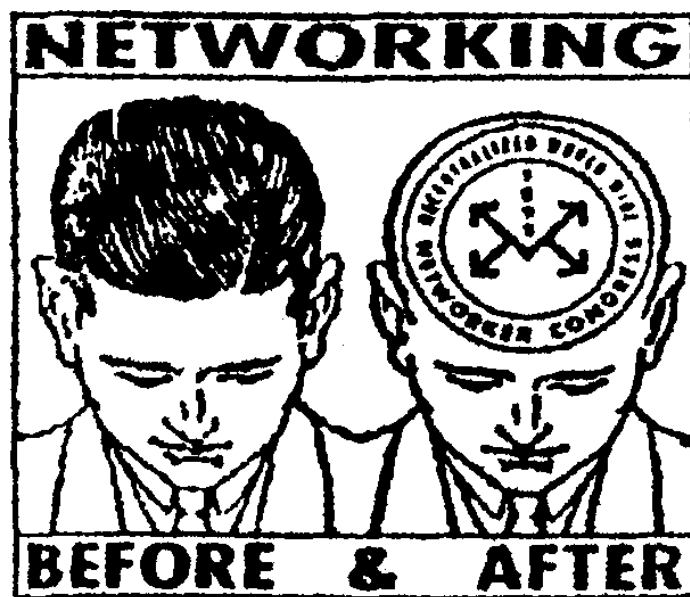


Geza Pernecky

The Soft Geometry
Archives

I.



**Correspondence Works
& Labels**

Second version of the manuscript
not edited yet.

KÖLN
2003

How to use this catalogue?

The material of the Soft Geometry Archive is divided into several sections. The present documents belonging in the section „*Correspondence works and labels*“ are stored as follows: each selected work has been placed into a plastic slip cover and then arranged in ring binders. (The uncatalogued miscellaneous background material is stored in alphabetically arranged boxes.)

Artists' names are listed in alphabetical order, with the sole exception of a few items under „Cuba Mail Art“.

The postal addresses of the authors might no longer be up to date, for they refer – with the most possible accuracy – to the time these works were created. (For a more detailed list of addresses, please see the chapter „*Changed Addresses*“.)

The titles of the works presented – providing there was a title at all – follow the orthography of the original works.

The **date form 00:00:00** refers to the cancelling stamps on the postal sendings (eg 23:08:86 for August 23, 1986). All other date forms attempt to follow the original date form written on the works or documents themselves. Dates in parentheses – eg. (1978) – refer to indirectly inferred data. The form (~1978) is used for works which cannot be dated with certainty.

The indicator '**signed**' always refers to handwritten signatures. Authentication by rubber stamps, address stamps or stickers is indicated as '**marked**'. Since Mail Art and the Network often regarded xeroxed works as **original artworks**, such works are considered here as originals if marked with the author's own rubber stamp or label (see the terms: xerography art, electrographic art, copy-art, etc.).

The authors' particular stamps used for signature or authentication are called here '**studio stamp**'. When important or necessary, the various **original materials**

and media are also indicated (eg original photo, original collage [work], original rubber stamp [print], original silkscreen [print], etc.)

The following abbreviations are used for **frequently appearing names** : GP = Geza Perneckzy, GH = Graf Haufen

< standing before the title of an item indicates a more extensive work or document which is stored in another part of the archive (i.e. not in the ring binders).

● standing at the beginning of an entry indicates an item **illustrated by picture**.

All the illustrations (over 1100 images) presented here were originally in PNG format, using 300 dpi scan resolution. The size of the printed pictures in the catalogue is not proportional to one another.

This publication also includes a **CD-ROM supplement** with the entire contents of this book in „pdf“ format. Both the texts and illustrations can be found separately on the CD-ROM (compared to the original PNG image bank, the pictures have been reduced by 25 percent here, and come in JGP format.)

*

I would also like to take the opportunity to thank Stephen Perkins for the picture on the book cover, and also Zsuzsa Béres and Bea Hock for translating and proof-reading the texts in English.

*

The present publication is an original computer print by Hewlett Packard 4V Laser Jet. (First series: 1-6 prints.)

*

Please note that this catalogue is an unedited and uncorrected publication (a manuscript!) only compiled to provide information!

Geza Perneckzy

Introduction

The over three thousand items listed in this catalogue provide a representative selection of Mail Art works that I have accumulated since the 1970s.

A significant addition was a recent donation of the Berlin mail artist, Graf Haufen's own archive. Even though he was only active in the Mail Art movement for a mere three years between 1984 and 1987, he entered into a very extensive international correspondence during this period. The present collection also includes small gifts and objects I have acquired via exchange-acts. Such items come from the Budapest Artpool archive, or the collection of Los Angeles-based artist Darlene Altschul, or an item from the desk of Rea Nikonova who lives in Southern Russia - only to mention three truly diverse (also in terms of geography) sources. I have not included my own works in this publication because they are not strictly a part of the archive.

I have organized the archive items under the title "Correspondence works & labels", which means that, for this edition, I have only selected drawings, graphics, photos, and visual poems etc, small enough to fit into a letter-sized envelope or mailed as post-cards. These items are produced by the techniques of collage, rubber stamp or photocopy, and can thus be regarded as improvised artworks. The majority are unique works created spontaneously by the sender. Moreover, seldom do they exceed „A 4" or the American "letter" size.

I must emphasize that the core material of my archive is not the above-mentioned individually produced items that were posted as personal manifestations or messages. From 1986 on, I started to systematically collect items and documents of Correspondence Art, Mail Art, and the Network movement which seemed significant to me. These were mostly magazine-like multiples, and these

comprise the most important part of the collection.

Edited and mostly distributed as photocopies made by the artists themselves, these artists' publications and "zines" provide a better overall picture of, and theoretical backdrop to, the movement than items of correspondence fostering interpersonal relationships. They frequently included important statements and manifestos. Therefore they could also be of significance to art history. I published this collection in a book entitled "Háló" ("Network") which came out in Hungarian and was followed in 1993 by a monograph entitled "The Magazine Network". The latter is now available at almost all major museums and university libraries of contemporary art. Embracing the magazines, this part of my archive boasts formidable diversity and might be the largest collection of its kind in the world.

Another significant section of this archive: amounting to several thousand items is a collection of invitations, flyers, and catalogues accompanying various Mail Art projects, as well as manifestos and theoretical works published as separate flyers or brochures. Special mention must also go to the collection of artists' books and book objects as well as to my collection of artists' postage stamps. All of these are itemized on catalogue cards employing alphabetical or chronological systems also used by libraries. In book format, they would fill at least 8-10 volumes of similar size to the present publication.

To help art historians from all over the world to obtain a broader perspective on the subject and facilitate their access to information beneficial to their research work, I have put together a voluminous annotated bibliography. It also includes network publications and works which are not located in my own collection but about which I have reliable information through friends, or which I have seen myself in the collections of my network colleagues.

This bibliography entitled "Network Atlas" covers several thousand works. It is a kind of multi-volume project the publication of which could only be undertaken by some major research or art institution. However, several major museums with an interest in the Fluxus and Post-Fluxus movement were given computer printouts of its test edition.

Finally, I would like to make a few concluding remarks regarding the material I have collected for this publication.

The Mail Art movement – or, a wider perspective, the International Network which embrace alternative art – will probably go down in the annals of art history as the last avant-garde utopia that ran parallel with postmodernism and created a characteristic international community of its own. The movement derived its energy from two sources. On the one hand, it drew on the countercultural 'mission' opposing authoritarian regimes (such as the countries of the former East-Block and Latin American dictatorships) prevailing in the second half of the last century. On the other hand, it also drew on the aspiration of socially isolated artists and young intellectuals of late 20th century to create an opposition to an ossified and institutionally endorsed "official avant-garde".

In a 1972 manifesto these artists established a correspondence movement that they called the „Net“, or „Network“. The quick spreading of a diaspora community soon followed in the wake of this web of connections with the participation of countless artists and non-artists from all over the world. Participants were not only 'authors' (I am wilfully avoiding the word 'artist' here) but recipients as well: they constituted each other's exclusive audience. This Network remained open to all interested newcomers but closed itself from the art market and institutionalized culture.

In many ways, this development recalls attitude of the Dadaists of earlier times – and does show a similar outcome. Official culture and the museums would not originally acknowledge the existence

of the Network movement. (There were, however, some notable exceptions. A case in point is the Getty Museum's acquisition of Jean Brown's Mail Art archive as early as in 1986 when this collection was regarded as the most significant of its kind. Several major museums subsequently followed the Getty Museum's example.)

The radical negation of "artistic quality", a concept familiar from high art was also part of the Network's utopian system. Nonetheless, today when the movement is already a thing of the past, a characteristic visual style – or indeed an artistic quality – typical of Mail Art alone is surfacing unmistakably.

For instance, the collage elements coming so obviously from the legacy of Futurism and Dadaism immediately catch the eye. But some markedly new modifying-modified elements are just as important. The appeal of radical means of expression and the cult of the absurd, for instance, obviously found their way to Mail Art via Fluxus, while the more 'disciplined' works bear the imprint of Neo-Constructivism and Concept Art. Also, a great many things came from the world of popular culture and the mass media. The selectively adopted motifs of the pop, rock and punk culture as well as the ironic or playful re-appropriation of allusions to the 'bloodthirsty' and 'sexy' attitudes pervasive in such sub-cultures provide some good examples.

As a matter of fact, the finest works are almost exclusively come from the realm of underground music and the concomitant "tape network" (the exchange system of home-made recordings), or from the "fan-zine" movement (the xeroxed visuals accompanying this kind of exchange). This context and the reflexes lived on in the visual works as some latent musicality. Some artists (mostly belonging to the school of "Neoism") adapted, with great enthusiasm, the ideology of Cobra and Situationism to the conditions of beginners or marginalized artists.

All this suggests that the subversive trait and the cheerful charm (yes, the two together) so typical of Mail Art is partly explained with references to its strong ties with youth culture. It is well-known that the cults and rituals developed by youth culture praised, first and foremost, a view of life fashionable in such circles. It was also noted that the more symbolic (or reality-unbound) nature the communication praising those certain values took up, the more respect was granted to such cults and rituals as well.

The members of the movement barely knew one another; the reason or the occasion of the communication exchange was similarly irrelevant. What truly became important was that the communication be about them(selves) and reiterate their own values. Without doubt, Mail Art became a truly narcissistic movement. But this was precisely the reason why it created a new form of cultural expression, that of "ritualized communication" which was then made absolute.

But the most remarkable innovation has an even greater importance than the above described mental particularities, although it is indeed closely interconnected with the phenomenon of ritualized

communication. Mail Art was quite right to dub itself „Network”: by advocating communication, it actually became the precursor to the internet-phenomena.

In the absence of digital high-tech equipment, the movement could only rely on postal exchanges to become an international communication network. But this situation had the advantage that artists worked with traditional (so to speak "warm") materials, imbuing age-old techniques of craftsmanship with new content and form. Browsing through this material we can see that Mail Art made use of anything so as to create meaningful communication, even the 'typical' kind of garbage of the 70s and 80s! The only thing it lacked was respect for commercial interests.

This is why Mail Art works and documents possess some quality we seek in vain when surfing the internet. Be they noteworthy works or mere ephemeral signs, the Network system inspired art that radiate a respect for freedom and (at least as a utopia) for truth.

Géza Pernecky

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Via Cervignano 15. Catania, I-95129 (1984)
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Allen, Ben

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 BT36 6LE United Kingdom (1980)
 94 Adelaide Grove, Sepherds Bush, London,
 (1986).
 Flat 4. The Mote, Motelands. 132 Old Hollywood
 Road. Belfast. Bt 42 HN. North. Ireland.
 (1997)

Altschul, Darlene (Tarzana Savannah)

5711 Donna Av. Tarzana, CA-91356 USA (1986)
 5365 Orrville Ave. Woodland Hills, CA-91367.
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Andryczuk, Hartmut (Hybridland)

Urbanstr. 34. Berlin-61, D-1000 (1989)
 Belziger Str. 29. Berlin, D-10823 Germany (1996)
 Zingsterstr. 25. Berlin, D-13051 (1996)
 Germany

Bak, Imre

Nagybányai út 34. Budapest, II. (1972)
 Petzvál u. 23/a. Budapest, H-1115. (1990)
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Banana, Anna

R. R. 2, West Coast Road, Victoria B.C. Canada
 (1971)
 1183 Churchill St. San Francisco,
 CA-94114 USA (1973)
 P. O. Box 3655. Vancouver B.C. V6B 3Y8.
 Canada (1981)
 287 E. 26th. Ave. Vancouver B.C. V5V 2H2
 Canada (1992)
 P.O. Box 2480. Sechelt. B. C. VON 3A0
 Canada (1995)
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Baroni, Vittore (Near the Edge Ed. / AAA Ed.)

Via. Raffaelli 2. Forte dei Marmi, I-55042 (1979)
 Via C. Battisti 339. Viareggio, I-55049 (1996)
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Bates, Keith (The Eclectic Hermit)

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 D-871 Germany (1976)
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 D-8700 (1980)
 Bismarkstr. 12. Würzburg, D-8700 (1986)
 (Art Base) Leyendeckerstr. 27 Köln, D-50825
 (1996)

Billé, Philipp

30 rue de la Vieille tour. Bordeaux, F-33000
 (1984)
 BP 249. T:(56) 818072. Bordeaux, France
 (1995)

Branco, Joaquim

R. Voluntarios de Patria 389 / 622. Rio de Janeiro
 Brasil (1979)
 247 Av. Astolgo Dutra (c/o P. J. Ribeiro?),
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Braumüller, Hans

Los Almendros 3898. Ñuñoa – Santiago Chile,
 Chile (1995)
 Osterstr. 98. Hamburg, D-20259 Germany
 (1997)
 c/o Schor, Reeperbahn 156. Hamburg, D-20359
 Germany (1997)

Bulatov, Dmitry

H. & A. Museum, Klinicheskaja 21. Kaliningrad,
 RU-236016 (1995)
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 RU-236040 Russia (1996)

Bunus, Ioan

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 (1984)
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Burg, Sonja van der (Afzet)

Swietenstraat 42. Den Haag, NL-2518
 (1984)
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Cairns, Phyllis (Pembroke Press)

99 Cross Highway Westport, CT-06880 (1985)
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Calleja, J. M.

Cta. de Mata, 75, 7é, 2aMataró (1982)
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Carrión, Ulises (Other books and so...)

Bloemgracht 121, Amsterdam, NL-1016 (1975)
 Herengracht 227, Amsterdam, (1980)
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 Amsterdam, Netherlands (1976)

Chiarlone, Bruno (Edition «workarea»)

Cas. Post. 5. Arzago d'Adda (BG) I-24040
 (1981)
 Via M. Liberta 42. Dego (SV) I-17010 (1984)
 Via Bertalotti 58 / 4.Cairo Montenotte, I-17014
 (1990)
 Rocchetta dei Murales, 17010 Italy (1994)

Cohen, Ryosuke (Brain Cell)

1-6 Hiyochico Moriguhi-City, Osaka, 570 (1984)
 3-76-1-A-613. Yagumokitacho Moriguchi City,
 Osaka, 570 Japan (1988)

Cole, David (Paumonock Post)

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 333West End Ave. New York, NY-10023 (1988)
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Crozier, Robin

5 a Tunstall Vale, Sunderland. SR2 7HP United
 Kingdom (1981)
 The Mews, Field Foot Under Loughrigg Rydal.
 Ambleside Cumbria. LA22 9LN. (1998)

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 Ul. Kitschewo 48. Aprt. 17. Plovdiv, BG-4004
 Bulgaria (1975)
 Thälmannplatz 12. Halle / S.GDR-4020 (1986)
 Riebeckplatz 12. Halle / S., 0-4020 (1990)
 Kirchnerstr. 11. Halle a. d. Saale D-06112
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 (1986)

Dressler, Uwe

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 D-03046 (1985)
 Jordanstrasse 15. Dresden, D-01099 (1998)

Duch, Leonard Frank

C. P. 922. Recife, Brasil (1978)
 Köpenicker Str. 143 A. Berlin, D-123355
 Germany (1990)

Dunn, Lloyd (The Drawing Legion)

4424 E. Jefferson N°4. Iowa City, IA-52240
 (1983)
 330 S. Linn St. N°7. Iowa City, IA-52240
 911 N. Dodge Street. Iowa City, IA-52245
 (1988-1989)
 P. O. Box 227. Iowa City. IA-52244. USA (1993)

Evans, John

Ave. B. School of Art. Box 1004, Stuy. Station.
 New York, NY-10009. USA (1983)
 199 E. 3rd Street #2B, New York, NY-10009
 (1992)

Fallico, Arturo G.

Via Boccaccio 123. Firenze, I-50133. Italy
 (1981)
 22700 Mt. Eden Road. Saratoga, CA-95070
 USA (1985)

Fierens, Luc

Boterstraat 43. Hombeek, B-2930 (1984)
 Grote Nieuwedijkstraat 411. Mechelen, B-2800
 Belgium (1996)

Fox, Harry (Blood Bliss)

8802 Ilona, #5. Huston, TX-77025 (1985)
 1511 East Fowler Av. Suite R-142. Tampa,
 FL-33612. USA (1992)

Franzen, Piet / SIDAC

Harmenjansweg 9 Haarlem, NL-2011
 P. O. Box 311, Haarlem, NL-2000, (1978)
CBK Leiden + Sidac Studio, Hoge Woerd 77,
 Leiden. Neatherlandes (1999)

Friedman, Ken

66361 Elmhurst Drive. San Diego, CA-92120
 (1977)
Fluxus West. P. O. Box 600. Canal St. Station,
 New York, NY-10013. USA (1986)
Norwegian School of Management. Box 4676.
 Sofienberg. Oslo, N-0506. Norway
 (1995)

Gaard, Frank (Artpolice)

133. E. 25th St. Minneapolis, MN-55408 (1974)
 P. O. Box 1265. Minneapolis, MN-55458 (1988)
 5228. 43rd Av.S. Minneapolis, MN-55417 (1990)
 1611 Eliot Av. S. Minneapolis, MN-55404 (1991)
 3131, 1st. Av. S. Minneapolis, MN-55408 (1992)
 4116. 39th Av. So. Minneapolis, MN-55406-3434
 (1993)

Gaglione, Bill

1183 Church St. San Francisco, CA-94114.
 (1975)
Abraca-Dada, 2311 Lake St. San Francisco,
 CA-94121 (1986)
 2090 17th Ave. San Francisco, CA-94116-1244
 (1989)
Stamp Art Gallery. 466, 8th St. San Francisco,
 CA-94103 (1995)

Gajewski, Henryk

Galeria Remont, Box 744, Warszawa,
 PL 00-950 Poland (1977)
 c/o Box 1051, Maastricht BB, NL-6201 (1984)
 P. O. Box 15561. Amsterdam NB. NL-1001
 Netherlands (1985)

Gerlovin, Irina (Rimma) & Valery.

Obere Donaust. 101-3-9. Wien, A-1020 Austria
(1979)

302 Spring St. New York, NY-10013. USA (1982)
285 Quaker Rd. Pomona, NY-10970. (1996)

Gibbs, Michael (KonTexts Publs.)

31 Pinhoe Road, Exeter (Devon) United Kingdom
(1969)

Eerste van der Helstr. 55. Amsterdam (1979)
Overtoom 444. Amsterdam, NL-1054 (1988)

Gini, Gino (Laboratorio 66)

Via Montecatini 15. Milano, I-20144 (1981)
A. Naviglio Grande 66. Milano, I-20144 (1985)

Groh, Klaus (I.A.C.)

(*Int. Artists Coop.*) Bismarkstr 22. Oldenburg,
D-2900 (1972)

Roter Streinweg 2a. Edeweicht-Friedrichsfehn,
D-2905 (1977)

Roter Steinweg 14. Edeweicht-
Friedrichsfehn, D-2905 (1979)

P. O. Box 1206, Edeweicht, D-26182 (1995)

Hamann, Volker (Anthroart)

In der Lehmkaul 2. Rösrath, D-5064(1980)
Feurigstr. 61 Berlin-62. D-1000 (1981)

Aminallee 8 Berlin-33. D-1000 (1988)

Kamillenstr. 10. Berlin-45. D-1000 (1990)

Harley (Terra Candella)

Box 268. Oberlin, OH-44074. (1985)

P. O. Box 170579. San Francisco, CA-94117
(1989)

Box 2219. Guerneville, CA-95446 USA (1995)

Haufen, Graf (Klaus / Karsten Rodemann)

Fürbringerstr 29. Berlin-61, D-1000
(1980)

Havelmalensteig 6. Berlin-22, D-1000
(1982)

Artcore Edition & Gallery, Weisestr. 58.
Berlin-44, D-1000 (1984)

Neoist Propaganda Inst., Postlagerkarte:
032457 c. Berlin-12. (1986)

Fürbringerstr. 17. Berlin D-10961. (1999)

Held, John Jr.

Gallery Modern Realism, 1903 Mc Millan Av.
Dallas, TX-75206 (1984)

7919 Goforth, Dallas, TX-75238
(1988)

P. O. Box 410837. San Francisco, CA-94141
(1996)

Higgins, Dick (Something Else Press)

238 W. 22nd St. New York, NY-10011
(1965)

P.O. Box 842 Canal St. Station, New York,
NY-10013 (1977)

P. O. Box 27. Station Hill Road, Berrytown,
NY-12507 USA (1984)

Hill, Crag (Score)

491 Mandala Blvd., N°3.Oakland, CA-94610
(1983)

125 B. Bay View Drive. Mill Valley, CA-94941
(1993)

1015 Clifford St. Pullman, WA-99163. USA
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Home, Stewart (Smile)

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GU22 8LH United Kingdom (1984)

11. Bromwich Hse. Houson Terrace, Richmond
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41. Irvin House, Uamvar, Stat. Poplar. London
E14 6QG (1985)

BM Senior. London, WC1 3XX. United Kingdom
(1991)

Igloo, Alex (Torrid Zone / Dislokate Klammer)

P. O. Box 400, Old Chelsea Station. New York,
NY-10001. (1978)

444 Sixth Avenue, Brooklyn, NY-11215, USA
(1985)

Inconnu (Group, Edition)

(Bokros, Péter, Molnár, Tamás, Pálincás, József)
Téglagyári út 7/b. Szolnok, H-5000. Hungary
(1981)

Völgly u. 29/a. Budapest, H-1021 (1986)

Izabella u. 92. II. 17/a. Budapest, H-1064
(1989)

Jackson, Leavenworth

175 Belvedere Street, San Francisco,
CA-94117 (1985)

P. O. Box 9988. Berkeley, CA-94709.USA
(1991)

Jackson, Sarah

Technical Univ. of Nova Scotia, Box 1000.
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Canada. (1991)

Jacob, John P. (Hype World Headquartier)

43 W. 27th. Street. #6F. New York, NY-10001.
(1982)

45199 Depew Ave. Austin, TX-78751 (1988)

2425 Rockfort Road. Bloomington, IN-47401
(1992)

Jarvis, David (Aardpress / Aardverx)

Aardwerk Studios, 15 Ambleside Av. London,
SW16 1QE United Kingd. (1978)

31 Mountearl Gardens. London. SW16 2 NL
(1980)

Jesch, Birger

Oederanerstr. 19. Dresden. GDR-8028 (1980)
N° 6. (Later → N° 32.) Volkmansdorf, GDR-6801
(1984)

Friedhofstr. 15, Blankenhain, D-99444 (1996)

Jonge, Ko de (Art Start)

Vendenburgstraat 10. Middelburg JW, NL-4337
Netherlands (1984)
P. O. Box 7082. Middelburg GD, NL-4330
(1988)

Juin, Jacques (Llys Dana Group / Ra)

Am Bahnhof 1, Syke. D-2808 (1979)
Am Schützenplatz 191, Riede, D-2819 (1987)
c/o Heiner, Kreuzstr. 20. Bremen, D-2800
(1982)
c/o Roselius, Zur Waldwiese 2/A, Gorxheimertal,
D-69517 (1992)

Jupitter-Larsen, Gerald X.

P. O. Box 48184. Vancouver, V7X 1N8 Canada
(1979)
P. O. Box 42. Denver, CO-80201, USA (1988)
P. O. Box 323. Fremont, CA-94531 (1992)

Kamperelic, Rorica & Dobrica,

Radivoja Koraca 6. Beograd, YU-11000 (1985)
Milovana Jankovica 9 B. Beograd, YU-
11040(1988)
Terazije 27 / II. Beograd, YU-11000. Yugoslavia
(1994)

Kántor, István (Monty Cantsin)

4055 Madison Ave. Montreal, H4B 2I8 Canada
(1978)
5538 Cartier. Montreal, H2H 1X9 (1979)
307 rue Ste-Catherine. Montreal, H2X 2A3
(1982)
1020 Lajoie Avenue, Outremont, H2V 1N4
(1984)
P. O. Box 30. Stuyvesant Stat. New York,
NY-10009 USA (1988)

Kattenstroth, Uli

Juxbox Headquarter. Kienitzerstr. 107.
Berlin-44, D-1000. (1983)
Kaiserdamm 21. Berlin-19, D-1000 (1985)

Kierspel, Jürgen (Atelier in Keller)

M. Lutherstr. 41. Stuttgart 50, D-7000 (1983)
Karl-Pfaff-Str. 7A. Stuttgart, D-70597

Kowalski, Jörg (Edition Augenweide)

Karl-Liebknecht Str 26, Halle, GDR-4020
→ D-06114 (1986)
Kirchberg 11. Dobis, D-06198. (1996)

Laszlo, Jean-Noël

46 rue Castillon, Toulon, F-83000, France
(1986)
369 Avenue Marcel Castié, Toulon, F-83000
(1995)

LeClair, Ishvani (Radio Free Dada)

1107 E. 1st. St. N-C-, Ca-92050 (1978)
86 FM, Piner Rd. Santa Rosa, CA-95401
(1981)
850 A Ware Ave. Santa Rosa, CA-95404
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2 St. Est #607. Santa Rosa, CA-95404
(1986)

Leigh, Michael & Jones, Hazel.

(A 1. Waste Paper Comp. Ltd.)
71. Lambeth Walk (M. Leigh), London, SE 11
(1980)
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Lenoir, Pascal (Mani Art)

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Liuzzi, Oronzo

Via Notar Domenico 34, Corato (BA) I-70033
Italy (1983)
Via Mercato 20, Corato (BA) I-70033. (1985)

Luigetti, Serse (Paper)

Via Ulisse Rocchi 3. Perugia, I-06100 (1980)
Via Oberdan, 52. Perugia, I-06121 (1994)

Lumb, Michael (Energyman)

Flat 1, 78 Orford Street, Ipswich, IP4 2PN
(1979)
39 Alexandra Road, Ipswich, IP4 2RL (1998)

Marin, Manuel & Maria Eugenia Guerra

California 19-A-104, Coyoacan 04000,
Mexico 21 D.F. (1981)
Calzada de la Viga, 1416, edif. i-17.
Mexico D.F. (1982)

Marx, Graciela Gutierrez

Cas. de Cor. 749. La Plata, AR-1900. Argentina
(1985)
Calle 8. N°332. CP: / Cas. de Cor. 266, La Plata
AR-1900 (1991)

Massa, Jacques

75 rue de l'Oureg, Paris, F-75019 (1986)
3 rue Clemence Royer, Nantes, F-44100
(1992)

Maurer, Dóra

Szász Károly utca 2, Budapest, H-1024
Hungary (1968)
Káplár u. 10/b., Budapest, H-1024 (1978)
Stefánia u. 18, Budapest, H-1143 (1996)

Merlin (Ivan Jelincic)

Klenovacak 23, Zagreb, YU-41090. Yugoslavia
(1985)
Müggenkampstr. 1, Hamburg, D-20257
Germany (1998)

Meyer, Peter R.

Artillerigatan 56. Stockholm, S-114 45 Sweden
(1984)
Värtavägen 23. Stockholm, S-115 53 (1994)

Minóy, The (Keith Bowsza)

206-BS. Guadalupe. Redondo Beach, CA-90277
(1983)
923 W. 232nd St. Torrance, CA-90502 (1984)

Moulinier, Didier

Changed addresses, their order is not clear:
 33 rue J. R. Dandicolle, Bordeaux, F-33000
 11 rue de la Segesse, Perigeux, F-24000
 14 rue Albert Camus, Boulasac, F-2475
 4 Ave. P. V. Courtier, Boulazac, F-24750
 33 rue Jean-Renaud, Dandicolle-Bordeaux,
 F-33000, France, (all 1985–1988)

Mounier, Patrick (Llys Dana Group, Horus)
 7 rue de l'Évêché. Beaugency, F-45190
 (1976)

Av. St. Hoch, Hotel des Alpilles, Aureille,
 F-13430, (1982)

Nannucci, Mauricio (Archive Zona)
 Via San Nicolo 119, Firenze, I-50125 (1970)
 Via Marsala 4, Firenze, I-50137 (1976)

Nordø, Guttorm (Art Attack / Idiot Press)
 Box 4536. Kalvskinnet, Trondheim, N-7002.
 Norge (1985)
 c/o Aasen. Mandallsgate 5, Oslo N-0190
 (1992)

Olbrich, Jürgen O. (Artspace / NO-Institute)
 Artspace. Kunoldstr. 34. Kassel, D-3500
 (1976)
 NO-Institute, Bodelschwinghstr. 17, Kassel,
 D-3500 (1987)
 Niederfeldstr. 35 Kassel, D-34128. Germany
 (1996)

Padin, Clemente
 Lindoro Forteza 2713, Apte 3. Montevideo
 Uruguay (1969)
 Casilla C. Central 12211. Montevideo (1996)

Paridaen, Sjoerd
 Braemkasteel str. 8. Gent-Brügge, B-9219
 (1984)
 Antoon Sanderus Straat 40, Gent, B-9000
 (1992)

Pawson, Mark
 1. Holly Bank, Cherry Lane. Lymm, Cheshire,
 WA13 ONT (1984)
 34 Cotesbach Road. London E 5. (1986)
 1004 Glyn Road, London E S. (1990)
 14 Ropery Street, London E3 4QF
 P. O. Box 664. London E3 4QR. (1992)

Pereira, Teresinka
Univ. of Colorado, Dept. Spain + Portugal:
 Box 278, Boulder, CO-802309 (1986)
Intern. Writers and Artists Ass., Span. Club:
 Box 938, Bluffton, OH 45817 (1995)

Perkins, Sephen (Water Box / Subspace)
 135 Cole Street, San Francisco, CA-94117
 1030 York St., San Francisco, CA-94110 (1988)
 221 W. Benton, Iowa City, IA-52246 (1992)
Subspace edition, gallery & archive:
 1816 E. College St. Iowa City, IA-52245. (1994)
 908 Talbot Ave. De Pere, WI-54115 (2002)

Perneczky, Géza (Soft Geometry)
 Hidegkúti út 37, Budapest, XII. Hungary
 Vorgebirgsplatz 10 / 2. Köln, D-5000
 (1970)
 Grosse Witschgasse 3-5. Köln, D-50676
 (1975)

Petasz, Pavel
 Kamienna 17, M2., Elblag, PL 82-300 (1977)
 P.O. Box 68, Elblag, PL 82-300 (1996)
 Chopina 6, Elblag, PL 82-300 (1998)

Peters, Ursula
I.A.L.A. (at home): 8 Balboa Avenue,
 San Rafael, CA-94901 (1992)
I.A.L.A. at Kala Inst. / 1060 Heinz, Berkeley,
 CA-94710 (1985)

Pittore, Carlo (Charles J. Stanley)
 P. O. Box 1132, Peter Stuyvesant Station,
 New York, NY-10009 (1980)
Gallery dell'Occhio. 267 E. 10th Street,
 New York, NY-10009 (1981)
c/o Gruppo Bottega d'Arte, Roma, Italy
 (1982)
Academy of Carlo Pittore:
 Box 182. Bowdoinham, MA-04008 (1990)

Polkinhorn, Harry (Atticus Review)
 720. Heber Av. Calexico, CA-92231 (1989)
 Box 927428. San Diego, CA-92192 (1991)

Private World (I. G. Hamilton)
 Box 26034. San Francisco, CA-94126. (1988)
 549 Westfield Pl. Patterson, CA-95363-9230
 (1992)

Pütz, Claudia (PIPS, Dada-Corporation)
 Marxstr. 35, Bonn, D-5225 (1986)
 Beethovenstr. 40. Bonn-1, D-5300 (1987)
 Prinz-Albert-Str. 30. Bonn, D-53113 (1996)

Random, Steve (OK Post East)
 SR. Inc. 2-54, 23 Riverside Dr. Greenfield,
 MA-01301 (1982)
 418 Main Street, #2. Wilmington, MA-01887
 (1990)

Rehfeldt, Robert.
 Zitherstr. 15. Berlin-Buchholz, GDR-1113
 (1983)
 Mendelstr. 19. Berlin-Pankow, GDR-110
 (1985)

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

Roger Radio
 24 Blakemore, Brookside, Telford, Shropshire
 United Kingdom (1981)
 18 Ospringe Road. Faversham / Kent (1985)

Rook, Gerit J. de

P. O. Box 14012. Utrecht (1975)
 P. O. Box 1051. Maastricht BB, NL-6201
 (1985)
 Sherkade 176, den Haag. (1988)

Rypson, Piotr

Ul. Kaliska 8 / 10 m.. 47. Warszawa, PL 02-316
 (1981)
c/o Centre for Cont. Art. Ujazdowski Castle:
 Ul. Ujazdowskie 6. Warszawa PL 00-461
 (1981)
 P. O. Box 796. Warszawa, PL 00-950 (1990)

Schraenen, Guy / Marsily, Anne. (A.S.P.C.)

Kaasrui 11. (P. O. Box 415) Antwerpen, B-2000
 (1975)
 Uitbreitingstr. 552. Antwerpen-Berchem, B-2600
 (1985)

Schulz, Thomas

1 Maja 1. Ladek Zdrój, PL 57-540. Poland
 (1988)
 Im Kranich 13. Plochingen, D-73207 Germany
 (1994)

Selby, Spencer

2645 McAllister. San Francisco, CA-94118
 (1991)
 Box 590095. San Francisco, CA 9415 (1996)

ShinOH!Nodera

1-23-1 Wakagi Itabashi-ku Tokio (1988)
 1-9-17-504 Kawaguchi-shi, 332 Japan (1992)

Sonntag, Jörg

Bautzner Str. 55. Dresden, GDR-8060 (1985)
 Prißnitzstr. 39. Dresden, D-01099 (1992)

Spence, Pete (Post Neo Publs.)

6 / 11 Milton St. Elwood, AU-3184.
 Australia (1986)
 4 / 27. Alma Grove, St. Kilda. AU-3182.
 Australia (Victoria) (1991)

Sperling, Roberta (Rubberstampmadness)

P. P. Box 168. Newfield, NY-14867 (1981)
 P. O. Box 6585. Ithaca, NY-14851 (1987)
 408 SW Monroe #210, Corvallis, OR-97333
 (1994)

Stake, Chuck (Don Mabie / C.C.A.G.)

N° 2319-608. 9th St. S.W. Calgary, T2P 2B3
 Canada (1975)
 7736 5th Street N.W. Calgary /Alb. T2N 1P9
 (1986)

Stange, Joachim

Deubenerstr. 29. Dresden, GDR-8028 (1983)
 Malterstr. 22. Dresden, GDR-8028 (1989)

Stetser, Carol (Padma Press)

P. O. Box 56. Oatman AZ-86433 (1986)
 Box 20081, Sedona / Village of Oak Creek,
 AZ-86341 (1990)

Strada, Giovanni / Barardi, Rosetta.

Sixteenth Studio:
 Via M. Montanari 72. Ravenna, I-48100 (1990)
 C. P. 271. Ravenna, I-48100 (1996)

Stuckens, Guy

21, Avenue Ch. de Tollenaere, Bruxelles,
 B-1070
 104 rue des Quatre Vents, Bruxelles, B-1080
 12 rue Docteur Roux, Bruxelles, B-1070 (1994)

Swierkiewicz, Róbert (Xertox Group)

Máglya köz 3. Budapest, H-1139, Hungary
 (1981)
 Fehérvári út 88 / A. Budapest H-1117 (1988)

Szombathy, Bálint (Art Lover)

Zeljeznicka 14. Novi Sad, YU-21000 (1971)
 Save Vukovica 18. Novi Sad, YU-21000 (1977)
 Rade Koncara 52. Sremska-Kamenica,
 YU-21208, (1982)

Tavener, Patricia (Queen of Mail Art)

687 Fairmont Ave. Oakland, CA-94611 (1971)
 P. O. Box 11102, Oakland, CA-94611 (1990)
 P. O. Box 11032, Oakland, CA-94611 (1994)

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(Michael Frederick Tolson)
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c/o Widemouth Tapes. 3809 Melwood Ave.
 Pittsburgh, PA-15213. USA (1996)

Tillier, Thierry (Llys Dana Group)

P. O. Box 155, 52. Charleroi, B-6000 (1976)
 46 Av. de l'Europe, 52. Charleroi, B-6000 (1986)
 37, Blvd. Paul Jacks, 52. Charleroi, B-6000
 Blvd. Joseph II. 52. Charleroi, B-6000. Belgium

Tót, Endre

Üteg u. 18., Angyalföld. Budapest, XIII.
 Kerék u. 10. Budapest, H-1035 Hungary
 (1970)
 Eisenacher Str. 118. Berlin-30, D-1000
 (1978)
 Engelbert Str. 55.Köln, D-50674. (1996)

Urbons, Klaus

(*Museum für Fotokopie*, closed: 1993):
 Kettwigerstr. 33. Mülheim / Ruhr, D-4330
 (Home): Friedrichstr. 51. Mülheim / Ruhr,
 D-45468 (1990)

Varney, Ed

2268 W. 45th Street, Vancouver BC.
 V6M 2J3 (1991)
 Box 3294. Vancouver. VB6 3X9 (1993)
 154 W. Hastings (*The Big Red Dot*),
 Vancouver (1994)

Vigo, Edgardo-Antonio

Calle 7. N. 546. - 2E. La Plata (1968)
 Cas. de Correo 264. La Plata, AR-1900
 Argentina (1976)

Was, Elisabeth (Xexoxial Ed.)
1341 Williamson St., Madison, WI-53703
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Dreamtime Village. Rt 2. Box 242 W.
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Rt. 1 Box 131. La Farge. WI-54639
(1992)

Weber, Franz-Josef
Auf der Gasse, 17. Siegen. D-5900
(1986)
Rosterstr. 47, Siegen, D-57074
(1996)

Welch, Chuck (Cracker Jack Kid)
123 Sewall Ave. Apt. 15. Brookline,
MA-02146 (1986)
3108 Emerson South. Minneapolis,
MN-55408 (1988)
Renikan Meadow 85. Lebanon,
NH-03766 (1990)
108 Blueberry Hill Dr. Hanover,
NH-03755 (1993)
35 Old Dublin Road. Hancock,
NH-03449 (1999)

Wilderjans, Rudi
Tongersetweg 330. Borgloon, B-3654 (1985)
Stationstraat 53 A, Bus I. Borgloon, B-3840
(1988)
Vanderstichelenstraat 92. Bruxelles, B-1210
(1992)

Winkler, Chris (Plutonium Press)
P. O. Box 255. Moorooka Queensland,
AU-4105, Australia (1987)

P. O. Box 85777. Seattle, WA-98045 USA
(1986)

P. O. Box 61564. Phoenix, AZ-85082
(1990)

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WI-54664 (1990)
Rt. 1 Box 131. La Farge. WI-54639 (1992)

Zabala, Horacio
Cas. Correro 264 La Plata, AR-1900 (1973)
Sanabrina 4060 – P. B. 3. Buenos Aires
(1975)
Via Madonna di Constantinopoli, 14. Morlupo
Roma, I-00067 (1978)
1 rue du Purgatoire, 4ème. Genève, CH-1204
Switzerland (1994)

Zack, David, O.
Art Cause. Box 794. Regina. Saskatchewan
525-1979. Canada (1975)
*C. A. S. F. (Correspondence Art Service
Foundation)* 3812. N. Gantebien Ave.
Portland, OR-97227 (1976)
S. R. 780. Sandia Park, NM-87047 USA
(1979)
Immortality Center: Apt. 121. Tepoztlan. Morelos
Mexico (1984)
c/o Hill Cers / Altacomuleo 201. Cuernanaca.
Morelos, Mexico (1990)