library, Renegade... for artists’ books (1990s Lois Classen (Box 608) ....... Hamiota, CDN
Lost books, in Mainz (Gutenberg Mus.) & Köln (Krasch Verlag) 1983-84, Pokoyski, Dietmar, Köln, D
& paperworks in connection to Mail Art......Danon, Betty ......................... Milano, I
photo-narrative ......................................Concato, Augusto ..................... Milano, I
Polish: Der Raum der Worte (avantgarde & Mail Art, exh., 1991) Rypson, ............ Wolfenbüttel, D
Produzentengalerie..................Kretschmer, Hubert...............München / Frankfurt / Darmstadt, D
Swedish Archive of Artists' Books ...........Eriksson, Leif .................. Bjärred, S
(theory) ....................................................Gordon, Bonnie ..................... Rochester, NY
(theory at the Workshop for Visual Studies) Lyons, Joan .......................... Rochester, NY
with visual poetry & Mail Art..................Garnier, Ilse & Pierre .......... Saiseval, F
& xerography: Synapse, Visual Art Press ...Horwitz, Suzanne ....................... Philadelphia, PA
Xexoxial Endarchy (eds., & Mail Art) And, Michael / Was, Elisabeth.Madison / La Farge, WI

Artists' club, exhibition house „FMK“ (Fiatal Művészék Klubja) .................................Budapest, HTRA

Artists' Family, The.... (Mail Art prj., 1990)....................Bellini, Lancellotto ............... Verona, I
Artists' Family, World.... (Mail Art prj. at the Open World mag., 1984) Kamperelic, Dobrica Beograd, YU
Artists Liberation (publ.).................................Szczelkun, Stefan .............. London, UK
Artists' Magazines, International (Spec. exh. at the Art Nürnberg 6, 1991) Olbrich, J. O. .... Nürnberg, D
Artists' Mail – Künstlerpost (8 multiples as postal works, 1969) Rywelski, Helmut (art intermedia) Köln, D
Artists' Money / Banknote Works (exh. & cat. in Weddel, 2000) Löbach, Bern .......... Cremlingen, D
Artists' Postage Stamps (Commonpress #16, publ. in Libellus mag., 1979-81) Schraenen .......Antwerpen, B
Artists' Postage Stamps (exh., cat. at the Künstlerhaus, 1979) Schmidt, Angelika .......... Stuttgart, D
Artists' Rubber Stamps (large exh. & cat. by the ISELP, 1971) Schraenen, Guy ........ Bruxelles, B
Artists' Stamps (exh. at the AVA Gallery & Art Center, 1994) Welch, Chuck ............. Lebanon, NH
Artists' Stamps and Stamp Images (exh. cat., S. Fraser Univ., Burnaby, 1974) Felter, J. W .... Vancouver, CDN
Artists' Stamps and Stamp Images (completing of the cat. of Burnaby, exh.: P. S.1, 1979) ..... New York, NY

exchange: ..................................................Collins, Pat....................... Teddington, Middlesex, UK
Audio Mail Art: Introvision (info mag. by the „music association, 1987) „Sinfonia Product“. Noisy de Sec, F
Audio Noise, Send... (Mail Art request, 1986) ...Kumamitsu, Jun...Fukuoka, J
Audio-Noise Project (Mail Art, 2000) Bericat, Pedro ...Zaragoza, E
Audibea – Festival/FAX (also offset cat. at the Ass. Amuna Duse, 1995) Bericat, Pedro ...Zaragoza, E
Augenweide Editionhouse (1980-90s) ..................Tarlatt, Ulrich / Kowalski, Jörg ....Halle/Bernburg, D
Augenweide, 5 Jahre... (accordance publ. as cat. & inventar, Galerie Marktschlosschen, 1991) Halle, D
Augenweide artists' books: Tarlatt, U. – hortus animae, artists' books (exh. & cat., 1996) .....Schloss Burgk, D
Aukland Star, The... (tabloid for post-Fluxus, Mail Art works, 1977) Kerr, Bob / Reid, Terry...Mildura, AUS
Austrian Copy Artists: Zwischenbilder, 1994 / Int. Triennales für Copy Art: Maerz Galerie. Linz, A
Austrian Klein und... (visual & experimental literature) Autorenverlag ...........................................Wien, A
Augusteimperteniente (Mail Art prj., 1996) ..........................Montreal mail artists ........................Montreal, CDN
Autoportraits impertinenti (offset, Nuovi Strumenti, 1985) Cavellini, G. A. ...................Brescia, I
Autoportraits (Mail Art prj., 1996) ............................................Montreal mail artists .....................Montreal, CDN
Autumn Copy '88 (Mail Art project, 1988) Shigeru, Nakayama...........................Kyoto, J
Aventure, Mr... (Mail Art prjs., 1987-88)..................................Lagadri, Philippe............................Paris, F
Avenue E (magazine for exper. literature, 1981-) Cee, Steve...........................................New York, NY
Axe (assembling for late avantgarde graphic art, 1975-1976) Schraenen, Guy ............Antwerpen, B
Axe Street Arena (alias): Panic (magazine for polit art, 1987) „Axe Street Arena“ (?) .........Chicago, IL
A-YA (magazine, non-official Russian art in France, 1979-86) Chelkovski (Shelkovski), I. ....Elancourt, F

B. A. T. Man UAL, The... (Mail Art project, cat. in: Arte Postale!, #58, 1988) Baroni, V....Forte dei Marmi, I
B. E. R. M. Kollegium (Student college. Recycling Mail Art, 1988)..........................Berlin, GDR
Babel – Torre de Bambu (Mail Art by Nucleo AP. + Wellcomet B., 1987) Prado, G. / Fonesca. Campinas, BR
Babel, Tower of... (Mail Art inv., 1988)..................................Mail Artists ....................................Barcelona, E
Bacillus Art Space (exh. events with cats., 1979-1980) ..Mixed Media Ed. / Below, Peter......Würzburg, D
Bad / Imago by „Kamikaze, Joseph“ (underground mags., 1982) Imago Verlag......................Aachen, D
Badao Dao (curious logo for alternative editions? Project: Postage stamps for Karenni, 1989) Lausanne, CH
Badge (Button) Show (Mail Art prj. for the Arte Postale! #13, 1980) Baroni, Vittore............Forte dei Marmi, I
Bag Post “(artist logo for Mail Art projects, graphics, „small books“, 1980-90s) „Bag Lady“ (?) Minnetonka, MN
Bag of Wire Expose – BOWE (Mail Art mag., strange extxts & collages, ~1985) A. Y. O........Sommerville, MA
Bagme c’est les autres, La... (Mail Art prj., 1987) Laszlo, Jean Noël..........................Toulon, F
Bags via Mail Art / Let's Go Shopping (project with the Kaufhof, 1997) Olbrich, Jürgen O. Kassel, D
Bahá’í Community / Alameda Vital Brasil (MA project: The Earth is but one country, 2000) .Moigi Mirim, BR
Balaio (magazine with vis. poetry & Mail Art, ~1977) ...Sampaio, J. C. ..................................Rio de Janeiro, BR
Bananas, All... (Mail Art inv., 1990) ...............................Dressler, Uwe ...................................Frankfurt/M, D
Bananapost, European Tour Commemorative Edition (artistamp catalogue, 1987) Banana, Anna. CDN
Bananapost, European Tour Commemorative Edition (artistamp catalogue, 1987) Banana, Anna. CDN
Bananapost, European Tour Commemorative Edition (artistamp catalogue, 1987) Banana, Anna. CDN
Bananapost, European Tour Commemorative Edition (artistamp catalogue, 1987) Banana, Anna. CDN
Bananas (tabloid for new lit. & art, 1975-, ).......................Tennant, Emma..........................London, UK
Bananas, All... (Mail Art inv., 1990) .......................Dressler, Uwe ..........................Frankfurt/M, D
Banco de Ideas, 1994-, (An „Image Bank“ at the Foreign Art Dept.) Mena, Abelando ......Habana, CU
Bandes Magazine (tabloid size Mail Art rag, 1986-)....Atelier du 3x3:33 ..............................Paris, F
Barraca Vorticista (exh. place by the mag. Vortice, 1990s) Delgado, Fernando Garcia .......Buenos Aires, AR
Barreiro Mail Art 1994-1998 (retrospective cat. about 10 Mail Art exhs.) Camara Municipal do Barreiro, P
„Basic“ - „Mr. Munos“ - „Y5/P5“ (alias or logo for French graphism) Renault, Frédéric......Paris, F
Brieffreundinnen/freunde (Mail Art at the Studio Hochhaus, 1995) Andryczuk, Hartmut ..........Berlin, D
Briefcase, The Bright Red... (Mail Art project with offset publ., 1985) Bennink, Sylvia..........Almelo, NL
Brief History of Art in Latin America, A... (brochure, 1986) Caraballo, Jorge .........................Montevideo, U
Bridge, Mail Art (works by wedding dress crap, inv., 1993) Gasper, Liz Carpenter.................Bellevue, WA
Bridge, The... (mag. between journal and bookworks,1982- , ) Munson, Howard ...............San Francisco, CA
Brieffreundinnen/freunde (Mail Art at the Studio Hochhaus, 1995) Andryczuk, Hartmut ..........Berlin, D
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Bridge, Mail Art (works by wedding dress crap, inv., 1993) Gasper, Liz Carpenter.................Bellevue, WA
Bridge, The... (mag. between journal and bookworks,1982- , ) Munson, Howard ...............San Francisco, CA
Cahiers de Leçon de Choses (poetry magazine, 1980- ) ...................................Montreal artists .................................Montreal, CDN
Cahier (artists' magazine, 1979- ) ...................................Montreal artists .................................Montreal, CDN
CAGE, Anti-Embargo Mail Art (magazine for political art matter, 1992-95) Jovanovic, Alexander. Odzaci, YU
Cafe Solo (Mag. for vis. poetry and experimental art, 1977- ) Luschei, Glenna .................San Luis Obispo, CA
Cafe Solo (Mag. for vis. poetry and experimental art, 1977- ) Luschei, Glenna .................San Luis Obispo, CA
C. V. A. A. (Canadian Visual Artists' Association?) .................................Vancouver, CDN
C. D. O. Parma "Mail Art" (exh., Gal. el Teatro, 1978) Peli, Romano / Versari, Michaela.....Parma, I
C. D. O. (Center Documentation Organisation) Mail Art Archive: Peli, Romano / Versari, Michaela Parma, I
C. C. A. G. (Canadian Correspondence Art Gallery – also for Mail Art)  Stake, Chuck ..........Calgary, CDN
C. A. Y. A. C. (Centro de Arte y Communication, also info mag.: 1971-77) Glusberg, Jorge. Buenos Aires, AR
C. A. T. / Collective Art & Technology / Gallery: participFAX, 1984 ........................................Toronto, CDN
C. A. T. / Collective Art & Technology / Gallery: participFAX, 1984 ........................................Toronto, CDN
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C. A. T. / Collective Art & Technology / Gallery: participFAX, 1984 ........................................Toronto, CDN
C. A. T. / Collective Art & Technology / Gallery: participFAX, 1984 ........................................Toronto, CDN
Cella n. 27851, (Mail Art exh., 1984) ..........................................Milano mail artists ................................Milano, I
Centre de Doc. d'Art Actual (at the Metrònom, 1980s) Tous, Rafael / Pedro, Isabel de ........Barcelona, E
Censorship East – Censorship West (Mail Art project by „Hype World“, 1984) Jacob, John P. New York, NY
Censorship’s Favorites, The... (Mail Art inv., 1991) .............Vineze, László .........................................Tirgu-Mures, R
Censorship Works (Mail Art like publ., 1986) .......................Helm, Glenn ..................................................Tempe, AZ
Centerfold (tabloid size artists' newspaper, 1976-79) ..........Artorns Publishing ........................................Toronto, CDN
Central-America & Caribic – Solidarity Festival (inv., 982) Trabajadores de la Cultura ........Mexico, MEX
Century!, Good by.... (Mail Art inv., 1999) ..........................Hietzing Students ...........................................Wien, A
Certain Gestures (magazine for underground & Mail Art, 1982-) Tiffen, David ...........................Aldershof, UK
Certain Relations... Readymade Boomerang (Mail Art at the 8th Biennale , 1990) Block, René. .Sydney, AUS
Cetchup, Capitalmocracy with.... (Mail Art inv., 1993) ..Krizic, Dragan ..............................................Sarajevo, YU
CH-Contra-Flot (assembling like publ. about/with 5 artists, 1995) Ruch, Günther ....................Genève, CH
Chair, The.... (Mail Art inv., 1995) ............................................Casa Cultura ..................................................Paços de Ferreira, P
Chantier du Chai, slide archive, Le... (Cat. of 317 slides – art works & publs., 1987) Billé, P. .Bordeaux, F
Chameleon, Bounce, Facility... (Colour xerox book by the Xexoxial, 1981) And, Miekal ........Madison, WI
Chaos (Mail Art prj. for the late XX. century, 1989)... “Alozen“ (?)... Vercelli, I
Chapter Art (review on printed matters, 1981-). . .Briers, David .......................................................Cardiff, UK
Character Disorder (magazine for graphic, Mail Art, 1987- ) Potler K. / Hagström, E. .........Brattleboro, VT
Charter Mag (Postcard size mag. for Mail Art, 1987-88) Tregnagl , Antonio ..............................Lucca, I
Chattering / Las Puertas di la trapalanda (with Jorge Ramaller, 1997) Marx, Graciela G. .......La Plata, AR
Chez les gens (Offset publs. by Appar Eds., 1980s) ......“Placid“ (Duval, Jean-François) .........Paris, F
Cigar box, Postcard with an image of... (inv., 1988) ....Holsom Roc Architecture Gallery ....Chicago, IL
Child Abuse (Mail Art inv., 1998) ........................................Marinho, Dorian Ribas ...............................Florianópolis, BR
Children (Commonpress #20, not edited) ......................Gajewski, Henryk ....................................Warszawa, PL
Children and Art (Mail Art inv., 1994) ...............................Frangione, Nicola ........................................Monza, I
Children Mail Art (inv., 1986) .........................................Sikorski, Thomasz .......................................Warszawa, PL
Children, Mail Art Network for the... (AU mag. + Art Museum, 1985) Shimamoto / Cohen...Kyoto, J
Children, Art Actions for/with... (Mail Art, 1985) ................Byszewski, Janusz ..............................Lódź, PL
Children’s Mail Art (inv., 1988) ........................................Fieren, Luce ....................................................Hombreck, B
(Children:) Mail Art for Kids (Museum of Art, 1984) ... Held Jr., John ..............................................Dallas, TX
Other Child Book (Mail Art project at the Znak Galeria, 1977-81) Gajewski, H........Warszawa, PL
Chile - Mail Art Show (Museo de Arte Cont., 1992-93) Mortes de Oca, Carlos / Deisler G. ....Santiago de Chile
Chile & America Latina, Por... (Mail Art. Gal. am Markt, 1987) Milde, Brigitta............Annaberg-Buchholz, GDR
China Mail Art / Boys and Guns (Mail Art prs.), 1992 ...Pollard, Michael.................................Milford, CT
Christmas Box (Mail Art inv. 1993) ................................Aleph Group .................................................Verzuno (BO), I
Christmas Memory – ornaments, etc. (Mail Art prj., 1992) „Lady J.“ (?)... Smirna, TN
„Cicatelli, C. G. „,“Cravan, Arthur“ / Trinity Press .....Chicadel, Charles ......................San Francisco, CA
Cindarella Company (request letters for philatelic specialities, 1994) ........................................Sykesville, MD
Cinderella Expo – Word Postex 86 (Exh. for philatelic & Mail Art: artistamps) Bidner, Michael. London, CDN
Cinema, O. (Mail Art prj., 1995) ..........................................Biblioteca Municipal ........................................Barreiro, P
Cipher (allround graphic/lit. quarterly, pertly handmade, 1981-) Tilson, Jake ............................London, UK
Circle Art (East): Perpetual Motion (Mail Art magazine, 1983- ) Jankowski, M. ....................Brooklyn, NY
Circle Art (West) also Public Arts in Print: Public Property (mag. 1984) Owen / Hoadley ...San Francisco, CA
Circle ’77 (Mail Art prj., at the magazine Antivalues, 1977) Przyjemski, L. / Petasz, P. ....Poznań Zdrój, PL
Circular (Mail Art magazine, also with found images, 1987-88) „Schneck & Nash“ (?) ..............San Francisco, CA
Cirque Divers (alternative info mag. by the A. S. B. L. at the Restaurant „Antaki“, 1980-)... Liege, B
Cisoria Arte (graphic & Mail Art magazine, 1975- )......Ozag, Damaso ...........................................Caracas, VEN
Citizens of the World, We are all... (Mail Art inv., 1997) Ferdinandt, Guy .........................Lonpré, F
City (Mail Art prj., 1993) .........................................Kaczynski, Michal ........................................Warszawa, PL
City Art Museum: Perfo-Ratio Kanta, 1994 / Word Theatre, 1995 (Mail Art projects)..........Kaliningrad, RU
City Fortress (Mail Art prj. at the Galeria Arta, 1991) ... Dimulescu, Aurelian .......................Sibiu, R
Cleaning, Long live.... (Mail Art inv., 1985) ..........................................................Porto, P
Click heard round the world... Take a photo on July 4, 1978, at 7:48 p. m.! Peterson, Don ....Los Angeles, CA
Cinamen magazine (one sheet rag for Mail Art, 1980- ) Agrafiotis, Demostenes ............Athens, GR
CLINCH (Mail Art magazine in the form of a sticker assembling, 1983-88) Ruch, Günther ...Genève, CH
„Cosey Fanni Tuttii“ (artist of the „Ecole de l'art infantile“ and COUM in the 1970-s & 80-s) London, UK
Cosmopolitan Urbanism (Mail Art logo, 1980s) Kattenstroth, Uli Berlin, D
Coto de Poesia (envelope assembling for Mail Art pieces, 1977-78) Sapere, Horacio Ciutat de Mallorca, ES
COUM (Group, underground /erotic art, 1969-75) P-Orridge, Genesis / Cosey F. T. London, UK
Counter Prods. (alternative book/magazine publs., cats. from the 1980s) London, UK
Country-Side, Artistic Activities in the... (Mail Art, 1982) Fricker, Hans Rudi Trogan, CH
Couch, Arts above the... (Mail Art prj., 1984) Arts, Arno Arnhem, NL
Cow, Make a...(Mail Art in: Eat it Up, #44, 1985) Patrick T. / Heaven Helen Berkeley, CA
Cow, Speckled...(Mail Art inv., 2000) Máté, Gyula Bonyhád, H
Cowboy, When I was a...(Mail Art prj., 1985) OFF Centre Centre / C. Stake Calgary, CDN
„Crackerjack Kid“ (Mail Art alias, network author) Welch, Chuck Hanover, NH
Crazy about You (Mail Art rubber stamps, inv., 1993) Heindesign Stempel-Mekka Hagen, D
Crazy, Are you.....? (Mail / Copy Art inv., 1984) Tammaram, Laurent-Niklas Paris, F
Crazy Dada Idea, A... (Mail Art project, 1980) Groh, Klaus Oldenburg / Edwech, D
Crazy, Old Poets' Magazine (one sheet mag. Mail matter, 1984) Zack, David Tepoztlán, MEX
Creation of a Nation... (mimeographed publ., 1972) Nation, Opal L. London, UK
Creative Art Expos (at the Center Culturel d'Anderlecht & Gallery Yucca, 1984) Stuckens, G. Bruxelles, B
Creative Art Revue (info / Mail Art magazine, suppl. to MAM, 1983-85) Stuckens, Guy Bruxelles, B
„Creative Thing“ (Mail Art logo) / RANT (magazine, ~1982-) Caldera, Lesley, M. Whittier, CA
Crib Project – Holy Nativity, inv. 1999) Social Centre., Senigallia, I
Criss Cross (mail art book, actionism in Los Angeles, 1976-) McCarthy, Paul Boulder, CA
Crocodila Mundi (Mail Art "graphix" anth.-magazine, 1983) Barbery, Stephan Bruxelles, B
Cross + Cures (artists' books exh.: Univ. of California, cat.: Umbrella, 1992) Hoffberg Santa Barbara, CA
Crossings from the World (Mail Art inv., 1999) Braumüller, Hans Hamburg, D
Crossing Borders (Mail Art prj., 1992) Irvine Fine Arts Center Irvine, CA
Crossroad Novelty Spring Catalog, The... (Mail Art project? 1982) Zelevanski, Paul New York, NY
CROW magazine (Neoism, Rivington Academy) Kántor, István New York, NY
Cult – Hero, Star, Icon, Diva... (Mail Art, 2000) Fan Mail, Redfoxpress (Ed. Phi), Maelen. Echternach, L
Cyclopedia (Intern.) of Plans and Occurences in the Anderson Gal., 1973. Hompson, Davi Richmond, VI
Cyanobacteria (publ. for exper. lit., ~1993) Lehmus, Jukka Esbo, SF
Curved H&Z“ (logo for a mixed media poetry press / Industrial Sabotage) Curry, J. W. Toronto, CDN
Cutrell, Fran (alias Fran Ruthkovsky). Mail Art, artiststamps, graphics, etc. Tallahassee, FL
Cutrell, Fran (Fran Ruthkovsky): Communication / Alternative Expressions, exh. FSU, 1986 Tallahassee, FL
„CW Poste“ (logo) / Electronic Dreams / Soviet Mail Art / AIDS (projects): Summers, Craig Seattle, WA
Cyclopedia (Intern.) of Plans and Occurences in the Anderson Gal., 1973. Thompson, Davi Det. Richmond, VI
Czeska i Slowacka Poezja Konkretna (cat. by the Museum Narodowe, 1976) Baworowska, B. Wroclaw, PL
Czestahowa Mail Art (Music & Mysticism, 1998) Fraczek, B promoci Kultury Czestahowa, PL

Dada (Mail Art prj. at the Fröhliches Wohnzimmer, 1989) Widhalm, Fritz / Kilic, Ilse Vienna, A
Dadazine (poetry mag., also with rubber stamps, 1970s) by „Dadaland“ Gaglione, Bill San Francisco, CA
Dada: A. Proxi. (neo-dada & Mail Art manifestation, 1977) Brett, George Athens, GA
Adolf Hitler Fan Club (neodada, Mail Art, 1970s) Smith, Pauline London, UK
Bay Area Dadaist: The NYCS Weekly Breeder (post-Fluxus magazine, 1970s) San Francisco, CA
BILE (magazine for neodada/Mail Art graphism, 1978-82) Lastname, Bradley Chicago, IL
Cabaret Voltaire (magazine with neodada matter, 1977-) Hitchcock, Steve San Diego, CA
Digital Dance Magazine / Digital Pages (copy art, ~1979) Bruxelles artists Bruxelles, B
Digitale Networking (Mail Art inv., 1988) .............................................. Kassitz Schwarzenegg, CH
Digitale, The times are changing from analog to digital... (with the PIKH Hasselt, 1996) Bleus, Guy .. Wellen, B
Dim Art (early Mail Art exh. in Czeheleslovakia, 1976) Klivar, Miroslav / Valoch, Jiri Praha, CS
Dimensionista Album ’72 (vis. poems on silkscreen) Tóth, Gábor Budapest, H
Dinosaurus (Mail Art prj., 1993) ............................................. Mulet, Xavier Barcelona, E
Dire (magazine for experimental poetry, 1973-) Vodaine, Jean / Billon, Claude Metz, F
Direct – stamp show (Mail Art inv., 1995) ........................................... Ruch, Günther Genève, CH
Direction to Use – the Keyhole (Mail Art inv., 1980) Jonge, Ko de Middelburg, NL
Directitos Humanos, 50 Anos de Declaración Universal dos... (Mail Art prj. in Museum, 1998) Fiorianopólris, BR
Dirty Dog (alias): Beware (One man magazine, 1986-88) ................................ San Francisco, CA
Disabled, The... (Mail Art at the Versorgungsamt/home, 1990) Fischer, R. D. / Mittendorf, H. Heilbron, D
Disk Covers – Pochettes de Disques (Mail Art?, at the ISELP, 1983) Schraenen, Guy Bruxelles, B
Dislokate Klammer “(Mail Art logo, 1980) Igloo, Alex (“TorridZone”) New York, NY
Dismisura / dismisuratessi (magazine + suppl. for vis. poetry1972-84) Fontana, Giovanni Alatri, I
Divina Comedy (Mail Art project, 1992) Strada, Giovanni Ravenna, I
Do Not Bend / a rubberstamp romances (tabloid size print, 1970s) Jackson, Leavenworth San Francisco, CA
Do Not open (closed envelopes bound to book, ~1980) Olson, Richard Beloit, WI
doc(k)s (allround magazine for altern. arts, 1976,/) Edition Népe: Blaine, Julien Ventabren, F
„Doctor Trust” (alias, collaborating on Impossibilists) Sargent, Mark Minneapolis, MN
Doewa Art (assembling, 1991-) Goubert, Filip Liedekerk e, NL
Dog books, artist's books in Mail Art. „Domatic, Irene” San Francisco, CA
„Dogfish” / „Post Natal” / „Pre Natal” / „Tui Tui” (logos for artistamps) Rudine, Robert C. Seattle, WA
Dogarithms (songs with the word „dog” in the title by „Irene Dogmatic”, 1973) Mosen, N. San Francisco, CA
„Domatic, Irene” (alias for neodada, Mail Art & „dog” books, 1970s) Mosen, Nancy San Francisco, CA
Dokumente 7777777 (Mail Art prj. for „closed” docs. at the Kunoldstr. 37., 1982) Jonge, Ko de. Kassel, D
„Dom Tom” (French graphism on computer-graphic) Garcia, Dominique Paris, F
„Dominique” also „Bug Post”, „Bug Master” / The Standard (artiststamp cat.): Johns, Dominique...Seattle, WA
„Don Mabie” (alias), CCG art gallery for alternative arts: Stake, Chuck Calgary, CDN
Don Mobie's Drawings 1978-1990 (exh. at the Muttart Art Gallery, 1990) Stake, Chuck Calgary, CDN
Don Milliken” / „Uncle Don” / OR magazine (Mail Art, artists' books) Durham, Donald P. Sunderland MA
Dona Berta (magazine for exper. poetry, 1982- ) Montells, José M. Madrid, E
Doo Da Postage (artistamp logo, also show: 1982) Higgins, Ed F. III. New York, NY
Doo Daa Florida (graphic tabloid with special themes, 1985-86) Rutkovsky, Paul Tallahassee, FL
Doors (Mail Art project, 1987) Gentili, Chiara Poreta, I
Dop e #5-6 (xerox recycling matter, ~1980) ENTATIVELY Baltimore, MD
Dora Diamant et ses amants (=Dora Maar?, French graphism, 1986) Doury, Pascal Paris, F
Dorian Gray, My Name is... (Mail Art projects, 1992-93) Aleph Group Verzuno / Rial, I
Dos, O... (vis. poetry magazine with Mail Art, 1982-85) Aragaranz, N. N. Montevideo, U
„Dott, Mr.” / „Aquaflutt Laboratories Ltd.” (alias) Seifried, E. Kornwestheim, D
Double (assembling for Mail Art, 1991-) Nikonova, Rea (Anna Tarshis) Eysk, RU
DOUBLE double (Mail Art inv., 1992) New Hampshire Art Ass. Boscawen, NH
Doventertainment Inc.: Cat. 1992 „Death of Vinil” (Music) Toronto, CDN
Dr. & Lady Bruts present... (E. Metcalfe's & Kate Craig's section 1969-79) Western Front. Vancouver, CDN
Dragon Rouge (magazine by the Llys Dana Group, 1976-77) Mounier, Patrick Aureille, F
Drawing Activity (Mail Art prj. + Commonpress #28, 1980) Wiegosz Andrzej Poznan, PL
Drawing Legion, The... (editions for xeroxed mags.) Dunn, Lloyd Iowa City, IA
Dream – Room-Creation (Mail Art at the Kulturhaus, 1986) Westermann / Schneider Magdeburg, GDR /D
Dream-Creation – Traumgebilde (Mail Art, doc. in form of 10 postcards, 1986) Westermann. Magdeburg, GDR
Dream, Your... (Mail Art prj., 1998) Suwada, Kaori Nishinomiyaji, J
Dreamhouse Vision (Mail Art prj., 1997) Schmidt, Christian Hanstholm, DK
Dreams and Girls (Mail Art prj., 1991) Foltynski, Jacek Czestowh, PL
Dreams (Mail Art prj., 1991) Buchholz, Joachim Berlin, D
Dreams, Develop my... (MA project for Arte Postale!, 1980) Baroni, Vittore Forte de Marmi, I
Dreamtime – Talkingmail (magazine for the underground, 1990) Xexoxial Dreamtime Village, Viola, WI
Droles d’envois... (large Mail Art exh. & cat., 1992) Compiègne mail artists Compiègne, F
E. G. O. – Erotic Games are Open (Mail Art in Banja Luka, 1989) Kamperelic, Rorica............. Beograd, YU
E Magazine (experimental & sound poetry, scores, visual, 1976- ) Carl, E. / Reese, M......Panorama City, CA
E.V.A. Exchange Voyaging Art (MA project with pocket-handkerchief, 1994) Classens, Eva........... Gent, B
E-Mail Art, the first recognition (Project, 1994-......... Capatti, Bruno................. Dogato, I
E-Mail versus Mail Art– send reactions! (Invitation, 1996) Debris, Kristof............... Brussels, B
E. R. C. A. (Espace de recherche et de creation artistique – French graphism exh. 1989)..... Montreuil, F
E. R. G. – Mail Art Exhibition (at the „Ecole de Recherche Graphic“, 1987)................. Bruxelles, B
Ear, Cut your.... and send it to... (Mail Art inv., 1984-......... Ruch, Günther................. Genève, CH
Ear Magazine (avantgarde/concep. music # projects1973- ) Tynmon, Carol / New Wilderness.. New York, NY
Earth (Mail Art project, 1998) Int. Art Postal Salon / Barreiro, Camera Municipal........ Barreiro, P
Earth Collection (ongoing Mail Art project, 1979-83-.... Golkowska, Wanda..................... Wroclaw, PL
Earth Day (Mail Art prj., 1990)........................................ Laramie mail artists.................. Laramie, WY
Earth Forever, The... (Mail Art prj., 1990- ) „Art Stage“ (? ).................. Fukuoka, J
Earth, Man’s Place on Spaceship.... (inv., 1993)................ Jacobs, Michael................. Seattle, WA
Earth, Target... (Mail Art at the Double Rocking Gal., 1982) Spiegelman, Lon / Taylor, W .... Los Angeles, CA
Eastern European art (see: Osteuropa)
East – West, send 40 copies (Mail inv., 1991).............. Nolewayka, Marcin............... Bytom, PL
Easy Edition (Mail Art magazine, 1988-...) Kazuyoshi, Takeishi.............. Tokyo, J
Eat It Up (Mail art magazine, 1981-86-................. Patrick, Tom....................... Berkeley, CA
ECART (Gallery, Editions for post-Fluxus, concepts, Mail Art, etc.) Armleder, John......... Genève, CH
Echo (Mail Art at the Diverse Works Gallery, 1985) Pack, Tom................. Houston, TX
„Eclectic Hermit, The...“ (alias for Mail Art, 1980s)........ Bates, Keith....................... Manchester, UK
École de l’art infantile (COUM, 1970s).............. Cosey Fanni Tutti / P-Orridge...... London, UK
École de Suicide (brochure, 1980-................. Lagautriere, Philippe.............. Paris, F
Ecrire une lettre gigantesque (Graphic publ. at the Ed. Jeu des Tombes, 1986) Pujol, C........ Montmorency, F
„Edgar“ (Mail Art logo)............................................. Bushmiller, Edgar........ Norfolk, VA
Edgar Postcards (ongoing project, completing postcards) Lipinsky, Georg............. Uelzen, D
Edgarzine / Letters to Edgar (Mail Art magazines, 1986-) Bushmiller, Edgar........ Norfolk, VA
Edition Nèpe / Doc(k)s (allround altern. magazine, 1976-) Blaine, Julien........ Ventabren, F
Edition Vitrine (for French graphism, 1980s)............. Thiellement, Pacom........ Paris, F
Ee!, An... (Mail Art magazine, 1983?)................. Kazuyoshi, Takeishi.............. Tokyo, J
Eeklo, De Media (club, eds. & exhibition house)........ Boever, Jan de .................. Eeklo, B
Effetto Dossier (magazine for vis. & exper. lit., 1983- ) Anelli, Salvatore.............. Cosenza, I
Effort, N°4 L’... Manufacture d’image (anthology for French graphism, 1985) Kao, Gabor.. Paris, F
„Ego Post“ (Mail Art logo)................................. Below, Peter......................... Würzburg / Köln, D
Egomania (Mail Art prj., 1990).............................. Mr. Gossip (?)...................... Sheffield, UK
„Egon“ (with an underground home-gallery for Mail Art exh., 1983) Neumann, Sören...... Dresden, GDR
Egozim – Living Art (magazine, 1975- )...................... Lambert, Robert................ Hollywood, CA
Eini Aypio – C’est demain (Mail Art mag., later assembling, 1982-86) Rassias, Vlasis...... Athens, GR
Festival Int. de Performances i Poesía d’ Acció a Peníscola, I-II-III (1989-92) Gonzàles / Ferrando. València, E
Festival de la Postal Creativa (organized by Clemente Padín, 1974) .........................................Montevideo, U
Fenici (multimedia tabloid size magazine, 1986-, ).........Vidal, Francesc ................................Reus, E
Femme Magique, La...(exh. at the Galerie Zodiaque, 1976?) Minkoff, Gerald Leo..................Genève, CH
(Female literature:) Travelling with Women (by Atticus Press, 1983) Polkinhorn, Harry ........San Diego, CA
Female Portraits / Portrait of the self (Mail Art inv., 2000) Calgary Femail Art........................Calgary, CDN
Female Human Flower Archives (A. Blufpand): Image Bank Project, 2000 .............................Utrecht, NL
Female Heart of Ice-Cream (Mail Art inv., 1988) ...........Kassitz ..............................................Schwarzenegg, CH
Female Archetypes in the Fairy Tales (Mail Art, 1996)  Jensen, Frank .....................................Roskilde, DK
Femail Art in Italy – Dedicato Donna (Mail Art prjs., 1992/1994) Museo dell’ Informazione...Senigallia, I
Feet, Your Naked.... (Mail Art inv., 1989) ......................Laporte, Christian ............................Roquefort, F
Feet, Original Pictures from Women.... (Mail Art inv., 1991) Laporte, Christian .................Hengelo, NL
Feedback Pieces (Mail Art project, Gallery P. Brattinga, 1981) Carrión, Ulises .......................Amsterdam, NL
(Fe) Mail Portraits of the Self (Mail Art, 2000) ..............Centre Gallery..............................Calgary, CDN
(Fe) Mail Art: The Monthly (Mail Art magazine by the Gina Lotta Post, 1980-): Lloyd, G. ...San Francisco, CA
Fault, The (magazine for visuals1971-) ..................McMahon, T. / Teuti, Jan .................Union City, CA
Fault Press, The (publs. for the Inter-Dada ’84, S. F.)....McMahon, T. / Teuti, Jan .................Union City, CA
FAX & Copy Art Action (supported by Toshiba, CEBIT ’91) Pellini, Pietro / Berbesz, Yola...Köln, D
FAX Arte (by the workshop “Da Xerox a Lito...”, Album, 1991) Bruscky, Paulo......................Recife-PE, BR
FAX Catalogue, 1991 by Arnyékktöök (electrographic group & magazine, Budapest, 1990-...).Érsekújvár, H
FAX Festival „Audisea“ (also offset cat. at the Ass. Amuna Duse, 1995) Bericat, Pedro ........Zaragozza, E
FAX HeART (FAX-Mail Art project, 1994) ..............Tisma, Andrej / Labat, Violeta ....Novi Sad, YU
FaXi-mille. (.Date and Time“, exh. at the Kunsthalle, Budapest, 1999) Arnyékktöök Group ..Budapest, H
FAX, Networking... Project. (with the Factory Endhoven, NL, 1993) Bleus, Guy ......................Wellen, B
FAX: Memory of Ray Johnson (Mail Art, 1996) .............Bleus, Guy ..............................Wellen, B
FAX your Face, 1995 .................................................FAXeria, Restaurant & Gallery ......Aachen, D
FAX 1995: Amuna Duse Ass. Mail Art .......................Bericat, Pedro F. .................Zaragozza, E
FAXeria, Restaurant & Gallery: FAX your Face, 1995 ..................................................Aachen, D
(FAX:) Art by Fax: Selfportrait , 198? ..................Ciani, P. / Iannicelli, G. ..........................Bertiolo, I
Artfax 1993 (Mexico graphic)..........................FAX artists ........................................Mexico, MEX
The Face of Network, FAX project at the Swiss PTT-Museum, 1994, Langenbacher, D. Bern, CH
Fear, 125 Mail Artists’... (exh.. 1985)..............................Mullican, Jeff............................Los Angeles, CA
Fear: Are you experimenced? Love / Hat / Fear... (Mail Art at the Univerity,1981) Bleus, Guy. Bruxelles, B
Fear, 125 Mail Artists'... (exh.. 1985)..............................Los Angeles, CA
Festival of Plagiarism, The... (Document, 1988)............Home, Stewart ....................London, UK
Festival of Plagiarism (edited by Perkins, texts: Roman, Mac Leod, Was, Polkinhorn, etc., 1989) S. F., CA
Fête de la Lettre, Première... (lettrist, Mail Art exh. at the Gal. Facchetti, 1976) Rabascall, Joan....Paris, F
Fetish (Mail Art prj., 1999)........................Melbourne Leather Pride Ass. / Osowski, Francis ....Kensington, AUS
Fetish, Secret Desire of... (Mail Art inv., ~1985) ....Z., Emanuel ..................................Whitby, Yorkshire, UK
Feto, O... (magazine) ............................................................Rocha, M. ......................................... Rio de Janeiro, BR
Fetish, Secret Desire of.... (Mail Art inv., ~1985) ...........Z., Emanuel.......................................Whitby, Yorkshi re, UK
Fetish (Mail Art prj., 1999)...............Melbourne Leather Pride Ass. / Osowski, Francis ..........Kensington, AUS
Fetiche Journal (concrete poetry, prose, graphic, 1981-) Gaspari, Walter ..............................Chiuduno, I
Fête de la Lettre, Première... (lettrist, Mail Art exh. at the Gal. Facchetti, 1976) Rabascall, Joan....Paris, F
Fils de Mr. Hyde, Les... (magazine for the undenrground, 1975-87)  Daligand, Daniel ........Levallois, F
Film Festival, Super 8 mm... at the MAKKOM, 1984....Semah, Josef ....................Amsterdam, NL
Film & Video Festival: Thou Art 84 (also a Mail Art exh., 1984) Nielsen / Schmidt-Olsen ....Aalborg, DK
Film & Video Festival: Östvendsyssel... (Kinoteatr, 1986) Nielsen / Schmidt-Olsen, C ....Hjallerup, DK
Film: Post Flux, by offcuts of old films... (Mail Art inv., 1999) Rabet, François ......................Rennes, F
Film: Super-8 mm. Film Almanach by 366 parts... (inv., 1988) "S'pool" (?) ............................Sommerville, MA
Film: Artists with Camera (project, 1984).............Rasmussen. S. M...............................Brønby Strand, DK
Fine Hand Prods. / Color Xerox Calendars .....................Cushman, Barbara.............................San Francisco, CA
Fish (Mail Art prj., 1997)..................................................Vis, Dode ..........................................Zwijndrecht, B
First Vancouver Int. Heartbeak... (Mail Art prj. for Valentin's Day, cat., 1985) Varney, Ed. ...Vancouver, CDN
First / Second Int. Portfolio of Artists' Photography, The... Jacob, John P. ....New York, NY / Bloomington, TX
Film for Peace (Mail Art inv., 1985)........................ Teams, Mario ..............................San Francisco, CA
Flower for Peace (Mail Art inv., 1985) ...........................Vis, Dode ..........................................Zwijndrecht, B
Fluxus Action #1 – incongruous meeting 98 (inv., 1998) „Tartarugo Mail Art“ (?) .................. Madrid, E
Fluxus and Friends (Books and pubs, from the ATCA, 1988) Milman, Estera ......................... Iowa City, IA
Fluxus, Homage to... (Mail Art project, 1988) .......................................................... Fierens, Luc .......... Hombeek, B
Fluxus Mail Art: 25th Anniversary of Fluxus ......................... Walker, Kenneth .................. Chicago, IL
Fluxus Performance Workbook, The... (El Djarida, #9). Friedman, Ken ....................... San Diego, CA / Oslo, N
Fluxus, Spirit of... (Mail Art inv., 1994) ......................................................... „Museum of Art“ .......... Santa Barbara, CA
„Fluxus West“ (alias) .......................................................... Friedman, Ken ................. San Diego, CA / Oslo, N
FMK / Fiatal Művészék Klubja (Young Artists' Club, also with exhibitions, 1980s) ............. Budapest, H
Foist / Collective Foist (multimedia magazine, ~1986) …Dohring, Scott ......................... Rochester, NY
Foksal Galeria / Eds. / Living Archive, The... .......................... W. Borowski & A. Turowsky .......... Warszawa, PL
Foksal PSP, Program Galerij... (Elimination of art from art, etc., 1967) Borowski, Wieslaw. Warszawa, PL
Fold it!, Please..... (Mail Art project & exh., 2000) ........................................ Seifer, Jörg ................. Annaberg-Buchholz, D
Folding Cigar (assembling, 1972) ................................. Erickson, Roger ...................... Brooklyn, NY
Folk Art (Mail Art project, 1986) .............................................. Helm, Glenn ......................... Tempe, AZ
FOMT Bulletin (Mail Art magazine, 1983-84) „Dark Hopes“ .............................. Antrim, N. Ireland
Food Mail Art / Mirrors / Skin (projects, 1995) ............................................. Lens, Bob ............................ Bremen, D
Football (Mail Art inv: 1994) .................................................. Aleph Group ................. Verzuno (BO) / Riola, I
Force Meat (Mail Art magazine also with xerographic, 1988-.) Aiello, Alessandro .......... Giardini, I
Force Mental Magazine (at the Clube Moral, 1982-.) Kerckhoven, Anemie / Devos, Dany ...Antwerpen, B
Foreign Palm Book (rubber stamp publ., 1979) DiPalma, Ray ................................ New York, NY
Foreigners in your Country (Mail Art inv., 1986) ........................................ Diagonale / Espace Critique .......... Paris, F
Forgotten Language – Berlin '85 (Xerographical leaves, 1985) Szefferski, Roland .......... Berlin, D
Formato Libro – libro oggetto (Object-books exh., Palazzo Vecchio, 1978) Nannucci / Caruso, Firenze, I
Former – Free Geometry / Copy Art, etc. (inv., 1994) ........................ Kassák Múzeum / Csaplár, Ferenc ...Budapest, H
Formular Press, Lomholt... (Underground typography, Mail Art, ec.): Lomholt, Niels ............ Odder, DK
Fort de Cafe (small magazine for French graphism, ~1986-) Jung, O. ......................... Paris, F
Fotokopie, Museum für... (Copy art museum, closed 1993) Urbons, Klaus ........................ Mühlheim/Ruhr, D
Found Photo Album (Mail Art & multiculturalism, 1993) Stangroom, Jonathan ............... Newton Centre, MA
Found Poetry (publication, 1992) ................................................... Deisler, Guillermo ............... Halle, GDR
Found Sketchbook, The... (Mail Art & multiculturalism, 1995) Stangroom, Jonathan ......... Newton Centre, MA
Found Street Press (publ. of small books for experim. lit., 1990s) Tomoyasu ...................... Monterey Park, CA
Four Elements, The... (Mail Art prj., 1998) ........................................ Garbin, Ornella ..................... Milano, I
Four Dimensional Man (Mail Art prj. small with doc., 1985) Rogalski, Piotr ............... Piotskòw Tryb, PL
Four Years and More (monographical publication by „Eternal Press“, 1979) Tavenner, Patricia. Oaklond, CA
Fox, Anything about the (red)..... – postcards only (Mail Art prj., 2000) Editions Psi .............. Echternach, LU
Fractal Post (logo for artistamps with fractal graphic, 1980s) Kent, Eleanor ...................... San Francisco, CA
„Fracton Studio“ (logo): Minimart Production (series of thematic Mail Art books, 1985-.) Cesson, F
Frame, In a Small... (Mail Art project, Gallery GN., 1981) Olbrich, Jürgen O .................. Gdansk, PL
Frankenstein Mail Art at the City University, 1995 ......Koebke, Ken / LS Division ............. Hong Kong
Frankfurter Ideen (multimedia magazine, also for alternative arts, 1981) Haus, Arno ............. Frankfurt, D
Franklin Furnace (exh. house & archive for alternative arts) Wilson, Martha ..................... Warszawa, W
„Free Dog“ (Mail Art alias) / La Posta in Gioco I-II-III. (exhs. 1990-92-98) Broi, Gianni ...... Firenze, I
Free Dog and Human Values (Mail Art project, 1994) Broi, Giovanni ......................... Firenze, I
Free of Racism! (Mail Art, Writers & Artists Club, 1995) Peters, Ursula ................. Berkeley, CA
Freedom (Mail Art prj. by the Pasadena Art Workshop, 1992) Armory Center for the Arts / Hoffberg, J. Pasadena, CA
Freedom (Mail Art prj. at the Museum Judetean, 1997) Barna, Adriana & Rodica ............. Bistrita, RO
Freedom: (Freedom: Libertad en la enseñanza de las artes (AU+MA prj., mail artists in Escola d'Art, 1999) Tarragona, E
Freedom Bookshop, Anarchist Editions: Riffraffpoets (magazine, 1982-) Gould, Dennis .. London, UK
Freedom Bookshop, Anarchist Editions: Riffraffpoets (magazine, 1982-.) Gould, Dennis .... London, UK
Freedom in the Fine Art Teaching  (Mail Art prj., 1999) Reglero Campos, Cesar .......... Tarragona, E
Freedom, Is – 1988-1989 (mailing action by 100 packages) Lumb, Michael .................. Ipswich, UK
Freedom, on – on Peace (Mail Art at the IALA AT KALA Inst., 1982) Peters, Ursula ........... Berkeley, CA
Freedom to move & Freiheit zur Bewegung (Mail Art inv., 1997) Barna, A. R. / Art Museum... Bistrita, RO
Freedom, What is..... (Mail Art inv., ~1984) ........................................ Open Art / Rassias, Vlasis .......... Athens, GR
Grand Canyons (Mail Art inv., 1984) .............................................. Aguillard, Leslie .............................. Denver, CO
Grand Old, It’s.... (Mail Art prj., 1983) Community Service, Festival of Arts ......................... La Mirada, CA
Graphitisme (coll. graffities via Mail Art at the „Arts Tristes“, 1986) Rastorfer, Jean-Marc. ... Lausanne, CH
Gray Matter (Mail Art prj. at the State University, 1978) Hitchcock, Steve ......................... San Diego, CA
Gray Matters (Mail Art show by the North American Survey on Vampirism, 1991) ............... Dallas, TX
Great Mail Art Supply Shop .................................................. „Great Mail Art Supply“ ................. Greenport, NY
Green, Paint it... (Mail Art inv., n.d.) .................. Gómez, Antonio ................................. Merida, E
Greenmindy Mail Art (inv., 1994) ........................................... Zarzycki, Boris .......................... Lodz, PL
Greeting Cards (series of cards with certificat texts, 1973) Gilbert and George .................... London, UK
Grisalda (post-Fluxus magazine, also Mail Art) ................................... Lund Artists .............. Lund, S
Grosse Bruder sieht dich, Der... (Mail Art prj., 1984)........................................ Küstermann, Peter .... Minden, D
Grupo de Familia (collective edited Mail Art mag/assembling, 1991-, ) org.: Marx, G. G. G. La Plata, AR
Growing Old / Altern (Mail Art, 1998) ........... Mittendorf, Henning .......................... Frankfurt/M, D
Guesthouse, Network... (Mail Art project & offset cat., 1994) Oberholzer, Christoph .......... Rikon, CH
Gutenberg, Hallo Mister.... (Mail Art inv., 2000)......... Hammann, Reinhardt ....................... Mainz, D

H2O (Mail Art prj., 1985) .............................................................. Urb HE / Wohlforth V. .... Oldenburg, D
H2O (Mail Art prj., 1999) Cat.: in El Djarida, #15 .......... Nordo, Gutterm......................... Oslo, N
Habana ‘95 Int. Mail Art Show / memory of Ray Johnson (org.: Mena / Abelardo) ..................... Habana, CU
Habitat's Range (Commonpress #34, 1980) ................................... BWA & ZPAP / Galeria Wigry Suwalki, PL
„HaHa!” / Minimal Rock Eds. / Sinn + Wahn, etc. ........... Fischer, Roberto (HaHa!) .......... Lugano, CH
Haint Digest, The... (Mail Art mag. with mystic rattlings, ~1984) „Minóy“ (Bowsza, Keith) . Torrance, CA
Hair Mail (project, 1984) .......................................................... Flanders Art Keck .................. Hasselt, B
Haleyville Mail Art Shows, 1985-86 ......................... „Miz Mimi“ (Homes, Mimi) ........ Haleyville, AL
Half-Life Network (Electrocopy assembing, 1984-...) ...Glassboro State College .................. Glassboro, NJ
Halloween AIDS Event (Mail Art prj., 1992) .............. Halloween AIDS Event ................... Tokyo, J
Hamburg mail artists.................................................... Scholz, Wolfgang ....................... Hamburg, D
Hamburg’s Hafen / Harbour – 800 anniversary (Mail Art inv., 1988) Schlemm, Emil .......... Hamburg, D
Hamburg’s Hafen / Harbour – ElbArt 98 (Mail Art inv., 1998) Braumuller, Hans ............... Hamburg, D
Hammers (Mail Art inv., 1998?)?.............................. Ashide, Kauku ......................... Osaka, J
„Han Psi“: Heart and Soul (magazine for Mail Art, 1986-...) Laurent Maginelle ............... Escouddain, F
Hand (Cut your hand-form, send to..., Mail Art,1991) ... Castelli, Alberto .................. Caprino, I
Hand, Give me Your.... (Mail Art prj., 1993) ................. Swiderska, Jolanta ...................... Chelm, PL
Hand & Idea (Mail Art prj. at the New Signalist Strip, 1980) Fenyvesi Tóth, Arpad ........... Balatonfenyves, H
Hand & Mind Books (series of booklets with concrete poetry, 1983) Colp, Normann B. ...... (?!) USA
Hand Made Only, Original... (Mail Art at the Gallery dell Occhio, 1984) Pittore, Carlo .... New York, NY
Handbook (Mail Art prj., 1983) by „Creative Thing“....Calendra, Lesley, M. ........ Whittier, CA
Handlungen (Actions & performances, Mail Art docs., Omnibus Press, 1976) Below, Peter. Kitzingen, D
Handmade Paper (publ. about artists' books, 1980s) ........ Cuning, Sheril .......................... Escondido, CA
Handmade paper / paper-remaking / artists' books ....... Kocman, Jiri, H. ................ Brno, CS
Hand printed and rubber stamped .............................. Saper, C. J. / Fine Diane .... Madison, WI
Hand Stamped (series of small rubber stamped booklets, 1973-79) Jacks, Robert ...................... New York, NY
Hands and other Handy Things (Mail Art inv., 1993) .... Hartbound Ed .......................... San Louis Obispo, CA
Handstamped Selfportraits (Commonpress #15, 1979) Stempelpalets / Barneveld, A. v.... Amsterdam, NL
Handsome Devils (Mail Art prj., 1981) .................. Tellvid, Claes .................................. Göteborg, S
Handwork (Mail Art inv., ~1992) ........................... Sutinagin, Vladimir ....................... Minsk, BY
Hanga Roa Prods. ........................................... Kerozen, Eugène .......................... Palaiseau, F
Happening News (magazine, 1965-66) ........... Heirman H. / Panamarenko, etc. .... Antwerpen, B
Happily Ever After (Mail Art at the Neutral Ground, 1989) Close, Patrick.................. Regina, CDN
Happy Shopper, Are you a.....? (Mail Art using plastic bags, 1992) Jason, O. / Shea, Jim .... Stoke-on-Trent, UK
„Hapunkt FIX“: Fix News / Fair Info Xchange (Mail Art magazines, 1985) ?.................. Berlin, D
„Harald Sack“ (Mail Art logo) ........................................... Ziegler, Harald ................... Köln, D
Hard Magazine (for cartoons, polit art, 1979) ........ Inconnu Group ........................... Szolnok, H
I. A. C. (International Artists Cooperations, Info-mag for Mail Art, 1972-77) Groh, Klaus...... Oldenburg, D
I. A. L. (assembling, 1991) ................................. Nolewayka, Marcin .......................... Bytom, PL
I. A. L. A. (International Ass. of Letter Art) at the Kala Institute. Peters, Ursula .............. Berkeley / San Rafael, CA
I. A. S. (International Artists' Stamps). Varney, Ed ................................................ Vancouver, CDN
I am a Networker – Sometimes (Mail Art exh. at the Kunstverein, 1989) Fricker, Hans-Rudi. . St Gallen, CH
I am a XX. Century Artist (Mail Art prj., 1985) . . Lenoir, Pascal .............................. Andeville, F
I Am My First Stamp (10 cards in cover, 1977) Tóth Gábor................................. Budapest, H
I Am Your Stamp (rubber action & Mail Art, 1980s) . . Paridaen, Sjoerd .................. Gent, B
I. A. P. (International Art Post, anth. like artistamp editions, 1988-) Banana, Anna. Vancouver / Sechelt, CDN
I. C. A. Magazine (tabloid s. mag. for new art, end 1970s) Terry, Reid / McGuillic, Paul ....... Sydney, AUS
I. C. C. (Internationaal Cultureel Centrum) ................. (dir.): Schraenen, Guy...................... Antwerpen, B
ICIS (International Council of Independent States) 1987 (for countries with artistamps) Sor-Reime, Geir. Stavanger, N
I expect your smile (Mail Art exh. & music performance, 1984) Xertox Group / Bercsényi Club. Budapest, H
I Q (One sheet info mag. / offset anthology for Mail Art) Mizukami Jun........................ Nagoya, J
I. S. C. A. Graphics (exh. at the Public Library + Art Gallery, 1989).......................... Sarnia, NY
I. S. E. L. P. (Inst. Superieur pour l'Etude du Langage Plastique)................ Schraenen, Guy................. Bruxelles, B
I also lived in Arcadia / ...et in Arcadia ego... (Mail Art project, 1986) Karwowski, Karol...... Lubin, PL
Johnson, Now Ray is dead, I smoke... (Gallery Brasseurs, Liege, 1997) Bleus, Guy ..........Wellen, B
Johnson's hommage: Thirty Years of Mail Art (Gallery Prima Pagina, 1992) Boschi, Anna. ....Bologna, I
Johnson's hommage: Ray dit Mail... (at Espace des Arts, 1995) Laszlo, Jean Noël. ........Chalon-sur-Saône, F
Johnson's hommage: He lifting still (Mail Art inv., 1996). Stüssi, Marcel...............Basel, CH
Johnson's hommage: Now Ray is dead I smoke Johnson (Mail Art / performance, 1997) Bleus, G......Liege, B
Johnson's Space, Artpool's Ray... (Mail Art, 1988-89)...Galántai Görgy / Klinaczay, Júlia.....Budapest, H
Joinville Flowers & Bicycles (Mail Art prj., 1994) .........Narloch, Charles .............Joinville, BR
Joke Project, The... (sound cassette-exchange & Mail Art system, 1984-2000) Nakahara, Seiei, Jack.....Tokyo, J
Joke Project, The... (1st & 2nd Int. Mail Music & Art... invs.: 1984 & 1985) Nakahara, Seiei, Jack.....Tokyo, J
Joker, Radio Free Dada's 1st Mail Art Project, 1981-83...LeClair" (Ishvani) ..............Santa Rosa, CA
Jokers, Remove the... from all deck of cards and send to (prj., 1983 „Radio Free Dada“ „LeClair“. „Santa Rosa, CA
„Joki Mail Art“ (Mail Art logo)..........................Klaffki, Josef..............................Minden, D
Joki Mail Art '82 (Anthology of recent works, Argo Art, 1982) Klaffki, Josef .............Minden, D
Journal Art (Mail Art mag., partly assembling, 1984- ) „Progressive Press“ (Wysocki, Sharon) ...Dearborn, MN
Journal de Chats (experimental literature & graphics, 1984-) Bell ...(? ) France
Journal, Group, K...(magazine for experimental art, 1974) K. Group..........................Vancouver, CDN
Joy (Mail Art inv., 1996) .........................................Baghdad Café & Bobo Banchi......Milano, I
Jpart Studios (Mail Art activity, ~1980) ..................................Peters, Jeffrey L. .........La Puenta, CA
Jungle of Art (Mail Art project, 1986) ..................................Kattenstroth, Uli..............Berlin, D
Junglemix (Mail Art prj., 1982).........................................K-Roll (Group?)......................Ceau, F
Junk Mail (500 envelopes of quality prints by Intermedia Press, 1972) Varney, Ed..............Vancouver, CDN
Junk Mail Edition, Second... (1,000 boxes of postcards by Intermedia Press, 1972) Varney. Vancouver, CDN
Junk Mail Art – annual corresp. exhs. (at the 567- & KAA Galleries, 1974-75, ) Stake, Chuck...Toronto, CDN
Justice – penitentiari of New Mexico (Mail Art prj., 1985) Wissmann, Bill / Ashman, S. .....Santa Fe, CA
Justice – postcard show (Mail Art inv., 1987) ...........Hartwick College Students .........Oneonta, NY
Juxbox / Jukebox (Mail Art projs., also assembling as NEPP): Kattenstroth, Uli ........Berlin, D
Juicy Art: Orange (prj.) (inv., 2000)..........................Ajungkimm (Offic. de Puig)......... El Puig (Valencia), E
Kairan (Art / Mail Art logo. Project: Language between word and image, 2000) Masnata, Francesco. Genova, I
Kairan (late Mail Art magazine, 2000-).........................Gianni Simons („Johnnyboy“)......Yokohama, J
Kakkerlakken (Mail Art prj., 1996-97)...............................Desmet, Tanja......................Gent, B
Kaldron (tabloid size magazine for vis. poetry).............Kempton, Karl........................Haleyon, CA
Kaleidoskop / Wierd / Future events / Angels (Mail Art prjs., 1994) Schrade, Otto ..........Winnipeg, CDN
Kaleidoskop Bulletin (Mail Art publs., 1979) .............Sikorski, Tomasz...............Warszawa, PL
Kalendarium for Kurt Schwitters (Mail Art prj., 1987) ..Golkowska, Wanda.................Wrocław, PL
KAM / KART (Konstrukt Art Magazine, one man graphic, ~1985) Waard, Frans de........Nijmegen, NL
„Kamikaze, Joseph“: Imago / Bad (underground mags., ~1982) Imsigo Verlag..................Aachen, D
Kant Perforation / Perfo-Ratio Kanta (Mail Art exh. & cat., 1994) Sherstjanoi / Schulz, etc... Kalingrad, RU
Kapos Art (Mail Art projects in Hungary, middle 1990s) Vörös, András ..................Kaposvár, H
Kapos Art: Original or Copy, 1998 ..................Berzsenyi Társaság / Vörös, András, ...Kaposvár, H
„Karen Eliot“ (multiple name at the Smile (magazine) Neoism: Home / Schiz-Flux / Gentry / Haufen, etc.
Karenni artists’ stamps (Mail Art project, ~1985) ..............Rastorfer, Jean-Mar.. .......Lausanne, CH
Karenni, Timbres pour le... (para-philatelic project & publs. by mail artists) Léopold, Pierre ...Lausanne, CH
Kabinett des Konservators (exh. of the Museum of Museums in Hagen/D) Geluwe, Johan van....Waregem, B
K. Group (magazine for experimental art, 1974- ) K. Group.................................Vancouver, CDN
Kabinett des Konservators (exh. of the Museum of Museums in Hagen/D) Geluwe, Johan van.... Waregem, B
Kairan (late Mail Art magazine, 2000-).........................Gianni Simons („Johnnyboy“)......Yokohama, J
Kakkerlakken (Mail Art prj., 1996-97)...............................Desmet, Tanja......................Gent, B
Kaldron (tabloid size magazine for vis. poetry).............Kempton, Karl........................Haleyon, CA
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KAM / KART (Konstrukt Art Magazine, one man graphic, ~1985) Waard, Frans de........Nijmegen, NL
„Kamikaze, Joseph“: Imago / Bad (underground mags., ~1982) Imsigo Verlag............Aachen, D
Kant Perforation / Perfo-Ratio Kanta (Mail Art exh. & cat., 1994) Sherstjanoi / Schulz, etc... Kalingrad, RU
Kapos Art (Mail Art projects in Hungary, middle 1990s) Vörös, András ..................Kaposvár, H
Kapos Art: Original or Copy, 1998 ..................Berzsenyi Társaság / Vörös, András, ...Kaposvár, H
„Karen Eliot“ (multiple name at the Smile (magazine) Neoism: Home / Schiz-Flux / Gentry / Haufen, etc.
Karenni artists’ stamps (Mail Art project, ~1985) ..............Rastorfer, Jean-Mar.. .......Lausanne, CH
Karimbada (rubber stamp assembling, 1978-79)...........Lisboa, Unhandeijara Joao ..........Pessoia Paraiba, BR
Kassák Múzeum: Mail Art exhibition, 1992 .............Cspalár, Ferenc.....................Budapest, H
Kastration / Klinik Kastration (Mail Art tape only, 1985) Aakoun, Piotr......................Tournai, B
Klein Krieg in meiner Stadt (Mail Art prj., 1983) ........Küstermann, Peter......................Minden, D
Klein Krieg in meiner Stadt (Mail Art prj., 1983) ........Küstermann, Peter......................Minden, D
Klein Krieg in meiner Stadt (Mail Art prj., 1983) ........Küstermann, Peter......................Minden, D
Klein Krieg in meiner Stadt (Mail Art prj., 1983) ........Küstermann, Peter......................Minden, D
Klein Krieg in meiner Stadt (Mail Art prj., 1983) ........Küstermann, Peter......................Minden, D
Klein Krieg in meiner Stadt (Mail Art prj., 1983) ........Küstermann, Peter......................Minden, D
Kepler (Mail Art prj., Wendelinskapelle, 1996) ........Kunstforum............................................ Weil, D
Kép-Vers Vers-Kép (exh. and cat. for vis. poetry, 1987) Petöfi Irodalmi (Literature) Múzeum. ...Budapest, H
Keyhole, Direction to Use (Mail Art inv., 1980)...........Jonge, Ko de ............................................ Middelburg, NL
Keyhole (Mail Art inv. to add to, ~1988).......................Josean, M. L................................. Lérida, E
„Kiki Bonbon“ (alias, early neoism) .........................Bonspiel, Jean-Luc ......................... Montreal, CDN
King Cobra (hard graphzine for xerographical mater, ~1986- ) Crobar, K................................. Pakland, CA
Kings & Queens (Mail Art at the Fresno Art Council, 1993) Pal, E. Z. / Smith & Mallory Moad. Fresno, CA
Kinky Sex – KS (“pornographic” Mail Art magazine, 1980-82) Jupitter-Larsen, Gerald X ...Vancouver, CDN
Kiss Mail Art – „sealed with a kiss“ (Mail Art prj., 1993) Chicago Children’s Museum ......... Chicago, IL
Kissing (Mail Art inv., 1990) ................................Honoria“............................................. Austin, TX
„Kite Post“ (artstamp alias) .................................................. Hall, Francis.................................?
Kite-designs, poetical / Fairy-Tales to the Wind, etc. (graphics/objects, 1990s) Diotallevi, Marcello....Fano, I
Kitsch and Mail Art Show (project with mimeogr. doc., 1978) Camel, Joe.............................. Bloomington, IL
Kitsch project (Mail Art inv., 1994).............................Strada, Giovanni.............................. Ravenna, I
„Klaus Oldenburg“ (corresp. project by the Blitzinformation/Pre-Mail Art) Kukowski, Stephan...... London, UK
Klein, Mr. (Mail Art project at the Lomholt Formular Press, 1979)....Elling, Tom .........Danemark / Sweden
Kleine Blaadjes Catalogus (exh. and cat.-list of Mail- & fan-zines, 1988) Boever, Jan de........ Eeklo, B
Kleinass, Verbindungen (Mail Art project, 1985) .......Kallnbach, Siglindre ......................... Fulda, D
KLM (int. magazine for concepts, vis. poetry, 1977- ) Kuipers / Mark / Lelie.....Groningen / Tilburg, NL / London
Knick-Knack Show (assembling like publ., exh.: 1983: Beresényi Club) Xerto / Swierkiewicz...Budapest, H
Knuckleduster Funnies (Mag. with anarchism, 1982- ) Arrowspire Press / Egger & Hesse....Todmorden, UK
KNUST Graphic / mimeographic in artists' books (1980s) Krol, Dorothe & others, ............Nijmegen, NL
KNUST (Group): Alfred Boland, Jan Dirk de Wilde, Dorothe Krol, Anja Rachmaf, Eric Odijk. Nijmegen, NL
Knuckleduster Funnies (Mag. with anarchism, 1982- ) Arrowspire Press / Egger & Hesse....Todmorden, UK
KLM (int. magazine for concepts, vis. poetry, 1977- ) Kuipers / Mark / Lelie.....Groningen / Tilburg, NL / London
Kocman, Jiri H. (retrospective exh., small cat., 1983).....Löbach, Bernd / Valoch, Jiri.............Weddel, D
Koliohko (assembling: Collective Farm, #1, 1981)....Gerlovin, Rimma & Valery.............New York, NY
Kolo Klipsa Group (actionism, graphic editions, Mail Art, 1980s).................................................... Poznan, PL
Konkret russische visuelle Poesie (Gal. am Markt, 1990) Milde / Huckauf...........Annaberg-Buchholz, GDR
Konkret Dichtung – Konkrete Kunst (anthology, 1968) Schmidt, S. J. .................Münster, D
Konkretina, Czeska i Slowacka Poezja... (cat. by the Museum Narodowe, 1976) Baworowska, B. Wroclaw, PL
„Konstruktor, Boris“ (alias): Transonance (samizdat magazine, 1980s) Akselrod, Boris........ Russia
Kontaktor (assembling for experim. lit. & Mail Art, 1972-73) Matkovic, Slavko ................. Novi Sad
Kontakt – Mail Box (Mail Art prj. at the Krakow Graphic Biennale, 1980) Rehfeldt / Urbanski. Krakow, PL
KonTexts (magazine & eds. for experim. & vis. poetry, 1969-77) Gibbs, Michael. Exeter, UK / Amsterdam, NL
KonTexts Publications 1969-1979 (mimeographed catalogue, 1979) Gibbs, Michael............Amsterdam, NL
Kontextsound (publ. for the „Text in Sound“ festival, Stedeleijk Museum, 1977) Gibbs, M. Amsterdam, NL
Kopie als Original (exh. at the Muzeum voor Fotografie from the ASPC, 1988) Schraenen, G. ....Antwerpen, B
Kopie-Kunst (assembling like magazine for copy art publs., 1987) Dijk, Wilam van ....Heidelberg, D
Korea Mail Art (projects middle 1970s / anew: 2000) ....Kum Nam Naik, profess. ................. Seoul, Korea
KRAH (editionhouse, catalogue: 1991) ................KRAH Verlag........................................... Köln, D
Kreuze, Das kosmische... (Mail Art project, 1997)...........Nold, Wilfried .........................Frankfurt/M., D
Kroklok (magazine for vis. poetry, 1971- ) Houéard, Dom Sylvester / Cobbing / Mayer....... London, UK
Krypto Game (magazine for post-Fluxus scene, 1979-80) Bremer, Hanna / Marlow, J.................Bremen, D
KŠ – Kinky Sex (“pornographic” Mail Art magazine, 1980-82) Jupiter-Larsen, Gerald X ....Vancouver, CDN
Kulturkanal – Eine Reise der anderen Art (Mail Art perf. & publ., 1991) Küstermann, P. ...........Minden, D
Kulturprojekte (anthology by 6 artists' works, 1979) Hidk, Wilam van ............Heidelberg, D
Kunst & Kunstnere (anthology by 6 artists' works, 1977) Rook, Gerrit J. de ................Zwolle, NL
Kunst, Zensur und Xerox (Polish Mail Art & altern. publs., 1990) Robakovski, Josef. Düsseldorf / Hamburg, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D
Kunstburg (info & program review – also alternative arts, 1990s) Tauchert, Hans-Jörg......... Köln, D

Mail Art Exhibition: Utica College of Syracuse University, Barret Art Gallery, 1994...Syracuse, NY

Mail Art Exhibition, Int. at the Stadtbücherei, Hansaring, 1990. Ziegler (Sack), Harald...Köln, D

Mail Art Exhibition at the "Art & Print Gallery", 1989. Wirth, Franz Milan...Wien, A

Mail Art Exhibition: E. R. G. – École de recherche graphique (1987)........Bruxelles, B


Mail Art, Communication a Distance Concept (exh. & cat., 1971) Poinsot, Jean-Marc...Paris, F

Mail Art Congress 86 (Docs. & sources in book form, 1987) Ruch, Günther...Genève, CH

Mail Art: E. R. G. – École de recherche graphique (1987)........Bruxelles, B

Mail Art Campaign in Japan (exh.-series, 1983) Shimamoto, Shozo / Cohen, Ryosuke, etc...Tokyo, J

Mail Art by Your Own...E-Z. Smith / Mallory Moad / The Moadster...Fresno, CA

Mail Art Bridge (project, 1993) Gaspere, Liz (Carpenter)...Bellevue, WA

Mail Art aus der DDR (project, Studentenklub, 1981-82) Brookmann, Dieter...Weimar, GDR

Mail Art Book (project, 1998) Rastorfer, Jean-Marc...Lausanne, CH

Mail Art Book Bridge (project, 1993) Rastorfer, Jean-Marc...Lausanne, CH

Mail Art Campaign in Japan (exh.-series, 1983) Shimamoto, Shozo / Cohen, Ryosuke, etc...Tokyo, J

Mail Art Color, 1994 (offset book, anthology, 1985) Ryppson, Piotr...Warszawa, PL

Mail Art Day (=December 5: project at the magazine Vortice, 1999 / 2000) Delgado, F. Garcia...Buenos Aires, AR

Mail Art Desert, 1987...Academia de Belles Arts...Sabadell (Madrid), E

Mail Art, Destroy...at the Cafe Galerie „Gr. Grün”, 1982...Rimmstein, Tommy...Bremen, D

Mail Art Exh. (exh. & cat. at the Kunsthistorisch Institut te Amsterdam, 1973) Gribling, Frank...Amsterdam, NL

Mail Art Exhibition: E. R. G. – École de recherche graphique (1987)...Bruxelles, B

Mail Art Exhibition at the „Art & Print Gallery“, 1989...Wirth, Franz Milan...Wien, A

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Mail Art Fete (exhibition in the home gallery, 1983) Dressler, Uwe Cottbus, GDR
Mail Art Festival, Weimar, 1st… (Studentenklub, inv., 1981) Brookmann, Dieter Rostock, GDR
Mail Art for Kids (Museum of Art, 1984) Held Jr., John Dallas, TX
Mail Art for our Soviet Friends… Kudla, Tom Worms, D
Mail Art for Peace, Staatstheater & Kunstlerhaus, 1982. Ozory, Georg Stuttgart, D
Mail Art from the West (at the EU-administration, Maastricht, 1996) Bleus, Guy Wellen, B
Mail Art History (project & exh. at the Centro Lavare Arte, 1984) Gini, Gino / Maggi, Ruggero Milano, I
Mail Art Icon (logo and motive at div. projects) Fricker, Hans-Rudi Trogen, CH
Mail Art Icons (Mail Art prj, 1983) Fricker, Hans Rudi Trogen, CH
Mail Art in Czehoslovakia (Article in: The Works, June 1989) Sevcik, Petr Trinec / Ostrava, CS
Mail Art in the Post Denmark (exh. & cat., 1996) Visbøll, Anne Copenhagen, DK
Mail Art in the Street – send posters! (inv., 1991) Northam, M Indianapolis, IN
Mail Art in the Street Museum of Tokyo, 1998. Eiichi Matsushima Tokyo, J
Mail Art in Wiener Secession (exh., 1984) Schwarzenberg, Jörg Kirnberg / Wien, A
Mail Art is Metropolis (project, 1992) Cherchi, Antonio Sassari, I
Mail Art is not Fine Art… (rubberstamp book series, handstamped, 1987) Fricker, Hans Rudi Trogen, CH
Mail Art Manifestos (Mail Art inv., 1988) Kassitz Schwarzenegg, CH
Mail Art Manual (project + statements, theory. Published in Zolden/NL, 1991) Bleus, Guy Wellen, B
Mail Art Memekk, Minden (artists' group) Küstermann, P. / Klaffki, J. Minden, D
Mail Art Memorabilia, TAC 42.292 (exh. at the Musée Postal) Bleus, Guy Bruxelles, B
Mail Art Obscurities / Missing Documentation / (projects, 1996) Jensen, Frank Roskilde, DK
Mail Art, Osteuropa in internationalem Netzwerk (exh. & congress at the museum, 1996) Schwerin, D
Mail Art Porno (by the „Fröhliches Wohnzimmer“, 1989) Widdhalm, Fritz / Kilic, Ilse Wien, A
Mail Art Postage Stamps (exh. in Houston, 1986) Held, John Jr. Dallas, TX
Mail Art Posters (exh. at the Xerox Group, 1988) Swierkiewicz, Robert & others Budapest, H
Mail Art Power / Offensive Art Postal (at the Diagonale, Espace Critique) 1985. Massa, Jaques Paris, F
Mail Art PTT Museum Bern (stampsheets in accordanz book, 1994) Fricker, Ruch, etc. Bern, CH
Mail Art Puzzle (project & exh., 1996) Seifert, Jörg Annaberg-Buchholz, D
Mail Art, Pédagogique: documents (1995) by Laszlo / Bacelli / Fricker / François, etc. d'Aix Marseilles, F
Mail Art Reciclando (project by the „Boek 861“ magazine, 1992) Reglero, Cesar Tarragona, E
Mail Art Service (one sheet info by Atelier in Keller, 1980s) Kierspel, Jürgen Stuttgart, D
Mail Art Show Show (Invitation for MA Show docs., 1984) Baroni, I. Forte di Marmi, I
Mail Art Shows Show (inv. to collected docs., 1986) Kato, Kowa Zushi, J
Mail Art Surprise (project at L'espace critique diagonale, 1986) Massa, Jaques Paris, F
Mail Art Then and Now (Exh. at the Franklin Furnace, 1984) Cohen, Ronny / Martha Wilson New York, NY
Mail Art Symposium, Int… (at the CCAG, 1986, large portfolio doc.) Stake, Chuck Calgary, CDN
Mail Art und seine Freunde (inv. to show + info, 1996) Stadtbücherei / Döhl, Reinhardt Stuttgart, D
Mail Art versus E-Mail – send reactions! (Invitation, 1996) Debris, Kristof Brussels, B
Mail Art Workshop at the Artcore Gallery '86 „Graf Haufen“ Berlin, D
Mail Art 666 (Mail Art project, 1983) Tiller, Thierry Charleroi, B
Mail Art ‘83 (Exh. & cat. - Wasserburg/Inn, 1983) Lechner, Ute / Thurner, Han Landersham, D
Mail Art: An Annotated Bibliography (handbook, 1991) Held, John Jr. Dallas, TX
Mail Artists International (Calendar project, 1986) „Artfoot“ / Holt, Helen / Patrick, Tom … Berkeley, CA
Mail Artist's Tarot (Mail Art prj, cat. in: Mail Artist's Tarot, 1995) Jensen, Frank Roskilde, DK
Mail Artists with Camera (project, 1984) Rasmussen, S. M Brønby Strand, DK
Mail Artists' Trunk (Mail Art prj, 1997) Jensen, Frank Roskilde, DK
Mail Art's Liquidation (prj.: to annihilate his archive, Kont Galeria, 1989) Rogalski, Piotr Piotków Tryb, PL
Mail Arts' Tarot (magazine, 1993-) Jensen, Frank Roskilde, DK
Mail-Artumentary (Mail Art prj., 1990s) Kasher, Brian Springfield, IL
Mail Bang! (Mail Art exh. & bookwork cat., Museum of Cont. Art, 1992) mail artists Helsinki, SF
Mail Board (inv., 1981) Kato, Kowa Zushi, J
Mail Box Blues, The… (Mail Art prj. at the Junior College, 1990) Albany, NY
Mail Boxes (curator: Christ Greenman, inv., 1992) Kentucky Art & Craft Foundation Louisville, KY
Mail-ElbArt (Mail Art prj. at the Elb-Tunnel, 1996-97) Braumüller, Hans / „Merlin“ Hamburg, D
Mail etc. Art (exh. at the University of Colorado, 1979) Koslow, Ed / Donohue, B. .......... Boston, MA
Mail-Interview project (publs. by TAM, 1995-99)............Janssen, Ruud ............................ Tilburg, NL
Mail Love Art (project, published in WestEast, #6) Galerija Nove / Zagorocnik, Franci........ Zagreb, YU
Mail Moz-Art (Mail Art project at ILMO, Alcorcón, 1991-92) Ibirico / Sanchez, M. A............ Madrid, E
Mail Music (Sound / Mail Art invitations, 1980s)............Frangione, Nicola ............................ Monza, I
Mail Music & Art Exhib., 1st & 2nd Int.... at the Joke Project (inv.: 1984 & 1985) Nakahara, Seiei, Jack... Tokyo, J
Mail Order Art (magazine, 1971-73) by the „Queen of the Mail“: Tavenner, Patricia .......... Oakland, CA
Mail Photo Show (exh. at the Kawagoe City Library, 1985) Takamura, Mukata ....... Saitama, J
Mail-Return-Cards (corresp. project by balloon flight, 1972) Stüssi, Marcel ..................... Basel, CH
„Mail Chauvinist“ (Mail Art alias)...............................Durland, Steve ............................. New York, NY
Mail Sound Art, 1994 ..................................................Neoist Machine Group ............. St John's (NF), CDN
Mail Stamps & Treated Stamps (artiststamp exh. at the Museo Postal, 1982) Schraenen, G .......... Bruxelles, B
Mail Stones for Meana Sardo / Thinking the difference – La Posta in Gioco 3. (Mail Art, 1998) Broi, Gianni
Mailart Rag, Spiegelman's (magazine, 1983-86).............Spiegelman, Lon ............................. Los Angeles, CA
Mailartspace International (assembling, 1980-81)........ Peli, Romano / Versari, Michaela .... Parma, I
Mailartists favorit mailartists (request for names & proposals, 1985) Meyer, Peter R. ............ Stockholm, S
Mailboxes: Mail Art (prj. at the Kentucky Art & Craft Found., 1992) Greenman, C. .............. Louisville, KY
Mailed Art in Uppsala (project & exh./offset cat.: 1985-1994) Gillet, Gamla / Meyer, Peter R. .... Uppsala, S
Maine Festival, International (Mail Art project, 1983)..... Pittore, Carlo (in: magazine ME #6) Brunswick, ME
Maine Moments... (one of 3 assembling books, Yurt yet / Colleagues, 1979) Pittore, Carlo..... New York, NY
Major 75 (magazine for/by Mail Art, 1975)................. Group Sestoria Autora ......................... Zagreb, YU
Make a Comic-Strip, To... (an add to mailing action, 1986) Vigo, Edgardo-Antonio.......... La Plata, AR
Make a Cow (Mail Art in: Eat it Up, #44, 1985)......... Patrick T. / Heaven Helen................. Berkeley, CA
Make art no Arms I-II. (Mail Art prjs. 1982-83)............ Kamerelic, Rorica ........................... Beograd, YU
Make love – not ware (Mail Art in the Church Anne, 1982) Stange, Joachim .............. Dresden, GDR
Make my Day – Postal Employees (Mail Art benefit auction, 1990) Casper mail artists......... Casper, WY
Making Photographs (Mail Art project, 1981) by „Canadada Post“: Duquette, Michael........ Scarborouhg, CDN
Makkom (Stichting – Foundation, 1980s)............... Semah, Joseph ................................. Amsterdam, NL
„Malatesta, Meshoggah Morgana“ & „Simeon Stylities“ Feh! (magazine, Editionhouse Feh!)....... New York, NY
„Male Art“ (logo for artiststamp activity, 1980s)........ Fallico, Arturo G. .......................... Saratoga, CA
Maillife (magazine for Mail Art & copy art, ~1981-92)... Miskowski, Mike ............................ Seattle, WA
Mailthus (magazine for vis. poetry, 1986-87).............. Jensen, Dale ................................. Berkeley, CA
MAM (Mail Art Magazine, contact rag, info, 1982-93?) Stuckens, Guy ................. Bruxelles, B
MAM Catalogue, N°1., revues, dessins, music, cassettes, fanzines, disques, etc., 1985........ Bruxelles, B
„Mamablanca“ (logo for alternative & Mail Art publs.). Marx, Graciela Gutierrez.............. La Plata, AR
Mamablanca's Treasure (Mail Art project, 1981-82)........ Marx, G. G. G. ............................ La Plata, AR
Mamablanca, El Network de... (Mail Art exh. from G. Marx's archive, 1997) Eckmeyer, M. La Plata, AR
Man and Man (Mail Art inv., 1995).................................Brugès, Daniel ................................ Namur, Namur
Man and the Sea, The... (Mail Art prj., exh. in Bergen-Rügen/D, 1986) Hartwick / Goes .... Sellin-Rügen, D
Man and Woman in the Universe (Mail Art project, 1985) Performotrestre, Seulement pour les Fous Troye, F
Man Gallery (Performances and actions on Mail Art basic, 1995-2000) Bogdanovic, Nenad .. Odzaci, YU
Manhattan telephone book, The... (concrete poetry, 1975) Porter, Bern ........................... Sometvile, MA
Mani Art (magazine, later assembling, 1984-...) .............Lenoir, Pascal ............................. Grandfresnoy, F
Manifeste Reseau 666 (about the French graphism, with Tillier) Pissier, Phillipe............. Montmorency, F
Manifestos, Mail Art... (Mail Art inv., 1988) .................Kassitz ................................. Schwarzennegg, CH
Man's Place on Spaceship Earth (inv., 1993)..................Jacobs, Michael ............................ Seattle, WA
Mantua Mail 78 (13 Postal Communications... Mail Art project, 1978) Peli / Versari ............ Mantova, I
Maximal Art, Bulletin... (for Mail Art, 1978-80) ..........Dziamski, Grzegorz. ........................Poznan, PL

Maximal Art (logo, also Maximal Art Gallery) ..............Dziamski, Grzegorz. ........................Poznan, PL

Max Ernst (Mail Art prj., 1991).......................................Bobrowicz, Wojciech .......................Przemysl, PL

Mauer, Die... / Wall (Mail Art prj., 1990) .......................Jacob Stephen ..................................Chemnitz, GDR

Mauer, Die... / Wall (Mail Art prj., 1990) .......................Hess, Hans-Jürgen ...........................Schwarzenberg, D

Mauer, Die... / Wall (Mail Art prj., 1985) .......................Jacob, Stephen... .Karl-Marx-Stadt (Kemnitz) GDR

Matin / Morning (Mail Art inv., 1996) ............................Collège Jean Jaurés...........................Lomme, F

Marginale e socialita, Arte... (Mail Art prj. at the Armadio Officina, 1980) Frangione, Nicola Monza, I

Mark – Space (assembling with rotating editors, 1974-40 Works by Artists (Group)................Amsterdam, NL


Mars Invades Earth (Mail Art prj., 1984) ........................Bob Dog Galleries ..........................San Francisco, CA

MARS annual exhibitions (Mail Art shows sponsored by the M.A.R.S., 1993-)......................Seattle, WA

MARS – 1st American MARS Exp. (artistamps, 1993) „Toast Prods.“ (Byrd, Greg) ........................Steveonel, WA

MARS – 2nd Expo: Artistamps at the Seattle Center (1994) „CW Poste“ (Summers, Craig) ........................Seattle, WA

Martí, José, 1895-1995, Arte Correo Centenario... (Mail Art, 1995) Padín, Clemente .........................Montevideo, U

Marx Now (Mail Art anniversary at the Showburg, no cat. 1983) Brouw A. / Meyer, H. ....Amhem, NL

Marx Test / 500 Marxist Celles (Mail Art projects & publs., 1983) Perczek, Géza.............Kóln, D

Mask Production (anth. of masks from all over..., Art Center, 1977) Reid, Terry & others. Mildura, AUS

Mask (Mail Art inv., 1991) ..................................................Marche-en-Famenne, F

Mask, The (Mail Art inv., 1999).................................................Capua Mail Art / Coop. Culturale....Capua, I

Maskes (Mail Art prj., 1988).................................................Athens, GR

Maskes (Mail Art at the University City, Gallery, 1987) Sivin, Carole ........................................Philadelphia, PA

Marche, Le... (Mail Art prj., 1991) ........................Marche mail artists ............................Marche, F

Matchbooks Mail Art (project, 1990s)..............................Smith, Larry D. .............................Freedom, PA

Matches – on postcard (Mail Art inv., 2000)..........................Göbel, Sylke ....................................Annaberg, D

Matcho Girl. Les aventures de Télé (Tabloid s. offset publ. with Bazooka graphics) Clavel, O. Paris, F

Matematyka (Visuale Poetry exh. art the „A“ Gal., Gniezno/PL. 1970) Berezianski, Andrzej. Poznan, PL

Materials / Immaterial in Mail Art (Project, 1987).................Capatti, Bruno ....................................Dogato, I

Mathematics –2000: World-Wide Year of the... (Mail Art prj., 2000) Boschia, Anna......Castel S. Pietro Terme, I

Matin / Morning (Mail Art inv., 1996) ..........................Collège Jean Jaurés ............................Lomme, F

Mauer, Die... / Wall (Mail Art prj., 1985) ........................Jacob, Stephen... Karl-Marx-Stadt (Kemnitz) GDR

Mauer, Die... / Wall (Mail Art prj., 1990) ........................Hess, Hans-Jürgen ..........................Schwarzenberg, D

Mauer, Die... / Wall (Mail Art prj., 1990) ........................Jacob Stephen ..................................Chemnitz, GDR

Max Ernst (Mail Art prj., 1991) ...........................................Bobrovicz, Wojciech ........................Przemysl, PL

Maximal Art (logo, also Maximal Art Gallery) ........................Dziamski, Grzegorz ........................Poznan, PL

Maximal Art, Bulletin... (for Mail Art, 1978-80)...................Dziamski, Grzegorz ........................Poznan, PL

May Day (Mail Art inv., 1986)..................................................Skoczew, Carri..............................Milwaukee, WI


ME (Mail Art magazine, 1980-86) ............................................ „Pittore, Carlo“ ..........................New York, NY

Mei Ben I Sign – Ben Dieu (Fluxus book-work from 1962, later more reprinted) Vautier, Ben. Nice, F

Measures War / Battlecards (concrete and visuale poetry). Finlay, Jan Hamilton........Dunysre Lamarkshie, UK

Meanwhile (Commonpress #33, 1980) .................................. „Buzz Blurr“ (Butler, Russel) ..........Gurdon, AS

Measuring (Mail Art prj. with ruler pieces, 1994)..........................Crozier, Robin ............................Sunderland, UK

MEC (One man magazine with vis. poetry, 1969-71) ....Bertini, Gianni ..................................Milano, I

Media, De... (club / gallery / edition, 1980s) .........................Boever, Jean de ..................................Eeklo, B

Media, Old & New, Seminar on the Univ.: Mail Ark (sic! project, 1991) Broi, Giovanni. ........Firenze, I

Mediaval (magazine for mimeo-graphism, Mail Art, 1980s) KNUST (Group) ........................Nijmegen, NL

Mediavalen, Environement... (Mail Art prj., 1982)............................Martinou, Sofia ................................Barcelona, E

Mediterraneo, Vivere il... (Mail Art prj., 1989)............Furtado, Mario / Perna, Tonnio.Lisboa, P / Messina, I

Medium Art (mag. & projet for vis. poetry, 1985-86) Petöcz, A. / Kurdi, I. .........................Budapest, H

Medium Mangels Masse (Mail and copy art assembling, 1983-85) Philipp, Rydl & others....Germany, D

Meeting (Commonpress #31, 1981) .............................................Dijk, Pier van ..............................Hengelo-Duiven, NL

Meeting (Mail Art doc., 1981) ..................................................Fakkeldij, Henk ............................Utrecht, NL

Megazine Bulletin (Flemish review for alternative zines, 1987-...) De Media / Boever, Jean de. Eeklo, B

Mein Partner (Mail Art prj., 1984) .............................................Hildegard Weiß / Clerico, Hannes. . Rosenheim, D

Mein Vorbild, My Idol (Mail Art prj., 1996) ..........................Seipel, Spunk ...................................Berlin, D
(Moon Faces:) The Springfullmoon Project (Mail Art prj., 1998) Jesch, Birger ..... Volkmansdorf, GDR
Morality, Against State Imposed.. (Mail Art inv., 1999) Mail Artists / Grazia, Roberto.......Milano, I
Moreels, Peter (Mail Art activity)..................Dr. Aukoun, Pjotr*..............Tournei, B
Morning / Matin (Mail Art inv., 1996)..................Collège Jean Jaurès.....Lomme, F
Morrison, Universal Tribut to Jim... (Mail Art prj., 1985) Malanga, Denis...........Mont de Marsan, F
Mosaico (Mail Art project, 1981)......................Tillier, Thierry...............Charleroi, B
„Moscow Artistamp Collection“ (First exhibition.: 1998) Lamanova, N. / Kholopov, A ......Moscow, RU
„Moscow Performance Group“ (logo for collective projects in the 1980s)..............Moscow, RU
Mouth, The (A/5 Mail Art magazine, ca. 1991)........Rizzi, Alberto..................Rovigo, I
Movie Festival: Fisher-Price PXL-2000 (Mail Art prj., 1991) tentatively........Baltimore, MD
Moz-art Mail Art (project with Ibirico, 1992)........Sanchez, Miquel Arranza....Alicante, E
MRAUR / Post Mraur: Artistamp logos by „Jas“........Felter, James Warren......Vancouver, CDN
Mr. Aventure (Mail Art prj., 1987-88)........Lagautriere, Philippe...........Paris, F
„Mr. Dott“ (alias) / Aquaflutt Laboratories Ltd. (logo)...Seifried, E. ...............Kornwestheim, D
Mr. Klein (Mail Art prj. & publ. at the Lomholt Formular Press, 1977)....Elling, Thomas...Sweden
Mr. Klein (project, also with exh. at the S:et Petri Gall., 1979) Lomholt, Elling, Sellem, etc ....Lund, S
„Mr. Munos“ - „Y5/P5“ - „Basic“ (logos for French graphism) Renault, Frédéric........Paris, F
„Mr. Peanut“ (also as project at the Western Front, 1970s) Trasov, Vincent..........Vancouver, CDN
„Mr. Poem“ (alias for experimental poetry, 1970-.)......Varney, Ed....................Vancouver, CDN
Mr. Prolong (xeroxed collage material, neodada publ., 1970s) Cazazza, Monte........Berkeley(?), CA
Mr. Reo Search Continued (Mail Art, street art, a doc. book from 1979) Hamblon, Richard......New York, NY
Mr. X (Mail Art project, 1987)......................Corrotto, Mark...............Youngstown, OH
Multiculture (Mail Art at the Bunker Hill Comm. College, 1991) Stangroom, Jonathan......Boston, MA
Multimedia Festival – Diaspora (exh. & cat. by the Mixed Media Ed., 1980) Below, Peter ......Würzburg, D
Mutinous Looks, The... Eye (Mail Art project, 1989)......Kowalsky, Kazycz........Gdansk, PL
Multipostais I-II. (postcard size assembling, 1977-97) ...Brusco, Paolo / Santiago, Daniel ....Recife-PE, BR
Multiple Show by KRASH Ed.: Lit goes art! Art goes lit! (exh. & cat.: Ultimate Academy, 1992) Köln, D
Multiples (assembling by matter of the „Last Int. Exh. of Mail Art ’75“) Vigo / Zabala......Buenos Aires, AR
Multiplications (handmade assembling like publ., 1992) Ruch, Günther...............Genève, CH
„Munos“ - „Y5/P5“ - „Basic“: logos for French graphism: Renault, Frédéric........Paris, F
Mur des Communications (at the Cité Radio-Television, Mail Art, 1984) („Metallic“) Avau, R. Bruxelles, B
Museo Cavelliniano, Sull’uso...100 opere del... (cat., Centro di Doc. Arti Visive, 1980) Cavellini. Pescara, I
Museo Internationale de Neu Art, The... (for artists’ stamps): Varney, Ed..................Vancouver, CDN
Museum, City Art: Perfo-Ratio Kanta, 1994 / Word Theatre, 1995 (Mail Art prjs.).........Kaliningrad, RU
Museum für Fotokopie (a privat inst. & collection, closed 1993) Urbons, Klaus.......Mülheim/Ruhr, D
Museum für Fotokopie, Jahrbuch 1992 (handmade publ., also col.-xerox) Urbons, Klaus......Mülheim/Ruhr, D
Museum für Wegwerfkultur (logo)......................Löbich, Bern............Cremlingen, D
Museum of the Artistamp (also „Tui-Tui Stamp Museum“, a concept by „Dogfish“) Rudine, R. C. Seattle, WA
Museums of Museums (logo, also post-Fluxus & Mail Art projects) Geluwe, Johan van.......Waregem, B
Museum of Photography (also for works from the underground and Mail Art)..........Kecskemé/C budapest, H
Museum of Silence (Mail Art logo, 1990s)................Rob G. M. Vrakking........Amsterdam, NL
Museums (Commonpress #40, not edited)................Geluwe, Johan van.......Waregem, B
Museums on Postcards (Mail Art prj., 1983)......................Geluwe, Johan van.......Waregem, B
Mushrooms (Mail Art inv., 2000)...........Russian Mail Art Ass., Mikhailovaya 33/3, 66......Moscow, RU
Mushrooms of life: of death (Mail Art inv., 1998)........„Maison de la Poesie“........Amay, B
Music in Network: Doventertainment Inc.: Cat.: 1992 „Death of Vinil“ (?).............Toronto, CDN
Music in Visual Art (Mail Art project, 1987)......................Bogdanovics, Nenad........Ozdaci, YU
Music in Mail Art: Horror & Music (Mail & Copy Art prj. in the AP! #26, 1982) Ciullini, D. Firenze, I
Music in Visual Art (Mail Art inv., 1987)......................Bogdanovic, Nenad........Ozdaci, YU
Music Mail Art (project, cat. in: RANT #4+5, 1983)„Creative Thing“ (Caldera, Lesley) Whittier, CA
Music Mail Art (inv., 1995)......................Hamard, Marie.................Latouille-Lentilac, F
Music Mail Art, 1999.................................Zanelli, Luigi...............Imola, I
„Music Master, Musicmaster“ (alias) / Musical Comedy Editions (1970s-80s): Cassidy, Thomas...Minneapolis, MN
Mutualismo Laboral de Trabajadores Autonomos... (Mail Art, 1989) Bercat, Pedro F. ......Zaragoza, E
My Activity Report (conceptual works in form of mini-books): Kocman, Jiri, H. ............Brno, CS
My Best Friend (Mail Art prj., IAC-Focke-Ed., 1977) ... Groh, Klaus ... Oldenburg / Edwech, D
My Dear Nature (Mail Art prj., 1992) ... Sanchez, Manuel A. ... Alicante, E
My Fairest Love Story (Mail Art prj., 1996) ... Ferdinande, Guy ... Lompret, F
My Home (Mail Art prj., 1979) ... Tisza, Andrej ... Novi Sad, YU
My Idol, Oh Idol... (Mail Art prj., 1995 / assembling ed., 1996) Houser, Christina ... Portland, OR
My Model (Mail Art prj., 1996) ... Seipel, Spunk / Kunstverein ... Altold, D
My Postman – Mi Cartero (Mail Art + artistamp prj. & travelling exh., 1999) Dafflindio, Jorge... Moreno, AR
My rain, your rain (correspondence prjs. by postcards, 1971) Töt, Endre ... Budapest, H
My Secret Life in the mail (mimeogr. magazine for „correspondence”, 1981-83) Cline, Cheril... Concord, CA
Mysteries of the World (Mail Art inv., 200) ... Decker, Gerd de / Szukta Fabrika ... Tielrode, B
Myth America (Mail Art prj., 1990s) ... South Dakota University Art Galleries ... Vermillion, SD
Myth, it’s a... („Second“ Mail Art prj., 1994) ... Mail Artists from Alaska ... Homer, AL
Mythical Image, The... (Mail Art exhs.& cat. publs. 1979-82) Gini, Gino ... Milano, I
Mythical Images, The... (Mail Art prj., 1982) ... Legrottaglie, Franco ... Vito dei Normanni, I

N D (magazine for Mail Art, Network matter & review music, 1982-...) Plunkett, Daniel ... Austin, TX
N. R. G. (mag., vis. poetry, 1975-...) Permanent Press, Rahmmings/Skydog Press ... Brooklyn, NY / Portland, OR
N-ity (Network proclamation, 1983; published in Flue, 1984) „Pittore, Carlo” ... New York, NY
N. Y. Correspondence School, the (project, 1960s) ... Johnson, Ray ... New York, NY
N. Y. Correspondence Schools of Vancouver (logo) by the Western Front / Image Bank ... Vancouver, CDN
N. Y. C. S. Weekly Breeder, the (post-Fluxus mag. by the Bay Area Dadaist, ~1971-...) ... San Francisco, CA
Na, Alter, alles klar? (Medium Mangels Masse, #1, 1983) Philippi, Bernd ... Saarland, D
Nachtl (Mail Art prj., 1985) ... Goethe Gymnasium ... Hildeshaim, D
Nada (one man magazine on „dada”, 1987-...) McChart, John ... Chicago, IL
„Nada Post” (logo) / Big Brother is Watching (Mail Art project, 1984) Perez, Victor ... San Diego, CA
Nails, Use... (Mail Art inv., 199?) ... Flórián, Gábor ... Budapest, H
Name It, You... (Mail Art prj. at the Kishle Gallery, State Univ., 1990-92) Sherarts, Lavona ... St. Cloud, MN
Names and Adresses (project at the „FMK”, 1979) ... Carrió, Ulises ... Budapest, H
Narcissism, The 99 Days of... (Exh. at the Kunoldstr., Kassel, 1986) Fish, Pat... Santa Barbara, CA
Napolium – Napoleon (a quasi Mail Art project / graphic, 1979) Collect. Hoffmann, Klaus ... Bonn, D
National Stampingraphic (magazine for rubber art, 1983-...) Stein, Melody & Franklin... Huntington Beach, CA
Nature, (Mail Art prj., 1987) ... Goethe Gymnasium ... Hildeshaim, D
Nature, Geometry, Esoteric (exh. with Mail Art, 1982) ... Lengyel, András ... Budapest, H
Nature Lisa (Mail Art prj., 1990s) ... Talpo, B. ... Bergamo, I
Nature Integrale (magazine, 1979-...) ... Restany, Pierre / Strano, Carmelo ... Milano, I
Nature, My Dear... (Mail Art prj., 1992) ... Sanchez, Manuel A. / Dolón, R.C. ... Alicante, E
Nature Gives... (Mail Art project, large cat., exhs.: 1988 / 1992) Tisma, Andrej... Novi Sad / Sombor, YU
Nature is Life (Mail Art prj., 1977) ... Huber, Joseph W. ... Berlin, GDR / D
Nature, Send a Piece of Your... (Mail Art inv., 1984) ... Nielsen, Mogens Otto ... Hjallerup, DK
Near the Edge (mag.) / Near the Edge Editions ... Baroni, Vittore ... Viareggio, MA
Nebuleux’gazine (post-Fluxus images & collages via Mail Art, 1983-) Banville, Bernard ... Greenfield, MA
Necronomicon (assembling with Mail Art, 1983) ... Milinkovic, R. ... Ruma, YU
Neescha (magazine for concepts & performances, 1980s) Niesbory, Boris ... Köln, D
Nemo propheta in patria (self-historification, offset, Nuovi Strumenti, 1976) Cavellini, G. A. ... Verona, IT
Neo, The... (magazine, later: The Organ, 1979-80/-81) by Monty Cantsin: Kántor, István ... Montreal, CDN
Neo-dada: New Data Exp., the (1st Int... with Mail Art, at the St. Petri Groh K. / Sellem... Lund, S
Neo-Rock Int. Mail Art Exh. (at the Fort Mason, 1982) Rockola, Marlon / Gaglione, Bill... San Francisco, CA
„Neodata“ (logo for Mail Art, neoism, graphism, 1980s) Allen, Ben ... Antrim / London / Belfast, UK
Neodata (magazine for Mail Art and neoism, ~1986) Allen, Ben ... London, UK
Neoisim (early activity) ... Zeadot, Gordon W. ... Toronto, CDN
Neoisim (late publs.) ... Plastercrampress (?) ... Chicago, IL
Neoisim, Canadean French publs. ... Saint-Jean, Johnson ... Montreal, CDN
Neoism, Mail Art („Neodata”) & Graphic publs. ... Allen, Ben ... Belfast, UK
Neoism Now (Show and anthological publ., by the Artcore Gallery, 1986) „Graf Haufen” ... Berlin, D
Neoisme et Propaganda (graphic pubs., 1985) ... Moffat, Napoleon / Wanowitch ... Montreal, CDN
Neoist Para-Festival – APT '80 (about an apartement festival, 1980) Kántor, István ............Montreal, CDN
Neoist Propaganda Institute by „Graf Haufen“ / Artcore Edition & Gallery: Hormel, Dieter ...Berlin, D
„Neoist Machine Group“ (logo, send Mail Art and Sound Art submissions, 1994) ..............St. John’s DF, CDN
Neon de Suro (tabloid size magazine for int. graphics, 1978-) Edition Balear .................Mallorca, E
Neo-Nooze Magazine (one sheet pubs. on Mail Art, 1984-, ) Zack, David ....................Tepoztlan, MEX
NEPP (Mail Art assembling by Jukebox, 1983) ..............Kattenstroth, Uli ....................Berlin, D
Nervio Optico (magazine for conceptual photos, 1977-78) Gular, Claudio .....................Porto Alegre, BR
NET (Network concept from May, 1972) ..................Kostolowski, Andrzej / Kozlowski, Jaroslav ... Poznan, PL
Netmail Men (logo for Mail Art activity, 1992-94) ..........Küstermann, Peter / Pähler, Angela. Minden, D
Netshaker (magazine for the Networker Congress, 1992-94) Welch, Chuck .....................Lebanon, NH
Network (Mail Art assembling, 1984) ..............Weinberg, David ....................Brooklyn, NY
Network Guesthouse (Mail Art project & offset cat., 1994) Oberholzer, Christoph ............Rikon, CH
Network: Quodlibeta (Mail Art news, 1979-, ) ............Welke, Bob ....................Miami, FL
Networker Culture, International... (Mail Art at the School of Art, 1993) Held Jr., John ..........Dallas, TX
Networker Latinamericano, El... (Mail Art Congress Newsletter, 1992) Padín, Clemente ......Montevideo, U
Networker's Spirit, The... – your spirit in the bottle! (Mail Art, 1994) Jovanovis, Alexander ...Odzaci, YU
Networking Currents Contemp. Mail Art (essay anthology, 1986) Welch, Chuck ..................Boston, MA
Networking FAX-project & performance at De Fabrick, Endhoven NL, 1993) Bleus, Guy ....Eindhoven, NL
Networking Paper (Corresp. like magazine, 1985-87) ....Gajewski, Henryk ..................Amsterdam, NL
Networking der Künstler – Reseau d'Artistes (Mail Art exh., PTT Museum, 1994) Fricker, Ruch, etc. Bern, CH
Neue Texte (magazine for experimental literature, 1970-) Bäker, Heimrad .................Linz, A
Nieuw Menschen, Von Adam zu... (Mail Art inv., 1987) Bernhardt, Martin ..................Greifswald, GDR
Neuroart (object-accumulation magazine, 1971) ............Bilejic, Dusan ....................Zrenjanin, YU
N-Euro-Vision (Mail Art project, 1992) ..............Ciceri, Eurico ....................Giussano, I
Neutral Ground (Mail Art logo: Last Dance '86 / Intell. Baggage '87 / Happily '89) Close, Patrick.....Regina, CDN
Neutralnikon (conceptual works, 1980s) ....................Rosolowicz, Jerzy .............Wroclaw, PL
New Afazia (Mail Art fanatic, 1992-, ) ....................Voith, Andras .....................Debreceen, H
New Art in Searching of Values (Mail Art prj. + poster, 1981) Dziamski, Grzegorz ........Poznan, PL
New Bulletin – Mail Art Archive (magazine, 1989-,) ... Cecotto, Alessandro ..................Adria (RO), I
New Dada Exposition, The 1st Int... (with Mail Art, at the S:t Petri) Groh K. / Sellem, J ....Lund, SN
New Earth, New Language for a... (Mail Art, 1986) .. „The Upstairs“ (?) .................Tyron, NC
New Life – New Art (Mail Art in the Novy Zivot, 1989 No 12.) Supek, J. / Tisma, A ......Novi Sad, YU
New Media (2nd. exhibition also with Copy Art, 1984) Konstall (Konstallhe) ..................Malmö, S
New Mankind, From Adam to... (Mail Art inv., 1987) Bernhardt, Martin ..................Greifswald, GDR
New Reform Galerie (for alternative arts, 1970s) ............d'Hondt, Roger ..................Aalst, B
New Signalistic Strip (logo for Mail Art & vis. poetry, from 1978) Fenyesi Tóth, Arpad ....Balatonfenyes, H
New York Correspondence School (conceptual project, Mail Art) Johnson, Ray .............Locust Valley, NY
Newark Press (Mail Art magazine by „Reverend Hunter“, 1982-85) Wamaling, Mark ....Adelphi, MD
News - Sinews (Mail Art proposal, 1985) ............Hill, Craig ....................Oakland, CA
Nexus Bookworks / Nexus Press ....................Goodman, M. / Viscardi, T. ..............Atlanta, GA
Nicaragua patria o muerte (Mail Art prj., 1985) Padin, Clemente ...................Montevideo, U
Nice Review of the Popular Arts, The... (to the theme „nice“, 1981) Dorian, T. / Plantenga, B ...New York, NY
Nichts / Nothing (Mail Art „no“-project, 1989) ..........Kattenstroth, Uli ....................Berlin, D
Nie wieder Dresden und Hiroshima 1945 (Mail Art in the Churches, 1985) Stange, Joachim....Dresden, GDR
Night Exercise (altern. arts in the „Sveriges Radio“, cat. by the Franklin Furnace, 1985) Meyer, P. Stockholm, S
Night Visit to the National Gallery (offset booklet, Beau Geste Press, 1974) Töt, Endre ......S. Cullompton, UK
Night Stamps (rubber stamp exh. at the Stempelpiaats, doc., 1977) Barmenfeld, Aart van Amsterdam, NL
Nihilism in Network: Nilmag / Ocean Front (magazines) Jupiter-Larsen, Gerald X ...Fremont, CA
Nihilism, Noveau... (Install. & publ. by Let Beikersma & Martin Helm at Sonja v. d. Burg, 1986) Den Haag, NL
Nihilism-Terrorism-SM (Mail Art prj., 1980) ..............Jupiter-Larsen, Gerald X ..........Vancouver, CDN
Nikonova, Rea“ (alias for Mail Art & underground) ....Tarshis, Anna .....................Eysk, RU
Nilo mag (a "nihilist magazine" in Mail Art, ~1982-84) ...Jupiters-Larsen, Gerald X ...Vancouver, CDN
Nit-stempels –No-stamps (rubber exh. at the Stempelplaats, 1977) Barneveld, Aart van........Amsterdam, NL
Nitrous Oxide (magazine from the circle of the Bay Area Dadaists, 1977) Cazazza, Monte San Francisco, CA
No Embargo for Arts! (Mail Art prj., exh. in Novi Sad, 1994) Njaradi, Vlado .................Vrbas, YU
No Institute (artspace and editions) .................Olbrich, Jürgen O. ..........Kassel, D
No More Heroes Anymore (Mail Art prj., 1985)........Seifried, E ..............Kornwestheim, D
No Problem in Information Arts (Commonpress #27, not edited) Saondoval, Roberto ....Brasil (?)
Nobody is perfect (Minimal Rock Eds.: Sinn + Wahn, etc., 1984) Fischer, Roberto (HaHa!) . Lugano, CH
Nothing / Nichts (Mail Art, 1994) Int. Art Postal Salon / Barreiro, Camera Municipal........Barreiro, P
Nothing / Nichts (Mail Art, 1994) Int. Art Postal Salon / Barreiro, Camera Municipal........Barreiro, P
Numbers (Mail Art, offset cat. by Galeria Nuova, 1979) Tacchella, Rino .........................Alessandria, I
Number 10 – do something with the number (Mail Art inv., 1996) Ulrike, Ulrike..............Antwerpen, B
Numbered Books – Könyvtárgyak (exh. & cat. at the National Széchényi Bibliothek, 1993) ....Budapest, H
Numbers (Mail Art, offset cat. by Galeria Nuova, 1979) Tacchella, Rino .........................Alessandria, I
Number 10 – do something with the number (Mail Art inv., 1996) Ulrike, Ulrike..............Antwerpen, B
Numbered Books – Könyvtárgyak (exh. & cat. at the National Széchényi Bibliothek, 1993) ....Budapest, H
Numbered Books – Könyvtárgyak (exh. & cat. at the National Széchényi Bibliothek, 1993) ....Budapest, H
Object Books – Könnyvtár (exh. & cat. at the National Széchényi Bibliothek, 1993) ........Budapest, H
Object, Prag, L established (1992) (Mail Art at the Centre Culturel des Premonstres, 1984) ..........Pont-a-Mousson Lorraine, F
Objecte, Multiples, Mail Art (exh. at the Atelierbund, 1976) Rehfeldt, Robert ..............Erfurt, GDR
Obraz slowa historia poezji wizualnej (illustrated monography, 1989) Rypson, Piotr...........Warszawa, PL
O!!Zone (Vis. poetry & Mail Art magazine, 2001-) ......Burris, Harry .......................Houston, TX
O B Szene – magazine, send 50 copies (inv., 1985) ....Kusafuka, Kimihide ..................Chiba-ken, J
O Dos (magazine for vis. poetry with Mail Art colour, 1982-85) Argañaraz, N. N ..........Montevideo, U
O Feto (mimeogr. magazine for alternatives, Mail Art, 1972-3) Rocha, M. ......................Rio de Janeiro, BR
O, Patacon (Mail Art prj., at the mag. „La Galga”, 1981) Cabanas, Xaime ......................La Coruña, E
Oaxaca (known artistamp sheet: the artist with his friend) Harley.........................Oberlin OH / Guerneville, CA
Object Books – Könnyvtár (exh. & cat. at the National Széchényi Bibliothek, 1993) ....Budapest, H
Object, Prag, L established (1992) (Mail Art at the Centre Culturel des Premonstres, 1984) ..........Pont-a-Mousson Lorraine, F
Objecte, Multiples, Mail Art (exh. at the Atelierbund, 1976) Rehfeldt, Robert ..............Erfurt, GDR
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O!!Zone (Vis. poetry & Mail Art magazine, 2001-) ......Burris, Harry .......................Houston, TX
O B Szene – magazine, send 50 copies (inv., 1985) ....Kusafuka, Kimihide ..................Chiba-ken, J
O Dos (magazine for vis. poetry with Mail Art colour, 1982-85) Argañaraz, N. N ..........Montevideo, U
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Oaxaca (known artistamp sheet: the artist with his friend) Harley.........................Oberlin OH / Guerneville, CA
Object Books – Könnyvtár (exh. & cat. at the National Széchényi Bibliothek, 1993) ....Budapest, H
Object, Prag, L established (1992) (Mail Art at the Centre Culturel des Premonstres, 1984) ..........Pont-a-Mousson Lorraine, F
Objecte, Multiples, Mail Art (exh. at the Atelierbund, 1976) Rehfeldt, Robert ..............Erfurt, GDR
Obraz slowa historia poezji wizualnej (illustrated monography, 1989) Rypson, Piotr...........Warszawa, PL
Obscurities – Mail Art / Missing Documentation (projects, 1996) Jensen, Frank ................. Roskilde, DK
Obsession / Erotism / Society / Creation, Your... (Mail Art inv., 1985) Diagonale / Espace Critique...Paris, F
Obsolute Rubber Stamps (series of hand stamped mags by broken stamps, 1978-81) Petasz. Elblag, PL
Ocean, The... Os Oceanos (Mail Art project, 1997) ................. Biblioteca Municipal ............... Barreira, P
Ocean Front (Mail Art like magazine, 1979-80) ................. Jupitter-Larsen, Gerald X .......... Vancouver, CDN
Ocean. Everything goes to the... (Mail Art prj. with the mag. Ballustrada, 2000) Jonge, Ko de ....... Middelburg, NL
Odyssey – Ulysse (Mail Art inv., 1991) ......................................................... Simon, Alain................. Fouras, F
Oeil, L’... (portfolio mag. with texts & graphics, 1977-) Froidebon, B. / Jocelin. Les-Eyzies-de-Tayac, F
Off Centre Centre (Gallery for altern. & Mail Art, leader: „Don Mabie“) Stake, Chuck ......... Calgary, CDN
Offensive Art Postal / Mail Art Power (at the Diagonale, Espace Critique, 1985) Massa, Jaques. Paris, F
Offera Speciale (magazine for experimental literature, 2 series: 1978-, 1988- ) Bertola, Carla. ...Torino, I
Offera Speciale: Libri Da / Autore (cat. for artists' books collection, 1990) Bertola, Carla. Torino, I
Ofmedia (essays about new technics: video, disco, etc., Dedalo Libri, 1977) Celant, Germano. Bari, I
Ogaz, Damaso... (Mail Art project, an homage to Ogaz, 1996) Bracho, Alexis .................. Barquisimeto, VEN
Ogni l'arte e un carcere – Today Art is a Prison (Mail Art, 1981) Zabala, Horacio ............. Salerno, I
Oh Idol, My Idol (Mail Art prj., 1995, assembling, 1996) Durst, Terry .............................. Portland, OR
OHA Mail Art, 1984 ................................................................. Athens, GR
Offensive Art Postal: A Mail Art Surprice. (project) ........ Massa, Jacques ............................ Paris, F
Ojodobrezuj (mimeographed art theoretical mag. by students, ~1983-85) ................... Warszawa, PL
OK Magazine (1978-, ) ......................................................... „Nihilist Press“ (?). Los Angeles, CA
„OK Post“ / „Interdada“ (logos for artists' and rub. stamps) Cleveland, Buster. New York, NY / Talmadge, CA
„OK Post East“ (logo for artiststamps, rubber stamps) ...... Saunders, R. .............................. New Boston, MH
„OK Post East“ (Mail Art logo) / Vague (a nebazine, 1982-83) Random, Steve............... Greenfield, MA
Old!, My God, I am .... Year... (Mail Art inv., 1985) ................ Trenaghi, Antonio...................... Lucca, I
Old is Gold (Mail Art prj., 1993) ................................................ Cairo mail artists ................. Cairo, EG
Old World – New World, 6th MA Show (at the Kent, Art Com., 1992) Gasper, Liz .............. Kent, WA
„Oldenburg, Klaus“ (corresp. project by the Blitzinformation (Pre-Mail Art) Kukowski, Stephan. London, UK
Olho Vivo (assembling for letrism & concrete poetry, ~1974) Lacerda / Dico / Samaral, etc. Rio de Janeiro, BR
Olympia Kalender (Mail Art invitation for 1984, 1983) Gallery 1331 / Michael Hyatt.............. Santa Monica, CA
Olympic MA Show (a fake inv. in the name of the Olympic Committee, 1984) Spiegelman, Lon. Los Angeles, CA
Olympic Games (Mail Art at the Hyatt Gall., 1984) Spiegelman / Caldera / Mellett / Meade / Skooter. L. A., CA
Olympic Games (Mail Art project with more exhs., 1984-85) Tisma, Andrej ....................... Novi Sad, YU
Olympic (Winter) Mail Art Exh. (prj., 1986) ........................................... C. A. A. G. (Stake, Chuck)........... Calgary, CDN
Omaha Flow System (Mail Art project, 1972) by „Fluxus West“, Friedman, Ken.............. San Diego, CA / Oslo, N
„Omahaaha“ / „Dazar“ / „Postmaster“ (Mail Art logos) ....... Dunlap, Monica ...................... Omaha, NE
Ombra, Progetto... / Shadow: Progetto Int. Sulla Pace, etc. (anth. for Shadow project, 1985-86) Maggi & others
Omnibus News (first assembling at all, 1969) Nigg, Thomas ................................. München, D
On / Off (assembling for Mail Art, 1975) .................. Marin, Javier .................................... São Paulo, BR
On Evolution (mimeographed publ., 1972) ................. Nation, Opal L. ............................. London, UK
On the Road (Mail Art prj., 1985) .................. „Reverend Hunter“ (Wamaling, Mark H)....... Adelphi, ME
One Man Exhibition („add to...“ Mail Art project at the API!, 1980) Baroni, Vittore .......... Viareggio, I
One of each (Mail Art prj., 1990) ................................. Alberta College of Art. ................. Alberta, CDN
One World – One Tree (Ecological Mail Art, 1991) ........ Lentowszczyk, Anna............... Szczecin, PL
One word poems 1968-1972 (10 cards, concrete poetry) Valoch, Jiri ............................. Brno, CZ
On/Off (assembling for Mail Art, 1975) ................... Marin, Javier ................................. São Paulo, BR
On Off (assembling for Mail Art, 1975) .................... Marin, Javier ................................. São Paulo, BR
On Evolution (mimeographed publ., 1972) ................. Nation, Opal L. ............................. London, UK
On the Road (Mail Art prj., 1985) .................. „Reverend Hunter“ (Wamaling, Mark H)....... Adelphi, ME
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One World – One Tree (Ecological Mail Art, 1991) ........ Lentowszczyk, Anna............... Szczecin, PL
One word poems 1968-1972 (10 cards, concrete poetry) Valoch, Jiri ............................. Brno, CZ
Only Paper Today (magazine, 1974-) ......................... Neuteis, H. / Vic d'Or / Nation ........ Toronto, CDN
Opal Coloring Book (mimeographed publ., 1972) ........ Nation, Opal L. ............................. London, UK
Open and Closed / Art = Start (Mail Art projects, 1978/1982) Jonge, Ko de .......................... Middelburg, NL
„Open Art“ / „Open Head Arts“ (logo) at the Open Head Gallery (1982-) Rassias, Vlasis ... Athens, GR
Open Head Arts (assembling in connection to the „Einai Aypio“, 1982-83) Rassias, Vlasis. ... Athens, GR
Open only in red light (Mail Art project, 1980) .............. Dudek-Dürer, Andrzej .................... Wroclaw, PL
Open Ring Galleries (for vis. petry and altern. arts, 1975-) Kempton, K. / Wagner, D. R., etc .... Shell Beach, CA
Open Ring (Infozine by the Open Ring galleries, 1975-) Kempton, K. / Wagner, D. R., etc. Haleycon, CA
Open World (Mail Art magazine, 1985-, ) ...................... Kamperelic, Rorica ..................... Beograd, YU
Onde é a Arte (Mail Art prj. with the mag. Ballustrada, 2000) Jonge, Ko de ........ Middelburg, NL
Ondkobøj (mimeographed art theoretical mag. by students, ~1983-85) ................... Warszawa, PL
On / Off (assembling for Mail Art, 1975) .................... Marin, Javier ................................. São Paulo, BR
Peace, United for the... (Mail Art inv., 1983) ..........................................................Maggi, Ruggero .............................Milano, I
Peacedream Project (Portfolio for vis. poetry / Mail Art) Deisler, Guillermo ..................................................Halle, GDR
Pebbles of Finale Ligure (Mail Art inv. with photos, 1991) Stagnaro, Umberto ...........................................Finale Ligure, I
Pédagogique Mail Art (1995): documents by Laszlo / Baccelli / Fricker / François, etc. ..................................d'Aix Marseilles, F
Pële-Mail (Mail Art prj. at the post office, 1996) ...............Poste de Joigny / mail artists ..................Joigny, F
Pelle di Mondo (Project with Italian Mail Artists only, 1994) Broi, Giovanni..........................Firenze, I
Pelo + / Pelo - (Mail Art pubs. for collected activity docs., 1982-87) Morandi, Emilio .............Ponte Nossa, I
Pellex / Model Peltex (Mail Art magazine, 1981-87-88)............Leblanc, Dominique ..................Strasbourg, F
Pembroke Press (bookworks, 1980s): The Other Times (Mail Art mag., 1986) Cairns, Phyllis ..........Newtown, CT
Pembroke Press: Current titles, Winter 1985-86. (cat.) ....Cairns, Phyllis ........................................Westport, CT
„Peanut, Mr. “ (also as project) at the Western Front.............Trasov, Vincent ................................Vancouver, CDN
Peoples by our side (Mail Art project & exh., 2000) .........Seifert, Jörg..................................Annaberg-Buchholz, D
Per Conosenza (visual arts documentation, 1975) .............Nannucci, Mauricio..........................Firenze, I
Performance Anthology (Contemporary Art Press, 1980) Loeffler, Carl E. / Tong, Darlene. ....San Francisco, CA
Performance-booklets ......................................................De lholm, Kirsten..................................?
Performance-network-databank / Electronic Memory Bank. Truck, Fred ..................................................Des Moines, CND
Performances i poesia d'acció a penísula, 1er festival int. de... (1989) González / Ferrando. València, E
Performances i poesia d'acció a penísula, II. festival int. de... (1991) González / Ferrando. ...València, E
Performances i poesia d'acció a penísula, III. festival int. de... (1992) González / Ferrando...València, E
Periodic ( magazine for conceptual works & exper. lit., ~1972-75) Berezianski, Andrzej. Poznan / Wroclaw, PL
Perpetual Motion (Mail Art magazine at Circle Art, 1983~) Kankowski, M. ......................Brooklyn, NY
Pessoas (assembling like mag. for conceptual matter, 1972) Despotov, Vojislav ......................Zrenjanin, YU
Pessoa, Hommage a... Poesia Visual & Livros de Artistas (exh.: Biblioteca Camoes, 2000) . Lisboa, P
Phased Works (vis. poetry on constructivism, 1983) ...............Rudolf, Pavel ..................................Brno, CS
„Phi, Edition...” (Mail Art projects, cats., 1990s, later: Redfoxxpress) Francis van Maele ......Echternach, LU
Philatec specialties in Mail Art: Cindarella Company (request letters, 1994)..........................Sykesville, MD
Philately, An other.... – false stamps (Mail Art inv., 1991) Naud, Jean-Pierre......................Riom, F
Philautics Mail Art / Miniature Art 1992 .........................Brittin, Phil ..................................Boulder, CO
Phone-Call (telephone action in PT Museum, 1994) ..............Ruch, Günther .........................Genève, CH
Phonemic performances (published in 1975) ..................Marroquin, Raúl..........................Maastricht, NL
Phosphorus Flourish (magazine like copy art pubs., ~1985-88) Rinnering, John ..............Champaign / Chicago, IL
Photo Album, The Found... (Mail Art & multiculturalism, 1993) Stangroom, Jonathan ...Newton Centre, MA
Photo Authors' Angel / My Angel (Mail Art inv., 1992) Kuzma, Andrey .......................Minsk, BY
Photo Exchange – Selfportrait (inv., 1985) .........................Janssen, Ruud ....................................Tilburg, NL
Photo Mail Art (exh. at the Kawagoe City Library, 1985) Takamura, Mukata .........................Saitama, J
Photo Mail Art, 1992 ....................................................Harrisonburg students..................Harrisonburg, VA
Photocopies, Art... (exhibition at ‘t Hoogt Centrum with doc., 1982) Carrión, Ulises .................Utrecht, NL
Photographs in artistamps as stamp images: ....................Tisma, Benedict, J.........................Collinswood, NJ
Photobooth Photography, First Int. Exh. of... (Mail Art exh., Happy Gallery, 1997) Supek, J...Beograd, YU
Photobooth Portraits (offset publ. + cat. at De Media, Eeklo/B, 1987) Allen, Ben...................London, UK
Photoboothpicture – Automatenfotos (Commonpress #46, 1982) Schmidt, Angelika........Stuttgart, D
Photocopies, Art... (exh. at ‘t Hoogt Centrum, 1982)........Carrión, Ulises .........................Utrecht, NL
Photo-graphism .........................................................Long, Mary Ellen ................................Durango, CO
Photographs (Mail Art project, 1981) by „Canada Post”: Duquette, Michael .....................Scarborough, CDN
Photography – Art and Communication (Fotogallery, 1987) Bogdanovic, Nenad..................Novi Sad, YU
Photography: Polaroid art-core (Mail Art exh., Pro Poste Arte, 1986) Giacomucci / Morelle / Franco, N....Verona, I
Photography: Take a photo on July 4, 1978, at 7:48 p.m.! / The Click... Peterson, Don............Los Angeles, CA
Photography in Mail Art: Picture of you (1982).................Ropiecki, Waclaw .......................Wroclaw, PL
Photography thematical postcards (Mail Art inv., 1991) ........................................................ Naud, Jean-Pierre RIom, F

PhotoStatic (magazine for graphism, Mail Art, etc. 1983-90/1993) Dunn, Lloyd ........................................................... Iowa City, IA

Picasso (Mail Art prj. – at the Galeria Arta?, 1994) ........................................................ Dinulescu, Aurelian Sibiu, R

„Picasso Gaglione“ / „Dadaland“ (logos for vis. poetry & rubber stamps): Gaglione, Bill ...................................................... San Francisco, CA

Picket Sign Project (Mail Art inv., 1992) ........................................................... Duquette, Mike Scarborough, CDN

Picture Dictionary (Mail Art inv., 1988) ........................................................... Studio Arts Gallery, Wirth Minneaplis, MN

Picture of you (Mail Art photographs, 1980s) ........................................................ Ropiecki, Waclaw Wroclaw, PL

Piece from your country, A... (Mail Art prj., 1992) ................................................... Witt, Anir Hengelo, NL

Pieces from the Biography of Joe Contestator (self carved rubber publ., 1976) Petasz, P Elblag, PL

Piedra Lunar (assembling for visuals via Mail Art, 1984-95) Corpá, Urib Bafigas (TOL), E

Piepol (Underground eds.) Piepol / Nexus ........................................................... Los Angeles, CA

„Pig Mail“ (Mail Art alias) / Lieu Commun (Mail Art, 1993) Simon, Baudhuin Habay, B

„Pig Mail“ (Mail Art alias) ........................................................... Swine, Ingrid Antwerpen, B

Pig Show, All about Pigs... 1987, by „Joki Mail Art“; Klaflki, Josef Minden, D

Pigeons of Freedom (Commonpress #19, 1979) .................................................. Marx, G. G. G. / Vigo, E. A. La Plata, AR

Pilon (French graphic, Hanga Roa Prods.) ........................................................... Kerozen, Eugène Palaiseau, F

„Pina Artasmurdo“ (The Holy German Night, Mail Art project 1997-98) by Erich Wilker Wittmund, D

Pink Plane, The... (Network publ. with graphic & text, 1980s) „Roger Radio“ / Coulsey, J Faversham, UK

PIPS (neodada / Mail Art magazine, ~1986-87) ................................................... Pütz, Claudia Bonn, D

PIPS (assembling, also in box, thematric issues, ~1987-) ........................................ Pütz, Claudia ........................................ Bonn, D

Pist-Protta (underground mag. for performances, lit. & porno matter, 1982) „Space Poetry Ed.“ Nibe, DK

Pitagoras, Teaching of... (Mail Art inv., 1985) Anelli, Salvatore Consenz, I

„Pittore, Carlo“ / „Post ME“ (Mail Art alias) ....................................................... Stanley, Charley New York, NY / Bowdoinham, ME

Pittura Technologica Ed. & Gallery (for vis. poetry, 1963-1974) Ori, Luciano Firenze, I

„Placid“ (alias for French graphism) ........................................................... Duval, Jean-François Caen / Paris, F

Placid et Muzo (magazine for French graphism, 1980s) ....................................... „Placid“ (Duval, Jean-François) Paris, F

Plagens (assembling like Mail Art, etc. magazine, 1978- ) Gutierrez, Roberto Boulogne, F

Plagiarism (Mail Art and Neoist projects, ca. 1988-89) Home / Dunn / Haufen / Pawson / Perkins, etc.

Plagiarism, The Festival of... (Document, 1988) Home, Stewart London, UK

Plagiarism, Festival of... (edited by Perkins, texts: Roman, Mac Leod, Was, Polkinhorn, etc., 1989) S. F., CA

Plagiarism, Festival of... (Glasgow, 1989) Home / Dunn / Perkins / Xexaojail, etc.

Plagiarism, The History of... (survey by Plagiarist Press, 1992) Perkins, Stephen Iowa City, IA

Plagiarist Press (logo for publications in the radical Mail Art & neoism by Perkins & others, end 1980s)

„Plagiat“ (logo for post-Fluxus & Mail Art projects) ........................................ Rasmussen, Steen Møller Bronby Strand, DK

Plaid (magazine for performance artists for xeroigraphy, graphic, poems, prose, etc., 1984-) Chicago, IL

PLAN – Gids (exh. at the Bonnefantenmuseum, 1988) G. Bleus / G. Caris / R. Garret Maastricht, NL

Planet of Love (Mail Art prj., 1994) .............. Hunley, Denise Dallas, TX

Plastercrappress (publications for Neoism) ........................................................ (?) Chicago, IL

Playing with Water / Wasserspiele (Mail Art inv., 1987) Urb, H.E. / Wohlfahrt, V Oldenburg, D

Please add and return to (Mail Art prj., 1989) Shigeru Nakayama Kyoto, J

Plenum Rysunki Komputerem (exh. cat. for computer drws., ~1990) Petasz, Pavel Elblag, PL

Pleruralismo, Liberdad — Diversidad —... (Mail Art inv., 1998) La Cisterna Santiago Chile

Plurielle (magazine for concrete poetry and graphic, 1974-76) Capdeville, Claudia Paris, F

Plutonium Press: Scrap (magazine for vis. poetry, 1986- ) Winkler, Chris Seattle, WA / Phoenix, CA

Plutonium Press, General Catalogue, 1991 (a 4x accordion flyer) Phoenix, CA

PMS Cafe Press: Version 90 (magazine for reviews & altern. arts, 1900) by Leblanc Steve Allston, MA


Pockette de Disques – Disk Covers (Mail Art?, at the ISELP, 1983) Schraenen, Guy Bruxelles, B

Pocket Museum (Mail Art prj., 1985) Nielsen, Mogens Otto Hjallerup, DK

Pocket Poetry (Publication in Bulgaria, 1977) Deisler, Guillermo Plovdiv, BG

Poetografia – poetexto (poetry flylers ~1984-85) Espinoza, César Mexico DF, MEX

Poem (visual poetry publ., 1982) Vandes, Paula Amsterdam, NL

„Poem, Mr.“ (alias for experimental poetry) Varney, Ed Vancouver, CDN

Poem Company, The... (single sheets of mailed poetry, 1970- ) Varney, Ed Vancouver, CDN

Poem Company, The... (50 one-page issues bound into a book, 1971) Varney, Ed Vancouver, CDN

Poema Colectivo: Revolution (Mail Art at the Pinacoteca Universidada, 1982) Colectivo 3 Mexico, MEX

Poemas (assemblies for concrete poetry, 1974- ) Lacerda / Dico / Samaral, etc Rio de Janeiro, BR
Projeto (assembling for vis. & experim. poetry, ~1975) Medeiros, J / Samaral, J. C. / Alecrim / Rio, D. J., BR

Project '88 8. 8. (and other Mail Art projects) ShinOH!NOdera / Tokyo, J

Program Galerii Foksal PSP (Elimination of art from art, etc., 1967) Borowski, Wieslaw / Warszawa, PL

Progetto Int. Sulla Pace / Progetto Ombra, etc. (anth. for Shadow project, 1985-86) Maggi, R. & others

Produzentengalerie / Artist's books Kretschmer, Hubert / München / Frankfurt / Darmstadt, D

Production Kunst & Literatur (one shut assembling, 1972) Missmahl, Stephan / Köln, D

Produzentengalerie / Artist's books Kretschmer, Hubert / München / Frankfurt / Darmstadt, D

Pro – Blätter für neue Literatur (magazine, 1966-77) Bulkowski / Düsseldorf, D

"Private World" (logo for Mail Art activity) Hamilton, I. G. / San Francisco, CA

Private Life (travelling Mail Art project, 1985-87) Tisma, A. Novi Sad, Sombor, Ojisek, Zrenjanin, etc. YU

Privat Neurologist – Maszek Ideggyógyász (fanzine with Mail Art, 1987) Pap, Béla / Szolnok, H

(Prison:) What to do in the cellar? (Mail Art, 1 May Galeria, 1985) Bogdanovic, N. / Toman, T. / Novi Sad, YU

Prison, Today Art is a... – Oggi l'arte e un carcere (Mail Art prj., 1981) Zabala, Horacio / Salerno, I

Prison, Today Art is a... (Mail Art project, Editions Bailly, 1979) Zabala, Horacio / Genève, CH

Projeto Terra (Mail Art prj., 1997) Acosta, Daniel / Bœode, AR

Projeto (assembling for vis. & experim. poetry, ~1975) Medeiros, J / Samaral, J. C. / Alcemic / Rio, D. J., BR

Prop Magazine (multimedia matter, 1979-86) Frank, Joachim / Albany, NY

Propria Copia (exh. at the Associaçao Coelca, 1998) "Merk Mail" (Sousa, Pere) / Barcelona, E

Proportia '81 – Letters to Kobe (Mail Art prj., 1981) Miyazaki, Tatsuo / Kobe, J

Provisoire & définitif (project by the Zona / ECART, 1975) Nannucci / Armleder / Firenze, I / Genève, CH

P's Magazine (underground mag. with dadaistic matter, ~1981-) Beerens, Rudy / Maastricht, NL

Pseudo (project for conceptual object-works) Pauer, Gyula / Budapest, H


Puzzle Gruppo: La Carte Postale (Mil Art project, 1980) Mendes, A. / Ozevedo, S. / Diko, J. / Porto, P


Push-Machinery (magazine for intersemiotic matter, ~1979) Beerens, Rudy / Maastricht, NL

Pyramid Magazine (anonym edited Mail Art magazine, 1987-,) Pyramid publishers / Vancouver, CDN

Pyramids, All around... (Mail Art project, Editions Bailly, 1976-, publ. by Lomholt, 1978) Zabala, Horacio / La Plata AR

Pythagoras, Teaching of... (Mail Art inv., 1985) Anelli, Salvatore / Consenza, I

Qorpo Estranho (magazine for intersemiotic matter, 1976-,) Plaza, Julio / Suzana, Gabriela / São Paulo, BR

Quarternion Journal, The... (magazine, 1985-86) Jupiter-Larsen, G. X / Hall, F. / Titus, D / Vancouver, CDN

Quel Fromage Coffee Themed Mail Art Shows (~1988-95 yearly) Coffee Quel Fromage / San Diego, CA

Queen Street Magazine (multimedia journal with vis. poetry, ~1975) Sgabellone, Angelo / Toronto, CDN

Queer Art / FlAir Mail 1992...
Questions Project (Mail Art prj., 1984-87).......................... George, David................................. Bristol, UK
Questions to Mail Art (project, 1996)................................. Debris, Kristof S. ......................... Gijzegem, B
Qu? Résiste (French graphzine with thematic issues, 1983?) Sciullo, Pierre di ................. Paris, F
Quilt Show I-II., International... (Mail Art prjs., 1991 / 1992) „Lady J.“ (?) ...................... Smirna, TN
Quote by my word (Mail Art inv., 1989)................................. Mészáros, Otto ......................... Nové Zámky, CS
„Qust Post“ (= Kunst Post) / Kunstpostamt (Mail Art logos) Koschitz, Norbert .............. Schwarzenegg, CH
Quoz? (also „Flash Art“, magazines by Bay Dadaists, 1974-76) Chickadel, Charles .......... San Francisco, CA
Qwertyiop (vis. poetry, a facsimile ed. by Xexoxial, 1987) Rahmings, Keith ..................... Brooklyn, NY

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R. Mutt – Galeries Press (Mail Art prj., 1976-77) ........ Mutt, Richard ......................... Northbridge, CA
„Râ“ (alias for Llys Dana Publs. in Mail Art) .................. Juin, Jacques ......................... Bremen / Goxheimertal, D
Racism (Mail Art inv., 1984) .................................. Cellini .......................... Berkeley, CA
Racism, Mail Art against... I-II. (inv., 1997-98) ........... Verband der Volksbildung .......... Wien, A
Racismo, O... (Mail Art prj., 1996)................................. Biblioteca Municipal ............... Barreiro, P
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Radio Box (Travelling Mail Art show, 1981) ................. „Roger Radio“ (?) ................. Shropshire, UK
Radio Pica, 95,5 FM (audio tapes inv., 1993) .............. Sousa, Pere .......................... Barcelona, E
„Radio Free Dada“ in California (logo for Mail Art activity): „LeClair“ (Ishvani) .......... Santa Rosa, CA
„Radio, Roger...“ in England (Mail Art logo) ...... (?).......................... Telford (Shropshire) / Faversham (Kent), UK
RAFTA Group: Smirnoff, Yudin, Shashkin, Medvejev, Markova / Detective Mail Art ....... St. Petersburg, RU
RAF Group: Smirnoff, Yudin, Shashkin, Medvejev, Markova / Detective Mail Art .......... Potsdam, RU
Rain Mail Art Show (at the Gallery Nexus, Philadelphia, 1983) Rabayna, Debla .......... King of Prussia, PA
Rainbow (art) (Mail Art prj., 1995) .................................. Jundai mail artists ............... Piso Tërreo, Jundai, BR
Rampike (allround magazine – also marginal literature and arts, 1982-, ) Jurgens, Karl .......... Toronto, CDN
RANT (one page magazine by „Creative Thing“, ~1982-, ) Caldera, Lesley .................... Whittier, CA
RATOS (Research in Art and Telecommunication, also a mag., ~1990) François, Charles..... Liege, B
Rattlestar (Mail Art assembling, 1982-83) ................ Vitale, Angelo ......................... Caserta, I
Rattla Zig-Zag-Project (Mail Art, 1992 by „Werkgroup Rattla“) Hampl, Josef .......... Pieterburen, NL
Rats and Mice (Mail Art inv., 2000) .................................. Behmenburg, Christa ........ Neufahrn, D
Raum der Worte, Der... (Polish avantgarde & Mail Art publs., & exh., 1991) Rypson, P ...... Wolfenbüttel, D
Raumbild (Texts & image pages, a samizdat publ., 1984) Sonntag, Jörg ...................... Dresden, GDR
Raunch-O-Rama (magazine for music and network, ~1985-) Goins, Brad ..................... Champaign, IL
Raina dal Mondo / ...from the World (Mail Art prjs., 1990 / 1992) Berardi, Rosetta / Strada, G. Ravenna, I
RAW (tabloid magazine for comics like graphic publs.) Spiegelman, Art ....................... New York, NY
RAWZ (magazine for visual and exper. poetry, 1977-) ............................................. Check, Chris.......................... London, UK
Ray dit Mail.. Homage a R. Johnson (at Espace des Arts, 1995) Laszlo, Jean Noël. Ville de Chalon-sur-Saón, F
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Reactive (Mail Art prj., 1993) .................................. Hamburg mail artists .......... Hamburg, D
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Read my Lips (Mail Art prj., 1993) ................................. Wagner, Lill K. ................. Seattle, WA
Readymade Boomerang, The... (Mail Art at the 8th Biennale of Sydney, 1990) Block, René. Sydney, AUS
Real Correspondence (series of Mail Art theories, etc. on flyers, 1980s) Baroni, Vittore.... Forte dei Marmi, I
Realism and Appearance (Mail Art inv., 1997)......................... Celeri, Mauro ...................... Milano, I
Rebellion, Acts of.... (Mail Art inv., 1993) .................. Parker Owens, Ashley ............. Chicago, IL
Reciprocation editions (French graphism, Mail Art, small cat. from 1989) Thiellment, Pacome. Paris, F
Recycled FLUX-Poems (xeroxed broshure, Post Neo Publ., 1987) Fierens, Luc ............ Hombeek, B
Recycled Rite (Mail Art prj., 1982) .................................. Maggi, Ruggero .............. Perugia, I
Recycling Mail (add to and return Mail Art project, 1986) Hapunck Fix ................. Berlin, D

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Ruins (Commonpress #25, 1980) ....................................Gillmor, Jane Ellen ...........................Cedar Rapids, US A
Ruch, Günter. A Line from 1970-90, Works by... (a 32 p. catalogue, 1990) .............................Genève, CH
Rubens, Peter Paul (Mai Art at the Kunstverein, 1987) ..Weber, Franz-Josef...........................Siegen, D
Rubberstampmadness (rubber magazine, 1981-, ) Sperling, Roberta. .....Newfield / Ithaka, NY / Corvallis, OR
"Rubberoid, Rudi" (logo): The Rubber Fanzine (Mail Art mag., 1985-89)  Palmer, J. S. .........Bellingham, WA
Rubberstamps by Artists (Mail Art at the Apropos, 1979) Schill, Ruedi ...................................Luzern, CH
Rubberstamping on Apple (+ hand drawing, series of publs., 1982) Crozier, Robin.................Sunderland, UK
Rubberstamp Workshop Remont (with the Stempelplaats, Amsterdam, 1979) Gajewski, H.......Warszawa, PL
(workshop: Everybody with Anybody (Artpool, 1982): Galántai, G. / Kliniczay, J. Budapest, H
workshop: Art for Surviving (Mail Art & rubber workshop, 1982-83) ..................Bergkamen, D (Rubber stamp anthologies by originals:) Stamp Activity (rubber assembling, 1972) Kocman, J. H.  Brno, CS
Transit, Book of Stamps (1975) Brand / Beveren ....................................................Netherland
Rubber Stamp Show (cat. II., 1982) Olbrich, Bernd. ............................................Kassel, D
Surviving, Art for... (rubber workshop, 1982-83) ...........................................Bergkamen, D (Rubber anthologies:) Art et Communication Marginale, 1974: Fischer, Hervé .................Paris, F
anthologies by Barneveld, Brand, Fischer, Gaglione, Kocman, Marin, Olbrich, de Rook, etc.
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Rune: A Survey (Anthology, Light & Dust Books, 1992)..........Kempton / Young....Halcyon, CA / Kenosha, WI
„Running Dog” / Stamps in use / Correspondence Art (books): Crane, Michael ..................Sacramento, CA
Russian Concrete Poetry - Konkret russische..“Konstrktor, Boris” / Huckauf, P. Annaberg-Buchholz, GDR
Russian anthology for intern. visual poetry, 1998: Point of View, A... by Bulatov, Dmitry....Kaliningrad, RU
Russian History, Culture, etc., All about... (Mail Art inv., 1990) Decker, Gerd de ..............Tielrode, B
Russian Mail Art, „Pochnata’ (project, 1985)............Jarvis, David.........................London, UK
Russian Samizdat: 25 Ans de l'Art Russe Non-Officiel (exh., 1982) ..................Montgerou, F
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Russian Samizdat Art (at the IGNIS Zentrum, postcard-catalogue, 1986) Chelkovski..................Köln, D
(Russian Samizdat Art:) „Scararecrow” (Mail Art exh., 1989) Nikonova, Rea .........................Eysk, RU
(Russian Samizdat Art:) the first in Russia int. visuale poetry... (exh. & cat., 1990) Nikonova/ Segay. Eysk, RU
(Russian Samizdat Art:) Les Russes au present (exh. at Le Centre Culturel, 1984) Chelkovski. Villedieu, F
(Russian Vis. Poetry:) Konkret russische vis. Poesie (Gal. am Markt, 1990) ..................Annaberg-Buchholz, GDR
Rysunku Galeria / Drawing activity (Mail Art, 1980).....Wielgosz Andrzej........................Poznan, PL
Sahara, Libre e Independente (Mail Art prj., 1998) Centro Cult. La Jaramita, Ayuntamiento de Coslada (Madrid), E
Sahara. Art for a free and independient... (Mail Art on an video-cassette, 1998) La Jaramita, Coslada (Madrid), E
Saint Paul's Gay Heritage (para-religion publ.) ..........Tell, Read N. ..................La Porte, IN
Salt / Salz (Mail Art prj., 1995) ..............................................Bad Salzdetfurth, D
Salva La Campagna Romana (Mail Art, 1982) G. D'Adamo, R. Fedeli, F. Pirro, C. Pittore. Montecelio, I
Samizdat Art, Russian... (Exh. at the Franklin Furnace, 1982) The Gerlowins / Martha Wilson. New York, NY
(Samizdat:) assembling: Entwerter / Oder (1982-) Warnke, Uwe. Berlin, GDR
Expresszio (dissolved magazine, 1971-72) Ajtorny, Árpád / Happ Béla. Budapest, H
from Hungary: Hidden Story, (Franklin Furnace + Jacob, J. P. / Várnagy, T.) New York, NY
graphic: International Rubber Stamp Book, Biboda, Igor. Kosice, CS
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Inconnu Group / PunkEds. (poltt art, body- and Mail Art activities, 1980s) Budapest, H
Raumbild (Texts & image pages from the Mail Art scene, 1984) Sonntag, Jörg. Dresden, GDR
Stalin Test (Mail Art at the group Collective Farm) Bakhchyan, Vagrlich. New York, NY
Sara Ranchouse Publications (Artists' books, magazines, 1980-90s) Sally Alatalo's editionhouse. Chicago, IL
Sarajevo – Chechnya – Rwanda (Mail Art inv., 1995) The Polish Artist Union. Cracow, PL
Sator Comix (Mail Art / copy art magazine, 1981-83) Rypson, Piotr. Warszawa, PL
Saunders Surprice, 50th Birthday (Mail Art by the OK Post East, 1990) Pittore, Random, etc. Gardiner, ME
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Schoenoscope, Anything is there to do with... (Mail Art) Pilcher, B. E. Ilford, UK
Scar / Hand Made Bodies (Mail Art prj., 1998) Daffuncio, Jorge. Buenos Aires, AR
Scarabeus (altern. magazine for graphic & photos, 1979-) Gundera, L. / Varney, Ed. Toronto / Vancouver, CDN
Scarecrow (Mail Art prj. also for vis. poetry, 1989) Nikonova, Rea. Eysk, RU
Scarecrow (Mail Art prj., 1997) Martinou, Sophia. Athens, GR
Schaude (magazine for happenings, actionism, edited per post-box only, 1974) Schéde pubs.Bruelles, B
Scheherazade (mag. for concepts, vis. poetry, etc., 1973-) Moretti, A. / Nannucci, M. / Firenze
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Schilder (concrete poetry, exh. at the Kunsthalle, 1993) Fricker, H. R. St. Gallen, CH
Schilderungen (photo series, like Mail Art postcards) Huber, Joseph W. Berlin, GDR
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Schwitters, Homage a... (Mail Art prj., Ass. de Artistas..., 1994) by „Merz Mail” (Sousa, Pere). Barcelona, E
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Score (#1-12, magazine for vis. and exper. literature, 1983-92) Hill, Crag. Oaohland, CA / Pullman, WA
Score Stamps (artistamps) Phillips, Walt. Chicago, IL
Scrap (magazine for vis. poetry, Mail Art, 1986-) Plutonium Press, Winkler, Chris. Seattle, WA / Phoenix, AZ
Scritters (v.s. poetry, exhs. in Annaberg & Berlin, 1989-90) „Scherstjanoi, Valeri“ Berlin, D
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Serravalle (political art, body- and Mail Art activities, 1980s) Budapest, H
Searching for the Hidden (Mail Art prj., 1994) Mirada, Biola Univ. Art Dept. La Mirada, CA
Season's Greetings (Mail Art prj., 1985) ............................................ Rostek, Wolfgang ............... Edewecht, D
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Second Eon (magazine for concrete poetry, ~1970- ) .... Finch, Peter ................................ Cardiff, UK
Second Hand Show (Mail Art at the Galerie Pavo, 1987) Schnyder, Achim ........................... Kassel, D
Second Manifesto (magazine for Mail Art theory & info, 1984-85) Bogdanovic, Nenad .............. Odzaci, YU
Second Thoughts (anthology of theoretical essays, Void Distr., 1980) Carrión, Ulises ............ Amsterdam, NL
Second Vision (Mail Art magazine, 1989- ) ........................................ Rácz, Mihály ................................ Budapest, H
Secret Life of Marcell Duchamp, The... (ongoing Mail Art, 1990- ) Lenoir, Pascal ...................... Grandfresnoy, F
Secret Thoughts about Mail Art (1995- ) .......................... Janssen, Ruud .......................... Tilburg, NL
Secrets of the Hearts (Mail Art prj. by Miz Mimi at the Art Missionary, ~1985) Holmes, Mimi. Haleyville, AL
See Saw (Mail Art magazine, 1981- ) ........................................... Rieman, Jap ................................ New York, NY
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Self Portraits (Mail Art at the Kent Arts Commission / Kent Parks & Recreation, 1987) .......... Kent, WA
Selfamoration (Commonpress #48, 1982) .................. Schmidt-Olsen, Carsten .................. Hjøring, DK
Selfportrait (postcard size Mail Art project for a TRAX-Box, see: AP! #26, 1982) Ciani, P-M. Bertiolo, I
Selfportrait (Mail Art project, 1987) ...................... Kent Parks Dept., Art Commission ... Kent, WA
Selfportrait (Mail Art project, 1991) ..................... Strada, Giovanni ........................... Ravenna, I
Selfportrait, Art by Fax... (1987) ............................. Ciani, P. / Iannicelli, G. .................... Bertiolo, I
Selfportraits (Mail Art prj., 1986) .......................... Rostek, Wolfgang ........................ Edewecht, D
Selfportraits, Handstamped... (Commonpress #15, 1979) Stempelplaats / Barneveld, A. v. ....... Amsterdam, NL
Selfportraits (projects in xeroxed publs., ~1980) .......... Ropecki, Waclaw ........................... Wroclaw, PL
Selfportraits on Art Strike artistamps (inv., 1991) .......... Welch, Chuck .............................. Lebanon, NH
Selfportraits – Autoritratti (Mostra a domicilo, offset, 1981) Cavellini, Gugliemo Achille ............ Brescia, I
Selfportraits / Bicentennial Self-Portrait (artiststamp sheets, Mail Art projects, ~1976) Drevaji, Jerry. L. A., CA
Selfportraits, Transparent... (handmade booklets + offset, 1981) Petasz, Pavel ......................... Elblag, PL
Selfportraits: Autoportrettai impertinenti (offset, Nuovi Strumenti, 1985) Cavellini, G. A.  Brescia, I
Autoportraits (Mail Art prj., 1996) .......................... Montreal mail artists ........................ Montreal, CDN
Howling Mad Mail Photo of Yourself (inv., 1985) Jacob, J. P ................................................ New York, NY
by Last Exit (Mail Art at the Villa Bottini, 1986-87) Tregnagli, Antonio ............................ Lucca, I
Polarioid... (Mail Art prj., 1985) .............................. Kowa Kato ................................. Zushi, I
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Selfportrait photo exchange (inv., 1985) .............. Janssen, Ruud .............................. Tilburg, NL
Xerox Selfportraits (Mail Art inv., 1991) .............. Janssen, Ruud .............................. Tilburg, NL
Sel”grafias (Magazine for visuale poetry, Ed. Colectivo-3, 1982-, ) Espinoza, César ............ Mexico DF, MEX
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Sensitive Heterosexual Male, The... (Mail Art, Suffolk, 1991) Lumb, Michael ........................ Ipswich, UK
Sensitiveness & Attention (Mail Art prj., 1984) ...... Paalvast, Peter ............................ Enschede, NL
Sent Art (Mail Art project by the Artpool & FMK, 1980) Galantai, György / Kliczczczy, Júlia .... Budapest, H
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Shadow... Your (Shadow exchange, Mail Art prj., 1994) Tamaru, Shigeru .......................... Kyoto, J
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Sonety (vis. poetry & drawings, ~1988) Rudolf, P. /Wernischky, I. /Hüla, J. /Vokolek, V. ...Brno, CS
Sonnet(s) (Xeroxed book, In-Out prod., 1972).................. Carrión, Ulises ................ Amsterdan, NL
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Sorriso Verticale, Il... (Texts and images in Italian & English, 1986) Musarria, Natale /Aiello. ...Piano Tarola, I
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Sound Portraits (cassettes only!, inv. & radio airing: 1985 Juptiter-Larsen, G. X. .............. Vancouver, CDN
Soup Magazine (multimedia, alternatives, 1981-)............... Abbot, Steve ................ San Francisco, CA
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South Africa, Images from... (Mail Art inv., 1986) ........... Perkins, Stephen ................ San Francisco, CA
Souvenir Package (small object mailing, 1969)............. Gilbert and George............... London, UK
Soviet & Eastern European Mail Art, 1990 .................. CW Poste" (Summers, Craig) .......... Seattle, WA
(Soviet Mail Art:) First Mail Art Show in the USSR (MA project, 1984) Supek, Jaroslav. ...Odzaci, YU
Tartu Shadows (at the Mail Art symposium, 1990) Held Jr., John, Tartu, USSR / Dallas, TX
Space & Time / Three Projects / My Shadow, etc. (Booklets with conceptul works, 1972-73. Bak. Budapest, H
Space Atlas (early assembling like ringbook collection, 1970-72) Atchley, Dana......Vancouver Island, CDN
Space Ship Earth (Mail Art prj., 1991)........................ Varney, Ed ................... Vancouver, CDN
Space, Shuttle & Roll (intermedia magazine with audio-cassette, 1988) „Graf Haufen“ .......... Berlin, D
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Spaceship Earth (Mail Art prj., 1991)........................ Varney, Ed ................... Vancouver, CDN
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SpazioBlobArt (send 3 works to..., inv., n.d.) ............ Oronzo, Liuizi ................ Corato, I
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Specchio, Lo... – The Mirror (Mail Art prj. & offset cat., 1993) Berardi, Rosetta........... Ravenna, I
Special – Unusual – Strange Material (Mail Art prj., 1985) Matkovic, Slavko ........ Subotica, YU
Special Spaces (Commonpress #35, not edited)........... Schulz, Heinz .......... Austin, TX
Spek (xerographical matter accumulated to magazine, 1982- ) Xexoxial Endarchy ........ Madison, WI
Splynx – Sphinx (magazine by Llys Dana Group, 1978-82) Astarté, Horus, Pégase, Râ, etc. Bremen, D
Spilhammeret, Edition (1990s)...................... Jensen, Frank ........ Roskilde, DK
Spin Traces 1-4 (Rubber stamped cards, 1995)............ Mars, Diana...................... San Francisco, CA
Spinne Bookworks (as periodic assemblings, ~1989-) by the „Buchlabor“: Fröhlich, Dirk. ..Dresden, GDR
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Spontaneous Compulsion (Mail Art prj. at the „Latitude 53“, 1998-99) Baker, Cindy........ Edmonton, CDN
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Sprachen: Jenseits von Dichtung (poetry prj. with Adler, Cobbing, Denker, etc., 1979) Marquant. Münster, D
Spring Copy (Mail Art prj., 1988) ................... Shigeru, Nakayama.............. Kyoto, J
Sprouts-free – from Brussel (Mail Art inv., 1992 ) ....... Goubert, Filip .................. Liedekerke, NL
Square 88 – Art on Computer (at the Galeria El, with documentation, 1988) Petasz, Pavel... Elblag, PL
Square One!, Fun at... (Mail Art project, 1993) ............ Bohm, Artie .................. St. Cloud, MN
St. Kilda Writers Festival, The... (int. vis. poetry exh., Public Library, 1996) Spence, Pete...... Melbourne, AUS
St. Valentine's Day Mail Art. (Barry Watson & Keith Starks) Photographers Gallery ....... Saskatoon, CDN
Stalin Test (Samizdat Art, Mail Art project, 1987) ......... Bakhchanyan, Vagrich.......... New York, NY
Stamp Act (Mail Art prj. at the Junior College, 1987) ....Marlowe, Willie ................. Alabany, NY
Stamp Act (earlier: Rubberfanzine, magazine for rubber art, 1989-91) Bryan Bieler, Steven. . Seattle, WA
Stamp Actions (projects in the „Rubber“ 1980 / #10-12 by the Stempelplaats).................... Amsterdam, NL
Stamp Activity (also as assembling for rubber stamps) / 1970-1973: Kocman, Jiri, H. .......... Brno, CS
Stamp ativity in portfolios (yearly rubber actions as artists' publs., 1973-1984) Perneczky. ... Kén, D
Stamp Art (mimeographed cat. by Daylight Press, exh.: Other Books, 1976) Rook / Carrión. Amsterdam, NL
Stamp Art (offset cat. for the collection at the Simon Fraser Gall., 1980) Felter, J. W. ............... Burnaby, CDN
Stamp Art (Mail Art exh. at the Hadendaagse Kunst, 1980) Kotte, Wauter ......................... Utrecht, NL
Stamp Art (VILE, #7, 1979 + assembling like mag.: 1981-84) Gaglione, Bill ......................... San Francisco, CA
Stamp Art Gallery (with a number of exh. catalogues 1990-98) Gaglione, Bill / Held Jr., John .... San Francisco, CA
Stamp + Axe (allround Mail Art magazine, 1986-)............. Lefebvre, Pier ......................... Montreal, CDN
Stamp for Me, Please... (rubber collection project, 1980) Jesch, Birger ......................... Dresden, GDR
Stamp Images (Bélyegképek) (Exh. At the Museum of Fined Arts, 1987. Artpool / Pernecezy. ...Budapest, H
Stamp, I Am My First... (10 cards in cover, 1977)......... Tóth Gábor................................. Budapest, H
Stamp is, A... (project / bookwork for rubber art, 1981) Goulart, Claudio ............ Amsterdam, NL
Stamp Out Mail Art project by rubber stamps, 1979) Fawcett, John S. ......................... Stors, CT
Stamp Out Mail Art prj., 1984 .............................................................. Pawson, Mark ................. London, UK
Stamp Out Stamping (one shot hand stamped news by rubbers, 1978) Leaman, Michael .......... Düsseldorf, D
Stamp Out Stamping (postal stamp action, cat. 1984) Luigietti, Serse ...................... Perugia, I
Stampa, The / Newspaper (Inv. to rubber stamp publ., 1980) Carrióon, Ulises .......... Amsterdam, NL
Stampa Alternativa Eds.: Théâtre de Silence (magazine, 1979-,) Guerini, Giampaolo ........ Bergamo, I
Stampfrancisco (Terra Candella Exh. at the Stamp Art Gallery) Harley...................... Oberlin OH / Guerneville, CA
Stamping Grounds (Mail Art prj., 1991) ................................. Fliss ................................. Southfield, MI
Stamping by Little Objects (rubber publ. in portfolio, 1973) Pernecezy, Géza ...................... Köln, D
Stampolina (tabloid mag. for rubber stamp art, 1981-)......... Serpa, Geraldine .................... Eureka, CA
Stamppostcard Documentation (Mail Art inv., 1982).... Boumans, Bart ........................... Amsterdam, NL
Stampprints (Mail Art at De Media, 1987)............................ Mittendorf, Henning ............. Eeklo, B
Stamps (rubber stamp assembling, 1976-77)...................... Jacks, Robert ...................... New York, NY
Stamps & Stories (Mail Art at the „Konschthaus, Luxemburg, 1995) „Edition Phi“ (B. J. K.) .... Echternach, LU
Stamps & Treated Stamps, Mail... (artistamp exh. at the Museo Postal, 1982) Schraenen, G. Bruxelles, B
Stamps, Cancelled (Mail Art inv., 1992) ......................... Baracchi, Tiziana .................... Venezia-Mestre, I
Stamps in use. / Correspondence Art (books) by „Running Dog“: Crane, Michael ............ Sacramento, CA
Stamps, postage... Annullled stamps / with works (Mail Art, 1991) Spennati, Giuseppe .... Genova, I
Standard Artistamp Catalogue (a planned publ. for all artiststamp creations, ~1984) Bidner, M. London, CDN
Standard, The... (artistamp cat. 1990s), by „Bug Post“, „Bug Master“, „Dominique“ Johns (Hill, J.?). Seattle, WA
Standard Electric, The... (Mail Art prj., 1979).......................... Catriel, Luis .......................... Zarate, AR
Starcrewever, II. series (magazine for irrational lit. and poetry, 1978-81) Suel, Lucien. ........... Berguette, F
Start (neoist magazine, a Smile mutant, 1986, by Monty Cantsin): Kántor, István .......... Montreal, CDN
State of Being“ (logo for artistamps) ................................................... Wood, Reid .......................... Oberlin, OH
Statement about Mail Art (in form of artistamp sheets, 1992) Balbat, Made / Janssen, Ruud. Tilburg, NL
Stazewski, Homage à (Mail Art project, exhs.: 1989-95) Golkowska, Wanda .......... Wroclaw, PL
Stelpanplaatje (rubber project, 1998) ....................... Herms, Marcel .......................... Deventer, NL
Stempelen: een handeling (cat. at the Kunst Stichting, 1980) Rook, Gerit J. de ................. Den Haag, NL
Stempelkunst – Stamp Art (exh. & cat. at the ‘tHoogt, 1975) Rook, Gerrit J. de ................... Utrecht, NL
Stempelkunst in Nederland (cat. publ. about exh. in Stempelplaats, 1980) Barneveld, A. v. Amsterdam, NL
Stempellust (Galerie von der Milve, 1993) ..................... Mail Artists .................................. Aachen, D
Stempelplaats (Gallery for rubber stamp art, ~1977-80) Barneveld, Aart van ....................... Amsterdam, NL
Stereo Headphones (magazine for new /photo/ poetry, 1969-74) Zurbrugg, Nicholas ....... Suffolk, UK
Sterne (artist's books on Chlebnikov, 2 diff. publs. ~1986) Andryczuk, Hartmut ............ Berlin, D
Stick this sticker... and take a photo (Mail Art project, 1993) Voith, András ........................... Debrecen, H
Stick Out the art! – Stickerman project (exh. of creative stickers: 1992) Giani, Piermario .......... Bertiolo, I
Sticker (Magazine like publ. with texts & original stickers, 2001) Ruch, Günther ................... Genève, CH
Stickers (Mail Art prj. n.d.) .................................................. Josefowski, Eugeniusz .......... Wroclaw, PL
Stones (Mail Art prj. n.d.) .................................................. Josefowski, Eugeniusz ............ Wroclaw, PL
Stones for Meana Sardo, Mail... (Mail Art project, 1998) Broi, Giovanni ......................... Firenze, I
Stop Looking (Mail Art mag. 1978-..) / Modern Myths Prods. McConnel, White ................. Oakland, CA
Stop Star’s War – Welcomet Mr. Halley (Mail Art at the Unicamp, 1985) Prado, Gilberto. São Paulo, BR
Storefront, The... (project and 12 shows, also a book, 1982-83) Lloyd, Ginny ..........................San Francisco, CA
Story of the Colourful Ribbons, The... (artists books series + score books, 1987) Pernezcky. Köln, D
S:t Petri (galerie & archive for experimental and marginal art, 1970s) Sellem, Jean ..................Lund, S
Strange Daze (One-sheet Mail Art rag, 1985-86).......Malanga, Denis .........................Mont de Marsan, F
Strange Faeces (magazine, neodada texts & drawings, 1969-88) Nation, Opal Louis......London / Oakland, CA
Stranger, The... – La Straniero (altern. tabloid magazine, address lists, etc., 1986-...) Corsaro, Ignazio. Napoli, I
Stranger, The... – Mostra I-V? (alternative arts, 1987-90)....Corsaro, Ignazio... Citta di Campagna / Napoli, I
Straniero, La... – The Stranger (altern. tabloid magazine, address lists, etc., 1986-...) Corsaro, Ignazio. Napoli, I
Stritchobs (unbound xerox publ., „Strindberg graphics“, 1987) Goins, Brad .........................Champaign, IL
Stroll (magazine for „out-door art“, 1985-...) ......New York artists ..........................New York, NY
Stupid Collection (magazine?) / Abraxas / Eros (Mail Art invs., n.d.) Masudo, Naoko ....Akitaken, J
Stupidity (Mail Art prj.) ..........................................................Cardon, Dominique ............Le Bois d'Oingt, F
Stuttgart Erklärung (Congress & Exh.：“Artists Report” Mail Art, 1979) Todosisjevic, D. R. / Schmidt, Angelika
Styff (magazine for poetry, visuals & Mail Art, 1980-...) Colpaert, Eric ......................Gent, B
Style des Anges, L... (Offset print graphics, Ed. Resseau 666., ~1987) Tillier, Thierry ......Bruxelles, B
„Stylites, Simeon“ & „Malatesta, Meshuggah Morgan“: Feh! (Eds. & mag. from 1987)......New York, NY
Subbild (graphzine, ~1991) .........................................................Dijk, Willam van Heidelberg, D
SubGenius – Church of the SubGenius, Eds. ..........Stang, Ivan (editor) ......................Dallas, TX
Subspace editions / gallery (for visual underground, 1990s) Perkins, Stephen ..............Iowa City, IA
Subspace International Zine Show (exh. at the Subspace Archive, 1992) Perkins, Stephen.....Iowa City, IA
Subspace Archive: Magazine X change (cat., 1996) ...Perkins, Stephen ............................Iowa City, IA
Subspace: Assembling Magazines... (exh. & cat. with editors' statements,1996) Perkins, S...Iowa City, IA
Subvers (Magazine for underground matter, „future Mail Art“, 1970-76) Clavin, Hans....Ijimuiden, NL
Suicide (invitation to a Mail Art project, 1981) ............Hambleton, Richard ..........................New York, NY
Suicide (inv. to Mail Art prj., 1990) ..................................................Castelli, Gabriele ..........Cernusco (MI) I
Suicide, École de... (brochure on French graphism, ~1980) Lagautriere, Philippe ....Paris, F
(Suicide:) Are you experimenced? Love / Hat / Fear / Cuicide (Mail Art, 1981) Bleus, Guy...Univ. Bruxelles, B
(Suicide like:) Mail Art's Liquidation (annihilation of archives, 1989) Rogalski, Piotr...Piotskow Tryb, PL
(Suicide like:) Destroy Mail Art archive (prj. & performance, De Appel, 1977) Summers, R. Amsterdam, NL
Sull'uso... 100 opere del Museo Cavelliniano (cat., Centro di Doc. Arti Visive, 1980) Cavellini. Pescara, I
Súm / Galerie Súm (for alternative & Mail Art, 1972-) Island artists ................Reykjavik, IS
Súm, a listahát... (Mail Art project & cat., 1972) ...Iceland artists ...........................Reykjavik, IS
Summer Mail Art (inv., 1984) ......................................................Modern Realism, Held, John Jr...Dallas, TX
Summer Mail Art Show, 1985 .................................................Vallance, B. de / „Mr. Bop“......Chicago, IL
Summer Mail Art (inv., 1996) .........................................................Tourist Office..........Hendaye, F
Summer of Love (Mail Art prj., 1987) ........................................Alien, Gail ........................San Francisco, CA
Summer Smiles – Summer Dreams (Mail Art prj., 1984) Community Service.............La Mirada, CA
Summertime Mail Art Show, ’83, International...Kanagawa Prefectual Hall ........Kanagawa, J
Sunrise ’89 (Mail Art prj., 1989) ....................................................Shigeru Nakayama...Kyoto, J
Super Number Mail Art Roster, The... (1984) ........Aschendorf, Robert .................Bellingham, WA
Super-Vision (magazine for marginal & Mail Art, 1975) Marras, Amerigo .................Toronto, CDN
Super 8 mm. Film Festival at the MAKKOM, 1984................Semah, Josef ................Amsterdam, NL
Suicide (inv. to Mail Art prj., 1990) ..................................................Castelli, Gabriele ..........Cernusco (MI) I
Suicide, École de... (brochure on French graphism, ~1980) Lagautriere, Philippe ....Paris, F
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(Suicide like:) Destroy Mail Art archive (prj. & performance, De Appel, 1977) Summers, R. Amsterdam, NL
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Summer Mail Art Show, 1985 .................................................Vallance, B. de / „Mr. Bop“......Chicago, IL
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Summertime Mail Art Show, ’83, International...Kanagawa Prefectual Hall ........Kanagawa, J
Sunrise ’89 (Mail Art prj., 1989) ....................................................Shigeru Nakayama...Kyoto, J
Super Number Mail Art Roster, The... (1984) ........Aschendorf, Robert .................Bellingham, WA
Super-Vision (magazine for marginal & Mail Art, 1975) Marras, Amerigo .................Toronto, CDN
Super 8 mm. Film Festival at the MAKKOM, 1984................Semah, Josef ................Amsterdam, NL
Surprice, A Mail Art... (after the project Offensive Art Postal, exh., 1986) Massa, Jacques ...Paris, F
Surprice (to) Saunders, 50th Birthday (Mail Art by the OK Post East, 1990) Piotore, Random, etc. Gardiner, ME
Surrealismus and the Sea (Mail Art prj., 1994) ............Sánchez, Oliver Julio ........................Zaragoza, E
Surviving, Art for... (Mail Art / rubber workshop + orig. stamp-publ. in book, 1982-83) ...Bergkamen, D
Support the Postal Workers I..., (Commonpress #42/a, Mail Art show, 1990) Duquette, M. ...Scarborough, CDN
Swamps, Festival of the... (cat.: 1989, programbooklet: 1988-90) Xexoxial Endarchy ....Madison, WI
Swedish Archive of Artists' Books (Cat.: Konst-och bildforskuing, #5-6, Malmö, 1983) Eriksson, L. Bjärred, S
Sweet End (second volume of found poems, Xexoxial, 1989) Porter, Bern ....................Madison, WI
Sydney's Concealment - David is still lovable (project, 1978-79) Lomholt, Niels / Lomholt Press. Odder, DK
Synthesesim (Commonpress #50, 1984) ...........................................Walsh, Emmett .........................Gulfport, FL
Symmetry '88 (Mail Art project, 1988) ..................................................Jonge, Ko de .........................Middelburg, NL
Syzygy (xeroxed magazine for Network, 1990- ) ..........Tissue, Set / Russel, Brad .................Chicago, IL
Sztuka Fabryka (Mail Art logo about 1998-2000) ................Decker, Gerd de .........................Tielrode, B

„T l“ or „Tele“ (alias for Bazooka graphism, 1970s) .......Clavel, Olivia ..................................Paris, F
T-shirt Art (Mail Art prj., 1989) ...........................................Laszlo, Joan-Noél .................Toulon / Paris, F
T-shirt for everybody (Mail Art in San Francisco, 1982) Lust, Scarletina ......................New York, NY
T-shirt show (Mail Art project, 1979) ..................................................Apropos“ .................Luzern, CH
Table-project (rubber stamps + hand drawing, series of publs., ~1980-82) Crozier, Robin ....Sunderland, UK
Table-project (rubber + graphism, exh. + cat. at the Stempelplaats, 1981) Crozier, Robin ....Amsterdam, NL
Tabu / Totem (one pages concept/Mail Art mags, to Cataguases news, 1976-77) Branco, J. ...Rio de Janeiro, BR
Taccuino Apogrofo (xerographical assembling, 1985) ................Campitelli / Denti, G. / Baraldi, C. ...Milano, I
Tacit (postcard size magazine, 1979-) ....Durland, Steve .....................................New York, NY
TAM (logo: Travelling Art Mail) ..........................................................Janssen, Ruud .................Tilburg, NL
TAM Bulletin (Mail Art info mag., 1984-87) .......................Janssen, Ruud ......................Tilburg, NL
TAM was here (Mail Art exh. at the alternative club „Melkweg“, 1985) Janssen, Ruud ....Amsterdam, NL
Tam-Tam (magazine for exper. literature & concrete poetry, 1972-, ) Spatola, A. / Niccolai, G. Torino, I
Tam-Tam (magazine for French graphism, 1984-, ) ......Languautriér, Philippe .................Maison-Alfort, F
Tampol / rubber: L'art de tampon (exh. at the Musée de la Post) Nagiscarde, Sophie ...........Paris, F
Taplo / Mandrafore (Mail Art at the Comm. Municipal, 1996) Cunha, Joaquim. ...............Cascaix, P
Tape Beatles* (the authors in the audio-magazine Retrofuturism, 1980s) Dunn, Lloyd ..........Iowa City, IA
Tape Beats, The... (audio-cassette magazine, ~1986) Dunn, Lloyd ..................................Iowa City, IA
Tape Exchange – thematic compilations: pucking songs... (Mail inv., n.d.) A.I. Waste Paper Comp.Ltd. London, UK
Tape Rebell (mag. for the audio network, 1987-, ) Pickart, Winfried / Lanf, Matthias......Düren / Kindsbach, D
Target Earth (Mail Art at the Double Rocking Gal., 1982) Spiegelman, Lon / Taylor, W. ......Los Angeles, CA
Targjet Postal, La... (Mail Art prj., 1995) ...........................................„Merz Mail“ (Pere Sousa) ............Barcelona, E
Tarlatt, Ulrich – Hortus animae, artists' books' (also a cat. of Augenweide artists' books, 1996) Schloss Burgk. D
Tarot, Mail Artist's... (Mail Art prj., cat. in: Mail Artist's Tarot, 1995) Jensen, Frank ..........Roskilde, DK
TARP (info publications by the late neoist center Popular Anthropology, ~1995) .................Berlin, D
Tartu Shadows (at the int. Mail Art symposium in the USSR, 1990) Held Jr., John,...Tartu, RU / Dallas, TX
„Tarzana Savannah“ / DKA Prods., Mail Art, Paper Art: Altschul, Darlene ...........Tarzana / Woodland Hills, CA
Tattoo – The Big Golden Book of Flash (Commonpress #77, 1986) Fish, Pat .................Iowa City, IA
Tattoo to you too (Mail Art prj., 1992) ...........Andersen, Neil / Caffee Gallery ......St. Cloud, MN
Taunbenturm von Diessen, Der... (Mail Art inv., 1999) ......Reichert, Christine ..............Diessen, D
Taverna di Auerbach, La... (magazine for experimental literature, 1987-, ) Fontana, Giovani. Alatri, I
Teach“ Mail Art, Help:... (exh. at the O. Parson Inst., 1980) Spiegelman, Lon ..................Los Angeles, CA
Techné magazine for vis. poetry, 1967-...Pittura Tecnologica Ed.: Ori, Luciano ............Firenze, I
Teeth (Mail Art inv., 1999) Family Lemoine-Solomy at the Inst. Superieur des Art Appliquér.....Rennes, F
Tele-Times (graphic magazine for mail artists, 1978) ..........Duncan, Brucen ..................Berkeley, CA
Telephone Avenue's Tight / Tuff Little Mag (versions of Tele-Times by Duncan, Brucen) ......Berkeley, CA
Telephone Art (Mail Art prj., 1989) ......................................Laszlo, Joan-Noél ...Gulfport, FL
Telemark (magazine for experimental literature, 1987-, ) Fontana, Giovanni. Alatri, I
„‘Teach’ Mail Art, Help:... (exh. at the O. Parson Inst., 1980) Spiegelman, Lon ..............Los Angeles, CA
Telephotographs – FAX images (at the Vasarely Museum, 1994) Szombathy, Bálint ......Budapest, H
Telegraph Avenue's Tight / Tuff Little Mag (versions of Tele-Times by Duncan, Brucen) ......Berkeley, CA
Telegraphy (Mail Art at the Provincial Museum, 1983) ........Bleus, Guy ......................Hassel, B
Telemark Art, YU... (Mail Art prj., 1984) ...........Bogdanovic, Nenad .....................Odzaci, YU
Telegramart (assembling, 1978) ..............................................Bruscky, Paulo / Santiago, D. ..Recife, BR
Telephon: Phone-Call (action in PTT Museum, 1994) Ruch, Günther .................Genevè, CH
Telephon-Project (at the Provincial Museum, with docs., 1989) Bleus, Guy .................Hassel, B
Telephonbook – send me 90 + 9 pages... (inv., 1985) ..Hapunk Fix .........................Berlin, D
Telephotographs – FAX images (at the Vasarely Museum, 1994) Szombathy, Bálint ....Budapest, H
„Tél“ or „T l“ – „Bazooka Graphism“ (alias by ..........Clavel, Olivia .........................Paris, F
Télé, Matcho Girl. Les aventures de... (tabloid s. publ. with Bazooka graphics, 1980) Clavel, O. Paris, F
Transport / Transit Junctions (Mail Art project, 1989) .......Groot, Jenny de .........Hengelo, NL
Transport, L’année des tram (Mail Art at the MAM, 1985) ....Stuckens, Guy ..............Bruxelles, B
TransREMONT express (info mag., Gallery Remont, 1979-, ) ....Gajewski, Henryk .......Warszawa, PL
Trash Mail Art (project, 1992 / 2000) .......Gagnola, Matteo .................Busto Arsizio, I
Traumdeutung (inv. to Punkomik Mag, 1985) ..............Jarvis, David .................London, UK
Traumgebilde – Dream-Creation (Mail Art, doc in form of 10 postcards, 1986) ....Westermann, Magdeburg, GDR
Travelling with Women (poetry exper. by Atticus Press, 1983) ....Polkinhorn, Harry ....San Diego, CA
TRAX (Xerography, Mail Art, music, performances, etc): Baroni, V. / Ciani, P. / Giacon, M. / Bertolli, I
TRAX contributions: Taccuinu Apografu (assembling, 1985-, ) ....Campitelli, Maria ..........Milano, I
TRAX publ. on xerographic: Rispondere a tonet (1987) .......Sturani, Enrico ..............Roma, I
TRAX / Stickerman project (graphism, ~1991) ..........Ciani, Piemaria .................Berto, I
Tree: One World – One Tree (Ecological Mail Art Project, 1991) ....Lentowsczyk, Anna .......Szczecin, PL
Tree: Utopian Museum of the Tree and his Picture (Mail Art inv., 1997?) ....Focant, Jean-Roch ...Marche-en-Famenne, F
Tree of Life I-II. (Mail Art prjs. as „Artefak” exh. III. & V., 1993 / 95) ....Alarcón, M. Guerrero. Mexico, MEX
Trees project (Mail Art prj., 1990) .......................... „Toroku Mail Art“ ..............Miyazaki, J
Trees of the Earth (Mail Art inv., 2000) .............................Biblioteca Municipale .......Marboz, F
„Triangle Post“ (logo for artists' postage stamps, from ~1975) ....Chew, Carl T. ..........Seattle, WA
Triangle (Mail Art project & publs., 1983-87) ..........Pawson, Mark .........London, UK
Triangle Mail Art (Mail Art inv., n.d.) ......................Remonchamp, Fabris ..........Seraing, B
Triangle Size (Mail Art inv., 1986) ....Park Moya / G-L. Barbiere: Galerie d’Art Contemporane ......Nice, F
Triangulum (exh. of Mail Art, postcards, etc. 1982) ......Lengyel, Andras .........Budapest, H
Trinity Press (at the West Bay Dadaists, 1970s) ...........Chicadel, Charles .......San Francisco, CA
Tripicon in Hungary (Mail Art prj., 1990) ............Váczky, Jépont Tamás .........Budapest, H
Tristan Local Post (artist stamp logo, 1977-78) ..........Harley ..............Oberlin OH
Troczen Schreiben, Copy Art (exh. 1993) ..............Pflazgalerie / Olbrich, Jürgen O ...Kaiserlautern, D
Truisms (xerox print publ. with „Janet Janet“, 1986) ..........Perkins, Stephen .......San Francisco, CA
Trash Bag (Mail Art prj., 1998) .............................Sawada, Kaori ..........Nishinomiya, J
„Tui Tui“ artist stamp logo by „Dogfish“ (also „Post-Natal“) Rudine, Robert C. ..........Seattle, WA
Tujau – Quotidien (daily (!) mini Mail Art magazine, 1987) Mouliner, Didier ..........Boulasac, F
Tulipa (ongoing Mail Art project, 1999-2000) ..........Lagerwerf, Magda ..........Sellingen, NL
Turku Mail Art: Société de Controle et Securité (1986). Turku mail artists ...........Turku, SF
Turning Forty (Mail Art prj., 1991) .......................... „Rudi Rubberoid“ (Palmer, J. S.) ....Bellingham, WA
„Tus Mop“ (alias): Anthracite (assembling on Mail Art, 1986-, ) Chlebowski, Philippe .....Haveluy, F
TV – Canal France (Mail Art invitation to the Reseaux – a Network TV Project, 1994) ..........Paris, F
Typewriter (magazine for typewritten vis. poetry, 1970s) Caldwell, Robert ..........Iowa City, IA
Typewrites poem (offset by the Ed. Humbertd, 1982) ....Chopin, Henri ..........Köln, D
Typewrites by Ruth Wolff-Rehfeldt (exh., & doc. at the St Petri Gallery, 1981) ..........Lund, S
Typewrites by Ruth Wolff-Rehfeldt (docs. by the Fliesenwerke Galerie, 1989) ..........Boizenburg, GDR

U (Commonpress #49, 1983) .................Prost, R. .................Morton Grove, USA
U. F. O. (Utopies, Facts, Questions) conceptual works, Mail Art: Koller, Julius ..........Bratislava, CS
U. M. P. A. F. Mail Art Show / Copy Art (Mail Art prj., 1979) Canavan, Pat ..........Canoville, MD
„Ubbeoda Center“ (Fluxus & Mail Art logo) ..........Nakajima, Yoshio ..........Tokyo, J
UFO Celebration (ITT Studio Kwantlen College, 1992) Jim Adams ..........Surrey BC, CDN
UFO Museum (underground postcards, 1990s) .........Loeb, Lex ..........Portland, OR
UFO Stories (Mail Art prj., 1995) ..........................Dyslexic, Julee-Peezlee ..........Colorado, CO
Új Hölgyfutár (magazine for visual arts & literature, 1988-92) Szkárosi, Endre ..........Budapest, H
Ulysses – Odyssey (Mail Art inv., 1991) .................Simon, Alain ..........Fournier, F
Ultimate Academy (studio space for altern. literature & arts, 1990s) Pellini, Pietro / Berbesz, Yola. Köln, D
Ultimatum, K7U (brochures with neoist publs., ~1988) Berndt, John / tENTATIVELY ....Baltimore, MD
Umgebungskultur (samizdat Mail Art, 1979) ..........Schweinebraden, Jürgen ..........Berlin, GDR
Umweltkritische Kunst / Museum für Wegwerfkultur. LÖbach, Bern ..................Cremlingen, D
Un-Art (non-art festival with the MA action “Wiedervereinigung“, 1990) Pütz, Claudia …..Bonn, D
UNArtig (exh. for underground/samizdat artist’ books in the GDR), 1990) Galerie Gallus. Frankfurt/Oder, GDR
„Uncle Don“ / „Don Milliken“ (Mail Art alias): OR magazine (1976-….) Milliken, Donald P… Amherst, MA
Und (magazine for German subculture, 1871-…) Käsmayr, Benno ……..Gersthofen, D
Underground Computer / Basic Graphic (French graphism, ~1988) Citron, Paik ……..Paris, F
Underground Elevator (Underground assembling, 1971-72) Szombathy, B. / Despotov, V. Zrenjanin, YU
Unexpected Communication (corresping distribution, 1990-…) Udine, I
Unexpected Communication (Mail Art prj. & offset cat., 1998) Ciani, P. / Poste Italiane …..Udine, I
Uni Art (also in connection to „Antivalues“ mag, logo for Mail Art, 1977) Petasz, Pavel …..Elblag, PL
UNI A4, I-II. (TRAX projects for electrographic, 1985) Ciani, Piemario ……..Bertiolo, I
Unite the People of this Planet!, Let’s... (Mail Art, Writers & Artists Club, 1996) Pereira, T. Bluffton, OH
United for the Peace (Mail Art inv., 1983) ……..Maggi, Ruggero ……..Milano, I
United Untied, (cat. for alternative art pubs. 1991) ……..Rainer Verlag ……..Berlin, D
Univers, The... (Mail Art invs., 1986 / 1990) ……..Ojda, Fredo ……..Warszawa, PL
UNI/vers (assembling for vis. poetry / Mail Art, 1988-95) Deisler, Guillermo ……..Halle, GDR
UNI/vers, 5 Years... (1987-1992) (project for visual/exper. poetry, 1992) Deisler, Guillermo. Halle, D
UNI/vers, 5 Jahre... An art project about... Galerie am Markt, 1992) Deisler / Milde. Annaberg-Buchholz, D
United Europe (Mail Art inv., 1992) ……..Fondelli, Stefano ……..Firenze, I
United for the Peace (Mail Art project, solidarity with Poland, 1982) Maggi, Ruggero ……..Milano, I
Unity in Diversity (Mail Art prj., 1993) ……..Bunic-Buna, J. J. ……..Ljubljana, SL
Universade e o mundo (Mail Art prj., 1987) ……..University students, mail artists ……..Porto, P
Universe, The... (Mail Art at the Gallery of Action, 1985 / 1990) Ojda, Fredo ……..Warszawa, PL
Universe, Man and Woman in the... (Mail Art inv., 1996) Expoterrestre, Seulement pour les Fous……Troye, F
Unknown Artist, Homage to... – Artistes Inconnus (Mail Art at the S:t Petri, 1981) Thenot, J. P. Lund, S
Unknown, From parts... (Mail Art inv., 1986) ……..Xeno, Vis. Arts / McNeese Univ. ……..Lake Charles, LA
Unlesbar & Sprachlos (vis. poetry publ., 1990) ……..Deisler, Guillermo ……..Halle, GDR
Unnecessary Photo (Mail Art prj. at the New Signalistic Strip, 1987) Fenyvesi Tóth, A ……..Balatonfenyveses, H
Unpopular Books (Edition and bookstore for underground & alternative pubs.) ……..London, UK
Unsound (allround magazine for Mail Art, music, etc., 1983-88) Davenport, W. / Tamara F. ……..San Francisco, CA
Unsound: Contacts & Reviews (32 p. list & catalogue, 1988) Tamara F. ……..San Francisco, CA
Unwanted Happenings – Unerwünschte Aktionen (Mail Art prj. at the Art Cologne "76) „Wulle“. Köln, D
Uppsala, Mailed Art in... (project & exh./offset cat.: 1985-1994) Gillet, Gamla / Meyer, Peter R. Uppsala, S
Urban Projects (mag.) (by “Kiki Bonbon” (Bonspiel, J. L.) and „Lion Lazer“ (Pilon, R.) ........Montreal, CDN
Urban Spirituals (Mail Art at the AFLN Gallery, 1989) „C. W. Poste“ (Summers, Craig) ……..Seattle, WA
Urbanismus, Cosmopolitan Urbanism in the Mail Art (1980s) Kattenstroth, Uli ……..Berlin, D
Urdeutsche Gemütlichkeit (Mail Art prj. by Joachim Stange at „Egon“, 1983) ……..Dresden, GDR
Urgent Mail Art Show (Mail Art prj., 1992) ……..Oca, Carlos Montes de ……..Santiago de Chile
Utopia (Mail Art at the Forum Gallery, 1992) ……..Henry, Michelle ……..Jamestown, NY
Utopia. L’... (Mail Art show with a large publ., 2001) ... Bosch, Anna / Comune di Vicenza ... Vicenza, I
Utopia: Envisioning a Dream (Mail Art inv., 1992) ……..Forum Gallery / Henry, Michel ……..Falconer, NY
Utopian Currents... The Assault on Culture (book, 1988) Home, Stewart ……..London, UK
Utopian Museum, The...: Tree Mail Art ……..Focault, Jean-Roch ……..Marche en Famenne, B
Visual Poetics, Int. Exhibition of... (cat. by the MACA, 1988) Org.: Menenes, Philadelphia. ...São Paulo, BR
Visual Poetics, Int. Exhibition of... (cat. by the MACA, 1991) Menenes, Philadelphia...........São Paulo, BR
Visual Poetry Anthology: 133 poets... (Bert Bakker ed., 1975) Rook, Gerit J. de..................Den Haag, NL
Visual Response League (Mail Art prj., 1984) ..............Nakagawa, Alan H. / Spiegelman.....Los Angeles, CA
Visual Studies Workshop Press (artists' books & altern. publs., catalogues in the 1980s-90s) .Rochester, NY
Visuals & Memos (portfolio publ. with xeroxed performance docs., 1982-, ) Truck, Fred......DesMoines, IA
Visualnaja Poesia – The First in Russia... (exh. with cat., 1990) Nikonova, Rea / Segay, Serge. ...Eysk, RU
Visuelle Poezie (anthology, KAA Ed., 1980)............Brand, Jan..................Arnhem, NL
Visuelle Erotik (Mail Art project, 1981)..................Gottschalk, Jürgen..............Dresden, GDR
Visuelle Poesie („Monat der Poesie“) (Kleine Galerie/Süd, 1989) opening: Deisler..Karl-Marx-Stadt, GDR
Visuelle Poesie in/aus der DDR (anthology by „experimentelle texte“, 1990) ed.: Warnke, U., Siegen, D
Visuelle Poesie (Museum, Westurm Shloss-Friedenstein, 1990)....Sachsa C. / Deisler, G. .....Gotha, GDR
Visuelle Poesie (int. exh. & cat. by the Kunsthalle, 1993) Warnke, Uwe / Kröger, F. N. ...Kühlungsborn, D
Vital (info pamphlets, reviews for records and tapes, ~1987) Waard, Frans de.................Nijmegen, NL
Vittorio Baccelli Magazine (assembling, 1980-81)...............Baccelli, Vittore. Lucca, I
Vive La Resistance (Int. Copyart Exh. / Festival at the Brixton Art Gallery, 1988)...............London, UK
Vivere il Mediterraneo (Mail Art prj., 1989)..............Furtado, Mario / Perna, Tonnino.....Lisboa, P / Messina, I
Vocabulary English-Xaoh / Xaoh-English (rubber stamp publ. by Stempelplaats, 1978) Immos, F. A'dam, NL
Voices through 1984 (Mail Art prj. at the MAKKON, 1984) Semah, Josef..................Amsterdam, NL
Voicoid (magazine with graphic via Mail Art, 191983-84) by Xona / Xôna: Banville, Bernard ...Greenfield, MA
Void (accordion like magazine with vis. poetry, ~1982-86) Stewart, John....................USA (?)
Volcano, About... (Mail Art inv., 1989)..............Post & Telecommunication Agency. Kagoshima-shi, J
„Vos d'Or“ (alias) ..................................................Coleman, Victor..........................?
Volvox (poetry publ. by Atticus Press, 1981)..............Polkinhorn, Harry...............San Diego, CA
Vortice (magazine for Mail Art & vis. poetry, 1996-, )..Delgado, Fernando García ..............Buenos Aires, AR
Vortex (magazine for Mail Art & vis. poetry, 1988-94) ...Delgado, Fernando García...............Buenos Aires, AR
Votre Amis (tabloid publ. on French graphism, 1980s) . Group „Les Amis“.................Angouleme, F
Vulcano (Mail Art prj.)...................................Fujino, Tudatoshi..................Miyazaki, J

W. A. A. – World Art Atlas (Mail Art prj., 1983)........Bleus, Guy...........................Wellen, B
Waiting Scrawl – Wartekritzeilen (Mail Art prj. by J. Gottschalk at „Egon“, 1983)............Dresden, GDR
Walking Exhibition (Mail Art project, 1991)................Cases, Livia .........................Torino, I
Wall – Die Mauer (Mail Art prj., 1985)..................Jacob, Stephen... Karl-Marx-Stadt (Kemnitz) GDR
Wall – Die Mauer (Mail Art prj., 1990)..................Hess, Hans-Jürgen ..................Schwarzenberg, D
Wall – Die Mauer (Mail Art prj., 1990)..................Jacob Stephen ...Chennitz, GDR
Wall (assembling, 1988-94)................................Debris, Kristof S...................Gijzegem, B
Wall, The... – Eastern European Photography (exhs., 1990-91) Jacob, J. P..............New York, NY / Austin, TX
Wall, The.... come tumbling down (Mail Art inv., 1991) Neaderland, Louise..............New York, NY
Wall, The Dream's... is open (Mail Art inv., 1990) Pollacci, Bruno........................Pisa, I
Wall, The Falling of the Berlin.... (Mail Art prj., 1990).University students, mail artists......Porto, P
Wall News – paper project (Mail Art prj., Gall. Bellemans, 1989) Jonge, Ko de .........Middelburg, NL
Wall/Mur des/Communications (Mail Art prj., 1984). („Metallic“) Avau, Roger..............Bruxelles, B
Wall of Woodoo – Mail Art at the Diverse Works Gallery, 1985. Pack, Tom ..................Houston, TX
Wall: Up against the wall motherfucker... (Mail Art inv., ~1984) Rassias, Vlasis............Athens, GR
Wallpaper (vis. poetry magazine bound in wallpaper, anonym, 1974-,) Wallpaper publs. ....London, UK
Wandalust (Mail Art on “Wanda”, also publs., ~1990s) Crozier, R. Sunderland / Ambleside Cumbria, UK
Warehouse advertisement – what to do with all this (inv. + material, 1998) Art students......Pau, F
Warsaw '75 – Creative Exhibition (Mail Art at the Teatrystudio, no cat.) Rehfeldt, R. ..........Warszawa, PL
Warte nur, balde... (Medium Mangels Masse, #2, 1983) Rydl, Rosvitha......................St. Wendel, D
Warte nur, balde... (Medium Mangels Masse, #2, 1983) Rydl, Rosvitha..............St. Wendel, D
Warte nur, balde... (Medium Mangels Masse, #2, 1983) Rydl, Rosvitha......................St. Wendel, D
Watteil – Mail Art at the Diverse Works Gallery, 1985. Pack, Tom ..................Houston, TX
Watteil – Maior Art at the Diverse Works Gallery, 1985. Pack, Tom ..................Houston, TX
Watteil – Maior Art at the Diverse Works Gallery, 1985. Pack, Tom ..................Houston, TX
Watteil – Maior Art at the Diverse Works Gallery, 1985. Pack, Tom ..................Houston, TX
Watteil – Maior Art at the Diverse Works Gallery, 1985. Pack, Tom ..................Houston, TX
Water, From under the... (Mail Art inv., 1993) ........... Sánchez, Angel ......................................... Caldes d'Estància, E 
(Water:) Aigua (Mail Art prj. & exh. at the Ajuntament de Caldes d'Estància, 1998).................. Barcelona, E 
(Water:) H₂O (Mail Art prj., 1985).................... Urb HE / Wohlfarth V. ..................... Oldenburg, D 
(Water:) H₂O (Mail Art prj., 1999. Cat.: in El Djarida, #15) Nordø, Guttorm.............................. Oslo, N 
Ways of Networking (Mail Art, 1986)...........................Koschitz, Norbert......................... Schwarzenegg, CH 
We won't open your mail! (Mail Art at the Univ. Studio Arts Gall., 1986) Gray / Potratz........ Minneapolis, MN 
Wedding of the Century, The... (Care, #10, 1984) ...........Jacob, John P. ........................................ New York, NY 
Week of Silent, The... (Mail Art project, one week „art strike“, 1981) Ropiecki, Wacław........ Wroclaw, PL 
Weihnachtsvisitkarten, shows at the Kunold str. 34, 1978-79. Olbrich, Jürgen O ..................... Kassel, D 
Weirdorama (show of curiosities and Mail Art at the Museum of Walsall, 1994) Leigh / Jones. .. London, UK 
Wellcomet Boletín (Mail Art mag: & projects, ~1985) Luna Fonseca / Prado Gilberto ............. São Paulo, BR 
Wellcomet Mr. Halley – Stop Star's War (Mail Art at the Unicamp, 1985) Prado, Gilberto. ... São Paulo, BR 
„Werkgroup Rattla“: Rattla Zig-Zag-Project, 1992. .......Hampl, Josef .................................... Pieterburen, NL 
Wermöven für Achim (Mail Art inv., 1990).................. Schlemm, Emil .................................. Hamburg, D 
West and East Exhibition (Mail Art at „de Media“, 1986) Boever, Jean de.............................. Eeklo, B 
West Bay Dadaists, The... (magazine by the Trinity Press, 1973-74) Chikadel, Charles.......... San Francisco, CA 
West, That's was I Like about the ... (Mail Art prj., 1987) Jensen, Deborah ......................... Rapid City, SD 
West, Mail Art from the... (at the EU-adm. Maastricht, 1996) Bleus, Guy.............................. Wellen, B 
Westcost Copy Machine Art (also colour xerox, exh. 1979) Northwest Artists' Workshop ... Portland, OR 
WestEast (mag. & assembling for visuals, Mail Art, 1978-95) Zagorocić, Franci / Kladnik, Z. Kranj, YU 
WestEast Exh. (Mail Art prj., cat. in WestEast, 1979) Galerija Skuc / Zagorocić, Franci........... Ljubljana, YU 
WestEast issue of New Atlantis (No III-IV., 1994) ....... Zagorocić, Franci............................... Kranj, YU 
Western Front (neodada group, address lists, Image Bank, performances, editions, 1970s) .... Vancouver, CDN 
Western Front, Art & Correspondence from the... Image Bank, etc. (monography, 1979) .......... Vancouver, CDN 
Western Sahara (Mail Art prj.) .................................... „Western Sahara artists“ (?)...Palmas Grand-Canaria, E 
Western Squelette (silkscreen publ. on French graphism, Ed. APAAR, 1988) „Captain Cavend“ (?)...Paris, F 
What is Assel then? (Mail Art prj., 1995)............. Jensen, Frank ........................................ Roskilde, DK 
What is the Different Between Open and Closed (Commonpress #2, 1978) Jonge, Ko de......... Middelburg, NL 
What to do in the cellar? (Mail Art, 1 May Galeria, 1985) Bogdanovic, N. / Toman, Tibor. Novi Sad, YU 
Whatever Happened to the Seventies? (Mail Art prj., 1979) Clouds and Water Gall. / Tivy, P. Calgary, CDN 
What's l'amour, mamma? (magazine for graphism, 1983-..) Müller, F. / Wyrowski, J. ......... Düsseldorf, D 
Wheels (Mail inv., 2000)...............................................Nekrasius, Jonas........................... Pakruojis, Lithuania 
When I was a Cowboy (Mail Art, 1985) Modern Realism, Dallas, TX & OFF Centre Centre, Calgary, CDN 
Whip it out, Dr Freud, 1, 2, 3, (ongoing rubber stamp project, 1978) Olson, Richard.............. Beloit, WI 
White Heap (mag. for exper. poetry & art, partly assembling, 1975-.) Horvath, AI................. Cleveland, OH 
White Lies (Commonpress #12, 1979)............. Crozier, Robin ........................................... Sunderland, UK 
White Walls (magazine for vis. & exper. literature, 1978-, ) Spector, Buzz ......................... Chicago, IL 
Who eats Whom and Why? (Mail Art at the Galerie Simtrott, 1993) Mittendorf, Henning. Frankfurt, D 
Who's Who of the Happy Young People... HYPE (Mail Art prj., 1982) Jacob, John P............ New York, NY 
Whole World is a Theatre, The... (Mail Art show series, 1987-88) Ojda, Fredo .................... Warszawa, PL 
Why I hate the World? (Commonpress #59, 1982)............Jupiter-Larsen, Gerald X ............. Vancouver, CDN 
Why my left leg is hot (colour-xeroxed collage works, Xeroxial, 1990) Porter, Bern.............. Madison, WI 
Wiener Secession (Mail Art in Wiener Sec., exh. 1984). Schwarzenberg, Jörg .................... Kirnberg / Wien, A 
Window, View from the Artist Studio's... (Mail Art prj., 2000) „Snak-y“......................... Warszawa, PL 
Wishyouwerehere! (Mail Art prj., 1986) Community Service, Festival of Arts ................. La Mirada, CA 
Who's Who of the Happy Young People... HYPE (Mail Art prj., 1982) Jacob, John P............ New York, NY 
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Window, View from the Artist Studio’s... (Mail Art prj., 2000) „Snak-y“......................... Warszawa, PL 
Wine and Humor (Mail Art inv., 1994)...........................Macadam, Aninés.......................... Buenos Aires, AR 
Winter Souvenir (of Nomads, 1988) Arts, Olbrich, Schnyder, Stake, Stirnemann, etc. Calgary Olympia, CDN 
Wire, The... (Smile mutant by „Sharon Wysocki“, 1984) ......................................................... Ackerman, Al 
Wire Brush (Electrographic Art, anthology 1969-94) .....Máté Gyula ................................. Bonyhád, H 
Wishyouwerehere! (Mail Art prj., 1986) Community Service, Festival of Arts ................. La Mirada, CA 
Visual Space Bookworks (1980s)..............................Gordon, Coco.................................. New York, NY 
Wit Wit (vis. poetry edited by the Multi Art Points, 1976) Nannucci, Mauricio.................... Amsterdam, NL 
Witches & Torture (Mail Art, Kunstverein Rinteln, 1995) Steggenwent, Derk-Ola... Rinteln, D
WO. Visuella Poesie in Berlin (large cat. by the Galerie Pankow, 1992) org.: Bloch / Milde, etc. Berlin, D
Wolf... Lamb / The Sheperdes, the Wolf, the Lamb (Mail Art prj., 1995) Les Vraies Folies Bergeres, Camares, F
WOLGA (World of Letter Graphic Art, magazine, 1989- ) Müller, Andreas / Stirnemann .... Zürich, CH
Wo/Mann's Places on the Spaceship Earth (Mail Art, 1993) Jacobs, M. ................................. Seattle, WA
Women, Witches, Sibyles (Mail Art prj.) ....................... Vitali Rosati, Rita ............................. Fabriano (AN), I
Women at the Milleneum (Mail Art inv., 2000)............. Cryptic, Carla...................................... Berkeley, CA
Women is.... (Mail Art inv., 1986) .................. „Saval“ (Savin) ................................. Cernusco, I
Women with/out noses, Internet & FAX Project (Knokke-Heist B, 1996) Bleus, Guy .............. Wellen, B
Women's Work – Women’s Experience (Mail Art prj., Womanswork Gall., 1981)........... Kenmore, NY (Women): Alice Home – a community for young women... (Mail Art project, 1997) Fortini, A. ...Gandosso, I
Wont Open your Mail (Mail Art prj., 1985) ............... Gray & Potratz ...................... Minneapolis, MN
Woodoo, Wall of... – Mail Art at the Diverse Works Gallery, 1985. Pack, Tom ................. Houston, TX
Woolley Dale Press – Artists’ Books Dossier ’85 (about Cipher, Atlas, etc.) Tilson, Jake......... London, UK
Woord, Beld, Werkeleijkheid (as anonym publ., about book art, 1974) Rook, Gerit J. de........ Utrecht, NL
Word / Water (Mail Art inv., 1992) ............. Museum of Art + Greenville mail artists .......... Greenville, NC
Word Art / Art Words (offset publ. with constructivist vis. poetry, 1980s) Winkler, Michael. Jersey City, NJ
Word Book (mimeogr. publs., vis. poetry, ~1970)......... Valochni, Jiri................................. Brno, CS
Mail Art Book (project, 1998) ................................ Rastorfer, Jean-Marc......................... Lausanne, CH
Word, My favorite... (Mail Art inv., 1988).............. Regenfuss, Tobias............................ Bad Homburg, D
Word Postex 86 – Cinderella (Exh. for filatelic & Mail Art: artistamps) Bidner, Michael. ........ London, CDN
Word Theatre (Mail Art prj. with Kaliningrad artists, 1995) Bulatov, D. / Sherstyanoi, etc. ... Kaliningrad, RU
World Art Atlas (Mail Art prj., 1982) Administration Centre – TAC 42.292. Bleus, Guy...... Wellen, B
Work in Progress (Mail Art prj., 1979) ........................... Lara Mario .................................San Diego, CA
Workarea / Work Area (Mail Art logo, also editions) .... Chiarlone, Bruno ...................... Dego / Cairo Montenotte, I
Workers' Paradise, The...(Mail Art project at the Artists' College B.E.R.M., 1986) Franke, Kees... Berlin, GDR
Workers' Paradise, The...(Mail Art project in the Studio Sonntag, 1986) Franke, Kees ........... Dresden, GDR
Workers' Paradise, The...(Mail Art project at the Central Bibliothek, 1987) Franke, Kees....... Rotterdam, NL
Workers' Paradise, The...(Mail Art project, 1987) Franke, Kees / Kowalsky, Kazych ........... Gdansk, PL
Working in a Coal-Mine – Networkers are Miners (FAX & Internet Art, Our House, 1997) Bleus, G. Genk, B
Workspace: / Post Historic Docs. (Mail Art prj., 1984) .................................. Lara Mario ...............San Diego, CA
World Book Archive Mail Art Show (at the 1078 Gallery, 1986) „Fruit Busket Upset“............. Chico, CA
World ends tomorrow... The...(Mail Art inv., 1992) ....Kentucky Art & Craft Foundation...... Louisville, KY
World in 24 Hours (FAX project, 1982) ...................... Adrian Robert at the Ars Electronica, .... Vienna, A
World Mail Art, The...(large exh. at the Aorta, 1982) ... Vlugt, Harald .............................. Amsterdam, NL
World is a Theatre, The whole... (Mail Art at the Gallery of Action, 1986 / 1988 ) Ojda, Fredo... Warszawa, PL
World Today Mail Art, The... (at the Timpan Gallery, 1995) Malen, Timo / Jakola, Timo ........... Lahti, SF
World X Art X Post (artistamp prj. by the Artpool, 1982) Galantai, György / Kliczczay, Júlia .... Budapest, H
World's Artists Family (Mail Art prj., 1984) ............... Kamperelic, Rorica .......................... Beograd, YU
WortBLILD (vis. poetry in the GDR, anthology, 1990) .......... Deisler, Guillermo / Kowalski, J. ...... Halle, GDR
Wort Köpfe (visuale poetry anthology, 1991) ................ Dencker, Klaus Peter ...................... Berlin, D
Wounded Book (bookwork, Kontexts Publs., 1979)........... Gibbs, Michael ............................. Amsterdam, NL
WOW (mag. for graphic & Mail Art / rubber assembling, 1974-80) Matkovic / Szombathy. ... Subotica, YU
Writers and Artists Ass., Spanish Club (also Mail Art projects) Pereira, Teresinha ............... Bluffton, OH
Writing Festival, The NSW Spring... (vis. poetry, NSW Writer's Centre, 1996) Spence, P. .... Port Phillip, AUS
Writing as a potencial mean of visual expression... (poetry project via mail, 1988) Figueiredo, C. Porto, P
Writing Festival, The St. Kilda... (international vis. poetry exh., Public Library, 1996) Spence, Pete .. Melbourne, AUS
Writing Festival, The NSW Spring... (vis. poetry, NSW Writer's Centre, 1996) Spence, P. .... Port Phillip, AUS
Xero-Post (magazine for xerographic art via Mail Art, ~1980) Polsky, Sheldon ...................... Philadelphia, PA
Xerografia (by the workshop „Da Xerox a Lito...“ , Album, 1991) Brusky, Paulo .................Recife-PE, BR
Xerografie Originale (Exh. at the centro Culturale A. Moro, 1988 ) Ciani, Piermarino ..........Cordenons (PN), I
Xerografie Originale (Exh., 1988 ) ..................................Gustotechet Petri & Petee. Anastasio di Cessalto (TV), I
Xerographical artists books (also for Mail Art & neoism) Fishbein, Sue ..........................San Francisco, CA
Xerographical pages & bookworks by Neanderlag, Louise, at the I. S. C. A.............................New York, NY
Xerographical pages & portfolios by artists' at TRAX ....Orgs: Baroni, V. / Ciani, P. / Giacon, M.....Bertiolo, I
Xerography (monographical copy art publs., 1985-88) ......Xerografic Endachem (And, M / Was, E.). Madison, WI
Xerox (exh. at the Student Center Gal. cat. in: Novine #44, 1973) Koscevis, Z. Petkovis, V. ....Zagreb, YU
Xerox Selfportraits (Mail Art inv., 1991) .........................Janssen, Ruud .....................................Tilburg, NL
Xerox Sutra, later as Xeroxial Endarchy (edition) .......And, Michael / Was, Elisabeth ..............Madison, WI
Xerox Sutra Editions, new media '84-5. (catalogue, 1984) .........................................................Madison, WI
Xeroxed bookworks, also colour xerox .........................Colby, Sas........................Brooklyn, NY / St Paul, MN
Xerolage (monographical copy art publs., 1985-88) ......Xeroxial Endarchy (And, M / Was, E.). Madison, WI
Xeroxial Endarchy (earlier Xerox Sutra) / Anti-Isolation (mag.): And, M. / Was, E. / Madison / La Farge, WI
Xeroxial Endarchy 1990-91 Catalogue / Expermedia Simplicity (24 p. cat., 1990).................Madison, WI
Xeroxial Endarchy Info: Dreamtime Village / Summer 1991 (8 p. catalogue).......................Madison, WI
„Xona“ / Xôna / Zona: Nebuleux 'gazine / Void (magazines, 1983-84) Banville, Bernard ......Greenfield, MA
Xprmntl pty (anthology for vis. poetry, 1971).................Rook, Gerit J. de ....................................Utrecht / den Haag, NL
X-Ray (assembling for graphic & lit., 1994, ) .........Brewton, Johny / Shargel, Delia ..............San Francisco, CA
Xexoxial Endarchy Info: Dreamtime Village / Summer 1991 (8 p. catalogue).......................Madison, WI
Your Favorite Word (Mail Art prj., 1994)......................................Gaston, Elisabeth ..........................Belfast, UK
Youth and the Future (Mail Art prj., 1985) .................Emenercianio ..............Porto, P
Youth and Mail (inv., 1992)...........................................Fiorens, Luce........................Hombeek, B
Youth Antem (fanzine from partly neoist and Mail Art eds., ~1986) Allen, Ben & others.....Northen Ireland
Youth’s World, Sounds, Trends and Feelings (inv. to publ., 1992) „La Testata“ (Magazine)......Arezzo, I
Youth’s World, Images About... (Mail Art prj., 1992) ....Commune of Arezzo / Baroni & others...Arezzo, I
Your Body (Mail Art prj., 1994)......................................Gaston, Elisabeth ..........................Belfast, UK
You Can Know More Than We Can Tell (Commonpress #22, 1979) Durland, Steve .............New York, NY
Yellow Mail Art Show (stamp) / Shwedish Archive of Artists' Books: Eriksson, Leif. ..Bjärré, S
Yellow Mail Art, 1981 (Mail Art inv. from Yellow Rider / Gele Rijder) Carrión, Ulises ....Arnhem, NL
Yellow Mail Art, 1981 (Mail Art inv. from Yellow Rider / Gele Rijder) Carrión, Ulises ....Arnhem, NL
Yellow Mail Art, 1981 (Mail Art inv. from Yellow Rider / Gele Rijder) Carrión, Ulises ....Arnhem, NL
You and Me (Mail Art prj. at the Other Books and so, 1978) Immos, Frans ........................Amsterdam, NL
You can know more than we can tell (Commonpress #22, 1979) Durland, Steve .............New York, NY
You Name It (Mail Art prj. at the Kishle Gallery, State Univ., 1990-92) Sherrats, Lavona ....St. Cloud, MN
Youth’s World, Sounds, Trends and Feelings (inv. to publ., 1992) „La Testata“ (Magazine)......Arezzo, I
Your Name It (Mail Art prj. at the Kishle Gallery, State Univ., 1990-92) Sherrats, Lavona ....St. Cloud, MN
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Youth’s World, Images About... (Mail Art prj., 1992) ....Commune of Arezzo / Baroni & others...Arezzo, I
Yet Another Slow-Bunina Feast... (fictive? letters and docs., 1988) tENTATIVELY ...............Baltimore, MD
Yellow Mail Art, 1981 (Mail Art inv. from Yellow Rider / Gele Rijder) Carrión, Ulises ....Arnhem, NL
Yellow Mail Art, 1981 (Mail Art inv. from Yellow Rider / Gele Rijder) Carrión, Ulises ....Arnhem, NL
Yellow Mail Art, 1981 (Mail Art inv. from Yellow Rider / Gele Rijder) Carrión, Ulises ....Arnhem, NL
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Yellow Mail Art, 1981 (Mail Art inv. from Yellow Rider / Gele Rijder) Carrión, Ulises ....Arnhem, NL
Zeitschrift für alles – Review for Everything (paper accumulation as periodic, 1975-81) Roth, D. Stuttgart, D
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Zen: Poesia Zen... (Mail Art pr. 2001) .............. Chiarlone, Bruno / Marchesa, Giuliana........... Albissola Marina (SV) I
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Zeta (advertisement magazine for lit., also Mail Art invitations, 1980- ) Conti, Marcello........... Udine, I
Zicht op Vrijheid (View of Freedom, Zeeland festival, Mail Art prj., 1995) Jonge, Ko de........ Vlissingen, NL
Zig-Zag Post (magazine for Mail Art, 1986-, ) ......... „Sedicoes Seducoes“ (Kume, Lucio) .... São Paulo, BR
Zigg-Zag-Project Rattla (Mail Art, 1992 by „Werkgroup Rattla“) Hampl, Josef ....................... Pieterburen, NL
Zig-Zag Post (magazine for Mail Art, 1986-, ) ......... „Sedicoes Seducoes“ (Kume, Lucio) .... São Paulo, BR
Zonnebul Magazine (Eksperimenteel-Kulturele Uitgeverij, Mail Art, graphic, etc., 1977- ) Voorburg, NL
Zonneduit (magazine in Low Country, 1984-) .......... „Zonneduit“ (published by J. van der Borst) Amsterdam, NL
Zoo Art (send 50 copies, 1991)......................... Wall Magazine........................................ Iowa City, IA
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20x Communication (Exh. + cat., 1989) Hoger Institute voor Visuele Kommunikation ....Genk, B
25 Ans de l'Art Russe Non-Officiel (exh. at the Chateau de Moulin de Senlis, 1982) Montgerou, F
275 Second Class Letters (Mail action, 1981) Lumb, Michael .............................Ipswich, UK
3 Dimensions, Silence Art on... (inv. to Museum of Silence, 1994) Rob G. M. Vraakking ...Amsterdam, NL
3 Dimensional Exhibition of „Aftzet“ (Mail Art inv., 1985) Burg, Sonja van der ..............The Hague, NL
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317 Quarterly Magazine (post-futurism, neodada lit. & art, ~1976) Toshikoko Shimizu ......Tokyo, J
4-U-2 Post Magazine (One sheet mag for Mail Art, 1984-) Mather, Mick .......................Syracuse, NY
4 6641 (small offset publ., graphic, collages, rubbers, 1985) Tilson, Jake..........................London, UK
5 words for MA: attic, mémory, time, humanity, tommorow (Mail Art prj., 1992) „Rodoid Koyott“ (?) Besançon, F
50 Ans Hendaye Mail Art, 1985 ........................................Lille artists ................Lille, F
50 Jahre Xerography – Copy Art (publ. by the Copy Left, 1988) Stiernemann / Klotz, M......Zürich, CH
50 Anos de Declaração Universal dos Direitos Humanos (Mail Art prj. at the Museum, 1998) Florianópolis, BR
500 anos de genocidio y colonialismo (assembling publ., 1992) Braumüller, Hans..........Santiago de Chile
500 Marx-test (Mail Art project, 1983) Pernecky, Géza.............................Köln, D
6 Fingers Crossed Country... (collection of text prints, images, etc., 1986) tENTATIVELY. ...Baltimore, MD
6 x 10 = 60 (offering of compilation cassettes via Mail Art, 1985) Waard, Frans de ..........Nijmegen, NL
6641 (small offset publ., graphic, collages, rubbers, 1985) Tilson, Jake.........................London, UK
69 Livros ANALgésicos / 69 ANALgerie Books (artists' books, ~1995) Figueiredo, Cesar....Porto, P
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77777777, Dokumente... (Mail Art prj. for „closed“ docs. at the Kunoldstr. 37., 1982) Jonge, Ko de. Kassel, D
8 Sonnets (mimeogr. publ., Ganglia Press, 1970) Valoch, Jiri.................................Toronto, CDN
800 anniversary of Hamburg's Hafen / Harbour – (Mail Art inv., 1988) Schlemm, Emil ....Hamburg, D
8x10 Art Portfolio Magazine (assembling, 1970-72) Black, Jeannie / Raman, Ely .............New York, NY
'83 International Summertime Mail Art Show, ............Kanagawa Prefectual Hall, Hodogaya, Kanagawa, J
88 Symmetry 88 (Mail Art inv., 1988) Jonge, Ko de .....................................Moddelburg, NL
88 (magazine for vis. poetry, 1977-) Pajalich, A. / Pozzi, G..............................Castello Venezia, I
### ABBREVIATIONS

**Magazines:**
- m. = monthly
- qu. = quarterly
- y. = yearly
- sm. = semimonthly
- squ. = semiquarterly
- bim. = bimonthly
- ir. = irregular
- 2xy. = yearly twice
- 2-3xy. = two or three times y.

**Sizes:**
<table>
<thead>
<tr>
<th>Size</th>
<th>Dimensions</th>
<th>Approx. Size</th>
</tr>
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<tbody>
<tr>
<td>A/3</td>
<td>42 x 29.7 cm.</td>
<td>~16.5 x 11.75”</td>
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<tr>
<td>Folio</td>
<td>33 x 22 cm.</td>
<td>~13 x 8.6”</td>
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<tr>
<td>A/4</td>
<td>29.7 x 21 cm.</td>
<td>~11.75 x 8.25”</td>
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<tr>
<td>A/5</td>
<td>21 x 15 cm.</td>
<td>~8.25 x 5.8”</td>
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<tr>
<td>A/6</td>
<td>15 x 10.5 cm.</td>
<td>~5.8 x 4.15”</td>
</tr>
<tr>
<td>Mini</td>
<td>~A/6 or ~A/7</td>
<td></td>
</tr>
<tr>
<td>Legal</td>
<td>14 x 8.5”</td>
<td>~36 x 21.5 cm.</td>
</tr>
<tr>
<td>Letter</td>
<td>11 x 8.5”</td>
<td>~28 x 21.5 cm.</td>
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<tr>
<td>Half-legal</td>
<td>8.5 x 7”</td>
<td>~21.5 x 18 cm.</td>
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<td>Digest</td>
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<td>~21.5 x 14 cm.</td>
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<tr>
<td>Mini</td>
<td>5.5 x 4.25”</td>
<td>~14 x 10.7 cm.</td>
</tr>
</tbody>
</table>

♀ = Art in general / Multimedia publ.
♂ = Mail Art / Correspondent Art
♀ = Artists’ Books
♀ = 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
♀ = Anthology
♀ = Brochure
♀ = Catalogue
♀ = Community
♀ = Contemporary
♀ = Coordinated by...
♀ = different / diverse
♀ = Document / Documents
♀ = Edition
♀ = Edited by... / editor / editors
♀ = Electronic / computer print
♀ = Exhibited.... Exhibition / Exhibitions
♀ = Galeria / Galerie / Gallery
♀ = Horizontal (size)
♀ = identical
♀ = International
♀ = Institute
♀ = Invitation
♀ = Instant print
♀ = Magazine
♀ = not dated
♀ = not paginated
♀ = Organized by.... / Organizer
♀ = Participants
♀ = Photocopy
♀ = Provincial
♀ = Publication / Publications
♀ = Rubber (stamp)
♀ = Self Publication
♀ = Technic / Technical
♀ = Thematic, with themes (issues... etc.)
♀ = University
♀ = Visual / Visuelle
♀ = Xerographical (photocopied)
SOURCES:

^Archive material (artists' magazines, alternative art / literataure / exh. catalogues) from the „Soft Geometry“ archive, Géza Perneczky, Cologne (not complete, prepared yet)

° = Juan J. Agius: Livres et Multiples / Catalogues, 1992- (Predominantly alternative publications and network materials from the archive Other Books and so... by Ulises Carrión and other sources.)
P. O. Box 5243 CH-1211 Genova. Tel/Fax: 22-321.77.15  e-mail: agius.books@netsurfer.ch

♀ = (Ruud Janssen: Dead Mail Artists.) Regular updated information list by TAM/Rudd Janssen from Tilburg NL.

LITERATURE:

BOOKS:


ARTICLES:


CATALOGUES / BOOKLETS / ZINES...


Ciani, Piermario: Fanzinerie: Editoria Periodica Amatoriale. Arcinova, Pordenone, Italy 1992 (Cat.)