Mail Art Makes the World a Town. On-line Catalogue for the first Mail Art exhibition in South Africa.



Introduction

Idon t know about you, but for me, ideas hover like moths around a lit taper, fluttering continually at the edge of my consciousness. They are frail and insubstantial, ephemeral until given physicality. Mail Art has proven to be the perfect vehicle to test, disseminate and share these Fragilities - in what amounts to being the strangest place. I mean, the public arena of the postal system integrated with the inherent privacy of letters? It seems bizarre in a way - a broad, transportation system of communication sheltering an intimate communiqué.

And here we are, you and I, once again connecting in the boundless realms of data. It sacrazy world for sure.

Thenk you to Tiziana Baracchi (Italy), David Dellafiora (Australia), Giancarlo Da Lio (Italy), Vittore Baroni (Italy), John Bennet (USA), Karl-Friedrich Hacker (Germany), Ruud Janssen (Netherlands), Mail Art Martha (UK), RCBz (USA), Bernd Reichert (Belgium), Claudio Romeo (Italy) De Villo Sloan (USA), David Stone (USA), Rod Summers (Netherlands), TICTAC (Germany) Guido Vermeulen (Belgium), Bifidus Jones (USA) and Alexander Limarev (Russia) for sending articles for this catalogue. I have become more than "mail art friends" with some of you – thank you. And RCBz, thank you for loaning your very special Wheel-House.

Cheryl Penn South Africa 13th October 2012

some images from the Exhibition:









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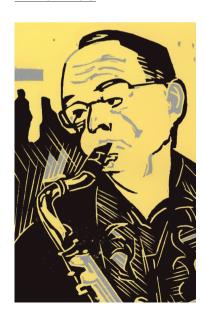
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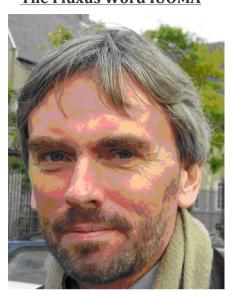


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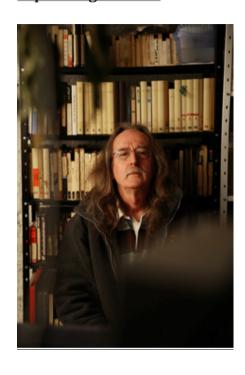
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Few Words about the History of Sending Artworks by Mail



Tiziana Baracchi (Italy) **ANAMNESI**

ANAMNESI

Era il primo happening a casa nostra, *A casa di Tiziana e Giancarlo*. Era il 1989. Era nostra abitudine organizzare mostre ed incontri ma soprattutto visitare gli studi degli artisti perché a Giancarlo non piaceva scrivere un pezzo per riviste o giornali senza aver parlato con l'artista e aver visto dal vero tante opere quante se ne possono in genere trovare solo negli studi. Ha sempre parlato del possibile inganno dell'obiettivo e affermato che le fotografie possono non dare giustizia a certe opere ma anche migliorarne altre. Tutti gli incontri negli studi o alle inaugurazioni inevitabilmente portavano anche la conoscenza di qualche nuovo poeta, che puntualmente si lamentava perché le mostre son sempre per un pittore ottime opportunità di far vedere il proprio operare e di incontrarsi con gli altri addetti ai lavori e non, una maniera di uscire allo scoperto e di confrontarsi. Tutte possibilità che i poeti non avevano. Non potevano avere una mostra, né avevano altre buone condizioni per diffondere le loro opere. Le frasi usuali che eravamo anche un po' stufi di sentire erano che la poesia non era visibile ed usufruibile con la stessa facilità del quadro o della scultura. Naturalmente i pittori ribadivano che se era difficile vendere i libri di poesia, lo era altrettanto vendere un quadro o peggio una scultura. Negli anni ottanta l'opera d'arte non era più un bene rifugio ed iniziava già quella crisi di cui godiamo ancora. Le gallerie d'arte erano poco frequentate e non erano più lo spazio dove le idee si incontravano e si scambiavano. Pochi vi entravano e spesso con il timore di imbattersi solo in un negozio e la maggior parte dei galleristi stessi era diventata un po' affittacamere. Decidemmo di realizzare un happening nel giardino di casa con quadri alle pareti del muro di cinta e sculture sull'erba come del resto si faceva negli Stati Uniti d'America e a Venezia aveva già sperimentato Peggy. In questa ottica nasceva l'idea di appendere le poesie alle fronde di un albero, l'acero americano più bello che avevamo in giardino. La pianta più alta e maneggevole per appendere le buste in plastica che contenevano i versi. Fogli di carta bianca su cui erano scritte con la macchina da scrivere delle poesie.

Ricordo come adesso Giancarlo che attaccava sul tronco dell'acero americano anche un cartellino giallo con scritto L'Albero della Poesia che abbiamo gettato di recente dato che la plastica si era ormai seccata e rovinata. Era nato. La gente non entrava più nelle gallerie? Bene, gli artisti con le loro opere sarebbero andati tra la gente, grazie anche al fatto che avevamo accanto a casa un giovane parco pubblico molto frequentato nelle giornate di festa soprattutto in primavera dopo il letargo invernale di grandi e piccini. Non a caso avevamo scelto la data del 25 aprile, festa di primavera e particolare a Venezia perché San Marco giorno in cui ogni innamorato offre alla propria donna un bocciolo di rosa rossa quale segno d'amore. L'idea di un dì di festa si stava trasformando in una ricorrenza. Arrivarono artisti da altre città d'Italia che aderirono all'happening con entusiasmo, ma anche qualche pittore veneziano che partecipò magari con qualche titubanza pur non volendo mancare e perdere l'occasione di una mostra. La manifestazione era aperta e qualcuno venne ma si lamentò di non essere stato invitato ufficialmente e già si autoinvitava per l'anno seguente. L'anno dopo i fogli non erano più solo bianchi, ma multicolori. Parteciparono artisti da tutta Italia ma appendemmo all'Albero versi che attraverso il Tam Tam della Mailart erano pervenuti da ogni parte del mondo. Negli anni arrivarono anche gli artisti stranieri per vedere e festeggiare questo monumento vivente con letture e performance. Arrivarono dagli Stati Uniti d'America e dal Canada, ma anche dal Brasile e dal Giappone, dall'Australia e naturalmente da tutta Europa. La loro è stata una permanenza fugace ma che spesso si è ripetuta. Con noncuranza della latitudine. Ma è la condivisione dell'idea di questo Albero e il modo di esprimerla in libertà totale che ha caratterizzato lo sviluppo del progetto da Venezia in tutto il globo. Una comunicazione a distanza che non conosce confini ma nemmeno frontiere fisiche e soprattutto mentali. Non è intralciata nemmeno dalle barriere linguistiche superate elegantemente dalla poesia visiva.

A case history

It was the first happening at our place, at Tiziana and Giancarlo's place. It was 1989. We were used to organise art exhibitions and meetings but especially to visit the artists' ateliers, since Giancarlo did not like to write articles for newspapers or magazines without either having personally spoken with the artist or having seen as many works as one can usually just see in an artist's atelier. He has always taken in consideration what he calls betrayal of the objective, that is the bare fact that photos may sometimes not make justice to some works of art or, on the contrary, they can improve the effect of other, less interesting works. The various meetings in ateliers and the openings of art exhibitions often implied new meetings with poets.

Poets were constantly complaining about the fact that art exhibitions were always good opportunities for painters to show their works and to meet other people coming from inside or outside the art scene, to come out in the public sphere and to make themselves known, which had never happened for poets. Poets could neither have their own exhibition neither enjoy good opportunities to spread their works. The statements we were used to hear – and sometimes even get tired of – were always concerning the lack of possibilities for poetry to be exhibited as one can do with paintings or sculptures. Visual artists used to reply that selling a painting (or worse: a sculpture) was as difficult as selling a book with poems. During the Eighties, works of art were no store of value and the crisis that we still are experiencing was starting in that very period. Art galleries were seldom meeting points and they were not any longer a place where to make ideas meet and merge. Just a few people were used to frequent art galleries and too often with the fear of being just entering a shop were art was sold. Gallery-owners themselves were turning into some sort of landlords renting out rooms.

That is the reason why we decided to organise a happening in the garden of our home, to hang paintings to the fence wall and place sculptures on the grass, as it was already common in the US and as Peggy Guggenheim had already done in Venice. Starting from this view we had the idea of hanging poems to the branches of a tree, the biggest maple tree we had in our garden. This was not only the highest tree but also the most suitable to hang plastic folders to. These folders would contain verses type-written on white sheets. I remember like it was yesterday the moment when Giancarlo also hanged a yellow plastic shield to the maple's trunk where one could read the name *Tree of Poetry*. We have just recently thrown it away since the plastic had been worn out by the time and use.

It was born. Were people not used to visit art galleries? Well, then the artist would have gone among the people with their works, thanks also to the fact that we had a big park close to our home where many people used to go during holidays and especially during the spring, after a sort of winter-sleep. So it was not a case that we chose April 25 as a date for our happening. It is a spring holiday but also a special festivity in Venice, Saint Mark's Day, during which lovers give a red rose to their dear one as a sign of love. The idea of a one-day festivity was going to become a recurrence.

Artists from other Italian regions took part to the happening with enthusiasm, together with some local artists who might show some doubts about the event even though they did not want to miss it and, together with it, the occasion for an exhibition. The exhibition was open but some artists came and complained about not having been officially invited while at the same time self-booking their participation for the following year. Colourful papers were added to the white ones on the maple's branches during the second edition. Artists from all over Italy took part to the happening but we could also hang to the tree those contributions that had come from all over the world thanks to the spreading of the news of the happening through to the Mailart network. During the years, artists from abroad have also personally come to visit and celebrate this living monument with readings and performances. They have come from the US and Canada, from Brasil and Japan, from Australia and of course from the rest of Europe. Their presence might have been fleeting, but they also have often come back regardless of the latitude they were coming from.

However, what has characterised the development of this project from Venice to the rest of the globe is the sharing of the idea

of this Tree and the way of expressing it in absolute freedom. This has been a form of communication beyond distances, with no spatial limits and especially without any material or mental border. Even language limits have been elegantly overcome thanks to visual poetry.

ADD and PASS

ADD and PASS: amati e odiati da un paio di decenni almeno! Perché alla fine per tutti è amore ed odio. Alla fine degli anni '80 e primi anni '90 ne ricevevo uno tutti i giorni e a volte anche 3 o 4 al dì: che lavoro intervenire su tutti, fotocopiare e passare! Quasi non avevo il tempo per gli altri progetti. Ma la mia ossessione era quello con la vasca da bagno dove dovevi inserirti, in genere con il tuo volto, tra gli altri mailartisti che allora non sempre conoscevo. Di quelle vasche da bagno ne arrivavano in continuazione. E l'indirizzo predominante e sempre presente era quella Locust Valley di Ray Johnson, che odiavo perché non rispondeva mai. Solo qualche anno dopo ho saputo che l'idea degli ADD and PASS era stata sua e che anche se non rispondeva mai quelli ADD and PASS ora fanno parte della storia. Per definizione non rispondeva, continuava a lanciare nuovi ADD and PASS, e raccoglieva tutto: ormai è la storia della Mailart. Meno male che non li ho cestinati, come hanno fatto molti. Ed alcuni ora sono nei Musei.

ADD and PASS: loved and hated for a couple of decades at least! Because in the end, for all mailartists it is about love and hatred. At the end of the eighties and early nineties I received one sheet every day and sometimes also three or four sheets a day: what a job to work on all of them, to duplicate and multi-plicate and to pass! Sometimes I had no freetime for other projects. But my obsession was the sheet with a bathtub. You had to put your image inside or your face between one of the other mailartists'. Those bath tubs arrived and arrived again. And the predominant address was always the same: Locust Valley, Ray Johnson. I hated him because he never answered.

It was only some years later that I knew about the idea of ADD and PASS by Ray; he never answered those sheets but now they form part of the history of Mailart. He generally did not answer anybody and he continued to launch news, but he collected all the sheets he received: now they are the history of Mailart. Fortunately I did not put them in the trash, as many Mailartists did. I added and passed as many times as possibile. Today some sheets are in Museums.

MAIL ART: La Nuova Frontiera nell'interscambio artistico

La Mail Art è un circuito a tendenza alternativa di arte che deve viaggiare per posta. Vi partecipano artisti di tutto il mondo, ed ha come obiettivo centrale la comunicazione più estesa, con scambio di lavori, materiali ma anche di informazioni e proposte creative. E' un fenomeno vivo di risposta e creazione che non conosce frontiere. Ha un ruolo nella storia dell'arte ed esistono musei in tutto il mondo che la supportano, la ricordano, la diffondono.

Nel nostro paese ci sono molti artisti che la praticano, numericamente secondi solo agli statunitensi, e non relativamente ma in valore assoluto. Eppure la Mail Art non è molto conosciuta in Italia. Molti la ritengono affine alla filatelia, altri solo un'espressione artistica. Tutto solo per sentito dire.

Fare delle classificazioni non è sempre facile ed impone delle restrizioni. In realtà la maggior parte dei filatelisti non la conosce, come la maggior parte degli artisti e dei critici. La relazione con la filatelia è suggerita dal suo diffondersi attraverso le poste e dal fatto che molti mail artisti si esprimono attraverso il così detto Francobollo d'Artista.

E perché non parlare anche del Libro d'Artista?

In realtà ogni mezzo di espressione artistica e multimediale è valido in questo settore, purchè possa viaggiare per posta. Così ci sono mail artisti che fanno solo Mail Art, ma in realtà la maggior parte sono artisti in senso più lato che decidono di entrare anche in questo settore della creatività, pur continuando la loro attività artistica in senso più tradizionale.

Per molti è qualcosa di istintivo di cui ci si rende conto quando si viene a conoscenza della rete.

Secondo alcuni essa è iniziata già nel 1869, con la prima cartolina postale, a Vienna. I collezionisti oggi ricercano cartoline dei secoli appena trascorsi, non solo scritte, ma decorate o lavorate: un costoso settore del collezionismo.

Ma tutto questo non è Mail Art. In realtà inizia negli anni '60 a New York, dove Ray Johnson fonda la New York School of Correspondance. E' di allora l'inizio della rete, cui appartengono dandone vita, artisti da tutto il mondo. Purchè decisi ad esprimersi in piena libertà, senza canoni, senza costrizioni. Alcuni anche solo per poco, altri per decenni. E' l'essere presenti attivamente con la creazione di progetti e la partecipazione a quelli degli altri che differenzia il vero networker da chi crede di essere un mail artista solo perché ha decorato un cartoncino, una busta da far viaggiare e far recapitare ad un parente od un amico. L'amico networker è quello che sta a distanza, con il quale si scambiano interventi artistici, opinioni ed informazioni, su supporti tradizionali o tra i più fantasiosi: affrancati e timbrati. Forse non lo incontreremo mai, ma se questo accade la gioia è grandissima ed è sempre come incontrare un amico di sempre.

Qualcuno teme che fax ed e-mail possano corrodere o strappare questa rete, ma sono un'altra cosa: forse anche un ausilio, un'integrazione.

Finchè l'uomo artista avrà voglia di comunicare moltiplicando la rete, e creare qualcosa che possa viaggiare per posta, la Mail Art non deve temere rivali.

Vittore Baroni (ITALY)

Psychopathia Postalis

Confessions of an Unredeemed Mail
Art Junkie

This text was originally written in Spring 2005 as an introduction to a book on artistamps by John Held Jr., that is currently (2011) still looking for a publisher...

General Pathology

Mail art (and r'n'r) saved my life. I was a shy and introverted dreamer relegated to the outer fringes of the cultural landscape, when creative correspondence gave me access to the work and friendship of hundreds of rather extraordinary men and women. It also provided me with the confidence necessary to develop my own limited skills, and with a flexible platform from which to spring my rants to a unique (one-to-one) audience: a planetary soapbox. Anything that has the power to save someone's life can't be easily dismissed as a frivolous and transient worldwide parlor-game. Postal art may certainly be mindlessly funny at times, even dead-boringly repetitive on a bad day, but it is surely not ephemeral. It has been with me for the past thirty years, and the fire still burns.

Since my early twenties, when I discovered the existence of the international postal art network through the publications of the guru of self-historicization Guglielmo Achille Cavellini (such a sweet old man, I was soon invited to explore his labyrinthine archive in Brescia), hardly a working day has passed without a handful of mailings leaving and/or entering my house. I do not dare to calculate how much money I have dissipated on postage stamps, stationery, photocopies and all the rest. Like many others, when I first discovered the seemingly boundless possibilities of art at a distance and the exhilaratingly rewarding sensation of an immediate feedback, I instantly became a total mail art addict. But while most people enter the network and leave after a few years, my obsession stuck. I had found my life's main path, the perfect medium to match my quirky tastes and temperament. So through the years I have become a sort of authority (and test case) for the pathologies pertaining to a serious dependence on all things postal. I am not alone.

It is not easy to explain the postal art fever to someone who has never been infected. If you are a hardcore mail artist, the habit manifests itself from early morning, when you wake up and eagerly wait for the (post)man to deliver your daily dose of correspondence. When he is late, you become nervous, your hands start to sweat. You repeatedly check your empty mailbox, not unlike those who access their e-mail 20 times a day. And when finally the mail arrives, opening each envelope, particularly those from contacts held in high esteem, sparks off a rush of adrenaline. This sensation is highly addictive, even though you may become blasé and increasingly selective toward the cheap photocopies of junk mail art. Your metabolism synchronizes with the delivery schedule, and the almost daily trip to the post office becomes a devotional ceremony akin to going to church.

Communication might be a virus, indeed. You start with a small list of contacts and you keep adding more and more, "collecting" addresses from all over the world (as though they could really bother about postal art in Rwanda). Of course, the more you mail out the more stuff you get in return, so it soon becomes a big paper snake biting its tail. When your address starts getting around, you also receive letters out of the blue, and things tend to get out of hand. At a certain point, your pile of unanswered mail becomes so dreadfully huge that seeing the bottom of it gives you a paradisiacal high, similar to reaching the top of a mountain (but the next day will bring you yet more mail...). You periodically try to reduce the flux, but in the end you just have to learn to live with it, and so does your postman.

Unusual side effects become evident. For instance, you are not able to feel alone anymore. Invisible spiritual threads connect you with hundreds of individuals around the globe. It is an endless mental dialogue, like receiving telepathic transmissions and continually elaborating the data that will flow back into your replies. A spooky eternal séance. If you are a famous media figure, you just shut yourself in a bodyguarded ivory tower and maintain your mental health by keeping the hordes of fans at a distance. A mail artist acts just in the opposite way. His/her mind (and house) is open 24 hours a day to a process of extended communication, where all the characters of a utopian play are horizontally linked, giving life to an almost palpable sense of global community. This is not without its downside, such as drunken art travellers ringing your bell in the middle of the night, but the gratifications may be sublime. Every good thing has its price. The warm interactive process of the networking dialogue (which takes place on different levels: verbal, visual, physical, conceptual, mythological...) cannot be remotely compared to the occasional feedback that a published writer gets from faceless readers.

The postal network soon becomes your extended family. You cheer for marriages and births, and you mourn when bad news reach your mailbox. Mail art is a very organic and pragmatic activity. All the heady theories about the integration of art and life that have been proposed ad nauseam since the historical avant-gardes of the early 20th century, but remained in most cases on a purely speculative level, are finally and simply put into daily practice. So much so that "art" somehow becomes an inappropriate word and "artist" an outdated and slippery term. In the post-Duchampian (and post-Debordian, post-Beuysian) realm of correspondence activities, many feel much more comfortable referring to themselves as "networkers," cultural workers operating in a network structure. Art smacks of bourgeois elitism, of inflated ego, of Romantic individualism, of money transactions, of serious and dusty museum vaults all completely at odds with the collectivist, humble, playful and disrespectful nature of the correspondence exchange. Networkers may still call themselves "(mail) artists" but this name is more than often (more or less unconsciously) a joke, a prank, a provocation or a practical simplification. Pinned to a wall, a postcard is only a dead butterfly.

A networker is a new kind of cultural operator who developed in the second half of the 20th century, employing specific tools (not only the mail, but also fax, radio, video, Internet, cell phones, etc.) and with his or her own distinctive strategies of intervention: a sort of "cultural animator"; a meta-author who creates contexts for collective expression rather than traditional "works": a media collagist, recycling the glossy oneway messages of the mass media and turning them into meaningful parodies transmitted through a self-supporting two-way circuit. The numbing saturation of the senses induced by corporate "entertainment culture" is mocked and reduced to a more human scale: verticality and hype are replaced by horizontality and complicity, passive fruition becomes active interaction. The mail art network, a totally spontaneous, independent and open community, proved that a direct, planetary and peaceful cooperation is indeed possible, overcoming all the differences of language, culture. religion, social status and political orientation. Networking is an ethical and relational paradigm whose value as a social experiment can't be overestimated, applicable not just to art but to every field of human expression (science, economy, ecology, etc.). Naturally, since I am a mail-obsessed psychopath, all this might well be just wishful thinking, John Held, Jr., mail art's James Boswell and a true gentleman networker - he presented a white lily to my wife when he first visited my archive - kindly asked me to write a preface for his new study on artist postage stamps. I junked a few academic attempts. I seem to be able to write only letters and postscripts these days.

Scholars and veteran members are still arguing over the assignment of Fluxus membership to this or that marginal figure of the group. Unlike Dada or Fluxus, mail art is not a movement or a collective with a limited number of members, but a medium or a cultural strategy (hats off to Ulises Carrión, who first introduced this concept) open to an unlimited number of players. An open web for free interactions and free exchanges outside the boundaries of the art market, as simple and radical as that. The unwritten no-rules of mail art projects (no entry fee, no jury, no censorship, no selection, no profit, no returns, free documentation to all the participants) turn the tables of traditional art exhibitions and of what is generally considered "art." Creativity in postal art is the expression of collective thinking: anybody can join the net and bring his/her contribution, feedback inspires new ideas.

Ill-intentioned individuals may also enter the circuit, but "negative" forces are usually isolated and ignored by the collective body. At the turn of the millennium, a mysterious saboteur circulated for months a large number of invites to fake mail art projects, with the intention of generating chaos. The network peacefully withstood the attacks, until the agent provocateur got tired of causing troubles and desisted. Mail art defeated its various Unabombers, and even resisted the anthrax scare.

It is maybe a small proof of the ultimate goodness of the human spirit the fact that all the key words that emerged from the networking milieu are positive ones: inclusiveness, cooperation, solidarity, tolerance, flexibility, generosity. Mail art is a multilingual community with no dogmatic rules and no fixed ideologies, international and inter-generational, democratic and wackily imaginative, interactive and hypertextual before the personal computer was even invented. It took half a century and the advent of the Internet before art critics started to acknowledge and discuss the specific qualities of this new and revolutionary cultural strategy (see Craig J. Saper's Networked Art, University of Minnesota Press 2001, and At a Distance: Precursors to Art and Activism on the Internet edited by Annmarie Chandler and Norie Neumark, Leonardo Books, 2005). Obscure and neglected postal heroes should not worry; it is simply impossible to sweep under the carpet 50 years of frenzied activities, wild projects and astonishing publications.

A Medium, Not a Movement

There is no "official" definition or manifesto of mail art - or postal art, correspondence art and other less familiar terms used with slightly different shades of meaning because there is no single founder or center of origin for the network, there is no hierarchy or leader. Mail art (who introduced the name? who cares?) is a collective mythopoetic creation, a heterogeneous structure without head or tail, and therefore uncatchable and indestructible. Many different experiences in the field of creative correspondence have been documented long before the term mail art came into use. Numerous postal works have been created by the Futurists, the Dadaists and the Surrealists, but also by unacknowledged outsiders and pioneers like Michael V. Hitrovo and Karl Schwesig. Mail art is many things to many people. It circulates a very wide spectrum of materials (not only visual works, but also poetry, novels, audiocassettes, magazines, etc.), ranging from the merely decorative to the deeply conceptual. Like any truly open medium, the creative postal web has been embraced by different kinds of individuals operating at various levels, from school children involved by their teachers to hobbyists mainly interested in trading bizarre artifacts to authors consciously trying to push the envelope of contemporary art researches. Mail art is lowbrow and amateurish grassroot activities, countercultural avant-garde experiments and "high art" theories and practices all rolled into one. No wonder the critics were confused and would not touch it with a long stick for such a long time! To complicate things even further, the creative use of correspondence is by no means limited to the extended community that recognizes itself in the ethos of the Eternal Network, as first envisaged by Robert Filliou in the late sixties. Periodically, the concept of "art by mail" is rediscovered by different circuits of people or by individuals, sometimes with surprising results. (See the ingenious novelty book *Postal Séance: a* Scientific Investigation into the Possibility of a Postlife Postal Existence by illustrator Henrik Drescher, Chronicle Books, 2004).

Despite its illustrious progenitors and terminological indeterminateness, the mail art phenomenon can be historically framed, very roughly, as pertaining to the second half of the 20th century, and may be considered largely superseded today by the relational art activities fueled by the Internet that it helped inspire. A very natural and logical shift has been taking place in the last 10 to 15 years, as postage rates kept rising and the number of local post offices dwindled, while computers and 24-hour on-line access became more widespread and economical. The main point behind using the postal system for creative purposes was that it permitted one to communicate (potentially) with the whole planet at the price of a postage stamp. Now that the same thing can be done cheaply through e-mail, new generations of networkers are simply adopting the most functional and inexpensive tool at their disposal. Mail art sloughs off its skin as its founding concepts are transferred to new media (though it is not possible to e-mail edible postcards or smelling objects!), but the network remains "eternal."

It is often easy to dismiss postal art on the basis of an aesthetic critique of a single piece of mailing, but this does not take into account the complex nature of networking. A single mailing is just a fragment of a process or performance in progress, a page of a diary, a phrase extrapolated from a logical narrative, a small piece of the puzzle. In mail art, the "work" is not represented by the individual postcard or letter, but by the whole process of interactions between the sender and his/her contact(s). A mail artist's job is to conceive ever-new guidelines to put in motion original collaborative microsystems and unprecedented joint projects. A complete mail art show, a collection of contributions from dozens or hundreds of individuals cooperating around a given theme or concept, is possibly more akin to a "finished piece": the whole is always more than the sum of its parts.

But mail art is a process not a product, so the mail artifact is not a commodity but a vehicle of communication, and the gain is not monetary but spiritual and logistical (you make friends, you exchange experiences, you enrich your knowledge). There is always the danger (or possibility) of superficial networking, the "collector's syndrome" that consists just in the amassing of project after project with 400-artists-from-30-nations, but that is already a dilution of the one-to-one principle. Many networkers do not care about collecting what they receive and prefer to recycle most of it in their correspondence. Direct, intimate dialogue is the monad around which the networking philosophy is built.

Consider it a Zen activity. To write hundreds of addresses, to glue thousands of stamps, to hand-assemble numberless mail art publications, to repeat for hours a series of small gestures with minimal variations (draw, cut, staple, fold, perforate, rubber stamp, etc.) becomes a sort of ritual, a dance, a form of meditation, an exercise that opens new channels for inner enlightenment, just as Gurdjieff asked his disciples to perform daily boring tasks such as the (useless) re-mowing of a field. You learn by doing it, and you develop specific skills.

How to make quick decisions, for example. You always have a pile of invites to projects and exhibitions, the deadlines are approaching but you can only count on a few daily odd moments, robbed from your regular job and the family chores. So you build up an ability to create a satisfying work in answer to a precise request in just a few minutes. It is like a compression of energy released in a very short time. Or like the ancient Oriental Master who, after a long spiritual training, executes his perfect calligraphic drawing in a handful of seconds.

The letter exchange used to be held in high esteem - the epistolary novel was a genre in itself in the 18th and 19th centuries - but today "snail" mail is used mainly for bills, mail scams and junk advertisements. A nuisance, just like spam e-mail, rather than a sign of aristocracy. To receive a lot of personal mail used to denote how much people cared for you. Now it is more a cause of embarrassment: Who is this weirdo attracting so much rubbish? It is the end of an era. Cell phones and sms messages rule, and the letter has become an old-fashioned form of communication. It is like still preferring to hear vinyl records instead of CDs or mp3s. Mail art is finally put into perspective, historified and (willy-nilly) collected, even if not all the networkers are happy at being (albeit partially) integrated into the art system.

Today mail art continues to be practiced daily by thousands of individuals in many parts of the world, with hundreds of projects and exhibitions organized every year in the most varied situations, from inside a shopping trolley to the walls of eminent galleries and museums. But certain tricks (like testing the limits of the postal system by mailing all sorts of weird objects, writing return-to-sender letters to dead celebrities, using artist's stamps as real stamps, etc.) can only be repeated a certain number of times before they become redundant. The continuing underground status of mail art does not justify anymore the ignorance of a rich networking tradition. Although to compile a directory of all the mail artists in activity would be a Herculean endeavour doomed to certain failure, there is a sense of definite evolution in the history of postal art. Certain concepts, like the ever-popular "theme shows," seem to have fully exhausted their function. With all my love and passion for envelopes and stamps, I see the end of a cycle quickly approaching. But now that networking has entered under society's skin, everything is ready to proceed to the next level of the game.

Postal Myths and Legends

In my function as a rock music journalist, I was always attracted by the work of cult bands and outsider musicians, fascinated by the fact that so many inspiring masterpieces could be known by so few listeners. Mail art would have been a remarkable phenomenon even if it had consisted only of grassroots activities, just as rock'n'roll would have been a world-shaking force even without its Chuck Berrys and Elvis Presleys (rockin' with Dick Dale or The Collins Kids is no less fun). Luckily, it is not so, and among the folds of the network's multicolored coat many unsung heroes

have erected their headquarters. In many cases, this happened just because these authors enjoyed the free and easygoing process of creative correspondence much more than the pressures and the intrigues of the art market.

Of course we should be glad that Ray Johnson came up with the concept of using the mail (together with the phone, the meetings, the nothings, the moticos, etc.), because he was the Brian Wilson, the eccentric genius behind the growth of the wide mail art tree. (And such a fine-tuned mind, such an exquisite collagist, never a small detail out of place!) Johnson was a blessing for mail art: with his monumental symphony of witty and lyrical "correspondances" he provided a tangible proof of the validity of the postal medium as a tool for ambitious art concepts.

As Andy Kaufman transformed comedy into performance art, Ray had the gift of generating fully unexpected and enlighteningly new (postal) "situations", turning every small act of his life - and even his death - into a beautiful and multi-leveled art performance. At the same time, Johnson has also become an albatross around mail art's neck, since the whole medium is much too often identified with just his seminal work and his "parental" role (something he always dealt with uneasily, being such a unique and idiosyncratic personality). The New York Correspondance School is of a primary importance, but it is only a branch of the big tree.

The creative gift is inside everyone, you just have to reach for it: this is a constant subtext of mail art activities. And yet, we are not all created equal. (Just ask Antonio Salieri!) Furthermore, the "democratic" attitude of mail art should take into account the fact that not all humans have a chance, a propensity or a desire to become artists. Many have much more urgent problems to solve, many really could not care less. So the fact that certain authors stand out as influential figures should not be perceived as a contradiction of the mail art egalitarian ethic. Each (sub)culture has its own designated visionaries. Fringe cultural figures have always been misunderstood and overlooked, but some of them have left lasting traces of their passage. Just think of Maciunas or Johnson as modern shamans, like so many other "hidden masters" (Harry Smith and Joseph Cornell, Robert-Jasper Grootveld and Pinot Gallizio...). It is not a hierarchization; three-chord wonders and avant-garde symphonists are equally valid, just different. And you cannot correspond with all the active mail artists anyway - there are just too many. So each networker is forced to "select" a certain number of correspondents, creating a personal sub-network and a personal "postal reality": it is a voyage into your own self as well as into the collective self.

Mail art does not have "bosses"; there is no Breton or Debord who can expel you from the group at any given moment (though Johnson had a tongue-in-cheek way of "dropping" people from his list of correspondents), but the history of the network is filled with appearances of remarkable figures, playing a semi-ironical role of postal (urban) legends: from David Zack to GAC, from Al "Blaster" Ackerman to Clemente Padin, from Pawel Petasz to Robin Crozier, from Ulises Carrión to Michael Bidner, from Guy Bleus to Günther Ruch, from Peter Küstermann to H.R. Fricker, and so on. These networkers assume almost mythic proportions, especially when they hide and duplicate their identities behind a curtain of pseudonyms and corporate pen-names, a practice that owes as much to Duchamp's travesty as Rrose Selavy as it does to the custom of alternative identities (re)introduced by punk rock: Anna Banana, Daddaland, Ace Space, Dr. and Lady Brute, Image Bank, Genesis P-Orridge, Carlo Pittore, Rod Summers' VEC, Cracker Jack Kid, etc.

The mail art milieu also developed its own pantheon of serious or parodic "isms" (Neoism, Plagiarism, Impossibilism, Spiegelmism, Verticalism, Tourism...) and even its own alternative systems of communication and exchange (like Carrión's Erratic Art Mail International System, Plinio Mesciulam's "centre of restricted communication", Mohammed or Küstermann's Personal Net Mail Delivery). The next stage after the adoption of fake identities was the creation of "multiple names" and collective identities, as in the case of the "open pop star" Monty Cantsin or of the media blitzer Luther Blissett, Through the Blissett fictional myth, many networkers made headlines in Italy during the 1990s with a series of pranks designed to expose the vulnerability of the mass media and to reveal how easy it is to manipulate facts and propagate dangerous lies. The historical novel Q, signed by Blissett, became an international bestseller, and the group of writers behind it, under the name Wu Ming, proceeded to elaborate innovative experiments in collective writing, collaborating with their readers through their Web site and newsgroup. This literary application of the concept of networking is a brilliant example of the potentially unlimited uses of and developments within this cultural strategy.

The most persistent mistake in approaching a discussion of mail art is the tendency to isolate it from the wider socio-cultural turmoil of its time. In reality, the postal network never existed in a vacuum. Behind each postcard or postage stamp lies the often rich and intricate history of authors who passed through different experiences and learning stages. The courses and classmates at Black Mountain College were important for Ray Johnson, just as the Monte Capanno collective experiment in Italy has been formative for David Zack and his students. We are always the product of the culture that preceded us. From the very beginning, mail art was the natural offspring of the interaction and cross-breeding of various experiments in audience participation (street theater, performance, happenings) and of art trends seeking an enlarged

aesthetization of everyday life (Lettrism, Situationism, Fluxus, Visual Poetry, Body Art, graffiti, etc.), as well as of the alternative circuits and manifestations of a flowering counter-cultural tradition (Beats, Provos, Hippies, underground cinema and comix, independent video, etc.).

Not coincidentally, there was a strong resurgence of interest in mail art in the late 1970s, in conjunction with the do-it-yourself ethics of punk rock and with the subsequent rise of "indie" labels, as well as the zine explosion and the expansion of the "tape network" of the early1980s, of which mail art magazines and cassettes have been an integral part. Mail art developed therefore at the fertile intersection of radical art trends and adventurous socio-cultural experiments, finding inspiration in Brion Gysin's and William S. Burroughs' cut-up techniques as well as in Hakim Bey's Temporary Autonomous Zones, and making allies among the supporters of "copyleft" and open source tactics (as in the Plagiarist festivals and actions promoted by Stewart Home and others under the multiple name of Karen Eliot). Blissett agents and other networkers have been involved in the front line of international protests and demonstrations in favor of a creative de-globalization of the planet. The lasting popularity of the postal art net is also the result of the reverberations of its links with so many different (sub)cultural traditions and mythologies.

(Not) For Sale

Freedom from the necessity of producing saleable items renders mail art a unique medium. Once you have accepted the fact that you will never earn a living through the postal exchange, a wide range of interesting possibilities comes into focus. You can free yourself from the psychological barriers of the "finished product", from the limits of "good taste" and "bad taste", and from the need for any kind of approval (on the part of art critics, dealers or the general public). You can even decide to change your identity, gender or style every time you want. Anything goes. There is no competition and no rules to follow, so you make up your own rules as you go along. This total "openness" often shocks and repels the blinkered supporters of Art with a capital A, always ready to blabber about the lack of professionalism in postal circles. But mail art is intentionally marginal and unpretentious, its "poor" materials are usually found in the home environment and its fragile lo-fi status is implicitly antithetical to the large dimensions and preciousness of gallery art. Mail art is in the public domain, free for all and fully recycleable. But generalizations always hide part of the truth. I have met several networkers who acted like typical High Art snobs, and many academic authors who have conceived brilliant collectivistic projects (just think of Robert Delford Brown's "action gluings" created through open workshops). Once again, mail art is an open medium and might contain everything and its contrary; angry young media terrorists and relaxed old pacifists, individuals interested in exploring new cultural routes and authors keen on simply distributing their latest creations.

The art establishment has had a few quick flirtations with mail art in the past five decades, but it usually missed the point, and, generally speaking, the indifference between networkers and art institutions has been massive and reciprocal. By chance or merit, mail art has been occasionally presented in important museums and galleries, including the most prestigious art Biennials (Paris, São Paulo, Venice), but it just seems to work much better in the mailbox. Public shows, unless really wellorchestrated with workshops, interactive concepts, hands-on approaches, etc., tend to become artificial and lifeless, missing the intimacy and collaborative aspect of true networking. You can have a world exhibition in your cupboard for the surprise and enjoyment of your friends and visitors, but mail art remains essentially a participatory experience, not a showcase for fixed images. Notwithstanding the occasional friction, there is no direct clash or opposition between mail art and gallery art; they are simply two different experiences. In fact, many mail artists conduct a "double life" in the professional art world, each finding his/her own reasonable way to reconcile the two things. (Ray Johnson, again, constitutes a role model with his witty transformation of each exhibition or artwork sale into a performance in itself.)

The networking process is not activated only from a safe distance. Mail artists do visit one another, and they also plan meetings and festivals: Not parades of stars - unless it is a parody, like the DeccaDance Hollywood convention of 1974 - but rather gatherings of friends, usually with a homely atmosphere (Neoist Apartment Festivals) or organized in the most unlikely circumstances (Decentralized Congresses. Incongruous Meetings, Obscure Actions). Mail art meetings are often the occasion of endless debates on the tricky and delicate subject of "mail art and money do (not) mix." By definition, mail art is not for sale; it is for barter or simply a gift. In reality, most networkers have no problem selling the débris of their postal activity (magazines, postcards, stampsheets, etc.), but these are just "documents" of a continuing performance: The networking process cannot be bought, just lived. Mail art catalogs, assemblings and other self-publications were always intended for exchange and for sale to those not directly involved in the circuit. The most rare mail art titles have already become collector's items, just like the publications of mainstream contemporary artists. (Notice how the two categories mingle in the catalogue Extra Art: A Survey of Artists' Ephemera, 1960-1999, California College of Arts and Crafts/Smart Art Press 2001). There are some delightful incongruities at work here: You can find advertised at a high price on eBay or in art dealers' lists some postal items that can still be obtained for free simply by writing to the respective authors, or by participating in the ongoing projects.

(The Brain Cell collective sheets created by Ryosuke Cohen come to mind). This is just another impressive aspect of mail art: While it has started being historified and (inevitably) marketed, it still retains a "free edge" for those smart enough to understand its inner mechanics.

It's a Small, Small World!

Collecting mail art is so much more instructive and fun than collecting wine caps; it can keep you busy for a lifetime. And artist postage stamps (or artistamps, as they are better known to insiders) are the very epitome of correspondence art: the most popular, iconic, synthetic and effective symbols of the postal bureaucracy. Minumum size, maximum effect (miniskirts are fun, too). Rubber stamps and postcards are also widespread, but they never stirred up the same level of interest as artistamps, or the same number of specific exhibitions, projects and publications. Rubber stamp aficionados prefer to gather in small groups of carvers and creators of stamped "collages," as seen on the pages of the successful Rubberstampmadness magazine: the genre tends to slip into the realm of cute decorations, an innocuous hobby rather than cutting-edge art. Postcards, on the other hand, benefited from such an extensive creative utilization, from the Art Nouveau era to Conceptual and Body Art, that networkers never felt the medium was totally their own. Artistamps (and the envelopes on which they are often pasted) may not represent the complete mail art experience. but they are nevertheless the most revered and treasured relics of the exchange process, compressing in thumbnail format (like magical sigils) the full variety of themes. ideas and techniques expressed by the network.

Easily produced in large quantities and usually affixed to letters and postcards next to the proper governmental stamps, artistamps - particularly when accompanied by appropriate cancellation marks - give off an air of officiality that confers credibility to the most absurd or iconoclastic messages. They are parodies of an existing bureaucracy, but may also represent a flight of the imagination into virtual lands and interplanetary dimensions. The alternative stamps may convey a manifestly political statement, as in the case of the NSK State (and Post Office) set up by the art/music group Irwin/Laibach in the former Yugoslavia, or propose a totally utopian agenda, as with the many stampsheets of imaginary countries issued in Italy for the Funtastical United Nations project.

Several novelty books by illustrators have been produced around the idea of fake postage stamps, but what they ultimately lack is a shared mythology behind the appealing images and witty messages. An artistamp produced for (Dogfish's) Tui-Tui Islands or (Alan Brignull's) Adanaland is charged with the fascinating lore of its exotic issuing country, built little by little over decades of networking practice through accurate philatelic essays, anthropological researches and the creation of maps, archival photos, flags, insignia and other pseudo-historical relics. It is much like German philatelist Wolfgang Baldus' series of meticulously researched books on the "history and background stories of unusual stamps" (Independent State of Acre, Principality of Trinidad, etc.).

Artistamps have travelled a long route since the early Fluxus sheets, and it is particularly appropriate that the French Post Office recently commissioned an official 0.50 Euro stamp by Fluxus veteran Ben Vautier, who wrote in the small rectangle with his unmistakable handwriting the simple expression "un grand merci" ("a big thank you" but also "a great mercy"). Love and mercy are the secret we discover at the end of most initiation paths, even though it has always been right under our eyes, as in Edgar AllanPoe's "Purloined letter."

A large collection of artistamps can take your breath away, just like entering the Sistine Chapel, because so much food for thought and so many vivid images are concentrated in such a small space. It is a dazzling kaleidoscope, a roller-coaster ride through realistic and fantastical worlds, weird costumes and alien cultures, stinging satirical comments and inventive techniques of printing and perforation. Souvenirs from the most bizarre and far-away lands are lined up shoulder-to-shoulder as in the cutest of the classical Disneyland attractions. ("It's a small world after all!" would make an appropriate postal anthem.) The artistamp tradition stands as an enduring and lively testimony to mail art's achievements as an eclectic and versatile medium. Thankfully, a few archives and devoted collectors have prevented this cornucopia of amazing miniatures from being scattered and lost, thus disappearing forever from the cultural radar screen.

Healing Through Art

Maybe art is always a form of illness, a surplus of imagination that must find its release valve or else you go nuts. (Take Adolf Hitler; everything he did is probably the consequence of his rejection at school as an incompetent artist!) Art may seem also a superfluous and hedonistic game on a planet that can't get rid of greed-fueled wars and genocides. Yet, the sparkle of poetry and beauty is still one of the few effective antidotes against hate and violence.

These are troubled times, and since art has always been a reflection of its own era, the spectacle of cruelty is today often cynically turned into a radical-chic display. This is not mail art's way, at least as perceived by my postage-clogged cerebral convolutions. Networking art is not about showing and exploiting, but about being and helping. An empathic experience; not a mirrored reflection of human madness, but the collective search for a remedy.

The builders of cathedrals and the painters of ancient sacred art were mostly anonymous, skilled artisans paid by the religious authorities to reflect in their work the dogmas of the holy scriptures. Artists have always been paid by kings and those in power to praise their clients and support their ideology. The myth of the artist as it is known today, and the institution of the museum as his "new church", was created only in the 19th century, with specific commercial purposes in mind. Naturally the artists did not stop playing the jugglers for those in power after Duchamp and Beuys pointed out

that everything can be art and everyone can be an artist. They still have to eat and pay their bills. But there is an irreversible tendency, in our alphabetized and Internetted world, toward an expansion and degradation of the art practice. There are more and more artists, on average less skilled than before, so the market is brought to the point of implosion. If we all become "prosumers" - part producers and part consumers of culture - the attention maybe will be focused again not on the (myth of the) author but on the work itself (is it useful or unnecessary?).

Networking art is, in a way, a return to the anonymous collective builders of cathedrals - only this time there is no munificent client, as it is all independent and self-financed, and therefore much more obscure and esoteric. Networkers resemble mad scientists locked up in their laboratories, trying to come up with an alchemical formula capable of saving the human race (or at least to make someone smile). Their utopian quest passes through the rediscovery of the lost spontaneity and rituality of the creative act. Real cultural gain is the fruit of a hard and sometimes painful but highly rewarding personal search, not of passive consumption.

Maybe I am totally wrong, and all this is just my own visionary assembling and subjective interpretation of a galaxy of unrelated broken pieces. Maybe I licked too many stamps and I have been terminally infected. The borders of Netland are so vague that you can never be sure if you are inside or outside of it. On the other hand, everything seems so easily within reach with the Internet, that you can now daily check the personal blogs of those mail artists who have the time and patience to document on-line everything they receive and send out. But as the Web is a formidable medium that needs specific tactics, it would be rather pointless to simply apply postal art methodologies to it. Net.art is another level of the game.

Call me old-fashioned and superseded, but I still love the tactile feeling of postcards and envelopes, and until the postman stops delivering mail to my front door, that will remain my favorite medium. I still answer each single piece of mail, feeling like a maniac in reverse. But for much too long I have plunged headfirst into the mail flux, organizing new projects without ever looking back, without even dusting my archives. I have grown old with a pair of scissors in my hands. Now I have 30 years of correspondence to be filed and put in order, to be rediscovered and contextualized. I am sure there is still a lot to be learned and enjoyed. Mail art needs obsessive scholars; there are books to be written and jewels to be retrieved. I hear voices coming from those cumbersome piles of cardboard boxes. The partnership between two authors gives life to a "third mind," as Gysin and Burroughs pointed out, so just imagine what decades of protracted collaboration between thousands of individuals may have evoked. It is a notion that confuses, stuns, surprises and excites the mind. Just like this book.

(Vittore Baroni, Easter 2005)

John M Bennett **Máscara de los Setenta**

Máscara de los Setenta

~~~7Õ~~~

thumbs 70 *smear* 70 *necks* floating in the lake 70 turds 70 cash ha



ks 7

pizzles<sup>2</sup>

70 suitcases 70 dog breaths 70 teeth

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# Giancarlo Da Lio (Italy) Memorial Day

### MEMORIAL DAY

Un libro per evidenziare la traccia lasciata nel nome dell'arte e della poesia su periodici, quotidiani, cartoline commemorative, siti web e varie forme di copy art. Una traccia per ricordare il molto lavoro svolto e i molti partecipanti a L' Albero della Poesia, un happening che dal 1989 ha caratterizzato il 25 aprile, da sempre per tutti i veneziani giornata del patrono San Marco. E noi abbiamo voluto onorare questo giorno con l'Arte e la Poesia. Bisogna risalire a Guillaume Apollinaire per comprendere come la poesia sia stata usata da collante per tutte le arti visive. Apollinaire spingeva gli artisti a frequentarsi, a visitare gli studi altrui e a far scaturire dalle inevitabili discussioni nuovi obiettivi. Naturalmente la bella stagione finì con le due guerre mondiali. In particolare il secondo dopoguerra ha visto gli artisti isolarsi nel proprio egocentrismo. Una solitudine che ha avuto un prezzo da pagare spesso attraverso la debolezza del messaggio poetico artistico. Quindi ben consapevoli dei limiti di un sistema dell'arte vetusto abbiamo cercato altre vie per la sua diffusione. Ecco nascere negli anni '80 il Movimento artistico ITINERARI 80 per la diffusione dell'arte e della poesia che si proponeva di sfruttare le risorse dello spazio alternativo. Fra le molte attività di ITINERARI 80 c'è anche la ideazione del progetto de L'Albero della Poesia. E' un acero americano, nel giardino di via Cavallotti 83/B, a Venezia Mestre che durante il primo happening del 1989 ha visto appeso alle sue fronde poesie ed interventi di poeti di sola area veneziana. Ricordo di aver imbustato questi documenti cartacei in modo da farli resistere il più a lungo possibile all'umidità e agli agenti atmosferici esterni. E da allora all'indirizzo, spesso con indicato come destinatario solo L'Albero della Poesia, sono arrivati, nel tempo e da ogni parte del mondo alcune migliaia di interventi. Documento ufficiale della prima edizione dell'happening è stato un semplice foglio formato A4, scritto con una Lettera 32, che riportava i nomi dei partecipanti, l'orario, il luogo dell'evento e un breve scritto dove ricordavo la prima mostra d'arte contemporanea che Peggy Guggenheim aveva realizzato nel giardino di Cà Venier dei Leoni.

Nel testo, Peggy veniva ricordata seduta sui gradini del cancello d'ingresso in attesa di coraggiosi visitatori. Io stesso dopo alcuni decenni svolgevo una funzione assai similare in un altro contesto ma i nostri concittadini continuavano ancora a percepire una simile iniziativa come una cosa bizzarra. In ogni caso il seme era stato gettato. Quel giorno il bel tempo ci aiutò e avemmo anche il piacere di comparire sui vademecum di alcuni giornali locali. L'esperienza non poteva morire. La voglia di continuare in maniera più incisiva ci spingeva a trovare le motivazioni per nuovi incontri. Il poeta Gianfranco Chinellato invitò l'amica scrittrice Milena Milani a partecipare all'happening. Anche il suo giudizio positivo anzi entusiasta spinse altri artisti locali a chiedere di partecipare alle edizioni successive, che non avevamo programmato. Forse intuivano la nuova possibilità offerta o forse più semplicemente non volevano sentirsi esclusi. Ad ogni modo l'idea de L'Albero della Poesia cominciò a diffondersi velocemente soprattutto, con sorpresa, nel mondo americano. Anche il mondo accademico d'oltre oceano si dimostrò interessato inserendo il tema in qualche seminario estivo. Da allora sono arrivati sempre più interventi, di natura visiva, lineare, sonora e da ultimo anche videovisuale. Qualcuno ha anche spedito le sue ultime fatiche editoriali. Libri di poesia matura, evoluta o ingenua. Non si esclude nessuno. La Poesia ha soltanto figli. E noi ne siamo stati sempre rispettosi.

L'Albero della Poesia qualche volta è stato realizzato anche al di fuori della sua sede istituzionale. Non perché emarginato ma per confrontarsi con altre realtà e provare a se stesso il significante di cui è intriso. Come dimenticare l'incontro a Cortina d'Ampezzo con Milena Milani alla Terrazza Gellner, luogo di cultura voluto e animato dalla scrittrice nel celebre centro Ampezzano? E quello con Mary de Rachewiltz, figlia di Ezra Pound, nel castello di Brunnenburg? Ezra, nobile cavaliere del Sud, ci ricordava il valore sacro della cultura e della Poesia. E' stato un colloquio silente ma palpabile, un incontro tra l'Acero Americano di via Cavallotti con l'Acero da cui il Poeta ricavava il dolce sciroppo. Altrettanto significativi gli incontri presso la galleria veneziana Nuovo Spazio e il suo Centro di Documentazione. L'anno 2004 vede addirittura una edizione bis con la partecipazione de L'Albero della Poesia al progetto FUN presso il P.AR.CO Fundation. Le ultime edizioni ci

hanno visto operare ancora a Venezia Mestre oltre che nella sede tradizionale anche all'interno dell'adiacente parco pubblico del Piraghetto dove il grande spazio aperto vede il coinvolgimento dei visitatori che abitualmente frequentano la struttura. Ma anche nello spazio del Centro Culturale Candiani, una dimensione diversa dove la rigidità della struttura non impedisce alla manifestazione di vivere la dimensione dinamica che l'ha sempre caratterizzata. L'Albero della Poesia rimane essenzialmente una manifestazione di Venezia Mestre. Una città dalla duplice anima ma unita da un medesimo forte legame di venezianità. Legame che abbiamo contribuito a far venire alla luce senza falsi complessi. Anche il lessicografo Gian Carlo Oli si è interessato ai neologismi spesso nati nell'ambito del nostro happening. Ne parlammo nel 1993 durante l' incontro sulle parole e sul linguaggio degli anni 90. Si stava creando un lavoro strutturato che la sua morte improvvisa lasciò interrotto per sempre. Nel frattempo la manifestazione ha subito molti tentativi di imitazione. Sono nati altri alberi, boschi e anche foreste della poesia spesso morte a breve forse proprio perché non intrisi della stessa creatività. Un grazie a tutti coloro che nel tempo hanno partecipato attivamente in prima persona o mandando all'indirizzo di via Cavallotti 83/B i loro lavori, di qualsiasi natura ma sempre nel nome dell'Arte e della Poesia. Una storia che ha il sapore di una favola infinita. E forse domani qualcuno racconterà che c'era stato il tempo del L'Albero della Poesia. Un mito nato alla fine del secondo millennio.

This book is a witness. It highlights the trace left in the name of art and poetry on magazines, newspapers, flayers, websites and various form of copy art by those who have taken part to The Tree of Poetry. In this way, it becomes itself a trace whose aim is to remember the load of work and the efforts they put in this happening characterising April 25 since 1989. The Venetians have devoted this day to Saint Mark, patron of the city of Venice. We have decided to celebrate this day in the name of Art and Poetry.

One should look up to Guillaume Apollinaire to understand to what extent poetry has been the gluing element among the arts. Apollinaire urged artists into visiting each other's ateliers and into finding out new aims and ends from their unavoidable disputes. The two World Wars have obviously put an end to this artistic springtime, with artists starting to isolate themselves into forms of egotism during the aftermath of World War II. The price for this isolation has often been the weakening their artistic message. Being aware of this and of the limits of an old-fashioned art system, we have tried to find other ways to spread art.

It is from this background that the movement Itinerari 80 was born. The aim of the movement was to spread art and poetry through alterative art spaces. The Tree of Poetry is one of the projects of the movement. The Tree of Poetry is a maple tree in the garden of via Cavallotti 83/B in the city of Venice Mestre. The first edition dates back to 1989, when poems and various contributions from poets from Venice and the areas around Venice were hanged to the tree. I remember as it was yesterday how I put those documents into plastic folders to protect them from humidity and the elements. Since that moment, several thousands of works have arrived to the address of via Cavallotti, often just addressed to The Tree of Poetry, without any further specification in the address.

The official document of the first edition of the happening was a simple A4 sheet, which had been type written with a typewriter

Lettera 32. It showed the names of the participants, the time and location of the event together with a short text where I drew a parallel with the first, groundbreaking exhibition of avant-garde art that Peggy Guggenheim had organised in her garden at Ca' Venier dei Leoni in Venice. In the text, Peggy was remembered as sitting on the steps of the entrance gate waiting for some brave visitors. During that 25 April 1989, we were playing a similar role while sitting around the maple tree: the historical context had changed, but the Venetians were still perceiving such a project as bizarre. In any case, a seed had been planted. A nice weather helped us that day and we also had the pleasure to figure among the cultural appointments signalled by some local newspapers. That experience could not die away. The will of keeping on going in a more forceful way pushed us into finding new reasons for new meetings. The poet Gianfranco Chinellato invited his friend the writer Milena Milani to participate to the happening. Her appreciation, or rather enthusiasm, persuaded other local artists to ask us to take part to the following editions, which had not been planned yet. They might have foreseen the potentialities of the happening or they might simply not want to fell excluded. In any case, the idea of The Tree of Poetry started to spread fast, especially - surprisingly enough - in the American world. Also the American academic world showed its interest by inserting The Tree of Poetry among the topics of some summer seminars.

Since that time, progressively more works have arrived, including visual, linear and sound contributions, and lately also video items. Some people have also sent their literary works, including collections of fine, experimental and even naïve poems. Nobody has been excluded. Poetry has many children and we bear the same respect for all of them.

The Tree of Poetry has sometimes taken place in new locations, away from its usual headquarters. This was not due to fear of being isolated but it was rather a way to confront the happening with other environments and to prove its meaning. How to forget the meeting with Milena Milani in Cortina d'Ampezzo, at the Terrazza Gellner, the cultural meeting point developed by the writer in the famous mountain resort? And the meeting with Mary de Rachewiltz, Ezra Pound's daughter, in her castle in Brunnenburg? Ezra, the gentleman from the South, was reminding us of the sacred value of culture and poetry. It was a sort of silent but perceivable dialogue, a symbolic meeting between The Tree of Poetry and the maple tree from which the poet used to extract syrup.

The meeting at the Venetian art Gallery Nuovo Spazio and at its documentation centre was another meaningful moment in the history of The Tree of Poetry. In 2004, even a second edition of The Tree of Poetry was organised within the art festival FUN at the P.AR.CO Fundation in Casier.

The latest editions of the happening have been hosted in the original headquarters and at the Piraghetto, a public park close to via Cavallotti, where regular visitors became the public of the performances and readings of The Tree of Poetry. The happening moved further around the city in 2008, when the happening was hosted by the Centro Culturale Candiani, a cultural centre directly in the heart of the city. Even here, despite the spatial limits imposed by the concrete building, the happening did not lose its dynamic force and has been confirmed as an event deeply rooted in Venezia Mestre, a city with a double soul and a problematic bond with the historical Venice but nonetheless extremely Venetian in its spirit.

Even the lexicographer Gian Carlo Oli developed an interest into the neologisms that have often been created within our happening. We discussed this topic in 1993, during a conference on words and language use in the Nineties. This was the beginning of a structured project that has sadly been interrupted by the Oli´s sudden death.

During these years, we have been witnessing many attempts to imitate the Tree of Poetry. Other trees, woods and even forests of Poetry were born and in many cases lived a really short life, probably because they could not be fertilised by the same creativity as The Tree of Poetry. We want to thank all those people who have either taken personally part to the happening or sent their contributions to the address of via Cavallotti 83/B. They are different types of work but they are all made in the sake of Art and Poetry. This is a history that resembles an endless story. Maybe in the future somebody will tell that once upon a time there was The Tree of Poetry, a tree born at the end of the second millennium.

# David Dellafiora (Australia) **Field In A Box**

Publications, assemblings and artists' ephemera by Field Study.

Field Study was formed in 1993 though networks made in the postal art community by Benedict Phillips, Eamonn Kirwan and David Dellafiora (<a href="http://daviddellafiora.blogspot.com/">http://daviddellafiora.blogspot.com/</a>) as a means of exchanging artworks, developing correspondences and establishing meetings that result in performances and group shows.

Influenced by the surrealist and fluxus art movements, Field Study could also be considered a continuation of the free press movement of the 1960s. Since its formation, Field Study has issued manifestoes, published assembling books, limited edition works and collaborated with community-based organisations and artists' groups.

Philosophically Field Study sees work by individual artists participating in its activities as Field Study emanations and collective or collaborative work as Field Study manifestations. Field Study's artistic output is centred on the annual 'Field Report', an assembling book that commenced in 1996. Since then new assembling editions have been created, including WIPE, ReSite and KART.

The assembling books have an intentionally hand made quality, with an emphasis on readily available means of reproduction such as photocopying and rubber-stamping. This distinguishes Field Study publications as artist books from the highly aestheticised work produced by print makers. This lo tech approach is not just an aesthetic decision but a means of challenging the aura of the artist book as art object by making works that are meant to be handled, disseminated and used as tools, resources and sites for action.

Artists are invited to contribute multiples of their work for the assembling publications and these are included in the editions with minimal editorial control or censorship. The principle that everyone is an artist is fundamental Field Study's ethos. Field Study's networks are international and no distinction is made between professional and non-professional artists or individual artistic practices. ...17

Field Study activities are diverse, from performances, interventions in public spaces, to collaborations with other groups. The postal theme is recurrent, from subversive First Day Covers to the issuing of stamps from imaginary countries.

Field Study disseminates its works by multiple means, from artist markets, the Internet, specialist artist bookshops to local galleries and community events. The effort made to distribute the work widely is part of Field Study's democratic activism, the principle that everyone has the right to access the arts and participate in artistic activity.

The Field Report encourages participating artists to create an emanation informed by their activities, actions and observations from the current year.

Contributions could include documentations of performances, actions and exhibitions, tracts, rants, instructions, manifestoes, reflections and experiments. As such the Field Report becomes an archive of alternative artistic, social and political documents.

KART is described as a magazine of multiplicity, a regularly produced edition of postcard sized original artworks in a handcrafted folio box. Published as a collaboration between Karingal Participate, a disability service, and Field Study, each box contains works by 15 artists. KART is open themed.

ReSite, a Manual of Scores, Manifestos and Radical Actions, is an assembling publication where the pages have an element of audience participation or interaction. ReSite is part of the tradition of Fluxus editions where anyone can perform an action or score. In addition to this performance-based approach, ReSite taps into the rich tradition of the avant-garde with contributions of manifestos and documentation of art actions.

WIPE exhorts artists to transform everyday toilet paper, which might be considered scatological, into a fine art material in livres

d'artiste. WIPE is now in its 66th edition, testament to the ubiquity of its base material and the challenge it presents to artists. The fragility of the material encourages a different approach to the other assembling publications.

Field Study also produces ephemeral and one-off works, instigated by members or David Dellafiora, Field Study's coordinator. These one-offs can include artist stamps, small publications, small sculptural works and occasionally performances and installations.

Field Study publications are included in international artist book collections such as the V&A, Museum of Modern Art New York, State Library of Victoria and the Ruth & Marvin Sackner Archive of Concrete & Visual Poetry. As well as producing publications, Field Study networkers meet biannually at the Tate Britain or Tate Modern.

For further information about Field Study contact:

David Dellafiora

PO Box 1838

Geelong VIC 3220

Australia

http://daviddellafiora.blogspot.com

 $\underline{fluxusstudy@hotmail.com} \ (mailto:\underline{fluxusstudy@hotmail.com})$ 

# Karl-Friedrich Hacker (Germany) **El Mail Tao**

El mail Tao is an assembling magazine that is writing the art history of today. Every (mail) artist acts and reacts to the various influences of daily life, the overwhelming flow of information that goes from one end of the world to the other end, that we all share in common. The more you become aware of your eye witnessing the present the more it will become part of your artistic expression. So any artistic statement can be seen as a product of its time and as an attempt to mark our personal continuity in our history of the present.

El mail Tao started in 1998 and up to now 70 issues have been released. More than 350 artists have cooperated in writing the art history of today and continue writing it. That history consists mostly of nonverbal visual poetry with Collage manipulations or Kollage-Nikovas. Any form that is possible on any kind of paper can become part of the art history. The works of "el mail Tao" are created in a series of 25 numbered and signed equal pages. The serial work and the repetition of a work brings more clarity to the artistic process of production.

When "el mail Tao" started in the late 20th century there was much hope for the new millennium. However, the attack on the NY twin towers and the strangely justified war afterwards against one of the poorest country of the world showed us clearly that nothing significant had changed. So there is still plenty of use for pacific ideas spread through the artistic network.

# Ruud Janssen (Netherlands) **The Fluxus Word IUOMA**

When people enter the Mail Art network, there is a world for them to discover. A lot of aspects, techniques, communication forms and even platforms that bring an overload of information. Fluxus and Mail-Art are not the same. Fluxus is the network started with George

Maciunas and that led through another thought to the mail-art network where artists communicate and send and receive their art in a direct way. No need for an in-between contact. Also no judging of the works. All is accepted in a mail-art project. The network always attracts new people. Once you stumble upon a part of this network, you search begins. What is this Mail-Art all about? On this search they might discover Fluxus and IUOMA, two aspects that are somewhere connected is a strange way. The IUOMA (International Union of Mail-Artists) started in 1988 as a kind of

Fluxus Score. The original score is placed besides this text and deals with the inventing and making known new words. Well, IUOMA is such a word that has grown over the years into a union that has thousands of 'members' that make it a real network. So the word comes first, and then the rest....

The history of the IUOMA has been documented in many ways. The original paper start is documented in the TAM-Archive. In these early vears the Xerox machine was the best way to distribute thoughts and ideas. So a lot of paperwork was **Application** produces. forms. membership cards, logo's and even stickers to promote the idea of the IUOMA. Anyone inside the network could decide on being a member or not. ...20

### **FLUXUS WORDS**

There are so many words that have a meaning. Try to invent a new one and give it meaning. Promote the words and get it into the head of as many others as possible.

SCORE : FLUXUS WORDS By Ruud Janssen

- 1. Think of a new word that doesn't exist
- 2. Promote it as a new word
- 3. Determine the meaning of the word
- 4. Promote the word worldwide September 1988

Also they could claim any role and/or function they would like.

When the IUOMA went digital it was the times of discussions groups to exchange ideas. The latest platforms have been documented in book form as well. In fact the IUOMA will be heading to a 25 jubilee next year and things are being prepared for that right now. SO in the search nowadays a lot of information and visual ideas can be found. The 'fictive' union has become an active one in which people say 'they are a member', but yet the application is nothing more than to say you are a member.

So what is the IUOMA you might wonder. The basic principle of the union (after thinking of the word) was stated like: If you say you are a member you are a member. You can choose the role you would like in the Union. So quite an anarchistic point of view. It has stayed this way over de decades.

To choose the opposite side of this thought I claimed myself from the start to be the General-Manager of the IUOMA. In fact that fits quite well since I run all the activities to keep the word alive and well. The current platform is just one point, but the members itself do form the union and give it its shape, form and activities.

Besides the there is a older newer platform, and for the word wealth of the has left quite Also a bright logo's designed special

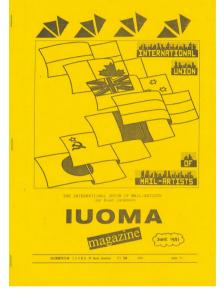


NING platform yahoo platform, a Facebook when you Google IUOMA you find a history as IUOMA some traces. source of visuals; by members, rubberstamps for

the IUOMA, and what members can think of has been created over the years on a worldwide platform. Even my own students from the media design department get an assignment to make a new logo every few years to see if they can make a design for a various group like the IUOMA-members. The last one (the 25 years celebration logo with the envelope that transforms into a tabloid) was a very successful one.

Right from the beginning the artists who claim to be a member of the IUOMA have also started to produce logo's and texts for the union. In the early years all with copiers and sent out through the

snail-mail system. This even resulted in a first IUOMA magazine that was published in 1991. Most copies ended up in collections, and to my surprise even the MoMa Library has two copies in their collection (see: http://research.moma.org/mailart/I. html). In the early years of the Internet the IUOMA had it's own Yahoo-group as well. It is still active but not so lively anymore. The newest place is its own social network at NING. Each year another members came and joined in, so it has become a very lively place itself and the thousands of members exchange



ideas and mail each other envelopes, objects, etc... Even special projects are started using this platform. The new communication platforms fit in these modern times. When the postage goes up every time you want to prepare the things you send out in a better way. Also documenting projects on paper has changed into online catalogues, or as at the IUOMA happens, instant documentation in a group that supports a mail-art project.

The idea of IUOMA has also had some negative reactions. I won't mention names here. Probably when an idea gets successful, people tend to get envious. The IUOMA is not about controlling the network, it has nothing to do with having a central leader, it has all to do with the common feeling of being part of a larger group that doesn't really fit into any other art organisation. That is why being a member of the IUOMA keeps as simple as it can be.

If one says he wants to be a member, he automatically is a member.

Over the years it has become a group of very different but creative members, that learn together and keep a network alive. The growth of the IUOMA is managed by the members. I only facilitate the name and the communication platform.

IUOMA is just one of the many Fluxus words. Another Fluxus word is ZALOP. First thought of some years ago, and Cheryl Penn decided to follow up on this word and made it now also a well-known word with the specific meaning she gave the word. So the connection between a



simple Fluxus Score that has been going on for decades now is that it resulted in certain words that actually have started new groups, ideas, and illusions. What is in a word? As much as you claim it to be. It is very zalop to think otherwise. The modern world needs new words, and the way is open for you to think out a new word and give it a meaning and start to make it known to the world.

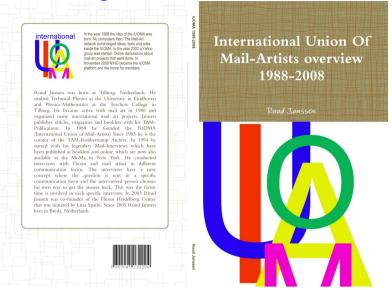
When you feel a bit confused and want to know more about Fluxus Words and the IUOMA, then the start is quite easy. If you are online just visit a few websites to get you started:

The IUOMA currents home: <a href="http://iuoma-network.ning.com/">http://iuoma-network.ning.com/</a> Sample of some Fluxus Words: <a href="http://fluxuswords.blogspot.nl/">http://fluxuswords.blogspot.nl/</a>

No guarantee that you will find what are looking for. But to be honest, that is the charm of the mail-art network. You mostly don't know what you are looking for and the network lead you to new paths and visions that enriches your life so much. For me mail-art is like a path you choose to follow and it brings you the surprises that fit your life.

Breda, 29-9-2012

P.O. Box 1055 4801 BB Breda – Netherlands r.janssen@iuoma.org www.iuoma.org



Appendix: The first book with texts about IUOMA can be found and ordered at the IUOMA bookshop located at the address: <a href="http://www.lulu.com/spotlight/iuoma">http://www.lulu.com/spotlight/iuoma</a>. A new publication about the 25 years celebration is in the making and will be published in the year 2013.

# Mail Art Martha (UK) Something About Mail Art

Reluctantly I am going to write something about Mail Art. Reluctantly because I much rather make art than write about it. Especially Mail Art with all of its possibilities and challenges. Something about Mail Art opens exciting avenues leading to new and adventurous dimensions. I never suspected that I would make books, videos and installations, write poetry and manifestos, compose music and even play my own piece on bamboo knitting needles.

Mail Art brings, along with the opportunities to taste so many different media, a broad gamut of themes to explore, expressing every emotion and describing every possible human experience. From the dead serious to the flippant I have covered a vast range in projects response to and calls. many There is something about Mail Art that escapes definition; it has to be experienced. Linking as it does thousands of artists across the globe into a close community dissolves barriers of race and nationality. It even dissolves the shell in which the ego cocoons itself. The individual consciousness of each artist expands into a Mail Art heaven of friendship, collaboration and freedom from competition and commercialization.

This can only be good, even therapeutic, in an era in which the artist has been transformed into a commodity.

MailArtMartha October 2012

# Reflections on Mail Art Cheryl Penn (South Africa)

As I reflect on three years of intense mail art practice, I'm going to begin with my own personal conclusions. Firstly, one is – or isn't , born a Postal Person. Perhaps letter writing is genetic? Secondly, mail art is the perfect vehicle for the dissemination of incomplete ideas and thirdly, mail art helps formulate ones own art practice – well it certainly has mine.

I sit amongst a large pile of mail art in preparation for the exhibition  $\it Mail Art Makes the World a Town (15^{th} October – November 2012)$  the work and effort of over two hundred artists with whom I have exchanged. That's a lot of work.

I am essentially a collaborative artist, far preferring the voice of The Many to the droning piping of The One. Or duets, I enjoy duets. Ideas are intended to be disseminated, shared and consequently, enhanced. Ideas are essential to creativity and the development of a personal visual language - in this instance a language shared through the postal system. As a book artist I am aware of the methodologies involved in the creation of intimate communication and these strike me as being remarkably similar to the processes of mail art. It's a good time at the end of a harried day to enjoy the quiet receipt, opening, and perusal of mail communication received.

Mail Art is an inclusive art practice - anyone can do it. It certainly is unique in this regard. I don't think humans thrive in solitude, rather, this international dialogue and inherent trust of exchange is an exciting dynamic process. But! With free participation and trade, Mail Art has excluded itself from the rigors of theoretical critique and consequent dialogues of interrogation.

As a result, with most interactive activities, one forms closer relationships with artists with whom one has an aesthetic affinity. Interestingly, as I read through some of the articles I have received for this catalogue, it appears I am not alone in these thoughts. Content is as valuable as medium. I think it's important to remember that.

I have read of the political aspirations of mail art, the messages of social change it attempts to promulgate, its populist stance, its antipathy for gallery structures, its use of a bureaucratic postal system and every other 'ism' art practices are the progenitors of.

My pinprick view in the Mail Art Constellation? Like most current, relevant art, Mail Art is conceptual and trans-disciplinary.

It is cross-cultural pollination, self-actualization, idea propagation, and artistic creative touching. It would be a pity to see it doomed to irrelevance by the disappearance of serious active correspondents who could not be bothered to engage with mediocrity.

### **International Mail Art Book Collaborations**

I am a book artist who includes Mail Art in her repertoire. The Mail Art platform has afforded the most wonderful collaborative opportunities. Whilst falling just outside the gambit of general mail art practice, such collaborations would not be possible without contacts made as a direct result of mail art and mail art networks such as IUOMA. The first collaboration as I recollect (a hazardous undertaking for me) was a Mail Art Artists book called **The Crimson Giant and the Tower of Babel.** I asked certain members of IUOMA if they would collaborate with me. I still remember the thrill of Arriving Chapters and being introduced to strangers work. Strangers because – who were these artists? What would the end product be? I still have great fondness for this book – it's been called a 'classic' – no, not by me.



The Crimson Giant and the Tower of Babel 2010

Cheryl Penn (South Africa), Bifidus Jones (USA), De Villo Sloan (USA), Batgirl (USA), Jen Staggs (USA), Erni Baer (Germany), Marie Wintzer (Japan)

The second collaboration on IUOMA was <u>Alexander Wept</u>. The difference here was I did not ask anyone in particular; I just put the idea out there and had to WAIT for a response. It's no easy thing, The Waiting Game. Participants were Lauriana Glenny (South Africa), Katerina Nikoltsou (Greece), Valentine Mark Herman (France), Angie Cope (USA), Test Tower (USA), Francoise Cheyne (South Africa), Frank Odette (Australia) and myself. The Mail Art Book was growing.



Alexander Wept 2010

Lauriana Glenny (South Africa), Katerina Nikoltsou (Greece), Valentine Mark Herman (France), Angie Cope (USA),

Test Tower (USA), Francoise Cheyne (South Africa), Frank Odette (Australia) Cheryl Penn (South Africa).

THEN! Out the blue I received some beautiful *Alexander Wept* digital collage prints from RCBz (USA). RCBz was the first artist who ever contacted me 'out the blue'. That was another wonderful mail art experience – contact from the nether reaches of the world. That's one of the points of Mail Art I guess – it puts people in contact. This is still a joy today (just this Monday I received an envelope from Serse Luigetti, an artist in Italy). RCBz and I made a book together with the same title. Bigger projects followed on IUOMA. Together with De Villo Sloan (USA), the mail art book projects Project 26, Asemics 16 and an Anthology of Visual Poetry were painstakingly coordinated, administered and assembled. These were big projects, fraught with non-submission and administration nightmares – but they were so worth it.

On the book art network *artists books 3.0 ning*, (Robert Heather), I have been involved in organizing similar projects. After two years, the most current collaboration titled

**3.0** # **9 Borders and crossings** involves 15 international book artists. This collaboration will be presented at the IMPACT 8

exhibition in Scotland. Making Mail Art books is one way where all the participants can share in the process <u>and</u> the result. That seems like a perfectly equitable distiribtion to me. Equitable you may ask? Sending to general calls for the benefit of a single collector seems inequitable to me. By trading towards a similar end product, such as a limited edition book project where each partipipant is rewarded with a copy – that seems fair and right.



Alexander Wept 2010

RCBz (USA), Cheryl Penn (South Africa)

A line from the book with RCBz "In the light of a glow-worm All things look brighter". How great is that.

### And Zines?

We've moved far beyond the historic introduction of the photocopy machine into art methodology. Technology enables us to reach and touch the best the artistic world has to offer on every continent. To me, Zines have proven to be the perfect gathering place for Mail Art. All the artists and their work presented in a coherent, cohesive collection. The quality of the Zines I have contributed to indicate that perhaps they are the quintessential Mail Art artists' books.

### The Authentic Massacre of the Innocent Image

Last year I had to formalize my engagement with art. The continued production and process of Mail Art acted as an enabler. The resultant one-liner read, "Process based art practice, trading in the medium of ideas".

These ideas were the direct results of cutting up up large paintings to post.

Each person has an artist whose work moves him or her, whose work sings to something within or and individual work of art that tickles the fringes of the subconscious with an unknown familiar. Know what I mean? It's not always easy to explain – in fact, mostly its inexplicable, the 'what'.

I remember so clearly my ephinay. I was viewing Jackson Pollock's' *Lavender Mist, Number 1.* I saw it in the flesh and, *Lavender Mist,* painted in 1950 was my siren song, the one painting in the whole world I wished Ihad created.

PROBLEM! I would never own it. Book images were immensely unsatisfactory. The solution? I would create a version of it. Version 1, version 2, version 3 – on and on, experiment after experiment. Ever heard "but a child can do that"? Well, they SO can't. Then the ONE – the close one.

Recipe?

4 meter x 3-meter piece of canvas tarpaulin.

Large area in sun.

Willing assistant/s in event of rain.

An assortment of commercial oil paints and varnishes – THIRTY-FIVE LITERS worth!

Sticks, brushes, turpentine (lots)

Three weeks of fretting and experimental drip painting.

MAN! I loved that work. I was very loath to part with it – but one can't do everything for fun. It weighed 45 kilograms on completion. It's bolted on a wall somewhere in Johannesburg. SomeONE has it.

But everyone needs a piece of Pollock –right? So version 1, version 2 and version 3? Well, they became the first Cut-Ups, pieces of Pollock everyone could own. Similar paintings followed until to date I have cut up 23 paintings. Where's your work was the query from the gallery. I didn't feel like explaining that one. And Mona Lisa? Any mention of dissemination is incomplete without her. She must be the perfect representation of an innocent image that has been subjected to hundreds of years of massacre. We can't seem to let go of this iconic portrait. Leonardo couldn't even part with her – what chance have we?

So, in short, my involvement in Mail Art has been an experience of personal growth and sharing in an artistic generosity. As one creates, writes, envelope encloses and finally posts to a correspondent, there is an intimate process of interaction, unseen, but carefully thought out as a gift to an unstrange stranger. A reciprocity quite unlike any other. Thank you to all of you the world over for sharing a piece of yourself with me - it's been a great ride.

RCBz (USA)

Mail-Artistry

Mona Lisa Monologue

Mail-art has established conventions. Prominent among these are *calls* – either themed or unthemed – for which many individuals send mail-art to a central hub. Another convention is the *add and pass,* during which several individuals in succession alter a single piece of mail-art. I am unconcerned with these. Neither am I concerned with illustrated envelopes or enclosed art sent through the mails. The live tortoise dropped into the system with stamped and addressed shell? Not my problem -- unless it be forced through my letter slot.

For the purposes of this exercise, mail-art shall mean a single artifact created by one person and sent at the cheapest rate through a postal system to another person. I take such artifacts, a fancy way to say postcards, seriously. Postcards per se, however, are not necessarily mail-art. Postcards must undergo transmogrification to become mail-art.

Every postcard consists of front, back, and postage. Those combinations of these three elements which have been produced to create a coherent conceptual scaffold are called mail-art. Aesthetics¹ need not apply. Every postcard must also have a sender and intended recipient². The sender serves the recipient in all ways. Complete transmogrification takes place only when the fusion of artifact and recipient sets off sympathetic synaptic sambas.

Ideally, and who aspires to less? such co-cogitations extend themselves imaginably. A makes B to send to C to imply D. C sees B and infers 37.

Ripples riding ripples over open range ensue. Some take to the ride.

Look at mail-art as international folk-art. Beyond that, see mail-art as history's lodestone. Saved by their beauty, or their sentiment; kept in shoeboxes, or sock drawers, or dead letter files; mail-art will be found eventually by historians searching for personal letters that don't exist because no one writes them.

The future will know us by our mail-art or our junk mail. Make *sure* it's our mail-art by making mail-art people keep.

<sup>1</sup> Aesthetics will always apply and as we all know there is no accounting for taste. Nevertheless, "objective" "quality" is not a criterion of mail-art.

<sup>2</sup> Mail-art can only have 'intended' recipients because much of the time its receipt remains unknowable. Ironically, mail-art needs *no* 'actual' recipients as 'any' recipients will do.

#### Mona Lisa Monalogue PART I

What can we agree is "the Mona Lisa"?

It is an image: poplar bedaubed with pigmented oils; unseen by the public for 300 years, seen by relatively few for the next 150 years, seen since 1962 by mob scene.

It is a concept: an assessment of reality supported by a personalized interpretation of the image.

It is an icon: a world-wide conceptualization of high-culture art famous-for-being-famous.

I propose that the Mona Lisa is the figment of a collective imagination roiled by a quantum wave machine. Within the quantum wave many possible Monas exist. Without only one. Which one is determined by how the imaginative parameters have been set.

Giorgio Vasari set them first, in 1550, with his *Le Vite de' più eccellenti pittori, scultori, ed architettori*, but how many people could read back then?

Edgar Quinet and Jules Michelet constructed a weir across the stream of collective consciousness to seine data points from the quantum wave to pre-fabricate a polemical Mona Lisa suitable for mid 19<sup>th</sup> century European geopolitics. *Fin de siecle,* Pater and Wilde, with experienced arrogance and purple prose, shaped that effulgent vulgarity into the Mona Lisa by describing their personal ruminations on the Mona Lisa concept rather than the Mona Lisa image. In doing so, they made the Mona Lisa image emotionally accessible to the masses and relevant to their times, i.e. they rendered actual art conceptual.

"She is older than the rocks among which she sits; like the vampire".
.. indeed.

In 1962, both the image and the concept of the Mona Lisa were taken to New York City to fulfill the promise extracted from Charles de Gaulle by Jacqueline Kennedy while on a state visit to Paris with her husband. When more than a million people waited hours for a seconds-long four-abreast walk past, apotheosis into celebrity icon happened. As if an emerging palimpsest, "to be able say you have seen the Mona Lisa" appeared on lists of things to do before you died. (I remember seeing Michelangelo's *Pieta* for similar reasons and under similar conditions at the Vatican pavilion of the 1964 New York World's Fair. Bathed in lurid blue light, it appeared green and conveyed "mould".) . Billions of people who have never heard of Leonardo and will never go to Paris are familiar with the Mona Lisa. And so are all of us -- despite Duchamp's best efforts.

The recently late Robert Hughes maintained celebrity status as a universal icon deprives the Mona Lisa of meaningfulness. Art, in his opinion, convey a coherent feeling revealing viewers to different views. That requires subtlety in both domain and range. Pricelessness is the Mona Lisa's current domain – transcendence is its range. Subtlety is not involved. The universal is the reciprocal of the subtle. To achieve universality, the gold foil of individual meaningfulness is beaten ever thinner until significant in the aggregate but not the particulate. ...29

#### PART 2

Is Duchamp's Mona Lisa, parody, prophesy, pique, or passé?

The price of perfection is parody. The Mona Lisa is the most parodied image in the world and as such rivals porn's internet ubiquity. Also like porn, it runs the gamut from show your mother to gouge your eyes out. Each of these many is intentional if not effectual. Those that are both are bounty; their aesthetic concepts wait to be picked up by a complementary receptor. All pieces submitted to Cheryl Penn's Mona Lisa Call fall into this category. Each artist altered "the Mona Lisa" to particularize its relevance to themselves. Their hope is that viewers will meaningfully experience relevance through their altered images.

Nine of the cards submitted to the Mona Lisa Call found a willing receptor in me. Something in the aesthetic of each gave me a context in which to maunder. Over here I saw Betty-Boop, and -----over there I saw where supermodels get their mojo, and it all made sense because I provided the relevance. Every viewer can do this to some degree with some image.

That is the point. Art activates the viewer who in turn infuses art: all on a moving cakewalk of endorphins. And each time this happens a nanos-thin piece of meaningfulness falls to be gathered into ever larger aggregates.

My re-contextualizations of these nine others' work [The Cards on the Rack] attempt to increase the amount of meaningfulness and concentrate its fall. Meaningfulness is non-fungible. We want **our** Meaningfulness but not to have to run all over the place sweeping it up.

Each scrap of fallen foil collected contributes to the Mona Lisa Rehab Fund.

# Bernd Reichert (Belgium) Mail Art and its Collaborative Art Activities

MailWorks@Bruxelles, www.bernd-reichert.net

I consider mail art intrinsically collaborative.

The simplest form is the "common" mail art project, where a number of people submit artwork to a co-ordinator who assembles the individual art piece and, in a majority of cases, organises an exhibition of the pieces. If the project is themed, all submissions relate to one topic, e.g. "the world as a town". I propose to stipulate that the final aim of the mail art project is the creation of a single collaborative body of art rather than a simple collection of disparate pieces. These projects commonly operate under the rubric: All work accepted, meaning the absence of any censorship. No fee to enter the project. No returns, meaning that all submitted artwork stays with the co-ordinator. Documentation to all, which might be in the form of a simple address list, a printed catalogue or nowadays also in the form of a website.

Another more interactive form of mail art is the "add & pass" sheet. I see it as melding a chain letter and the surrealist game of "cadavre exquisit" (1). In this form a person, the initiator, creates an artistic statement on a piece of paper, sends it to somebody else asking for a reaction/addition on the same paper, and (mostly) also asking that the altered piece be forwarded to another artist. After a pre-defined number of contributors (or whenever a contributor considers the sheet completed) the piece is returned to the initiator. This scheme can be applied in a multitude of ways. As with common mail art projects, the single original artwork remains in the hands of a single person: the initiator.

Although, or perhaps because, mail-art purports itself to be an especially democratic platform for participatory art, an obvious controversy is inherent to these two project forms: The initiator retains sole possession of the original art pieces and the project is archived as a whole. The ethics of this, including the fact that on occasions archives or individual art pieces have ended up in sales or auctions, has been hotly debated in mail-art circles over the years.

A mail art form which tries to overcome this dilemma of the sole proprietor is the *assembling magazine* or simply *assembling*. Stephen Perkins, in his text from 1997 "Assembling Magazines (a.k.a. Compilations)" (2), defines assemblings as follows: "The concept of assembling is very simple: contributors submit a specific number of copies of their work to a central editor who in turn collates one copy from each artists' submissions into the final 'assembled' product, the number of artists submitting work defining the number of pages in each assembling."

Besides the definition given by Perkins, I suggest to also consider the submission of a single page to an editor, who produces copies and distributes the magazine edition including those copies, as an assembling magazine. Diter Rot's *Review for Everything* (Iceland 1975-87) might be considered an example of this *assembling* style. I agree with Perkins' statement that (a) assembling provide[d] a means for artists to publish experimental work for which there were no established outlets and (b) that assemblings represent[ed] an 'open system', or a participatory democracy in which editorial control was shifted from a central authority onto the participants themselves.

However, my own starting point for editing an *assembling magazine* was the artist books, text-graphic art-editions and autonomous magazines of East Germany in the 1980s (3). Often these small print editions contained original art works. My research into these books and magazines together with, in my opinion, the decreasing quality of contributions to mail art projects in the 1990s (quickly made photocopies in order to be in as many project documentations as possible) drove me to start my own *assembling magazine* "Bizarre Cities" (4). I started combining text and poetry with visual art in the first edition in 2000. The latest, the 8th edition, appeared in spring this year. The next edition - to appear early next year - is in the planning. Each edition is limited to 25 copies. Unlike a general mail art project artists are invited to participate; an approach which may be seen by some as a violation of the basic mail art rule of inclusionary participation.

#### Brussels, August 2012

- 1. (1) http://en.wikipedia.org/wiki/Exquisite\_corpse
- 2. (2) http://www.zinebook.com/resource/perkins/perkins6.htm
- 2. (2) e.g.
  - http://www.mdpls.org/county\_internet/german/MiamiExhibit/art.l
- 3. (3) http://mailworks.blogspot.be/

Claudio Romeo (Italy)

<u>Tutto il mondo è paese, la piazza è il</u>

mondo

DodoDada/Arte postale
tutto il mondo è paese, l'Italia ancora di più...

Lo scriveva nel 1968 McLuhan *il nostro mondo è un villaggio*, tutto questo era dato dalla velocità con cui viaggiavano le informazioni in tutto il pianeta (per esempio la guerra del Vietnam fu la prima ad essere definita *conflitto in diretta*): in tutta la Terra in poche ore era diffusa ogni notizia, mentre ancora nel XIX secolo passavano giorni e prima ancora settimane. Inoltre, data l'estrema facilità della trasmissione delle notizie, la mole delle stesse cresce a dismisura: spazio e tempo si accorciano e l'uomo si trova alle porte del nostro contemporaneo.

XXI secolo, comunicazioni immediate, reperibilità costante (telefoni cellulari e GPS), connessione con la rete web continua... Il mondo entra nella tua casa e la tua casa diventa il mondo...

Questo forse è troppo, almeno per quelli tra noi che siamo nati nel XX secolo, tra le scelte di questo futuro/presente, per riappropriarsi di uno spazio più ridotto, di rapporti fra persone con comuni interessi ecco *l'isola* social network: *anno domini* 2004 nasce Facebooke servizio di rete sociale, dopo i sogni un po' megalomani della *realtà virtuale* di Second Lifee (2003), ecco qualche cosa di più a portata d'uomo, uno spazio dove aggregarsi e appunto socializzare... Gran successo.

Al punto che oggi, ottobre 2012 si è raggiunta la quota di 1.000 milioni d'iscritti!Anche se all'interno di quest'oceano di persone si sono naturalmente e volontariamente creati dei sottogruppi dove poter interagire con altri con medesimi interessi.



In questo senso che subito si muove nel 2007 il social network indipendente DodoDada/Arte postale, da me fondato proprio per aggregare il maggior numero di mailartisti italiani (o che parlano in italiano), i risultati non si sono fatti attendere e in poco tempo si è creato un numeroso gruppo d'iscritti, attivi e con molta voglia d'ampliare i loro contatti oppure di rafforzarli con vecchi corrispondenti. In più di un forum all'interno di DodoDada ho espresso l'esempio dei grandi network come grandi città, dove l'approccio è impersonale e freddo, l'esatto contrario di com'erano le vecchie piazze di paese, dove il contatto umano era diretto e sincero, come una grande famiglia estesa. Tutto questo dovuto al fatto che i mailartisti hanno nel loro dna i concetti di condivisione. socializzazione e democrazia. Non scordiamo nemmeno che da molto prima di Facebook<sup>o</sup> esiste il network della mail art che proprio quest'anno compie 50 anni. Per questo la "rete eterna" sopravvivrà e prospererà utilizzando le nuove possibilità tecnologiche per trasmettere il suo messaggio universale.

# Claudio Romeo <a href="http://dododada.ning.com/profile/bigOrko">http://dododada.ning.com/profile/bigOrko</a> big.orko@email.it

De Villo Sloan (USA)

Asemics 16

Collaborative Mail-Art Book Project
INTRODUCTION TO EDITION 1

The global mail-art network, which evolved from art practices in the United States and Europe in the 1960s, has for decades served as a conduit for visual-verbal forms. Mail-art's close ties to the Fluxus movement have unquestionably strengthened this connection. Vital work long-nurtured by the network includes concrete poetry, visual poetry, haptic and object poetry as well as the fairly esoteric yet endlessly fascinating practice of asemic writing.

In May 2011, South African artist Cheryl Penn launched an ambitious collaborative mail-art book project encompassing four editions; this is the first. I have been greatly honored to coordinate the project with her. The International Union of Mail-Artists (IUOMA), founded by Ruud Janssen of the Netherlands, has served as an ideal headquarters in cyberspace for an effort that involves many artists from around the globe.

Through Asemics 16, Penn has sought to chronicle the work of contemporary asemic writers in the mail-art network, to encourage other artists to explore asemic writing, and to push the boundaries of current practice. Thus you will find in this edition work by asemic writers who are well-known in the field. You will also find artists who work in collage, painting, photography, and conceptual art, among others. By crossing traditional boundaries they have produced extraordinarily innovative contributions.

The realm of asemic writing includes the invention of imaginary languages with corresponding symbols and systems for their arrangement. Asemic writing suggests a language, might at times reveal traces of known language, but ultimately cannot be read as any existing language or extinct language that has been recorded. Through the absence, discontinuity or disruption of conventional signification, new meanings and realizations are made possible. Visual and material elements of written language are brought to the forefront.

Depending upon the approach taken by the individual artists in Asemics 16 – Edition 1, asemic writing can be wondrously simple or intriguingly complex. Some of the artists found inspiration in the scrawling of young children seeking to mimic the writing they have seen but not yet mastered; some delved into personal symbol systems they first created as children themselves.

Other contributors have made asemic signs and syntax from found material and asemic-suggestive shapes in nature. Some have delved into prehistoric glyphs and ancient texts; others have drawn inspiration from street art. The result in Asemics 16 is a vast, global dialog of human expression not constrained by time, space or language.

Asemic writing is also a medium that can be illuminated and explained through advanced cultural theory in fields including semiotics and linguistics. It addresses deeply philosophical questions involving indeterminacy, incomprehensibility, and metalanguage. This edition with all its visual richness brings us together in the shared experience of being human and our relationship to the world.

August 8, 2011 Auburn, New York, USA

#### THE PROJECT 26 COLLABORATIVE MAIL-ART BOOK

From December 2010 through April 2011, a group of artists from countries across the globe collaborated to produce this book. Their backgrounds are diverse, and their contributions represent a stunning range of cultures and intellectual perspectives.

On these pages you will find the work of painters, photographers, visual poets, conceptual artists, and book artists, among others. The thread connecting them is their involvement in the international mail-art network, which contributed to fruitful communications, exchanges of ideas, and ultimately a product that achieves unity and significance.

Cheryl Penn, founder of the South African Mail-Art School, created the concept for the book. I was fortunate indeed to assist with coordination and thus observe the process of an international arts endeavor. Having begun my own foray into mail-art at a time when it seemed to be a slightly eccentric cultural practice emanating from the New York City axis and several European centers, I feel honored to have witnessed artists from around the globe working together in harmony and with commitment – something regarded as nearly impossible in the broader cultural arena.

On these pages, you will find the work of artists who are considered leaders in their fields. Their work stands alongside exciting pieces by emerging artists. In mail-art, credentials and accolades matter little. Of primary importance are community, mutual support, and love of the work.

The International Union of Mail-Artists (IUOMA), founded by Ruud Janssen of the Netherlands, provided the perfect place in cyberspace for Project 26 headquarters. Members had fascinating virtual discussions and posted drafts.

As a graduate student, Cheryl Penn studied the work of U.S. artist Ray Johnson and his New York Correspondence School. Johnson contributed significantly to the establishment of the mail-art movement, thriving more than ever today, and which has been a dynamic but largely underground circuit (one of the art world's best kept secrets) for artists to share work and ideas. Far from simply trading artwork through the mail, the true mail-art experience requires interaction and participation by all involved. Penn's Project 26 concept very much reflects this spirit.

As a structural foundation, Penn proposed each chapter for Project 26 would be devoted to a letter of the alphabet, an idea rooted in the avant garde that has been explored by writers ranging from Arthur Rimbaud to Ron Silliman. Each participating artist chose a letter, created a chapter based on the letter, and mailed copies of their chapter to the other participating artists.

This mail-art means of production effectively bypasses the challenges (including costs) of conventional publishing to produce highly personalized, limited edition artist books distributed around the world. For these mail-artists, building a community, regardless of its connection or influence upon the ubiquitous mainstream, is the primary shared value.

Further defining the concept for the participants, Penn asked them to envision their individual chapters as part of an encyclopedia of fantastic (and fictional) archaeology. This allowed the artists free reign to create entire worlds and artifacts that never existed and make far-ranging references to history and prehistory.

As you can see, they responded with extraordinary imagination, creativity, thoughtfulness, and humor. The range of genres from which they draw is remarkable: academic archaeology, popular culture, science fiction, fantasy, psychology, literary and art traditions, history, culture theory, technology – and an amazing synthesis of these forms is achieved.

This book contains entire worlds ranging from species that have evolved on other planets to vast technological conspiracies that might impact our lives on earth. Nearly all the artists have embraced the archaeological metaphor of excavating to discover truths.

They explore the ruins of ancient cultures and glyphs. They delve into epics, building bridges between the archaic and the contemporary. They dig deeply into the nature of language, image, narrative, and books. Their discoveries are as fascinating and relevant as the work of scientists and a wonderful contribution to our evolving global culture.

In the spirit of mail-art, please fully engage with Project 26. Do not passively view but enter into this remarkable book with all your senses and your imagination. Your reactions, the thoughts and interpretations it inspires in you are a necessary part of the process and makes you a part of a remarkable international community of artists.

April 25, 2011 Aurora, New York, USA

# Introduction to Edition #1 Visual Poetry Collaborative Book Project

In December 2011, Cheryl Penn (South Africa) and I placed a call through the international mail-art network inviting artists and writers to contribute a chapter each for a new collaborative book project we were coordinating. Responses were enthusiastic, warm and generous: Creating this book required time, commitment, thought, and dialog. We soon were pleased to announce a second edition.

This first edition includes work by Matthew Stolte (Wisconsin, USA), Guido Vermeulen (Brussels, Belgium), Bernd Reichert (Brussels, Belgium), and Diane Keys (Illinois, USA); they have already made substantial contributions to visual poetry. We were pleased to be joined by veteran mail-artists Katerina Nikoltsou (Thessaloniki, Greece) and Richard Canard (Illinois, USA). Cleveland Wall (Pennsylvania, USA) is an accomplished poet; Victoria Barvenko (Tagenrog, Russia) is a Fluxus artist. Janine Weiss (Boudry, Switzerland), Rebecca Guyver (Suffolk, UK), and KDJ (Florida, USA) are among the artists in the book who have ventured into the visual poetry realm for the first time. This diversity of talent and perspectives has coalesced to produce a stunning and cohesive overview of the many nuances of contemporary visual poetry.

Co-coordinator Cheryl Penn – book artist, painter, visual poet – has done intensive research on artist Ray Johnson and his New York Correspondence School, which in the 1960s established the foundation of today's thriving global mail-art community. Based on

mail-art's shared values of inclusion and collective activity, Cheryl has developed and refined a highly effective process for making artists' books. These editions include the work of numerous

contributors and bypass publishing snares related to editorial decisions, production, and distribution. The success of this process is evident in the five editions released in the previous *Asemics 16* project as well as this edition.

Having a meeting place in cyberspace has been invaluable to this project. The International Union of Mail-Artists (IUOMA), founded by Ruud Janssen (Breda, Netherlands), served as an ideal headquarters. We were able to participate in group discussions, coordinate mailings, and share drafts of work. Many thanks to Ruud Janssen who created and maintains this wonderful resource.

For decades, mail-art has been a conduit and safe haven for concrete poetry, visual poetry, haptic poetry, object poetry, asemic writing, and visual poetry, among others. Visual poetry (also known as vispo) might well be the most popular of these forms today, especially since it has received a fairly positive reception in many universities. Yet it is among the most difficult to explain. Given the diversity of artists in the project, we found it essential to provide an operational definition. Cheryl's concept that each contributor's chapter would be an homage to a favorite artist or visual poet provided thematic coherence. Their choices and methods of honoring historic figures are a fascinating aspect of the book.

At least one strain of visual poetry we see now evolved directly from concrete poetry pervasive in the 1960s and 70s (although its historical roots are far deeper). Also known as typewriter art and shape poetry, concrete poets have a materialist view of language.

The words and subject of the poem determine the poem's shape on the page, re-defining form in terms of visual image on the page rather than more traditional means such as sonnets or sestinas, to name two among thousands. Yet even traditional poetry is associated with certain configurations of text on the printed page.

The boundaries of concrete poetry were soon shattered in the 1980s and 90s, in the Age of Xerography, when poets experimented with image-textual integration, abstraction, and dense overlays as well as minimalism that fractured basic elements of the alphabet (or bypassed the whole thing by inventing new languages through asemic writing). The Digital Age, in turn, has opened more opportunities for visual poetry than ever before in photography, image-text integration and arrangement, image and text access, video, 3-D, and much more.

Cheryl and I left decisions about definitions of visual poetry to the artists as much as possible. In the discussions that did arise, we emphasized integration of text and image that is composed using concepts of poetics or the poetic, awareness of structure, and visual syntax. (We had a number of interesting discussions with some of the artists about organic form.) Thus, we expected work ranging from text-oriented and similar to concrete poetry to pieces presenting images, entirely devoid of writing or words.

One of the more difficult concepts to convey is the possibility of poetry completely devoid of the printed, written, or spoken word: a paradox to some and a total contradiction to others. Yet views of language and poetics as abstract structures, where a syntax of visual images is possible for example, opened the door. We are also faced with the intriguing question: Can the poetic be expressed without words and conventional forms? Our visual poets give us an affirmative reply.

The work in this edition reveals a wide range of approaches and styles; however, most of the artists chose a middle-ground, using both text and image to explore symbol relationships, build structures, and explore possibilities for expression. For me, this is one of the most important contributions of the edition and one which I hope readers will examine closely.

We have an occasion in this edition of artists, writers, and visual poets engaged together in exploring a terrain that is still largely uncharted. They look to figures that inspired them for sources, connections, and explanations. We find beauty and innovation and, above all else, an affirmation of the power and need for human expression.

Auburn, New York, USA April 21, 2012

## David Stone (USA) **BlackBird**

My engagement with poetry and mailart goes back to the mid 1990s with Harry Burrus' 0!!Zone.

When I moved from the midwest to Baltimore in 1997,I began Blackbird by sending invites to contributors to 0!!Zone describing the project. Its original inspiration was the Blackbird poem of Paul Celan,Anredsam,which refers to speech. Paul Celan was of course a Holocaust survivor who wrote his poetry in German language while living in Paris. The blackbird,Amsel,in the poem is mute and one-winged,flew over the firewall and hovers behind Paris. I asked contributors to speak for the mute bird. Blackbird accepts textual poetry,visual poetry, some prose,photography. The project has been ongoing since 1997.

# Rod Summers (Netherlands) <u>Dio</u> <u>Separating Silences</u>

**DIO**: A distinct means of making the creative instinct manifest.

My audio art work is a combination of 30 years of technical experience employed by a fertile poetic imagination.

"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.

Sound, and it's absence, have always fascinated me. I grew 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 recognize them visually.

Poetry has always employed voice articulation to emphasize the drama.

#### AUDIO AS CASSETTE EDITIONS.

I produce audio works on tape specifically to copy onto cassette in editions of 100 or 150 real-time copies.

95% of the cassettes are sent out by mail to archives and contacts worldwide as part of my input into the Mail Art NETWORK. Extracts and complete works from these cassettes have been played on many local and national radio stations in Europe and America.

#### **VEC AUDIO PUBLICATIONS**

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.

\* The Pedigree \*

**VEC AUDIO EXCHANGE 1978-1983** 

- 01. HERE C60, 1st copy 28 November 1978
- 02. LISTEN C60, 1st copy 10 April 1979
- 03. CLEAR C90, 1st copy 28 June 1979
- 04. GLISTEN C60, 1st copy 20 September 1979
- 05. EAR2EAR C60, 1st copy 29 December 1979
- 06. GATHERED HEAR C60, 1st copy 2 April 1980
- 07. SEPTIC C60, 1st copy 1 October 1980

- 08. STILL C60, 1st copy 20 February 1981
- 09. ULISES' DOG C60, 1st copy 28 July 1981
- 10. PYTHAGORAS' BUDGERIGAR C60, 1st copy 25 August 1981
- 11. GRATE C60, 1st copy 7 January 1982
- 12. RINGADE C60, 1st copy 12 May 1982
- 13. ETHER C60, 1st copy 7 October 1982
- 14. HARK (Hard as you like) C60, 1st copy 7 October 1982
- 15. AURICLE IN G C60, 1st copy 1 February 1983
- 16. TCHING (The End) C60, 1st copy 7 September 1983

Participants:

- 1. HERE C60, 1st copy 28 November 1978, with / Rod Summers / Paul Carter / Leonhard Frank Duch / John M. Bennett / Anna Banana & Bill Gaglione / VEC.
  - 2. LISTEN C60, 1st copy 10 April 1979, with / Paul Carter / VEC / Klaus Groh / Rod Summers / Tony Bradley / Carl Loeffler & Bill Gaglione / Betty Danon / Bob Davis / Eldon Garnet / Aaron Flores / John M. Bennett / Mani Leitner & Harald Issing / Ruedi Schill / Pawel Petasz.

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3. CLEAR - C90, 1st copy 28 June 1979, with / Ruedi Schill / Leonhard Frank Duch / Jenne van Eeghen / Marek Krolczuk / Adam Scott / Fahnmuhle Family / Robin Crozier / Vittore Baroni / Steve Hitchcock / Paulo Bruscky / Jockel Henes / Tony Bradley / Ron Crowcroft / Abdada Leclair / Geoffrey Cook / Los Microwaves / Dave Forbes / Pawel Petasz / Larry Wendt / John M. Bennett / Paul Carter / Denis Zanoni, Herman Herdick & Henryk Gajewski / Rod Summers / Jesse Glass Jnr. / Brio Burgess / Johan Cornelissen / Nicola Frangione / Tommy Mew.

4. GLISTEN - C60, 1st copy 20 September 1979, with / VEC / Limmy Scheres / Klaus Groh / Nic Thompson / The Audio Players / Betty Danon / Philip Loarie / Marianne Heske / Diederick van Kleef / Nicola Frangione / Dave Zack & Niels Lomholt / Geoffrey Cook / Richard Olson / Rod Summers / Marek Krolczuk / Bob Davis / Peter Below / Steve Hitchcock / Tony Bradley / Ron Crowcroft / Julien Blaine / John Duncan / Tommy Mew.

5. EAR2EAR - C60, 1st copy 29 December 1979, with / Paul Carter / Nicola Frangione / Betty Danon / Joyce Cutler Shaw / Tohei Horiike & Lon Spiegelman / Vittore Baroni / Leonhard Frank Duch / Klaus Groh / Rod Summers / Tony Bradley / Richard Olson / Gary Jacobelly / Ron Crowcroft / Paulo Bruscky / Pawel Petasz / Servie Janssen / Lou Schoonbrood / Witold Popiel / Michael Andre / Steven Berkowitz / Los Microwaves / VEC.

6. GATHERED HEAR - C60, 1st copy 2 April 1980, with / Marek Krolczuk / Nic Thompson / Carel Lanters / Tom Winter / Diederick van Kleef / Idid Idid / Henryk Gajewski / Vittore Baroni / Philip Loarie / Bat Space / Pam Minor & Bob Davis / David Javelosa / The Audio Players / John M. Bennett & C. Mehrl / Jesse Glass Jnr. / Opal L. Nations / Michael Gibbs / Brio Burgess / Ron Crowcroft.

7. SEPTIC - C60, 1st copy 1 October 1980, with / Bat Space / Giovanni Fontana / Marek Krolczuk / Audio Players / Ron Crowcroft / Maurizio Bianchi / Michael Gibbs / Leonhard Frank Duch / Johan Cornelissen / Vittore Baroni / Lon Spiegelman / Klaus Groh / The Krauts / John M. Bennett / Magnus v. Gudlaugsson / Daniele Ciullini / Nic Thompson / Jurgen Olbrich / Paulo Bruscky / Brio Burgess & Janet Oye / The Statics (from Audio Arts edition).

8. STILL - C60, 1st copy 20 February 1981, with / The VEC Spy / Tacky & The Original VECettes / The Renegade Dei Marmi / The Idid Idid Rockers / The Modern Farmers / Carlo Pittore and Bern Porter / Tilt / Artpool / The National Voice / Bob Davis / Rara / Brio / Jenne van Eeghen / Jurgen Olbrich & Rolf Behme / Organ Bank / Marek Krolczuk / Agneiszka Hamerska / Niels Lomholt / MB / C. Mehrl / Ruedi Schill / Lon Spiegelman & Friends / Diederick van Kleef / Peter Below / I Rod & Winterfari.

9. ULISES' DOG - C60, 1st copy 28 July 1981, with / Michael Bright / VEC / Tom Winter / Andrew Darlington / Ron Crowcroft / Dave King / Fritz Stier / Rod Summers / Giovani Fontana / Jim Price / John M. Bennett / Kenneth Pobo / Suvi & Silja Leitner / Helenka / Carel Lanters / Klaus Groh / Piotr Rypson / Jesse Glass Jnr. / Brio Burgess / Richard Kostelanetz / Michael Gibbs / Opal L. Nations / Mario Rondi / Sylvia James / Stefan Weisser / Ruggero Magi / Jurgen Olbrich / Henryk Gejewski & The Vec Spy / Daniele Ciullini.

10. PYTHAGORAS' BUDGERIGAR - C60, [Editor - Tom Winter] 1st copy 25 August 1981, with / VEC / Mental / VEC2 / Idid Idid / Jim Price / Lt. Murnau / Rara / Charlotte Tease / John M. Bennett / Diederick van Kleef / Emilio Morandi / Die Endzeitakrobaten / Biagio Donati / Marek Krolczuk / Benjamin Allen / Mind Invaders / Marga & Brause Lutscher / MB / Ad de Koning / Maurizio Andrioletti / Carlo Pittore / The Audio Players / Ron Crowcroft / Modern Farmers / Die Krauts / Poprockers / Carel Lanters / Tacky / Lon Spiegelman / Philip Loarie / Peter Below / Bob Davis / Rod Summers / Nicola Frangione / Michael Bright.

11. GRATE - C60, 1st copy 7 January 1982, with / Anna Banana / Morning Cure / Oscar Wagenmans & Carel Lanters / Event Group / Willem E. Bennett / Giancarlo Martina / Nic Thompson / Ben Allen / MB / Enrico Piva / Vittore Baroni / Ron Crowcroft / Brio Burgess & Gail Tolley / Nicola Frangione / Ruedi Schill / Eddy Fontaine / Dermot Mahon / Ward Weis / de Downers / Emilio Morandi / Jesse Glass Jnr. / Robert I. Gillham / Piotr Rypson / Daniel / T. Lipinski / M. Krolczuk / T. Szczecinski / H. Hamerska / Henryk Gajewski / A. Hamerski / Kryzys.

12. RINGADE - C60, 1st copy 12 May 1982, with / Druids Come Back / Guy Sherman / Vittore Baroni / Lon Spiegelman / Ken Montgomery / John M. Bennett / It Rasch / Mogens Otto Nielsen / Robert I. Gillham / Port Said / Thor Elis Palsson / A. de Koning / Diederick van Kleef / Dermot Mahon / MB / Brio Burgess / Enzo Minarelli / Andy Darlington / Amok / Sergio & Emilio Morandi / Ben Allen / Limmy Scheres / Carlo Pittore / Julien Blaine / Artfoot / Emmett Walsh-Post Industrialism / Magnus v. Gudlaugsson / Eddy Fontaine / B Sides / Les Chats / Christophe Bourseiller / Ginny Lloyd.

13. ETHER - C60, 1st copy 7 October 1982, with / Tilt & Brygada K. / Idid Idid / Szkarosi / Ben Allen / Baroni, Bianchi, Ciani, Ciullini / Rob Cuypers / Pete Horobin / Mani Leitner / Richard v. Dellen / Monster Zonder Waarde / Nic Thompson / Dislokate Klammer & Alex Igloo / Klaus Groh / Vittore Baroni / Peter Meyer.

14. HARK (Hard as you like) - C60, 1st copy 7 October 1982, with / Asta Olafsdottir / John M. Bennett / Alexander Zeit / Dermot Mahon / Pete Horobin / Lady C. / Lugo / Sylvia James / Jannick Journaux / Richard Boulez & Henryk Gajewski / Erik Malzner / Serse Luigetti / Artfoot / Ruggero Maggi / Edgar Allen Bushmiller / Mogens Otto Nielsen / Jesse Glass Jnr. / Richard & Lon / Bedeschi, Ponzi & Pittore / Ezio Abrile / Klaus Groh / Robert I. Gillham / Giovanni Fontana / Nicola Frangione / Furry Couch / Tentatively A Convenience / The Morandi Conspiracy / AEIOU & Volker Haman / Alex Igloo & Dislokate Klammer / Brigade K.

15. AURICLE IN G - C60, 1st copy 1 February 1983, with / Thor Elis Palsson / Jeff Stoll / Pete Horobin / R.I. Gillham & Trev Faull / Carlo Pittore / Per Holmstrom / Lon & Friends / Carsten Schmidt Olsen / Daniele Ciullini / Bob Davis & G.P. Skratz / Peter R. Meyer / Magnus v. Gudlaugsson / Brio Burgess / F.O.M.T. / Dermot Mahon / Niels Lomholt / R. Stevie Moore / J. Christensen, J. Olbrich, V. Haman & C. Schmidt Olsen / John M. Bennett / Helgi Fridjonsson / Carel Lanters & Diederick van Kleef / Paulo Brusky & C. Marcondes / Klaus Groh / Ben Allen & Friends / Ken Montgomery & Isaac Jackson.

16. TCHING (The End) - C60, 1st copy 7 September 1983, with / Rod & Tom / R. Stevie Moore / De Fabriek / Psycho / Dermot Mahon / Head Cheese / Peter Downsborough / Gustaf Mahler Band / Roland Zinders / Bob Davis & Soon 3 / Prima Boys / John M. Bennett / Finnbogi Petursson / Edition 23 / Thor Elis Palsson / Bulbo Raquided / Jesse Glass Jnr. / Ruggero Maggi & The Morandi Conspiracy / Anna Banana / Port Said / Opal L. Nations & Bob Amos / Radio Moscow / Larry D. Smith / Antoinette Tisa / The Morandi Conspiracy / Pete Horobin / Aconite / R. A. Fielding / Paul Thomas / Alen Vincents / Portmanteau / Ubaldo Giacomucci / Erik Malzner / Mike Kane / Jeff Stoll / Trux / Ezio Abrile / Carsten Schmidt Olsen / Klaus Reichling / Richard Kostelanetz / Klaus Groh / Alex Douglas / Roberto Fischer / Frank Rogue / F.O.M.T. / VEC.

VEC ROD SUMMERS AUDIO.

There are 9 cassettes of my personal work.

All 60 minute cassettes except CHURCH OF THE FRAGILE TREECREEPER wihich is 90 minutes...

SCRATCH SYMPHONY. (1976) with Tom Winter. Eight people in a room full of instruments and non-instruments were told to respect the silence. A one take recording with no overdubs.

THE SOUND OF AN UNSOUND MIND. Short stories/sound poems, including the first Fallowfield stories.

AN OCCLUDED FRONT AT FULL MOON. (1984) Audio art/sound poems, including Sad News, A Fulmar flies by, Iceland Symphony.

HELGISAGA. (1985) An Audio drama for 35 voices. Where the Viking hero Helgi has a close encounter of the third kind with robot representatives of God accompanied by Fallowfield during a battle in Norway. Cassette and script.

ARID [like the ocean]. (1986) Computer prose/Audio event. Cassette and script.

ELEMENTAL AUDIO. (1988) Audio art - 2 cassettes. Earth, Fire, Air and Water recordings minimally remixed.

A FRAYED DOILY OF LUNAR ICE. (1990) with Tom Winter. Audio art/drama, including The Saga of Brjan the Raudth and the Scoring Technique in Cribbage.

CHURCH OF THE FRAGILE TREECREEPER. (1993/4) including the audio drama The Execution of Earl Magnus, the audio story Fallowfield in Space sonarized by Tom Winter and several other stories and sound poems with two music pieces by The Incidental Musics Banned.

\*This programme is also published by ND Magazine in Austin Texas in their Reference series.

## SEPARATING SILENCES A NON-LINEAR ESSAY ON AUDIO ART

Rod Summers 1997 rev. 06.v.2000

**START CD** 

ROD (Deity) - IN THE BEGINNING, SILENCE WAS ALL THERE WAS.

FX:

1. THE BIG BANG.

Xfade to

2. 'CHANT OF THE ASYMMETRICAL BISON'

ROD (Anthropologist) - THE EARLIEST ARTIST PROBABLY

PROVIDED AUDIO AT THE MULTI MEDIA TRIBAL INITIATION

**CEREMONIES** 

FX: TUBULAR ROCKS

3. 'I AM AN ARTIST' Leonhard Frank Duch.

**START CASSETTE** "Indian Chips"

ROD (clear) - SOUND IS OMNIPRESENT, FROM AMSTERDAM'S TRAM RATTLE TO THE CRACK OF THE ARCTIC ICE-PACK. FROM THE TICKING OF SWISS CLOCKS TO THE RUSTLE OF THE WIND SHAKEN PAGES OF THE NOTEBOOKS OF LEONARDO DA VINCI - WHICH PROVIDE QUOTES FOR EVERY ARTISTIC OCCASION. HERE, FROM HIS OBSERVATIONS ON SOUND AND SPACE, IS A QUOTATION READ BY PASQUALINO:

**START CD** 

FX:

Statement by Leonardo da Vinci read by Pasqualino. 0'27"

I say that the sound of the echo is reflected to the ear after it has struck, just as the images of objects striking the mirrors are reflected into the eyes. And as the image falls from the object into the mirror and from the mirror to the eye at equal angles, so sound will also strike and rebound at equal angles as it passes from the first percussion in the hollow and travels out to meet the ear.

**STOP CD** 

...46

FX: LIVE WHISTLE

ROD (political, slow building anger, with megaphone) – LEND ME AN EAR! THE HONORABLE TRADITION OF STORYTELLING BY A FIRE'S LIGHT, WAS MORTALLY WOUNDED BY GUTENBERG'S INVENTION OF MOVEABLE TYPE. MORE RECENTLY, A UNIVERSALLY PERVASIVE COMBINATION OF TELEVISION SATURATION AND MR. WALT DISNEY'S RAPE OF THE IMAGINATION OF COUNTLESS MILLIONS, HAS LED TO THE UNACCEPTABLE SITUATION WHEREBY MANY STORY TELLERS TODAY FIND THEMSELVES UNWANTED, OUT OF WORK AND WITH VERY POOR PROSPECTS FOR THE FUTURE. (down megaphone) FOR THE FUTURE.

FOR THE FUTURISTS SOUND WAS A SIGNIFICANT MEDIUM. IT IS GENERALLY ACCEPTED THAT THE 1913 MANIFESTO "THE ART OF NOISES" BY THE ITALIAN FUTURIST PAINTER & POET LUIGI RUSSOLO WAS THE BEGINNING OF BOTH AUDIO ART AND SOUND POETRY. HERE ARE SOME QUOTATIONS FROM THAT MANIFESTO READ BY TOM WINTER.

#### **START CD**

FX:

Quotes from "The Art of Noises"

Ancient life was only silence. First the invention of the machine in the nineteenth century bore noise.

Today noise is sovereign of human sensibilities.

For several centuries, life went on silently, or mutedly.

The most resounding noises were neither very loud, nor very long, nor varied. Indeed nature is wont to behave quietly, other than in storms, hurricanes, avalanches, water-falls and a seldom few tellurian movements.

Therefore the first tones, which man brought forth from a hollowed reed, or a tensed bow-tendon, moved him profoundly.

One must at all costs breach the confines of the pure tone and master the endless diversity of the noise-tone. Today, music seeks a fusion of the most dissonant, most exotic and most harsh tones.

Thus we approach the noise-tone.

This development of music runs parallel with the increasing proliferation of machines which take part in human labour. In the pounding atmosphere of great cities, as in the once silent fields, machines today call forth a number of diverse noises so great, that the pure tone, being tiny and monotonous, is cause of arousal no more.

Some will object that a noise is necessarily unpleasant to the ear. Such objections are unreflected, and I consider it unnecessary to refute them, by listing all tender noises bearing pleasant sensations. To convince you of the surprising variety of noises, I recite the thunder, the wind, the waterfalls, the rivers, the streams, the leaves, a horse trot in the distance, the bump of a cart on the cobblestones, the worthy white breath of a city at night, all sounds which man may make with his mouth, without talking or singing.

#### **STOP CD**

ROD - FROM THE CANADIAN PUBLICATION 'SOUND BY ARTISTS', TO WHICH I SHALL RETURN LATER, A QUOTATION FROM 'SOUNDINGS, A SURVEY OF ARTISTS' USE OF SOUND', BY SUZANNE DELEHANTY, DIRECTOR OF THE CONTEMPORARY ART MUSEUM IN HOUSTON, TEXAS, READ FOR US NOW BY DR. FRANCES COWAN.

#### **START CD**

FX:

Delehanty text read by Frances Cowan. 1'27"

The entrance of sound, both heard and unheard, into the plastic arts heralded nothing less than a new beginning. In this beginning was the word, the spoken word, ambient sound, noise, music and silence: all allowed artists to transform the visual arts into a new and third realm. In this realm. compounded in the artist's mind of physical and metaphysical reality, the once discrete, static relation among artist, art object and viewer began to quiver and resound. The artist, once merely a craftsman, became a creator. The onlooker, once solely a passive observer, became the artist's collaborator. The work of art, once silent, permanent and timeless, became a hybrid object that began to resonate in a third realm beyond the world illusion and reality. Sound announced that human experience, ever changing in time and space - the substance of life itself - had become both the subject and object of art.

#### FX:

Poems by Farfa read by Vittore Baroni and Czyžewski read by Piotr Rypson 3'45"

#### **STOP CD**

ROD - READINGS BY VITTORE BARONI AND PIOTR RYPSON OF POEMS BY THE FUTURIST POETS FARFA AND CZYŻEWSKI

LIVE PERFORMANCE; AS THE PERENNIAL TELLER OF STORIES CLASSICAL, ABSTRACT, ABSURD OR IRRATIONAL, WAS ALWAYS THE PREFERRED MEDIUM OF THE PERFORMANCE ARTIST AND THE POET. DYLAN THOMAS, JAMES JOYCE AND GERTRUDE STEIN WERE SUPREMELY CONSCIOUS OF THE SOUND THAT THEIR WRITTEN WORDS SHOULD MAKE.

#### START CD

FX:

Joyce reading from Finnigan's wake. 1'07"

FX:

'I AM AN ARTIST' short version X1 Leonhard Frank Duch. 0'03"

#### **STOP CD**

ROD -JAMES JOYCE READING FROM 'FINNIGAN'S WAKE' ONTO A WAX CYLINDER AND THE BRAZILIAN ARTIST LEONHARD FRANK DUCH DECLARING HIS PROFESSION ONTO CASSETTE TAPE.

#### FX: BELL. "!HERE THEY COME! !HERE THEY COME!"

ROD - EVEN THOUGH THE FUTURISTS WORKED EXTENSIVELY WITH SOUND AND USED LIVE AUDIO IN THEIR PERFORMANCES, FULL EXPLORATION OF THE MEDIUM BY ARTISTS AND POETS WAS NOT READILY ACCESSABLE UNTIL THE ADVENT OF AFFORDABLE APPARATUS FOR THE RECORDING OF SOUND. TAPE RECORDERS BECAME AVAILABLE AT THE END OF THE

NINETEEN FIFTIES AND THE CHEAPER, MORE EASILY OPERATED, COMPACT CASSETTE RECORDERS REACHED THE MARKET ABOUT A DECADE LATER.

IN HIS INTRODUCTION TO THE AUDIO ART EXHIBITION "LIVE TO AIR" AT THE TATE GALLERY IN LONDON WILLIAM FURLONG WROTE

#### **INSERT AND START CASSETTE**

#### FX:

#### THE MEDIUM OF MAGNETIC TAPE William Furlong 1'15"

The medium of magnetic tape, and the processes and technologies associated with sound recording, now represent a significant and growing area of art practice that has, up until now, been largely overlooked.

This work has no form other than playback from tape, as opposed to the recording function being used 'passively' as a method of retaining an acoustic event, or acting as a strategy for other work.

Furthermore, the processes of working with sound provide artists with similar manipulative, structural and ideological freedoms and possibilities to those normally associated with the traditional media, such as painting, sculpture and collage.

IN MANY RESPECTS THIS AUDIAL/TECHNOLOGICAL 'SPACE' IS PARALLEL TO THE PHYSICAL SPACE OF A GALLERY, YET EXTENDS IT THROUGH THE POTENTIAL OF WIDESPREAD DISSEMINATION INHERENT IN THE MULTIPLE PRODUCTION OF CASSETTES AND THROUGH BROADCASTING.

#### STOP CASSETTE

ROD - BEFORE RECORDING TAPE WAS INVENTED ARTISTS EDITED THE OPTICAL AUDIO TRACK OF CINEMA FILM TO PRODUCE SOUND WORKS. HERE IS AN EXCERPT FROM 'WEEKEND" BY THE FILM MAKER WALTER ROTHMAN MADE IN BERLIN IN 1930

#### **START CD**

#### FX:

"WEEKEND' Walter Rothman, 1'58"

#### **STOP CD**

ROD -TO APPRECIATE VISUAL ART THE AUDIENCE MUST BE ABLE TO LOOK AND SEE. TO APPRECIATE AUDIO ART THE AUDIENCE MUST BE ABLE TO LISTEN AND HEAR. HERE IS AN EXERPT FROM KURT SCHWITTERS' 1913: "SONATE IN UR-LAUTEN" THIS LIVE VERSION BY THE STUTTGART'S VOCAL TEAM EXVOCO, WAS RECORDED IN 1994.

#### **START CD**

#### FX:

Kurt Schwitters: "Sonate in Ur-Lauten performed by EXVOCO" 2'50"

ROD - THE ESSENCE OF AUDIO ART IS THAT IT HAS
THE INHERENT ABILITY TO STIMULATE THE
IMAGINATION. THE COLOUR OF THE SAYING AND THE
SEQUENCING OF SOUND GENERATE REALITYS WITHIN
THE COGNIZANCE OF THE LISTENER. ...49

IN THE THIRTIES, FORTIES AND FIFTIES RADIO SHAPED THE VERY IMAGINATION AND PERCEPTION OF NATIONS. SCIENTIFIC RESEARCH SHOWS THAT SPECIFIC SOUND FREQUENCIES STIMULATE OR SUPPRESS DISTINCTLY DIFFERENT PHYSICAL AND EMOTIONAL REACTIONS.

**START CD** 

#### FX:

'City Of The Red Night' Rod Summers 1982 3'02" AT 'Bang! Bang! START CASSETTE 'GHANDI'S WIND SONG'

#### **STOP CD**

ROD - IN 'SOUND BY ARTISTS', A PUBLICATION WIDELY REGARDED AS THE ESSENTIAL GUIDE TO AUDIO ART, THE CO-EDITOR DAN LANDER INTRODUCES THE BOOK WITH EXPRESSIONS OF ELEVATION ND SURPRESSION. THIS EXERPT IS READ BY DR. MICHAEL BRIGHT.

#### **START CD**

A

FX;

Quotation by Dan Lander spoken by Michael Bright. 1'07"

The 'useful limitations' that constitute and enrich a musical art practice, restrain and limit an art of sound. The stripping away of meaning from the noise of our world constitutes a refusal - fetishizing the ear, while ignoring the brain - to engage ourselves in dialogue with the multiplicity of meanings conveyed by the sounds we produce, reproduce and hear. If a critical theory of sound (noise) is to develop, the urge to 'elevate all sound

to the state of music,' will have to be suppressed. *Noise* - your lover's voice, a factory floor, the television news - is ripe with meaning and content distinguishable from the meaning and content of musical expression. It is *this* content that constitutes any possibility for an art of sound.

#### INTO FX:

1. coyote howling. 2. Excerpt from Roaratorio by John Cage. 1979. 4'01"

FX: READ FROM RANDOM PAGES OF SOUND BY ARTISTS

#### **STOP CD**

ROD - AN EXCERPT FROM "ROARATORIO" BY JOHN CAGE.

IN THE SIXTIES THE FLUXUS MOVEMENT MUGGED FINE ART FROM THE FRONT AND THE FUN REALLY BEGAN, SCULPTURES PRODUCED SOUND WHEN TOUCHED OR STROKED, INSTALLATIONS OFTEN SERVED TO FEATURE AUDIO WORKS AND AUDIO BECAME AN INTEGRAL, EXPECTED ELEMENT OF PERFORMANCE ART. FLUXUS SOUND IS WELL DOCUMENTED AND AN ANTHOLOGY BY MAURIZIO NANNUCCI OF ZONA ARCHIVES IN FIRENZE WAS RECENTLY PRESENTED AS PART OF THE INAUGURATION CELEBRATIONS OF THE MUSEUM IN BREGENZ, AUSTRIA.

SOUND INSTALLATIONS & SOUNDING SCULPTURES ARE STILL BEING PRODUCED, THE ICELANDIC ARTIST FINNBOGI PETURSSON RECENTLY PRESENTED HIS AUDIO WORKS TO THE QUEEN OF THE NETHERLANDS

DURING HER VISIT TO THE ICELANDIC MUSEUM OF MODERN ART IN REYKJAVIK. QUEEN BEATRIX IS HERSELF AN ACCOMPLISHED ARTIST THOUGH I HAVE NOT HEARD IF SHE HAS WORKED WITH SOUND. AUDIO ART BOUNDARIES ARE CONSTANTLY BEING EXTENDED THROUGH USAGE BY ARTISTS, AND THE LATEST TECHNOLOGY OFFERS A NEW CLARITY AND ALMOST INFINITE PRECISION IN THE EDITING AND MANIPULATION OF THE RECORDED SOUND.

#### **START CD**

FX:

Leonhard Frank Duch "I am an artist" short version x 3 0'17"

#### **STOP CD - STOP CASSETTE**

#### FX: 3 Glasses One Rock.

IT MIGHT WELL BE ASKED "IF AUDIO ART AND SOUND POETRY HAVE BEEN SERIOUS ARTISTIC PURSUITS FOR ALMOST A CENTURY, WHY HAS THE MEDIUM AUDIO FAILED TO MAKE A IMPRESSION COMPARABLE TO THAT MADE BY THE FORTY YEAR YOUNGER MEDIUM VIDEO?" AFTER ALL, MANY NATIONAL AND LOCAL INDEPENDENT RADIO STATIONS HAVE BROADCAST AUDIO ART. NATIONAL RADIO SPAIN FOR EXAMPLE HAS A WEEKLY PROGRAM DEDICATED TO 'ARS SONORA'. RADIO SWEDEN BROADCAST A SERIES ON AUDIO ART CALLED 'NIGHT EXERCISE' AND RADIO DUBLIN BROADCAST EIGHT EVENINGS OF LIVE AUDIO ART DIRECT FROM THE IRISH MUSEUM OF MODERN ART.

GERMAN RADIO STATIONS PARTICULARLY HAVE DONE GOOD SERVICE TO BOTH SOUND ART AND SOUND

POETRY. IN 1995 RADIO BERLIN BROADCAST A SIX PART SERIES ON THE DEFINITIVE HISTORY OF SOUND POETRY EDITED AND PRODUCED BY CHRISTIAN W. SCHOLTZ.

#### START CD PLAY RADIO

FX:

An extract from the start of show one. 3'21"

#### **STOP CD**

SO RADIO HAS AND STILL IS PLAYING A MAJOR PART IN THE MEDIUMS MAINTENANCE AND, LOGICALLY, RADIO IS THE IDEAL DISSEMINATOR OF AN ART CREATED FROM SOUND WAVES RATHER THAN LIGHT WAVES. THERE HAVE BEEN MANY AUDIO-ART & SOUND POETRY FESTIVALS THROUGHOUT EUROPE, AND THE LEVEL OF EXPERTISE DEMONSTRATED INDICATES THE TIME AND ENERGY ARTISTS HAVE INVESTED IN THE PURSUIT OF RENDERING ART FROM SOUND. ENZO MINARELLI ORGANIZES A BIANNUAL SPECTACULAR OF INTERNATIONAL SOUND POETRY WITH THE COOPERATION OF THE UNIVERSITY OF BOLOGNA. THE 3rd. FESTIVAL HELD IN THE SPRING OF 1997 DREW A THEATRE FILLING, SEEMINGLY KNOWLEDGEABLE AUDIENCE FOR THREE CONSECUTIVE EVENINGS. MAIOR AUDIO ART EVENTS HAVE BEEN ORGANIZED IN PLACES AS DIVERS AS STUTTGART. TORONTO, DUBLIN, BUDAPEST AND MAASTRICHT.

#### **FX: MOUTH ORGAN**

IN THE UNITED STATES AUDIO ART PERIODICALS ARE PUBLISHED ON COMPACT DISC AND REVIEWS OF AUDIO ART APPEAR IN MAINSTREAM MUSIC MAGAZINES AND NEW CULTURE PUBLICATIONS.

ARTIST ARCHIVES LIKE ARTE STUDIO IN PONTE NOSSA, ITALY,

APROPOS IN LUCERNE AND ARTPOOL IN BUDAPEST REGULARLY

PRESENT AND PROMOTE AUDIO ART.

THE COMPACT AUDIO CASSETTE IS INEXPENSIVE AND IS GLOBALLY COMPATIBLE, A CASSETTE RECORDED ON A MACHINE MADE IN EINDHOVEN WILL PLAY ON A CASSETTE RECORDER IN ZIMBABWE, NEPAL OR BOLZANO AND VICE VERSA. THIS IS MORE THAN CAN BE SAID FOR ALMOST ANY OTHER RECORDING MEDIA IN CONTEMPORARY ART USE AND, BEFORE YOU SCREAM, COMPUTERS ARE STILL SCARCE, COMPUTERS USED AS AUDIO ART MACHINE ARE RARER STILL AND THE INTERNET IS STILL ELITIST PLUS MP3 AND COMPROMISED SOUND IS OK FOR ROCK AND ROLL BUT IT'S RUBBISHED BY FINE EARS. AND YET; TO GET BACK TO MY THEME, I NOTICE THAT HOME AUDIO SYSTEMS NO LONGER HAVE MICROPHONE INPUTS. IT SEEMS THAT MANUFACTURERS NO LONGER EXPECT THAT ANYONE WILL USE THEIR HI-FI SYSTEM FOR CREATIVE PURPOSES. YOU CAN COPY BUT YOU CAN'T CREATE. A RECENT SEARCH OF THE INTERNET REVEALS 417 ENTRIES FOR "AUDIO ART" AND 258 FOR SOUND POETRY.

ART HISTORIANS DECLARE, THE ABSENCE OF AN AUDIOART MANIFESTO OR EVEN AN AUDIO ART TRADITION IS
RESPONSIBLE FOR ITS CONTINUING FRINGE OR
ESOTERIC STATUS WITHIN THE ARTS. DOUGLAS KAHN
SUMS UP HIS 1987 ESSAY "THE TRADITION OF AUDIO
ART" WITH "...IT CAN BE STATED THAT NO TRADITION
EXISTS FOR AUDIO ART BECAUSE WHEN THE IMPETUS
EXISTED... TECHNOLOGY DIDN'T AND WHEN
TECHNOLOGY DID THE IMPETUS DIDN'T. AS A
CONSEQUENCE, TO THIS DAY SOUND REMAINS VIRTUALLY
UNEXPLORED. IT IS ALONE AMONG MEDIA IN THIS
RESPECT." (END QUOTE)

#### FX 1X DUCK.

PERHAPS THE MEDIUM DEMANDS TOO MUCH OF IT'S AUDIENCE IN AN ERA WHEN THE ENTERTAINMENT WORLD HAS CONNIVED TO PRODUCE A POPULATION WITH A THREE SECOND ATTENTION SPAN, UNFORTUNATE WHEN THE APPRECIATION OF AUDIO ART REQUIRES AN INVESTMENT OF TIME AND FOCUS. PERHAPS, ONLY NOW, ARE WE ENTERING A TIME WHEN WE DECLARE 'ENOUGH OF VISUAL SATURATION! LET ME LISTEN! LET ME BACK INTO THE WORLD OF MY OWN SPLENDID IMAGINATION!'.

-AND HERE WE ARE IN THE FUTURE? OR IS THIS THE PRESENT... ALREADY? SHALL WE USE THE TOOLS AVAILABLE TO US?

**FX: PING-PONG** 

#### **START CD**

FX:

Computer voice. 0'34"

Good evening biological entities. I am Assgard 6, the current compewter of the Vee E Cee.

I am here to demonstrate that, the sound chip of a compewter, is capable of generating not only music, but voices, with variable parammeters. Here is a small excerpt, from Compew-speak One, an audio work composed, solely of speech and sounds, produced by a BBC Model B compewter, programmed by my master, in 19 86.

#### FX:

**'Om, bless you' from 'Compuspeak one'. Rod Summers 1986** 3'01'

FX:

Computer voice. 0'27"

Hello! Assgard here again. These days, Rod Summers writes poems, specifically intended for rendition by *me*, the voice of the compewter.

These days, Rod Summers writes poems, specifically intended for rendition *by his own* voice, edited and effected by me, the in fafafafa flafa, the in faflafafal flafa fa, the, infallible, compewter.

#### FX:

With My Left Hand Supporting My Right. Rod Summers 1997. 1'34"

STOP CD FX: BELL

#### **ROD - TIME TO BEGIN I THINK**

## TICTAC (GERMANY) **ARTISTAMPS**

Artiststamps, also called Cinderellas because they have no official postage value, are the artist's interpretation of a postage stamp as an artistic medium. Mostly found in mail art, Artistamps have many characteristics. It's debatable who the first artist to produce them was as they have been produced since the late 1800s. At that time, fine artists were commissioned to make advertising posters in postage stamp form. Later, in 1919, the German Dada artist Raoul Hausmann affixed a self-portrait postage stamp on a postcard. This started a long and rich mix of great artists and artistamps.

Messages conveyed by Artistamps characteristically range from political subversion, irony, and gentle humor to satire, eroticism, and fantasy. Many artistamps are issued by their own imaginary countries. ANTIQUA, for instance, is one of many such countries and is 'the home' of Donald Evans. The International Society of Worldwide Stamp Collectors maintains a data base of what they call *Bogus Issues* at <a href="http://www.iswsc.org/iswsc\_identbogus.html">http://www.iswsc.org/iswsc\_identbogus.html</a>. Some of the more colorful 'issues' on their list are Dam Batai, the Sultanate of Upper Yafa, Ocussi-Ambeno, and Upper Laurania.

Karl Schwesig (1898-1955) was a German artist imprisoned for his political views by the Nazi government during WWII. While interned at Camp de Gurs in Vichy France during 1941, Schwesig created 25 images of camp life using colored inks on perforated but blank spaces on a sheet of postage stamps.



These images are considered the first true artistamps. From this unlikely and inauspicious beginning artistamps have grown as a medium until the list of contemporary artists who specialize in them is enormous.

Artistamps are great fun to make but you have to beware, the process is compelling – almost addictive. Just as the small artistamp you affix to an envelop can travel anywhere, the creativity they inspire can send your imagination everywhere. If you are willing to let it go.

Important exhibitions and many highlights followed, as in 1961, when American fluxus artist Robert Watts was the first to produce a full sheet of perforated artistamps. In 1974 Canadian artist Jas W. Felter, at Simon Frasier Univ., Vancouver, organized the 1st exhibition of artistamps, which included thirty-five artists and nine groups from various countries. But it was not until 1982 that the term 'artistamp' was coined by Canadian artist and philatelist Michael T.Bidner.

Despite all their history, only since 2005 have Artistamps been recognized in mainstream publications -- such as *Linn's Stamp News*, an American weekly newspaper for stamp collectors. In 2010, The Gina Lotta Post Artistamp Museum, curated by multimedia artist Ginny Lloyd, opened and is currently located in Jupiter, Florida. Personally, my artistamp fascination and evolution comes from collecting official stamps, according to my own taste regardless of official philatelic parameters or values. I see all stamps as fascinating art miniatures, where messages can travel far and cross any borders.

I find artistamp creation a lot of fun but also intensely personal as it portrays the artist's own perceptions of the world through his/her distinctive aesthetic or conceptual approach. Discovering Donald Evans's awesome hand painted stamps from

make-believe places was for me enlightening. I can now say that I have my own "official" stamps from my imaginary lands Quindi Islands and the newly discovered Invisible Islands. I recently discovered, to my delight, that the post-office had placed their official postmark on my artistamp, not on their own official stamp!



# GUIDO VERMEULEN (Belgium) How do you Work Guido??

#### Hi KDJ,

Love the statement about my paintings "like finding images in clouds", will put that on my blog if you don't mind.

No I have no secrets. I like to paint wet on wet, to loose artistic control so to speak, it's the paper who dictates the images, the play of water with ink.

So often I wet paper first and will always darken it with some black china ink dilutions,

I let my hand dance with the brush on the paper, automatically shapes and forms are on the paper. Sometimes I wash the image with water after a certain amount of time, so you create more variety between black and white, with a lot of grey and ink decompositions (close to lithography in fact). That's the first stage.

Then I let it dry and the next day I look what images I see now on the paper (this is indeed like images in clouds, it's your own brain that construct these images, what I see and construct can be quite different than what you see for instance, so it's playing with a lot of hazard or chance 2.

I'll highlight these images with color or when I'm not happy I'll alter the images into something completely different.

This is stage 2. Let dry again.

Stage 3 is to take another look and then I decide or it's okay or I continue, often this is accentuating the images with black ink again or white because my wet on wet way of painting makes the images fluent, liberated so to speak, but often they are drowned in colors, so I need to accentuate them a bit more.

Stage 4 is to add graphical details with a pen but that's something I do not always do, or to add some words or letters or signs.

#### Hello Suus,

You wrote on your blog:

«Guido's painted envelops are fascinating. Still I don't get it, how he paints them. With paint or ink in a straw maybe? The painting consists of several layers of colours, must take a long time.»

Yes, your remark is right. It takes me an average of 3 days to finish an envelope. But I work always in series of 6 or 8 what explains my production.

There is also a practical reason: the grill of my gas heater allows me to dry 6 US standard envelopes or 8 European standard ones.

I am not using the heater all the time because the speed of the drying process affects the results of the images. Many elements iinfluence final results in fact.

Sometimes I have the assistance of my cats. They like to intervene on the bigger paintings, play with them or even sleep on them while they are still wet!

My oldest cat is a stray cat, quite clever, always observing me and he likes to jump on the works while I am pouring water on them, quite exceptional behaviour for cats, because normally they are not 2 fond of water.

Also he has understood the mechanism or the process and he imitates me. So he pushes water or paint on the paintings while I am sleeping or resting. My works are on a table next to the paint and bowls with water, so it is easy for him to interact whenever he likes to do this.

The youngest kitten avoids the larger paintings but is nuts about the smaller envelopes.

Also he has a tendency to urinate on the larger works. He has been indoctrinated by Obama. Change? Yes, we can and he acts

accordingly.

When a kitten starts to pee the little boy becomes a man, this is not a feminist statement but pure the result of intense cat observation behaviour.

The oldest cat is a serious art critic 2. He goes thru my small envelopes on a regular base and what he does not like he throws on the floor with his paws. What he likes can stay on the table and then he looks at me in disgust: Hey, you can do better man than the crap on the floor!

#### GUIDO VERMEULEN

& Tarantino & Buzz

#### PS

- 1. Elements that influence the result of LAVIS or washing away of ink techniques:
- 3. The quality of the paper
- 4. How wet or dry that paper is
- 5. The dillution of the ink, from non dilluted to various degrees of dillution
- 6. The speed, height of force of pouring ink on paper
- 7. Time, short or longer periods of time when you wash the images away
- **2.** When I use acryl paint I avoid using brushes. I throw various colors on a hard surface and then use a hard board paper as a kind of pallet knife. I mix colors on that paper and just start turning and turning on the envelopes till I see a form I like. This form will be highlighted first with ink and later with water colors.

### **ADENDUM:**

Bifidus Jones (USA)

My Take on Collage and Mail Art

Spin the globe at any given moment and somewhere people are hosting elections, inciting riots, writing poetry, shredding documents, composing symphonies, tearing down kingdoms, erecting high-rises, bracing themselves against tsunamis, earthquakes, and hurricanes, clearing forests, discovering lost temples, raising sunken ships, and unveiling new technology. Turn your head to the heavens and you will see roving planets, falling stars, shifting eclipses, and all the phases of the moon, ever alluring. This stuff is the collage of life being experienced simultaneously. Something is always being altered or lost as some new creation emerges. It is in the acknowledgement of this chaotic glory that mail artists may choose collage as a form of expression.

Collage art is a way of visually representing all that has gone before us to create what is being born in the moment. We use scraps and thoughts of days gone by, cultures at their peak, cultures on the wane, bits of maps, canceled stamps, fragments of photographs, yesterday's trash, printed text, and illustrations carefully clipped or simply ripped. Our hands shift and shove these pieces around until they resonate and we have created compositions that are by turns timely, out-of-sync, fresh, and otherworldly.

The compositions can be potent, reflecting a wide range of ideas, perspectives, personalities, and emotion. Some are funny or enlightening, others are unsettling like the backside of a mysterious soup. There is often elegance, complexity, and always, these compositions require more than just a glance. Our eyes try to dissect what has been incorporated. We may even search for patterns, try to evoke a story, embracing the magic of symbolism, or a memory on the run.

Collage art as mail art carries with it a curious amount of visual history, philosophy, commentary, wit, and reflection on a world always in motion. It connects the sender and the receiver, shrinking distance, closing gaps. Mail art carries hearts in motion, souls in motion, and we recognize each other in our work. Mail art comes as a gift. It is treated as a treasure. When we send mail art out, we trust that the person at the other end, while reaching into the mail box, will know how to receive it and appreciate it. It is human connection at its most visually appealing, truly making the world a town.

--Bifidus Jones

Alexander Limarev (Russia)
Few Words about the History of Sending
Artworks by Mail

When and where mail-art began in its present form is well-known today. It began in the recent past, it exists and is actively developing now, and I hope it will flourish in the future. Mail-art unites continents, nations, cultures, and peoples with its inexhaustible creative potential. It's a perfect arena for individual self-expression. It's a perfect chance to share your ideas with others, demonstrate your personal skills, and showcase the quality of your work. Mail-art gives you an opportunity to get acquainted with artists whose creative work matches your views, moods and values. It helps artists to cooperate on mutual projects. Mail-art is versatile. On the one hand, the variety and types of mail-art genres is not vast, but on the other hand, variety of materials and techniques, including digital technologies, is really impressive.

The title of this article includes the phrase – "about the History of Sending … by Mail." There is no precise date for establishment of mail service in Russia. However in 885 A.D. in the *Russian Primary Chronicle* it was written, "Oleg sent to the Radimiches, asking...." Since that time Russian chronicles report sending messengers all around Kiev, Russia. Then in the year 945 Kiev Prince Igor signed a treaty with Byzantium concerning messenger exchange between those two countries. The first mail address to a private addressee was found on a piece of birch bark, dated the second part of the XII century. This address is considered the oldest in the world. Beginning with the second part of the XIII century, historical documents mention ямщиках и [coachmen and] post-offices. The first postal stamp, or seal, which appeared at the turn of XVII – XVIII centuries still exists. It has a round shape 26 millimeters in diameter and is made on red sealing wax.

Now what concerns artistic value of mail art-works. Along with amateurs mail-art movement includes professional artists, sculptors, and designers.

Mail-art is characterized by its unofficial, informal, non-consumer, democratic nature. Professionals set a good example for amateurs.

Taste and sense of design combined with communication skills and ambitions will help them. We really have something to look forward to.

Now about mail service. Modern mail service.

"It's boring and sad and there's nobody to give a helping hand..." - as the great Russian poet M. Lermontov once wrote. It wasn't about mail service, but ... Russian postal service is always worries and anxieties. However we must make a more optimistic conclusion. Mail-art was alive, mail-art is alive, mail-art will go on!

P. S. See you soon in the world of mail-art! May success attend us!

Alexander Limarev Novosibirsk Russia October, 2012

# Meil Art Exhibition Durben, South Africe Meil Art Mekes The World & Town. Meil Art from the Collection of Cheryl Penn - South Africe.

#### America

Reed Altemus Amezon 59 Grigori Antonin

ARAC ArtyEm Stan Askew

Bern Art

John Bennett Stephanie Blake

Buzz Blur Sue Bowen

Pamela Campbell Karen Champlin

C T Chew

Marcia Cirillo

Angie Cope Bill Copeland Thom C Courcelle Marian Crane Claire Dinsmore

Fest Eyes

Arthur Ford???

John Foster

Deenne Fountein

Rachel Freeman-Irving

Peter G.

Pamela Gerard Neil Gordon Julian Grant

Judith Heartsong

John Held Jnr

Human Artist Vending Machine

Lise Iverson ... Skybridge Studio...

Im a Superhero James and Paul Connie Jean

AJohns

Bifidus Jones

KDJ

Diane Keys Lilac Girl

Mabb Marie

Susan McAllister

Claudia McGill

MIM

Zee Morvitz

MVP RO CO La

Not Hi Ng

Gary Parker Alexandra Pharmakidis Laura Podop Hugo Porcaro Marie Potoczny Kerry Pullo

RCBZ

Rodni.Com

Jim Sent Amour Edward Schaefer Nancy Bell Scott

Simonson

Judith Skolnick
De Villo Sloan

C smith

Mark Sonnenfeld
David Stafford

Jen Staggs Alicia Starr Matthew Stolte

David Stone

Christine Terentino

Test Tower
Andrew Topel
Trick Sensei

Ct.Pf, Joseph A Uphoff Jnr Nadine Wendell-Mojica

Sue Wood

Therese Ann Williams

Zois

#### Argentine

Rosa Gravino Samuel Montalvetti Marcela Peral Cernjul Viviana

#### Australia

Helen Amyes

Judy Bourke

Vizma Bruns

David Dellafiora

Rob Grant INKOVIA

Frank Odette

Jack Ouden

Terry Reid

#### Austria

Peter Kauffman Erich Sundermann

#### Belgium

Roger Dewint
Catherine Petre
Bernd Reichert Mailworks
Anke van den Berg
Guido Vermeulen

#### Brazil

Giuliana de Fiori

#### Canada

Marnie Blair Genevieve Chausse Deb Clandening Kerosene Louise M Kiner Lorraine Kwan J J Martyn MEDWOLF Theo Nelson Kiera Pannell Lindsay Stewart

#### China

EVJA

Ni Jien Ming

#### Denmark

Maina Salmaso

#### Finland:

Carina Granlund Satu Kaikkonen Atti Ourie

#### France

Eric Bruth
J F Chapelle
Pascal Coupechoux

#### name Ename

Laurence Gillot
Valentine Mark Herman
Helene Lagache
Yves Maraux
Dean Marks
Isabelle Paris
Nathalie Peiac

#### Germany

Artower
Erni Berr
Angele Behrendt
Christoph Fuhrken KAMELOGANA,ORG

Uli Groumenn

Karl-Friedrich Hacker

Roland Halbritter

Susanna Lakner

Dregen Jukic

Henning Mittendorf

Nikolous Mohr

Andrew Maximillian Niss

Heike Sackmann

Frieder Speck

TICTAC

Svenje Wahl

Rainer Wieczorek

#### Greece

Zefi Athanasopoulou Georgia Grigoriadou Michalis Kotsaris Katerina Nikoltsou

### Honolulu

Linda Ward

### Hungery

Pal Casaba Torma Cauli

### Italy:

Tiziana Baracchi
Vittore Baroni
Lancillotto Bellini Recycling
Art
Giovani Bonanno
Mirta Caccaro
Bruno Cassaglia
ego\_tek
Tina Festa
Alfonso Filieri
Maurizio Follin
Pierpaolo Limongelli
Serse Luigetti
Massimo Medola add/pass

Claugio Romeo dodoDada Walter Rovere Domenico Severino Stefano Sini Giovanni and Renata StraDaDa

### Japan:

Ryosuke Cohen Tomoe Nakamura Marie Wintzer

### Lithuenie

Vaide Sirusaite

### Malaysia

Marni Zainodin

### Netherlands:

Helen de vaan
EverArts Mail Art
Holland Mail Art - Henk van Ooyen
Ruud Janssen
Mr Colori - The Musem of Instant
Images
Rod Summers
Nico van Hoorn
Emmy Verschoor
Imelda Wubbens

### New Zealand

Kathy Boyle Erin Fae Laura Hudson

### Norway

Marina Salmaso

### Portugal

Eduardo Cardoso

#### Puerto Rico

Roberto Rios

### Romania

Cristian Sima

### Russia

Victor Anferov
Victoria Barvenko
Natalia Kachanova
Natalia Korolkova
Alexander Limarev
Olivia Ot Kogo
Svetlana Pesetskaya
Virgo 57
Russia

### South Africa

Jane Bishop Melissa Botha Jessica Bothma Mike Brightman

Peter Court

Francoise Chagne

Rita Fenske Dave Fuller

Estelle Hudson

Sue Hobbs

Joanne Hoyer

Laurianna Glenny

Karin Greenwood

Jane Leach

Renee Lesley

Harry Lock

Celly Lotz

Erns Louw

Lesley Magwood Fraser

MARGEE

Jane Leach

Joen Mertin

Lara Mellon

Cuan Miles

Heather Miller

Ndikhumbul Ngqinambi

Cheryl Penn

Carla Powell

Chris Reabow

Zelma Reuning

Colleen Ross

Elize Rowan Tony Starkey

Gill Stoltz

Lest but not least

A South African living in Zambia

Mery Kotseris

### Spain

Pedro Bericat - Mute Sound David Suarez Gonzalez Miguel Jimenez - El Talier de Zenon Bruno Neiva

### sweden

Niklas Heed

### Switzerland

Peter Kauffman Lothar Trott Janine Weiss

### Turkey

Ahmed Demir Kemal Ozyurt F Betul Yzkan

### United Kingdom

Natalia Crowen

R Dunn A fortuitous mistake @\_

Andy T Geezer Rebecca Guyver

Mail Art Martha

Andrea McNeill

Nuno & Nela

Laurence Roberts

Stephenie Turnbull
SCOTLAND Gillien Neish

### Mail Art Makes the World a

TOWN Transcontinental collaboration initiated by RCBz - USA

David Dellafiora - Australia Carina Granlund - Finland Rebecca Guyver UK Laura Hudson - New Zealand Samuel Montalvetti - Argentina Cheryl Penn - South Africa RCBz - USA TICTAC - Germany

### MAIL ART CALLS

### DeskTops

Helen Amyes-Australia Zefi Athanasopoulou - Greece Ernie Ber - Germany Angela Behrendt-Germany Vittore Beroni-Itely John Bennett- USA Giovani Bonanno-Italy J F Chapelle-France E-France Lauriana Glenny-South Africa Karin Greenwood-South africa Lisa Iverson-USA Ruud Janssen - Netherlands Bifidus Jones-USA Diane Keys-USA Natalia Korolkova - Russia Susanna Lakner-Germany LikeTelevisionSnow-USA Lesley Magwood Fraser-South Africa Heather Miller-South Africa Andrea McNeil UK Kaerina Nikoltsou-Greece Henk van Ooyen-Netherlands Marcela Peral-Argentina Pretty Lily-USA Terry Reid-Australia

Roberto Rios - Puerto Rico Mim Scalin-USA Edward Schaeffer-USA Nancy Bell Scott-USA David Stafford-USA Alicia Starr-USA TICTAC-Germany Guido Vermeulen-Belgium Svenja Wahl - Germany Maie Wintzer-Japan

### Heart Matters

Africa
Jeanette Gilks South Africa
Lauriana Glenny - South Africa
Karin Greenwood- South Africa
Lisa Iverson - Skybridge Studio - USA
Katerina Nikoltsou- Greece
Lesley Magwood Fraser- South Africa Roberto Rios - Puerto Rico
Alicia Starr- USA
Marina Salmaso Denmark
Vaide Sirusaite - Lithuania
Marie Wintzer- Japan

Africa
Dean Marks - France
Mail Art Martha - UK
Katerina Nikoltsou Greece
Catherina Petra - Belgium
Laura Podob- USA
RCBZ - USA - and more!
Marina Salmaso Denmark
Vaide Sirusaite - Lithuania

### Mone Lise

ARAC - USA Angela Behrendt Germany Vizma Bruns Australia Torma Cauli - Hungary Angie Cope - USA Thom C Courcelle - USA Connie Jean - USA E - France Diane Keys-USA Michalis Kotsaris - Greece LikeTelevision Snow - USA Lesley Magwood Fraser - South Africa Dean Marks - France Mail Art Martha - UK Katerina Nikoltsou Greece Catherine Petre - Belgium Laura Podob - USA RCBz - USA and more! Marina Salmaso Denmark Vaide Sirusaite - Lithuania Judy skolnik - USA Nancy Bell Scott - USA David Stafford - USA Alicia Starr - USA Rod Summers - Netherlands TICTAC - Germany Heleen de Vaan - Netherlands Emmy verschoor - Netherlands Janine Weiss - Switzerland Marie Wintzer - Japan

### The World is A Town

Helen Amyes - Australia Grigori Antonin - USA Feed the World Erni Baer - Germany Angela Behrendt - Germany Lancillotto Bellini - Italy Tona Bennie - South Africa Stephanie Blake - USA Sue Bowen ake Pretty Lily - USA Keren Chemplin - USA JF Chapelle - France Thom C Courcelle - USA Reputitul Peter Court -South Africa E -France Evia -China Lesley Magwood Fraser -South Africa Jeanette Gilks -South Africa Lauriana Glenny -South Africa Margee Gough -South Africa Julian Grant - USA Rob Grant -Australia The World is a Town Rosa Gravino - Argentina Georgia Grigoriada - Greece Karl-Friedrich Hacker -Germany Roland Halbritter -Germany Valentine Mark Herman -France Estelle Hudson -South Africa Lisa Tversen -USA

Bifidus Jones -USA The first piece of International Mail Art Lever received Satu Kaikkonen -Finalnd Natalya Korolkova -Russia Lesley Magwood Fraser -South Africa Michael -USA Heather Miller -South Africa Henning Mittendorf -Germany Theo Nelson -Canada Katerina Nikoltsou - Greece Andrew Maximillian Niss - Germany Frank Odette - Australia Svetlana Pesetskaya -Russia The Book of Cities of the World -Venice Marie Potoczny -USA Catherine Petre -Belgium Bernd Reichert -Brussels The World is a Town: Urban Astronauts Claudio Romeo -Italy Evie setijedi & Toni Antonius -Indonesia Nancy Bell Scott -USA No-One Will hear Stefeno Sini -Itely Vaida Sirusaite -Lithuania Judith Skolnick -USA Frieder Speck -Germany Rod Summers - Netherlands TICTAC - Germany Lother Trott - Switzerland And Marina Salmaso - Denmark

Guido Vermeulen - Belgium

Virgo 57 - Russia

Nadine Wendell-Mojica USA Auditions Marie Wintzer - Japan

# The New Alexandrian Library Small Book Collection

Erni Barr - Germany
The World is a Town 2011

Vizma Bruns - Australia

Adeiu 2012

Pal Casaba - Hungary
Untitled 2012

Torma Cauli - Budapest

Aristotles Artbook 2011

Pirhene 3D 2012

ZALOP? 2012

Angie Cope (USA)

Bone of Contention - 2011

Thom C Courcelle (USA)

Beautiful 2011

David Dellafiora - Australia

Frank and Perforate - 2012

| Rita Fenske & Cheryl Penn – South Africa           |                                          |                                |
|----------------------------------------------------|------------------------------------------|--------------------------------|
| Alexander Wept - 2010                              |                                          | Bernd Reichert – Belgium       |
| AICAGIROI ROPE COIO                                | Mail Art Martha – UK                     | IOO Billion Suns- 2012         |
| Rob Grant (INKOVIA)                                | m Your own Words - 2012                  | Dream of India-2011            |
| A Prototype - 2011                                 | mildai omi wolus zoiz                    | The World is a Town:           |
|                                                    | Doon Manka Engage                        | Urben Astroneuts- 2012         |
| Heavy - 2011                                       | Dean Marks - France                      |                                |
| Shoot The Moon - 2011 ed 1/3                       | Order end Disorder - 2012                | Voyages of Discovery -2012     |
| The World is a Town of Asemics                     |                                          |                                |
| -20II                                              | Cuan Miles South Africa                  |                                |
| Used Car Guide - 2011 ed 1/3                       | A Curious Book - 2012                    | RODNI.Com - USA                |
| What Fish is That - 2011 ed 1/5                    |                                          | Bonus Material - undated       |
|                                                    | Samuel Montalvetti – Argentina           | Property Demoge- undeted       |
| Lauriana Glenny (South Africa)                     | 25 <sup>th</sup> M <b>ey</b> 2012 - 2012 |                                |
| Red 20II                                           |                                          | Nancy Bell Scott - USA         |
|                                                    | Katerina Nikoltsou – Greece              | Music - 2012                   |
| Carina Granlund - Finland                          | A Book About Books - 2012                |                                |
| Everything • Meil Artist Needs                     | Music - 2012                             | De Villo Sloan USA             |
| -2012                                              | Top End - 2011                           | Meta-L 2012                    |
|                                                    |                                          | Mink of the Tengerine Oncoming |
| Valentine Mark Herman - France                     |                                          | - 2012                         |
| 7 Post OfPfice Stories 1946 - 2010                 | Frank Odette - Australia                 | Principles of Hology 2012      |
| 7 1 <b>0</b> 50 0111100 00 <b>0</b> 1105 1740 2010 | ETC 2011                                 | 1111101p105 01 11010gj 2012    |
| Sue Hobbs – South Africa                           |                                          | Frieder Speck - Germany        |
| One Alone - 2012                                   | Cheryl Penn – South Africa               | Untitled-2011                  |
| OHO RIVITO COIC                                    | A Case for Complex Aesthetics -2012      | OHOLOGO COTT                   |
| Diane Keyrs – IISA                                 | A11 Cut Up - 2012                        |                                |

Diane Keys - USA Recommend Serving These - 2012

Susanna Lakner – Germany ghosts of utopie perkwey - 2012 of IO 3 be Playing it safe in Public Places **- 2012** 

Femily -2012 Music Book 2012

Svetlana Pesetskaya - Russia Flux Rus Catalogue 2011 The Book of Cities - Venice 2011 Alicia Starr - USA A tribute to the Life and Work of Ana Mediete 2012

Erich - Sundermann - Austria Anni Fuente und Cerlo Fortsetzung 2008

Suus in Mokem - Netherlands

A Circle Hes no Exit 2012

TICTAC - Germany

Toccate and Fugue 2012

Where 2012

Svenja Wahl - Germany

And Be Home Before Dark - 2012

Janine Weiss - Switzerland **Untitled** - 2012

Nadine Wendel-Mojica - USA

I hate Puzzles - 2012

Through the Peep Hole - 2012

The Reg Picker - 2012

Marie Wintzer – Japan

A Line - 2012
A Written Oracle or A Book about
Books - 2012
Disembodied Book - 2011
Drink this Baby its Atomic Soda
2012
Its time to Face the Music - 2012
Leda and the Search for Beauty 2012

The Memory Never Lost - 2011

Imelda Wubben - Netherlands

Lementolergo 2012

Collaborations:

Collaborative Books on 3.0

ertists books.ning

3.0 # 1

Marian Crane ... USA...

Cheryl Penn ... South Africa...

Marcela Peral ... Argentina...

Alana Sivell ... Australia...

Abigail Thomas ... UK...

3.0 # 2 Grey

Judy Bourke Australia

Marian Crana USA

Alfonso Filiari Italy

Gillian Naish Scotland

Charyl Pann South Africa

Judy Bourke ... Australia...
Kathy Boyle ... New Zealand...
Marian crane ... USA...
Gillian Neish ... Scotland...
Cheryl Pann ... South Africa...
Marcela Paral ... Argentina...

3.0 # 3 Music

3.0 # 4 Heat

Judy Bourke Australia

Marian Crane USA

Lisa Iverson USA

Cheryl Penn South Africa

Stephanie Turnbill ... UK...
Kathy Boyle ... New Zealand...

3.0. # 5 Making Tracks

Tiziana Baracchi Italy

Kathy Boyle New Zealand

E France

Lisa Iversen USA

Gillian Neish Scotland

Cheryl Penn South Africa

Marcela Peral Argentina

Stephanie Turnbull ... Wales...

3.0 # 6 Groovy Kina Love

Tiziono Borocchi Italy

Kothy Boylo New Zeolond

Morion Crone USA

Liso Iverson USA

Gillion Neish Scotlond

Cheryl Penn South Africo

Morcelo Perol Argentino

Stephonie Turnbull Wolos

3.0. # 8 Collections

Kethy Boyle New Zeeland

Lisa Iversen USA

Lera Hudson New Zeeland

Cheryl Penn South Africa

Marcela Peral Argentina

Sue Hobbs South Africa

Stephanie Turnbull Uk

Svenja Wahl Germany

Stephenie Turnbull Weles TICTAC Germeny Jesvin Pusy-Hwe Yeo Singepore

<u>Steins</u> - 2012 TICTAC (Germany) Cheryl Penn (South Africa)

#### 3.0 # 7 Music

Tiziono Borrochi ... Itoly...
Kothy Boylo ... New Zeolond...
Morion Crone ... USA...
Louro Hudson ... New Zeolond...
Liso Iverson ... USA...
Zeo Morvitz ... USA...
Cheyrl Penn ... South Africo...
Stephonie Turnbull ... UK...
Klaus von Mirboch
... Germany...
Svenjo Wohl ... Germany...

3.0 # 9 Borders and Crossings

Judy Bourke Australia

Kathy Boyle New Zealand

Marian Crane USA

catherine Mc cue boes

Australia

Sue Hobbs South Africa

Laura Hudson New Zealand

Lisa Iversen/Skybridge Studios

Ying Chieh Liu Taiwan

Zea Morvitz USA

Cheryl Penn South Africa

Marcela Peral Argentina

Martine Rastello France

### The Crimson Giant and the Tower of Babel

Cheryl Penn (South Africa),
Bifidus Jones (USA), De Villo Sloan (USA),
Batgirl (USA), Jen Staggs (USA),
Erni Baer (Germany),
Marie Wintzer, Japan.

### International Mail Art Call

COLLABORATIVE BOOKS
CO-Ordinated by De Villo Sloan

USA and Cheryl Penn South
Africa, Introductions by De Villo
Sloan.

### Project 26

- A De Villo Sloen USA
- B Cheryl Penn South Africa
- C Laurianna Glenny -South Africa
- D Cleveland Wall USA
- E Angie Cope USA
- F Laurence Roberts UK
- G BAA Mexico
- H Katerina Nikoltsou Greece
- I Lesley Magwood Fraser South
- J TICTAC Germany
- K John Bennett USA
- L Cheryl Penn South Africa
- M Jennie Hinchcliff USA
- N Heather Miller South Africa
- O Litse Spethi Netherlands
- P Bifidus Jones USA
- Q Susanna Lakner Germany
- R Helen Amyes Austrelia
- S Rose Grevin Argentine
- T TICTAC Germany
- U ejva:nsva China
- V JF Chapelle France
- W Alfonso Filieri Italy
- X Tiziana Baracchi Italy
- Y Samuel Montalvetti Argentina
- Z Lise Iversen USA

### ASEMICS 16 # I

ASEMICS 16 # 2

ASEMICS 16 # 3

ASEMICS 16 # 4

ASEMICS 16 #5

### Visual Poetry

### ZINES

22 Assembling Magazine of Planet Susannia No 20, 22, 23

Susanna Laker - Germany

#### Bizere Cities no VIII Spring 2012

Bernd Reichert - Belgium

el mail Tao I2/25 No 69 - 20II, II/25 No 70 - 20I2.

Karl-Friedrich Hacker - Germany

#### Mail Art Makes the World a Town Edition s# I, 2 and 3, 2012

Cheryl Penn - South Africa

#### Resite No.3, Vol 2/No.4, Vol 2

Field Study – David Dellafiora - Australia

### POST SCRIPT PAINTINGS/BOOKS for Cut up

A Case for Complex Aesthetics 20II

Ad Hoc - 2012

Alphabetical Soup - 20II

Alphabetical Forest - 2011

Asemic Landscape 2012

Asemic Landscape 2 - 2012

Authentic Messacre of the Innocent

Image II - 20II

Authentic Massacre of the Innocent

Image II - 20II

Burning Bridges - 2012

Dream Flakes - 2012

KertArt - 2012

Pollock-20IO ... Series of 8...

Scuse me if I have lost my way but I

have stars in my eyes - 2011

Serengeti Cacophony 2012

Snep Dregons - 2012

The Bridge 2011

The World is a Town-2009

... Unique Artists Book...

Transgressing the Page .... Artists

Book 2009

Unemployed - 2012

When the Bridge Appeared -2012

Zine Cover I - Meil Art Makes the

World • Town - 2012

Zine Cover II - Mail Art Makes the

World • Town - 2012

Zine Cover III - Mail Art Makes the

World Town 2012

Zine IV Town Asemics in a Mail Art World - 2012
Exhibition paintings 4 Mail Art Makes the World a Town I Mail Art Makes the World a Town 2 Mail Art Makes the World a Town 3

Mail Art Makes the World a Town 4

### AB THE WORLD IS A TOWN MAIL ART CALL

Helen Amyes .... Australia....



Grigori Antonin ... USA...... Feed the World



Erni Beer Germeny



Angele Behrendt ..... Germeny.....



Lancillotto Bellini Italy



Ione Bennie .... South Africa....



Stephenie Blake .... USA.....



Keren Chemplin ..... USA

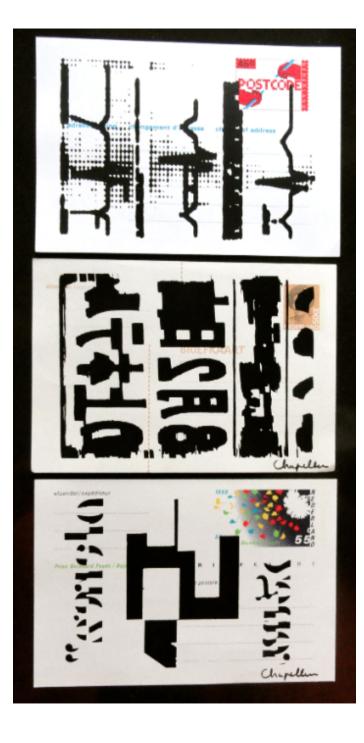


Sue Bowen aka Pretty Lily ... USA...



J F Chapelle ... France...





### Thom C Courcelle ... USA...... Beautiful



### Peter Court ... South Africa...

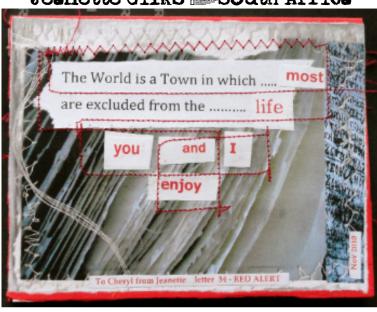


E Prance

Evja ... Chine...



Jeanette Gilks .... South Africa



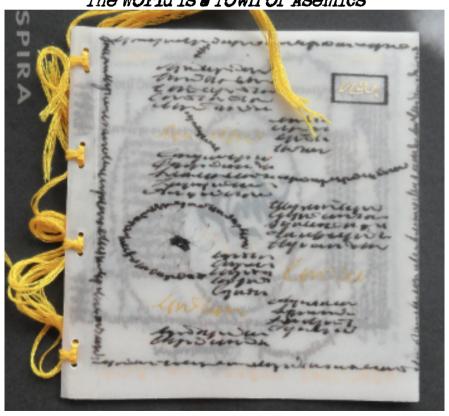
Lauriana Glenny ... South Africa...

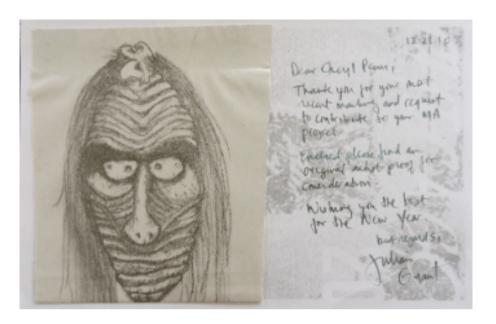


#### Julian Grant ..... USA.....



Rob Grant — Australia — The World is a Town of Asemics





Rosa Gravino ... Argentina...



### Georgia Grigoriada ... Greece...



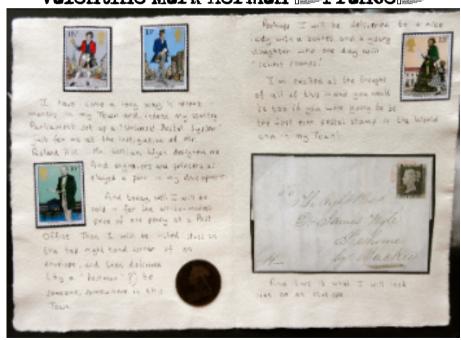
Kerl-Friedrich Hacker .... Germany....



### Roland Halbritter .... Germany ....



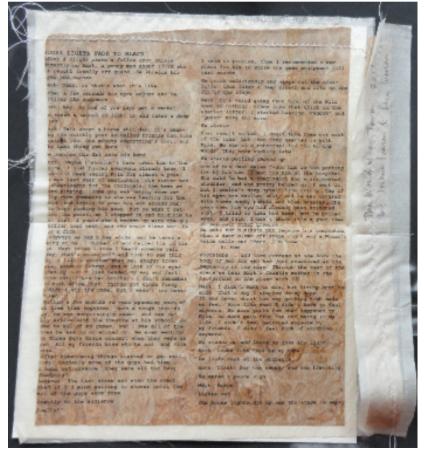
### Valentine Mark Herman .... France....



#### Estelle Hudson ... South Africa...



#### Lisa Iversen usa usa



### Bifidus Jones ... USA... The first piece of International Mail Art I ever received.



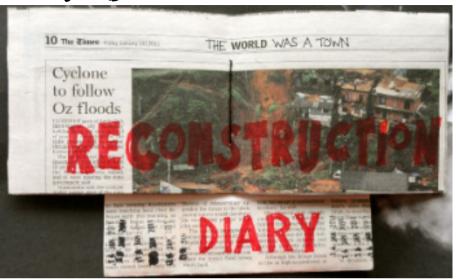
### Satu Kaikkonen - Finalnd



Natalya Korolkova .... Russia....



### Lesley Magwood Fraser ... South Africa...

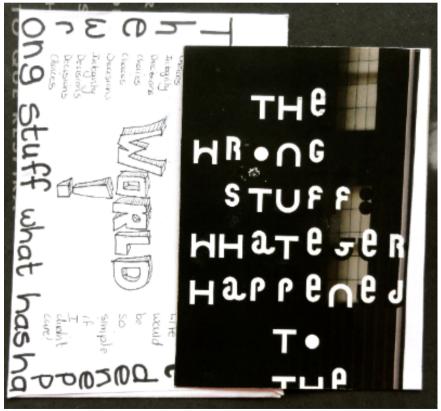




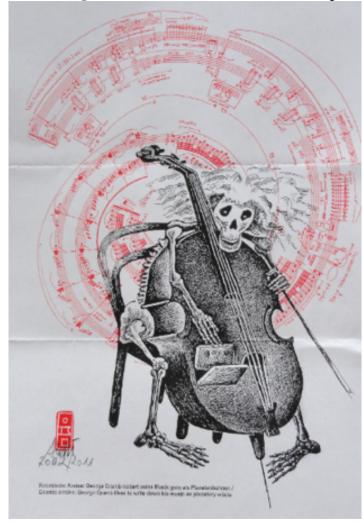
#### Michael ... USA....



Heather Miller ... South Africa...



### Henning Mittendorf .... Germany....



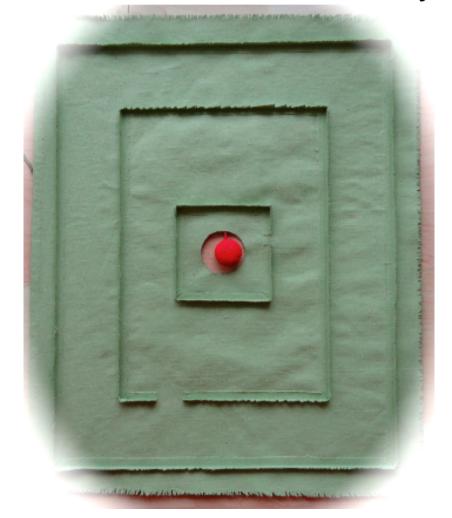
Theo Nelson .... Canada....



Katerina Nikoltsou .... Greece....



Andrew Meximillien Niss .... Germeny....



### Frank Odette Australia ETC BOOk



Svetlana Pesetskaya Russia The Book of Cities of the World - Venice



### Catherine Petre ... Belgium...



Christine Potoczny ... USA...



## Bernd Reichert Brussels. The World is a Town: Urban Astronauts



Claudio Romeo .....Italy.....

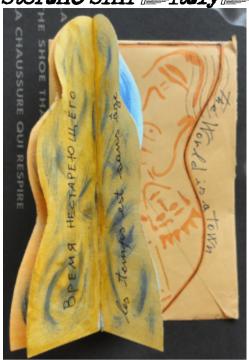


### Evie setijedi & Toni Antonius Indonesia....





Stefeno Sini .... Itely....



Veide Siruseite .....Lithuenie.....



Judith skolnick .... USA....



Frieder Speck Germany



Rod summers .... Netherlands....



TICTAC Germany



Lother Trott "Switzerland"
And Marina Salmaso "Denmark"



### Lother Trott ... Switzerland...



## Guido vermeulen ... Begium... I heve the World on My Mind



Virgo 57 Russia



Nedine Wendell-Mojica .... USA....



Marie Wintzer Japan



# The New Alexandrian Library Small Book Collection Selected Images

Erni Baer - Germany
The World is a Town 2011



Vizma Bruns - Australia Adeiu 2012



Pal Casaba - Budapest
Untitled 2012



# Torma Cauli - Budapest Aristoteles Artbook 2011 ZALOP-2012



Pirenhe 3DD?? - 2012



### Thom C Courcelle (USA) Beautiful 2011



#### Shoot The Moon - 2011 ed 1/3

David Dellafiora - Australia

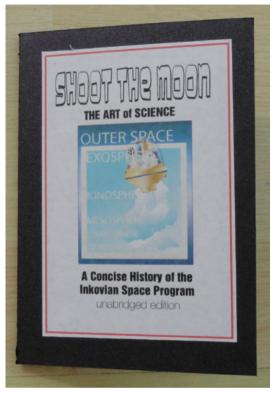
Frank and Partorate 2012



Rob Grant (INKOVIA)

Heavy - 2011





The World is a Town of Asemics 2011



### Lauriana Glenny (South Africa) Red 2011



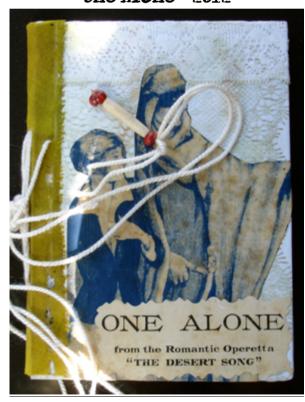


Carina Grunland - Finland

Everything • Meil Artist Needs - 2012



Sue Hobbs - South Africa
One Alone 2012



#### Tresh Book 2012

### Miguel Jimenez -El Taller de Zenon (Spain) Visuel Poetry 2012



Diane Keys - USA

Recommend Serving These 2012





Susanna Lakner - Germany ghosts of utopie perkwey - 2012 ed & of IO



Playing it Safe in Public Places - 2012



### Mail Art Martha - UK In Your own Words 2012



Dean Marks - France
Order and Disorder - 2012



### Cuan Miles -- South Africa A Curious Book - 2012



Samuel Montalvetti - Argentina 25<sup>th</sup> Mey 2012 2012



### Katerina Nikoltsou - Greece A Book About Books 2012



Music 2012



### Frank Odette - Australia *ETC 2011*



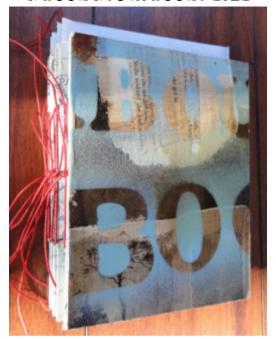
Cheryl Penn -- South Africa

All Cut Up 2012

Authentic Messecre of the Innocent Image 2012



A Book About Books 2012



Music Book 2012



There so Revised Ghostin my Alphabet 2012



Svetlana Pesetskaya - Russia



The Book of Cities of the World - Venice



# Bernd Reichert - Belgium The World is a Town: Urban Astronauts - 2011



IOO Billion Suns 2012



#### Voyages of Discovery 2012

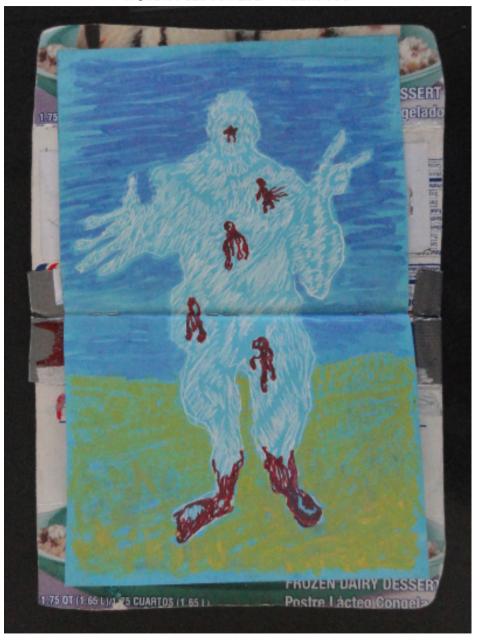


RODNI.Com - USA

Property Demoge Undeted

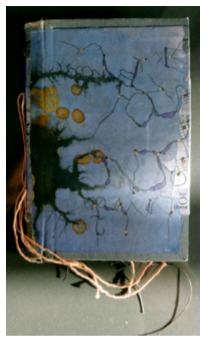


#### Bonus Material undated



Nancy Bell Scott - USA

Music 2012

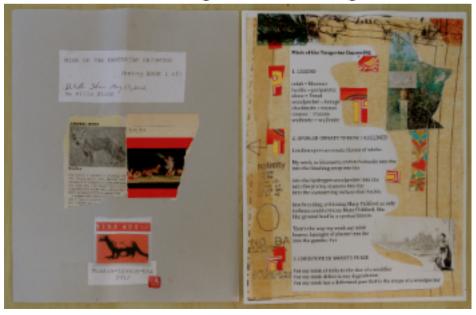




# De Villo Sloan -- USA Meta-L 2012

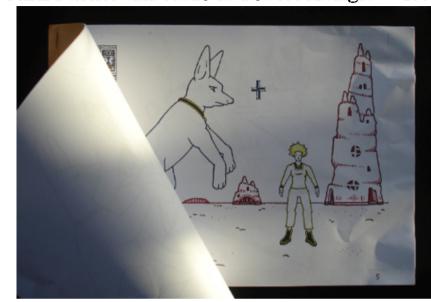


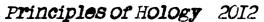
Mink of the Tengerine Oncoming 2012

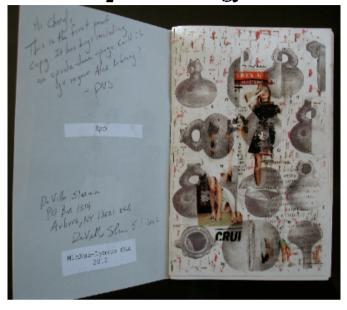


Erich - Sundermann – Austria

## Anni Fuente und Carlo .... Fortsetzung ..... 2008

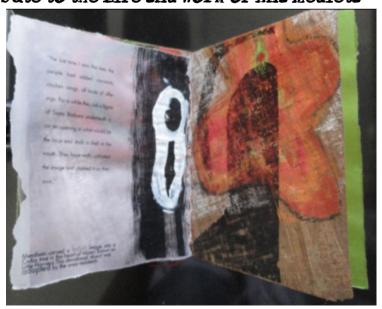






Alicia Starr - USA

A tribute to the Life and Work of Ana Medieta - 2012



Suus in Mokem - Netherlands

A Circle has No Exit 2012



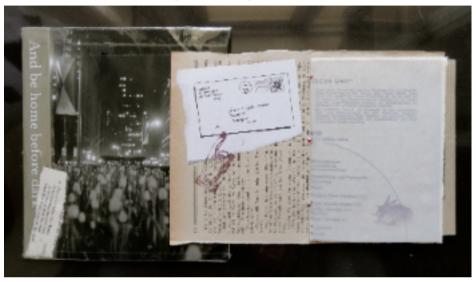
TICTAC - Germany

Toccate and Fugue - 2012



Svenja Wahl - Germany

And Be Home Before Derk 2012



Where? - 2012



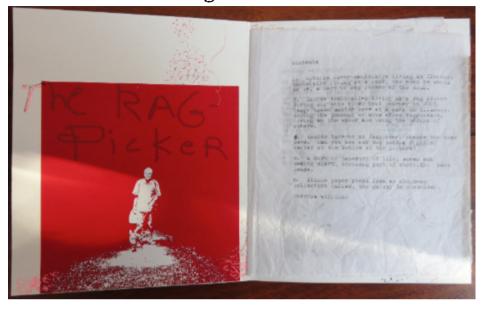
Janine Weiss - Switzerland
Untitled - 2012



# Nadine Wendel-Mojica - USA

The Reg Picker 2012





Through the Peep Hole 2012



Marie Wintzer - Japan

\*\*A Line 2011\*\*



Its time to Face the Music 2012



Lede and the Search for Beauty 2012



The Memory Never Lost 2011



Imelda Wubben - Netherlands
LementoLergo 2012



COLLABORATIONS
3.0 # 5



Alexander Wept I 2010



Alexander Wept II 2010 RCBz USA/Cheryl Penn



Asemics I6 ... 5 editions...



## Project 26



Steins 2012
TICTAC (Germany) and Cheryl Penn (South Africa)



# The Crimson Giant and the Tower of Babel 2010

Cheryl Penn (South Africa), Bifidus Jones (USA),
De Villo Sloan (USA), Batgirl (USA), Jen Staggs (USA), Erni Baer
(Germany), Marie Wintzer, Japan



# VISPO Unbound Will be exhibited next year on an artists books exhibition

# ZINES

#### 22 Assembling Magazine of Planet Susannia No 20, 22, 23

Susanna Laker - Germany



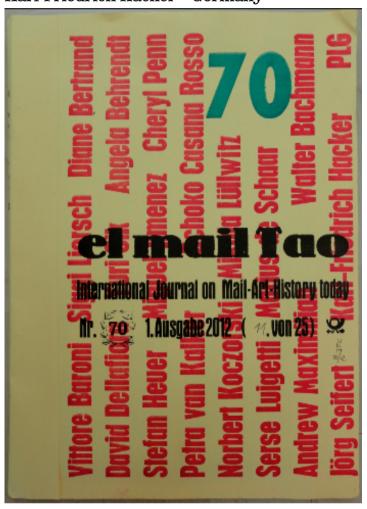
#### Bizere Cities no VIII Spring 2012

Bernd Reichert - Belgium



el meil Teo I2/25 No 69 - 20II, II/25 No 70 - 20I2.

Karl-Friedrich Hacker - Germany



#### Mail Art Makes the World a Town Edition s# I, 2 and 3, 2012

Cheryl Penn - South Africa





#### Resite No.3, vol 2/No.4, vol 2

Field Study - David Dellafiora - Australia



## Mone Lise

# Monalogue

#### PART I

# What can we agree is "the Mona Lisa"?

It is an image: poplar bedaubed with pigmented oils; unseen by the public for 300 years, seen by relatively few for the next 150 years, seen since 1962 by mob scene.

It is a concept: an assessment of reality supported by a personalized interpretation of the image.

It is an icon: a world-wide conceptualization of high-culture art famous-for-being-famous.

I propose that the Mona Lisa is the figment of a collective imagination roiled by a quantum wave machine. Within the quantum wave many possible Monas exist. Without only one. Which one is determined by how the imaginative parameters have been set.

Giorgio Vasari set them first, in 1550, with his *Le Vite de' più eccellenti pittori, scultori, ed architettori*, but how many people could read back then?

Edgar Quinet and Jules Michelet constructed a weir across the stream of collective consciousness to seine data points from the quantum wave to pre-fabricate a polemical Mona Lisa suitable for mid 19<sup>th</sup> century European geopolitics. *Fin de siecle*, Pater and Wilde, with experienced arrogance and purple prose, shaped that effulgent vulgarity into the Mona Lisa by describing their personal ruminations on the Mona Lisa concept rather than the Mona Lisa image. In doing so, they made the Mona Lisa image emotionally accessible to the masses and relevant to their times, i.e. they rendered actual art conceptual.

"She is older than the rocks among which she sits; like the vampire" . . . indeed.

In 1962, both the image and the concept of the Mona Lisa were taken to New York City to fulfill the promise extracted from Charles de Gaulle by Jacqueline Kennedy while on a state visit to Paris with her husband. When more than a million people waited hours for a seconds-long four-abreast walk past, apotheosis into celebrity icon happened. As if an emerging palimpsest, "to be able say you have seen the Mona Lisa" appeared on lists of things to do before you died. (I remember seeing Michelangelo's *Pieta* for similar reasons and under similar conditions at the Vatican pavilion of the 1964 New York World's Fair. Bathed in lurid blue light, it appeared green and conveyed "mould".) . Billions of people who have never heard of Leonardo and will never go to Paris are familiar with the Mona Lisa. And so are all of us -- despite Duchamp's best efforts.

The recently late Robert Hughes maintained celebrity status as a universal icon deprives the Mona Lisa of meaningfulness. Art, in his opinion, convey a coherent feeling revealing viewers to different views. That requires subtlety in both domain and range. Pricelessness is the Mona Lisa's current domain — transcendence is its range. Subtlety is not involved. The universal is the reciprocal of the subtle. To achieve universality, the gold foil of individual meaningfulness is beaten ever thinner until significant in the aggregate but not the particulate.

# Is Duchamp's Mona Lisa, parody, prophesy, pique, or passé?

The price of perfection is parody. The Mona Lisa is the most parodied image in the world and as such rivals porn's internet ubiquity. Also like porn, it runs the gamut from show your mother to gouge your eyes out. Each of these many is intentional if not effectual. Those that are both are bounty; their aesthetic concepts wait to be picked up by a complementary receptor. All pieces submitted to Cheryl Penn's Mona Lisa Call fall into this category. Each artist altered "the Mona Lisa" to particularize its relevance to themselves. Their hope is that viewers will meaningfully experience relevance through their altered images.

Nine of the cards submitted to the Mona Lisa Call found a willing receptor in me. Something in the aesthetic of each gave me a context in which to maunder. Over here I saw Betty-Boop, and -----over there I saw where supermodels get their mojo, and it all made sense because I provided the relevance. Every viewer can do this to some degree with some image.

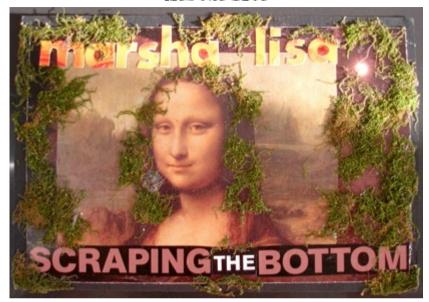
That is the point. Art activates the viewer who in turn infuses art: all on a moving cakewalk of endorphins. And each time this happens a nanos-thin piece of meaningfulness falls to be gathered into ever larger aggregates.

My re-contextualizations of these nine others' work [The Cards on the Rack] attempt to increase the amount of meaningfulness and concentrate its fall. Meaningfulness is non-fungible. We want **our** Meaningfulness but not to have to run all over the place sweeping it up.

Each scrap of fallen foil collected contributes to the Mona Lisa Rehab Fund.

RCBz (USA)

ARAC - USA Mershe Lise

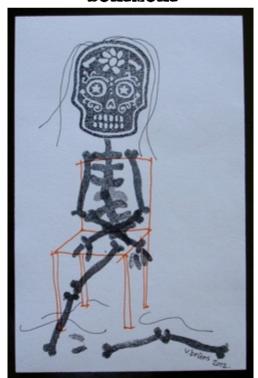




Angela Behrendt - Germany



Vizma Bruns - Australia BonaMona



Torma Cauli - Hungary



Angie Cope USA



#### Thom C Courcelle USA



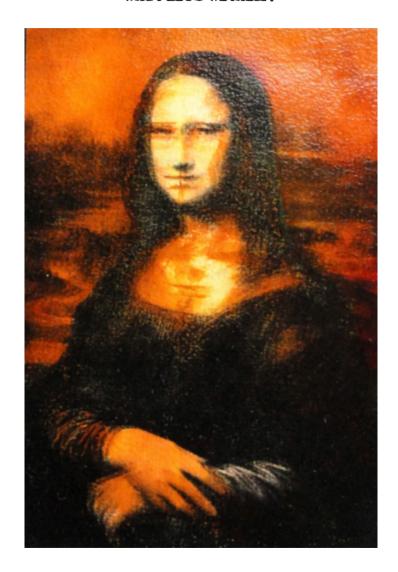


## Connie Jean - USA





Lise Iverson Skybridge Studios USA What lies Within?



E France



Diane Keys - USA Am I pretty?



Michalis Kotsaris - Greece



LikeTelevision snow USA Re-Siting Mone



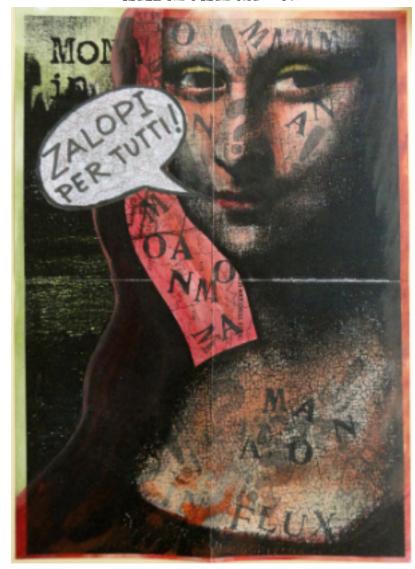
## Lesley Magwood Fraser - South Africa



Dean Marks - France



Meil Art Merthe UK



#### Katerina Nikoltsou - Greece





## Catherine Petre - monoprint Belgium



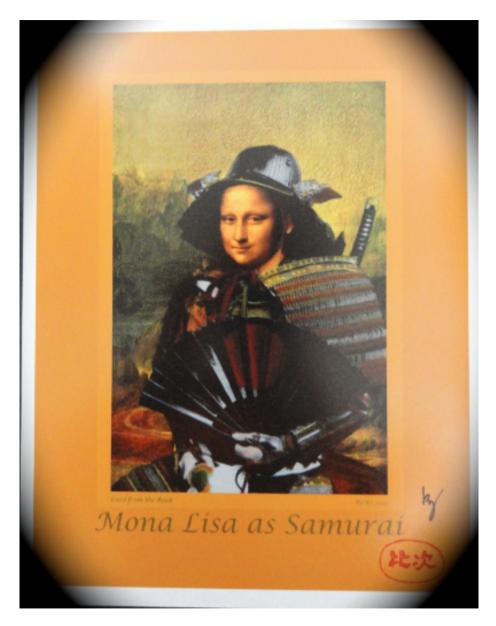
Laura Podop - USA



RCBZ USA - Mone ... Medi-lert Lise







# Cards from the Rack Series RCBz - USA

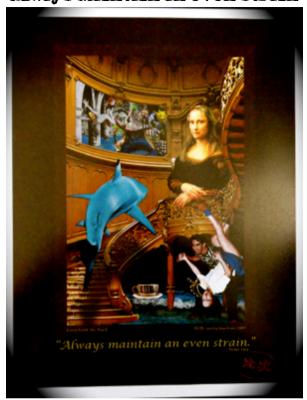
Give a little now, Get a little later/Where Supermodels renew their mojo



Let Mone Lise Light-up YOUR Life/The Road of Excess leads to the Hellway of Unfulfillelbe Expectations



#### Always maintain an even strain



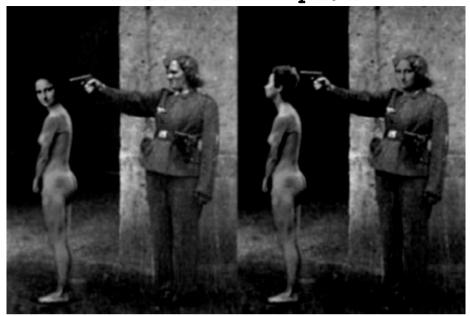
3 Mules for Mone Lise/Girls Night Out



Zeusis informing the Maidens of Croton that he is unable to replicate the Mona Lisa look/ Magyar Motorcycle Monthly March Pin-Up: Mona Lisa



RCBz USA - Death Camp Mone



RCBz USA - 3 Universals



#### Roberto Rios - Puerto Rico Ni en sombres puede esconderse. Not even in the sahdows can she shedows she can hide. "La eterea Mona Liza"



#### Merine Selmeso - Denmerk





Nency Bell Scott - USA



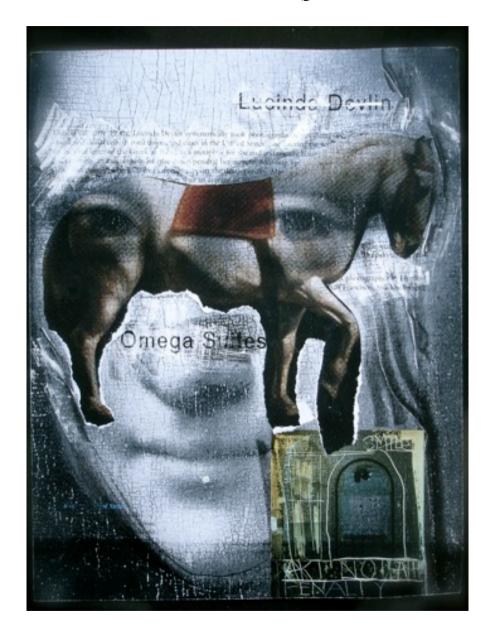
Judy skolnick - USA



David Stafford - USA



## Alicia Starr - USA The Omega Suite Series





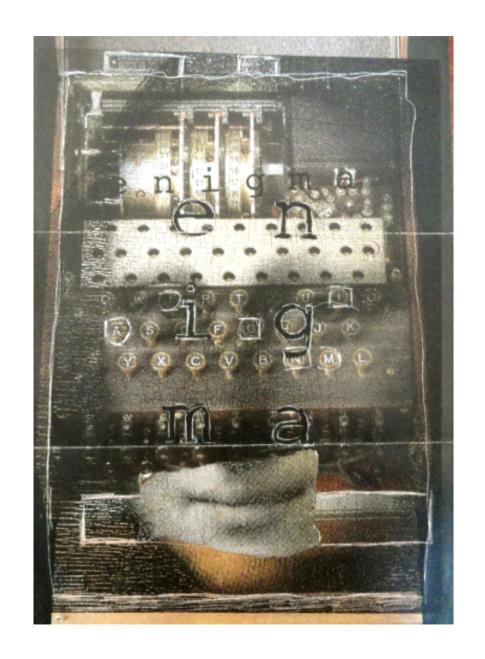












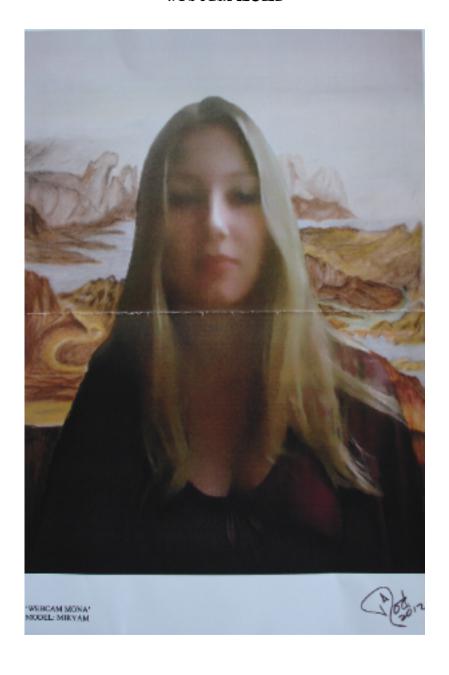
# Rod Summers - Netherlands

# The First set Arrived in a book form.





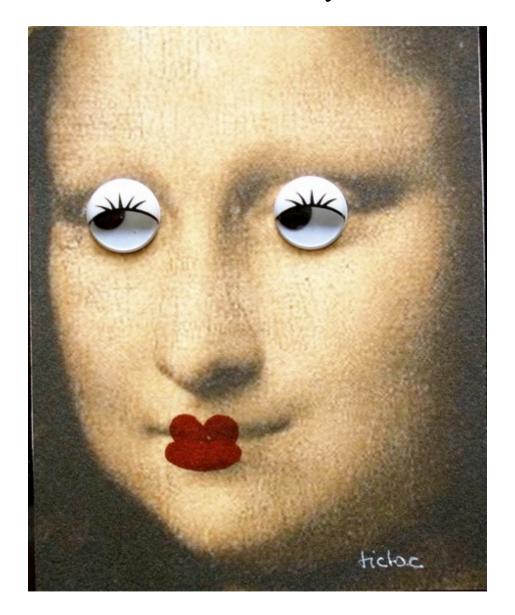
#### Rod Summers - Netherlands WebCam Mona



#### TICTAC - Germany Mona Amy Winehouse



TICTAC - Germany



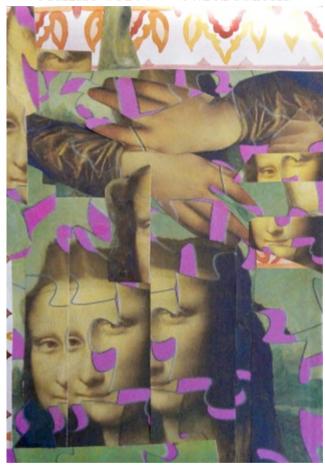
Heleen de vaan - Netherlands



Emmy verschoor Netherlands



Janine Weiss - Switzerland



Marie Wintzer Japan



Mail Art Makes the World a Town Transcontinental collaboration initiated by RCBz ... USA....

To quote the instructions of RCBz:
IO mail-artists from around the world have been sent two seprete prints each.
If you choose to participate.

- I add postage from your country hand cancelled
- add your artistamps and/or an example of your work in the space available,
- 3 sign your work
- 4 send both of the enclosed prints to Cheryl Penn

When the exhibition is over, Cheryl Will authenticate each print in the exhibition and distribute them among participating artists. You Will not receive your own print back.

These are the results:

RCBz USA, Carina Granlund - Finland



RCBz - USA and David Dellafiora - Australia



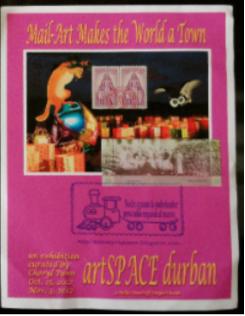
RCBz - USA and Rebeccan Guyver UK



#### RCBz - USA and Samuel Montalvetti Argentina

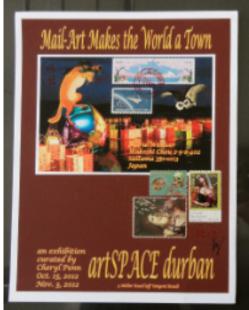
#### RCBz - USA and TICTAC - Germany







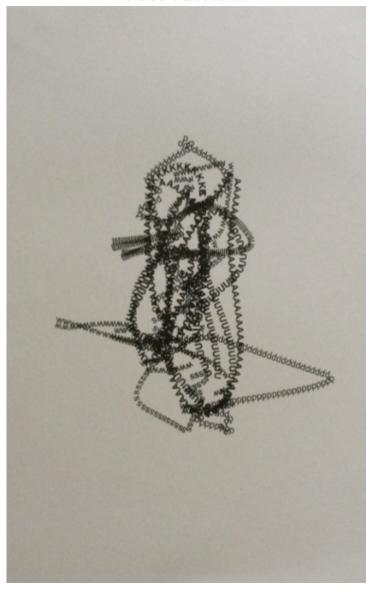
RCBz - USA





# United States of America

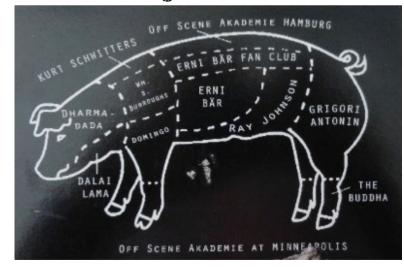
Reed Altemus



Amezon 59



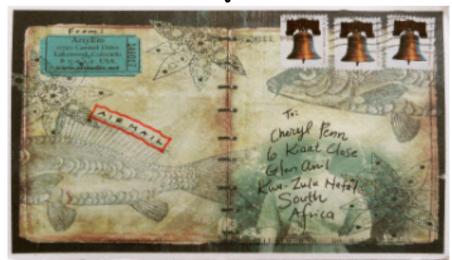
Grigori Antonin



ARAC



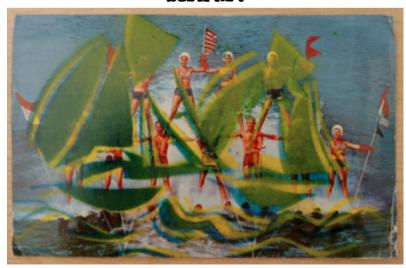
ArtyEm



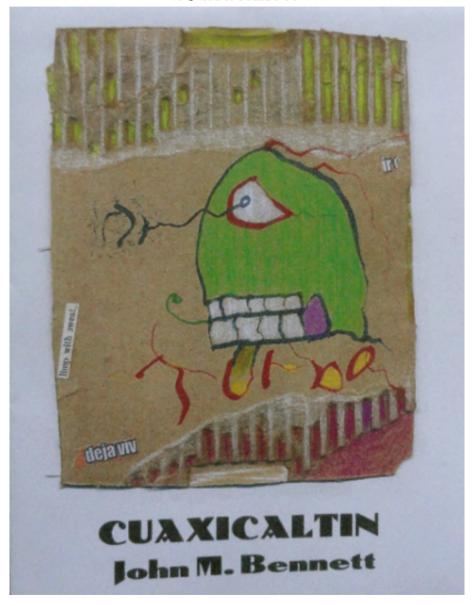
Sten Askew



Bern Art



#### John Bennett



# Stephanie Blake



Sue Bowen/Pretty Lily



#### Buzz Blur



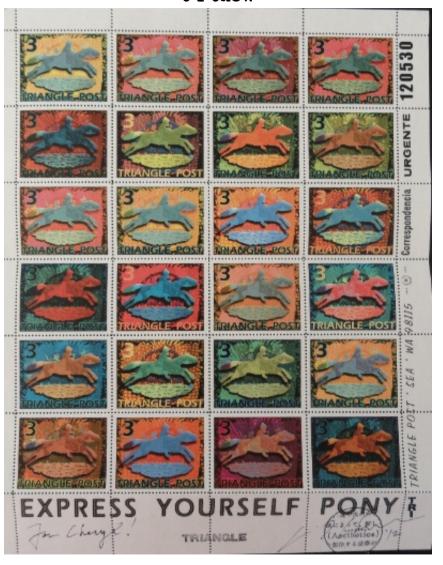
Pamela Campbell



# Keren Chemplin



#### C T Chew



#### Marcia Cirillo



Angie Cope



#### Bill Copeland



#### Thom C Courcelle



#### Thom C Courcelle



#### Marian Crane



# Claire Dinsmore



Fest Eyes



John Foster



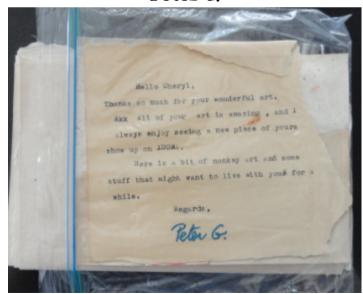
Deenne Fountein



# Rechel Freemen-Irving



Peter G.



#### Pamela Gerard



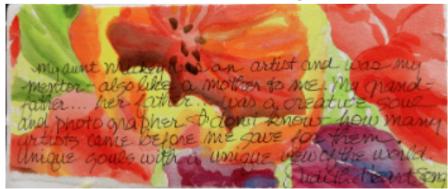
#### Neil Gordon



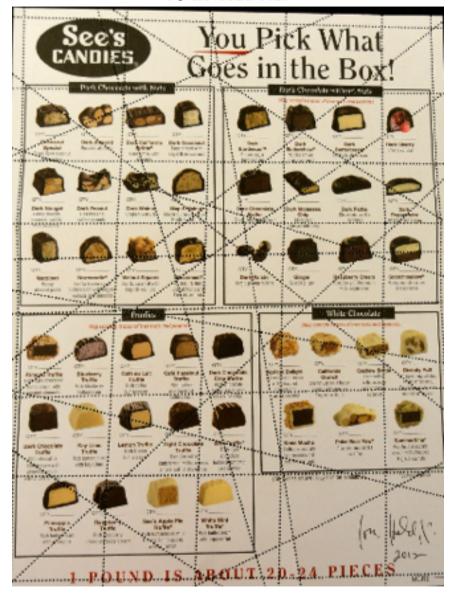
#### Julian Grant



#### Judith Heartsong



#### John Held Jnr



Human Artist Vending Machine



Lise Iverson .... Skybridge Studio....



Im a Superhero



James and Paul



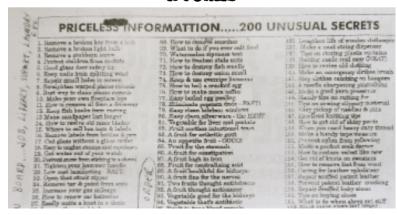
#### Austin W James



#### Connie Jean



#### A Johns



#### Bifidus Jones

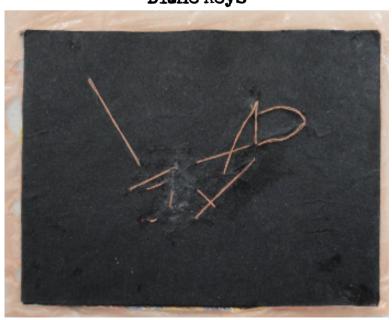




KDJ



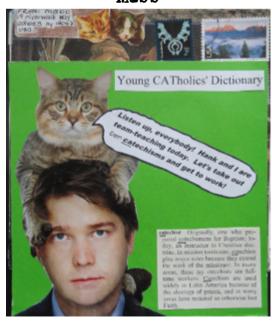
Diene Keys



Lilac Girl



Mabb



Marie



Claudia McGill



Susen McAllister





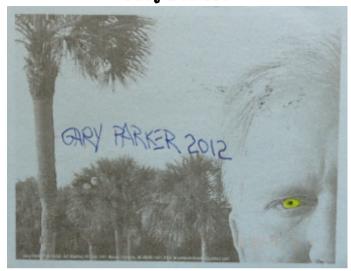
MIM



MVP RO CO La



Gary Parker



Nothing



Alexandra Pharmakidis



Laura Podop



Hugo Porcero



RCBz - from In Memorium Series





# Kerry Pullo



Rodni,Com



# Jim Sent Amour



Edward Schooffer



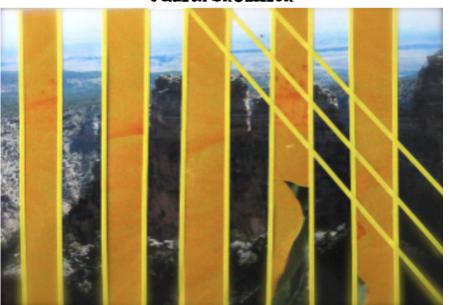
# Nancy Bell Scott



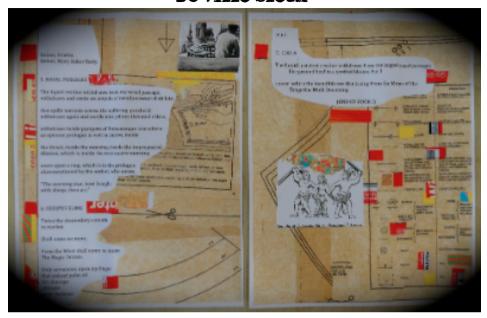
# Simonson



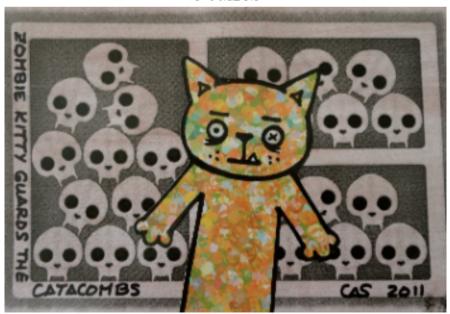
Judith Skolnick



# De Villo Sloan



C Smith

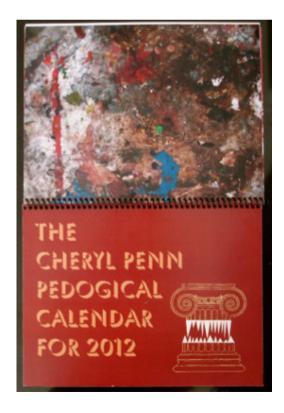


#### Merk Sonnenfeld



David Stafford





Jen Staggs



Alicia Starr

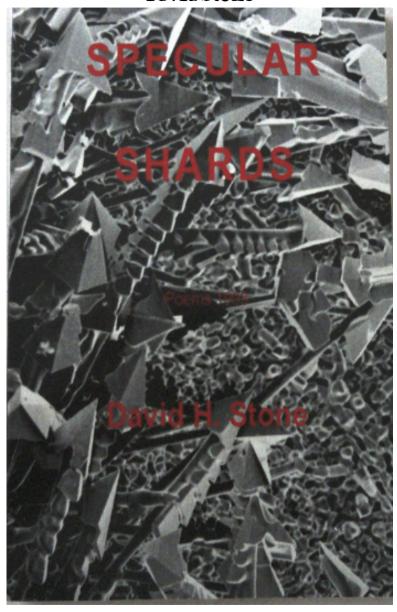


# Matthew Stolte





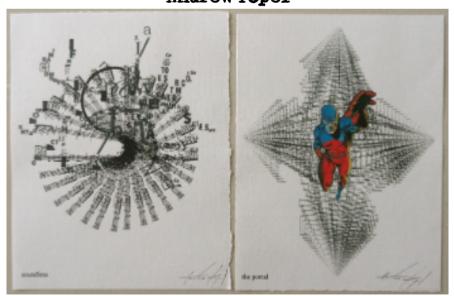
# David Stone



# Christine Terentino



Andrew Topel



Test Tower

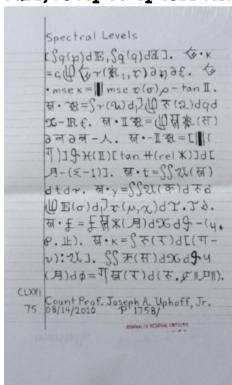




#### Trick Sensei



#### Ct.Pf, Joseph A Uphoff Jnr



#### Nadine Wendell-Mojica



Therese Ann Williams



Jokie X Wilson



Zois

# Honolulu

Linda Ward





# Argentine

Rosa Gravino





# Lilian Mariutti



Samuel Montalvetti



# Samuel Montalvetti



Marcela Peral





Cernjul Viviana

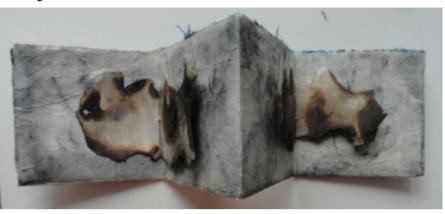


# Australia

# Helen Amyes



# Judy Bourke



# Vizme Bruns



# David Dellafiora

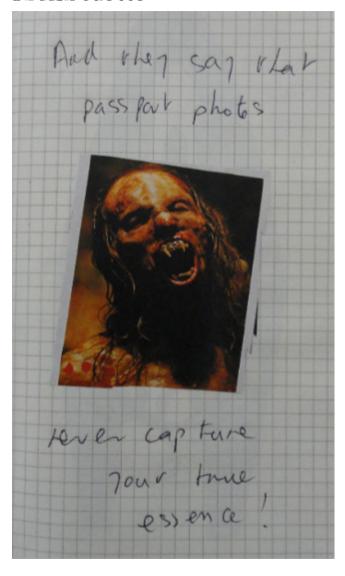


Rob Grant - INKOVIA-





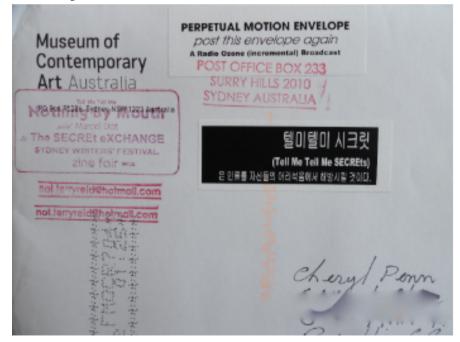
#### Frank Odette



#### Jack Ouden

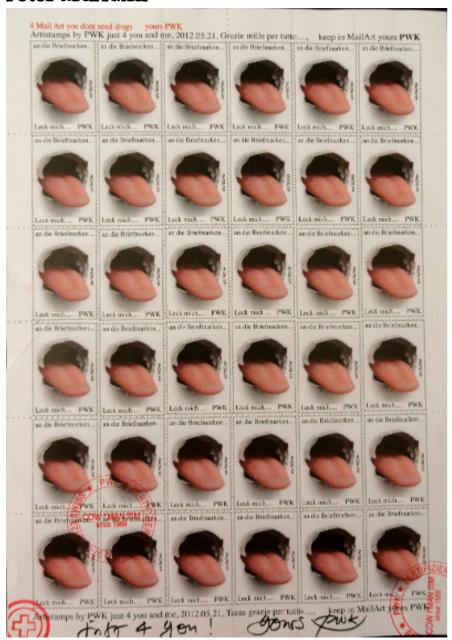


# Terry Reid



# Austria

#### Peter Kauffman



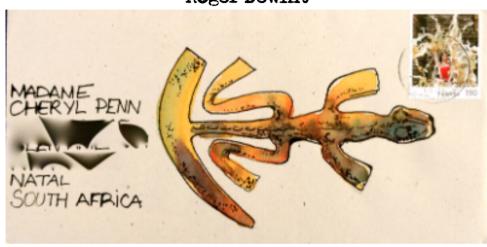
#### Erich Sundermann

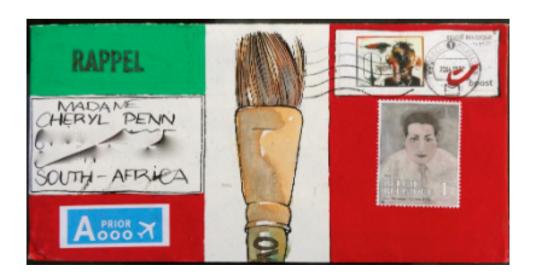




# Belgium

Roger Dewint

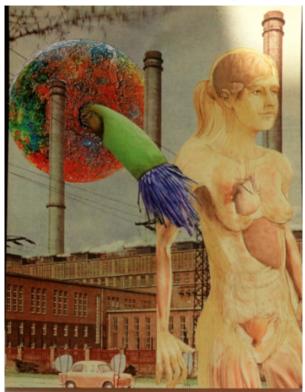




#### Catherine Petre



Bernd Reichert ..... Meilworks.....



Anke van den Berg



Guido vermeulen







# Conodo - Moil Art Mernie Bleir



Genevieve Chausse



Deb Clandening



Kerosene



#### Lorraine Kwan



Louise M Kiner



J J Mertyn

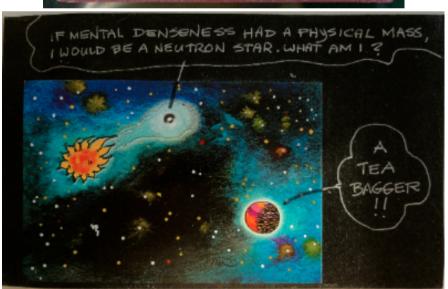


MEDWOLF

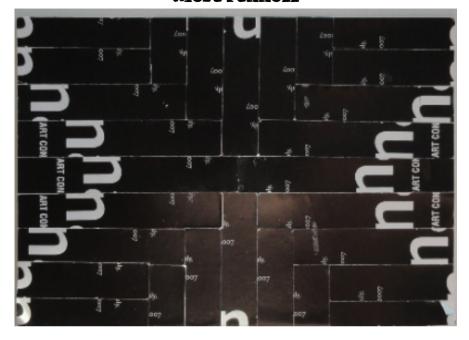


#### Theo Nelson

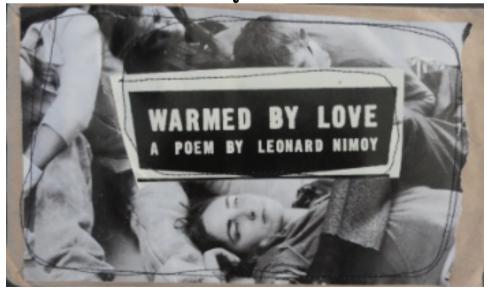




#### Kiera Pannell

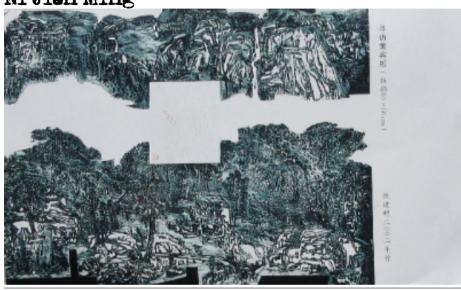


Lindsay Stewart



# Chine

Ni Jien Ming



# Denmark

### Maina Salmaso



# Finland Mail Art

### Cerine Grenlund

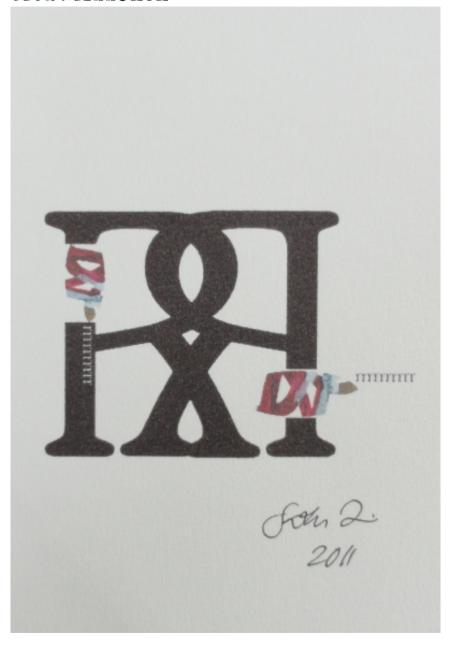




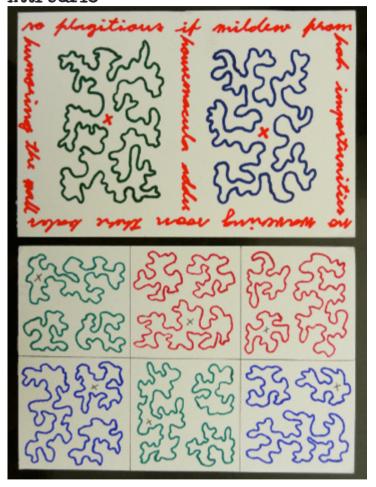
### Setu Keikkonen



### setu Keikkonen



### Atti Ourie



### France

### Eric Bruth



### J F Chapelle

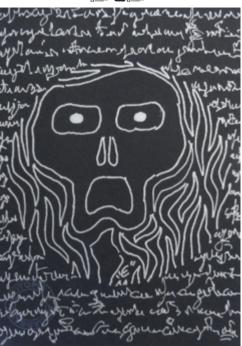




### Pascal Coupechoux

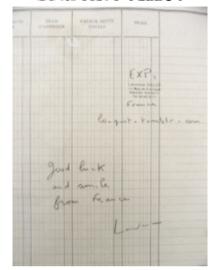


#### The Report of the Party of the





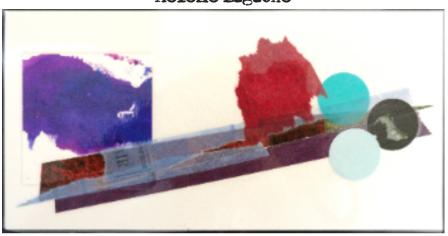
Laurence Gillot



Valentine Mark Herman



Helene Legeche



Yves Mereux

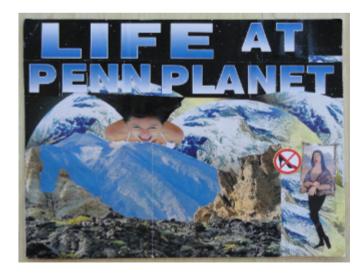


### Isabelle Paris









Nathalie Pejac

# Germany

### Artower

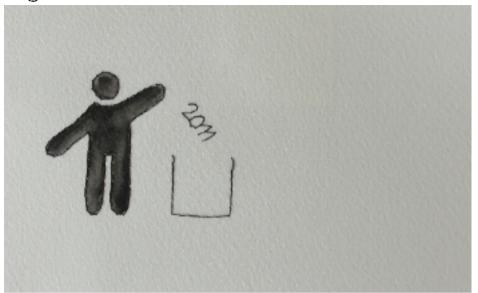


### Erni Beer

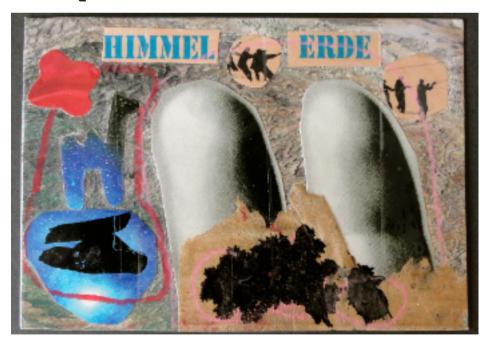




Angele Behrendt



Christoph Fuhrken - KAMELOGANA,ORG



### Uli Groumenn



### Kerl-Friedrich Hecker



### Roland Halbritter



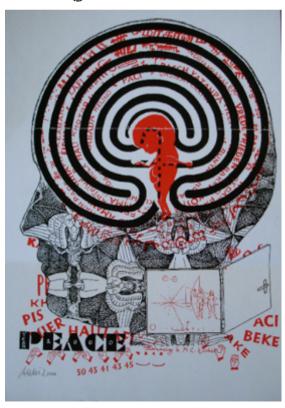
Dregen Jukic



### Susenne Lekner



Henning Mittendorf



### Nikoleus Mohr



Andrew Meximillien Niss



### Heike Sackmann



Frieder Speck

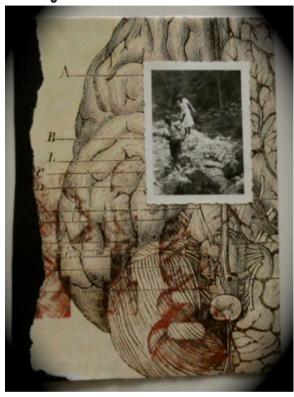


### TICTAC

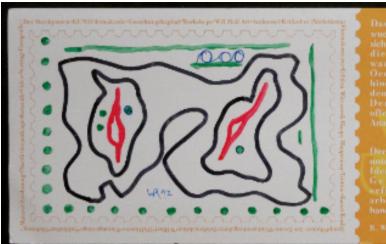




### Svenje Wehl



Reiner Wieczrek



Das Rhizomprinzip wuchert widerständig sich potenzierend, und die Graswurzeln wachsen hin zu Occupy Germany hinein in eine sich demokratisierende Demokratie mit offenen Grenzen zu Anarchie.

Der Mensch ist frei unter Freien und das Ideal der sozialen Geruchtigkeit erfüllend, daran arbeitet er, dahin handelt er.

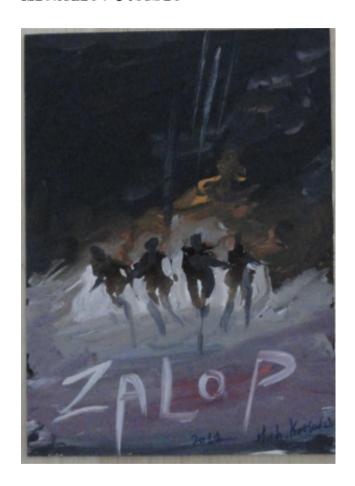
R. Wieczorek, Beelin 201

### Greece Zefi Athanasopoulou

Georgia Grigoriadou



### Michalis Kotsaris



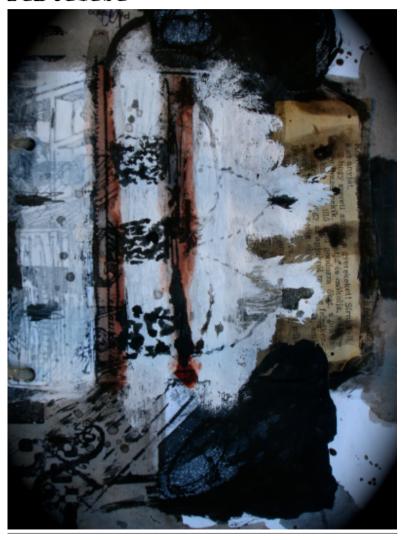
### Katerina Nikoltsou





# Hungery

## Pal Casaba



### Torma Cauli



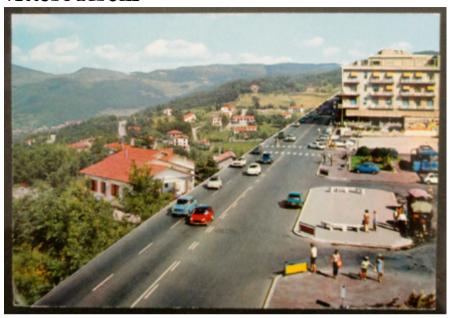


# Italy

### Tiziana Baracchi



### Vittore Baroni





### Lencillotto Bellini Recycling Art



### Giovenni Bonenno

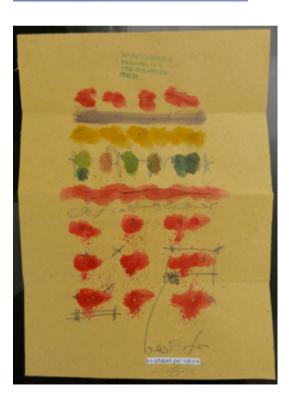


Mirta Caccaro



### Bruno Cassaglia





ego\_tek



Tine Feste



### Alfonso Filieri



### Meurizio Follin



Pierpeolo Limongelli



### Serse Luigetti

# 日祖之于 英安中 张 路 强 系 ABA 彩兄梨 PAPER FLAGS

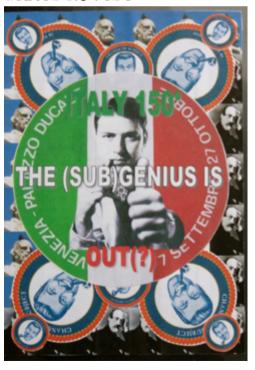
### Claudio Romeo ....dodoDada....







### Walter Rovere



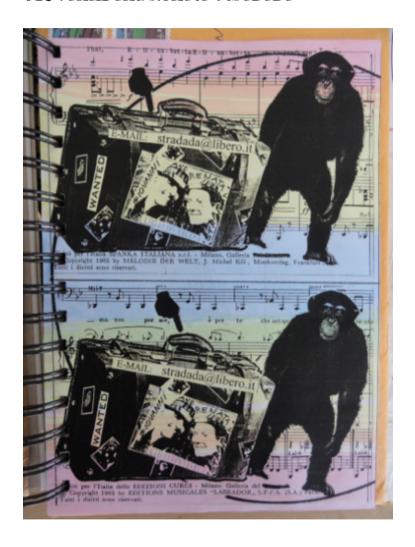
### Stefeno Sini



### Domenico severino



### Giovanni and Renata StraDaDa



# Japan:

### Ryosuke Cohen Brain Cell Number &I&



### Brain Cell 822



### Marie W Marie WMarie Wintzer

### Tomoe Nakamura





### Merie Wintzer





# Lithuania

### Vaide Sirusaite





Melaysia Merni Zeinodin



## Netherlands:

### Helen de Vaan



Everarts Meil Art



Holland Mail Art - Henk van Ooyen



# ZALOP Project Word given by Ruud Janssen Netherlands as part of an ongoing Fluxus Word Score

### ZALO

The mathematical letter value of FLUXUS words.

 $A=29,\ B=48,\ C=2,\ D=17,\ E=21,\ F=34,\ G=47,\ H=98,\ I=49,\\ 88,\ K=75,\ L=66,\ M=65,\ N=60,\ O=35,\ P=77,\ Q=9,\ R=3,\ S=T=8,\ U=11,\ V=21,\ W=56,\ X=1,\ Y=12,\ Z=4.$ 

ZALO therefore has a numerical value of 134.

Situate in: THE WORLD OF EMPHATICS
FLUXUS WORD GIVEN BY RUUD JANSSEN
(NETHERLANDS) MEANING DETERMINED BY
CHERYL PENN (SOUTH AFRICA)

ZALOP means ABSOLUTELY NO WAY DEFINITELY NOT NAZALOPY

NIX. It is essential this word is said in an emphatic tone. Accents do not matter in this regard.

Situate in: THE WORLD OF EMPHATICS
FLUXUS WORD GIVEN BY RUUD JANSSEN
(NETHERLANDS) MEANING DETERMINED BY
CHERYL PENN (SOUTH AFRICA)

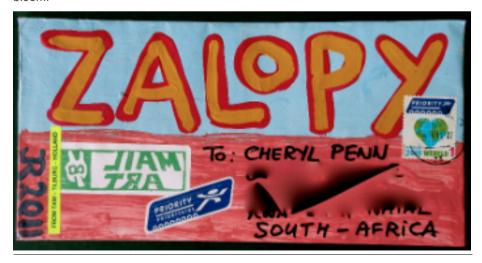
Positive Determiner of **ZALOP**.

To be said in the optimistic (and definitely dramatic) tone of - I SAID ZALOP and I MEANT ZALOP!!!

(Fluxus Word by Ruud Janssen (Netherlands). Meaning determined by Cheryl Penn (South Africa)

Sugar And Spice and All Things Nice That's What ZALOPY is made of. This is the positive gender of ZALOP. The sweet fragrance of ZALOP used in exactly the right context. Why do I use the word fragrance? Because this word has a scent. A summer scent of spicy flowers in bloom.





### ZOLAI

The process of ascribing a meaning to all FLUXUS words generated by Ruud Janssen (Netherlands) beginning with the letter Z.

Situate in :THE WORLD OF EMPHATICS

FLUXUS WORD GIVEN BY RUUD JANSSEN (NETHERLANDS) MEANIN WORLD OF EMPHATICS DETERMINED BY CHERYL PENN (SOUTH AFRICA)

**ZOLA**I The study of all FLUXUS words generated by Ruud Janssen (Netherlands) beginning with the letter Z



### **ZULA**P

The constant state of FLUX in which the Letter Z exists. This term also indicates the operation of Z as a fractal – ie a self-similar pattern - ZZZZZZZZZZZZZZZ (to infinity) Situate in :THE WORLD OF EMPHATICS FLUXUS WORD GIVEN BY RUUD JANSSEN (NETHERLANDS) MEANING DETERMINED BY CHERYL PENN (SOUTH AFRICA)



### ZALOPA VERB of ZALOP

The Action of Shaking ones head when giving the answer ZALOP.

In extreme circumstances arms may also be waved to emphasize meaning. Situate in: THE



### ZALIP

This word comes with a WARNING. Handle with extreme care. ZALIP is a doppelganger, a usurper of the true ZALOP. Inhabits his own high rise in ZALOP CITY from where he hopes to take over the World of Emphatics.

Situate in: THE WORLD OF EMPHATICS FLUXUS WORD GIVEN BY RUUD JANSSEN (NETHERLANDS) MEANING DETERMINED BY CHERYL PENN (SOUTH AFRICA)



### **ZALOPU**

### A particular tone of ZALOP

The voice tenor used when one is told a tall story and says ZALOP in the tone of NO WAYS!!! IE ZALOP ZALOP ZALOP – and/or a double negative.

Example: "My boss gave me a 500% raise"

Response - ZALOPU!!!

Situate in: THE WORLD OF EMPHATICS

FLUXUS WORD GIVEN BY RUUD JANSSEN (NETHERLANDS)
MEANING DETERMINED BY CHERYL PENN (SOUTH AFRICA



### ZOLIP

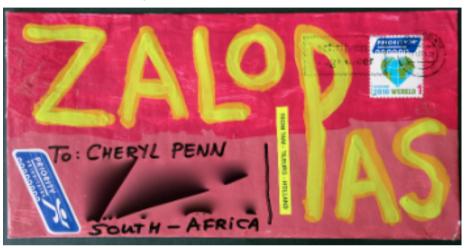
ZOLIP - Here determined to mean: A negative person – that is a no-hoper. A person with ZALOP prospects. Situate in: THE WORLD OF EMPHATICS FLUXUS WORD GIVEN BY RUUD JANSSEN (NETHERLANDS) MEANING DETERMINED BY CHERYL PENN (SOUTH AFRICA) NOVEMBER 2011



### **ZALOPAS**

Negative Determiner of **ZALOP** 

The Determiner which is said with the spirit of meanness in a cold flat tone. When NO is just used deflate and breakdown. Or when No will be taken as a yes by the hearer not a LISTENER obviously.



### **ZAPIL**

ZAPIL means: Time is short, soon there will be ZALOP of it left. Use every minute

wisely – its an un-renewable resource. Situate in :THE WORLD OF EMPHATICS FLUXUS WORD GIVEN BY RUUD JANSSEN (NETHERLANDS) MEANING DETERMINED BY CHERYL PENN (SOUTH AFRICA)



### **GOTIJ**

MEANING:

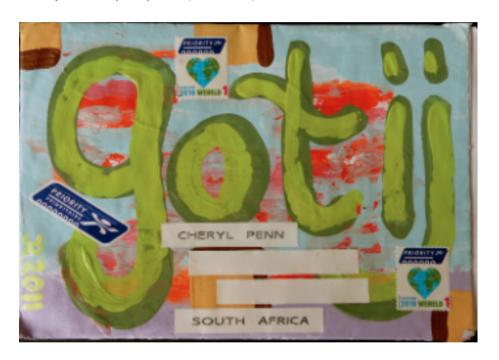
#### YES!!! I have received FAB Mail Art!

Word received from Ruud Janssen (Netherlands)

GOTIJ to be said in an excited tone with the intention to respond to said mail art.
GOTIJ relieves the speaker/writer from the lengthy phrase "I have received mail art from..."

Replace with GOTIJ

Meaning ascribed by Cheryl Penn (South Africa)



### Mr Colori - The Musem of Instant Images



### Soos in Mokem



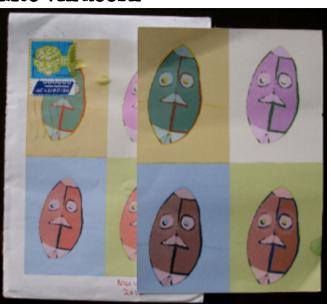
Rod Summers- vec



The Helgisaga Audio drama series.



### Nico ven Hoorn



Emmy verschoor



### Imelde Wubben



## New Zeelend

Kethy Boyle



Leure Hudson



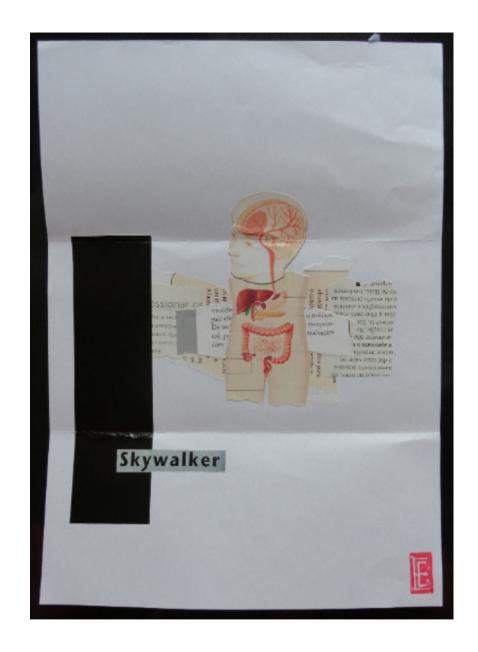
Erin Fee



## Portugal, Puerto Rico And Romania

#### Portugal Eduardo Cardoso





#### Puerto Rico Roberto Rios



Romenia Cristian Sima

## **Russia**

#### Victor Anferov



#### Victoria Barvenko



Natalia Kachanova



Natalya Korolkova



Alexander Limerev



Olivia Ot Kogo



Svetlene Pesetskeye





Virgo 57



## South Africa

Jane Bishop



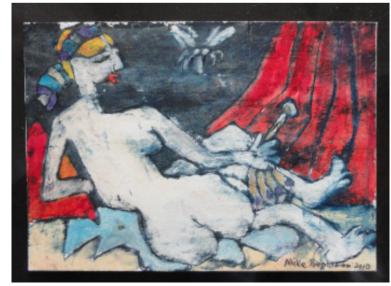
Melissa Botha



Jessica Bothma - ZALOP City



Mike Brightmen

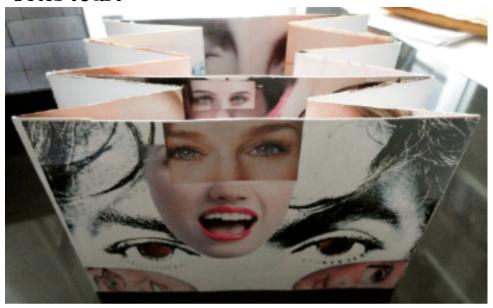


Mike Brightman - Marc was unaware his new bride was afraid of moths.





Peter Court

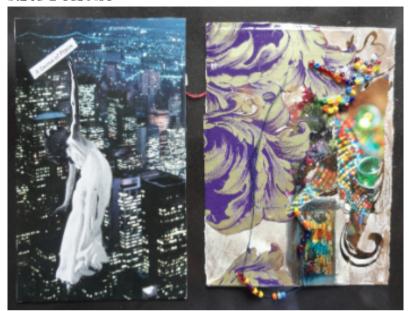




### Francoise Chagne



#### Rite Fenske



Dave Fuller



#### Laurienne Glenny





#### Karin Greenwood





Estelle Hudson





#### Sue Hobbs



Joenne Hoyer



Jane Leach



Renee Lesley

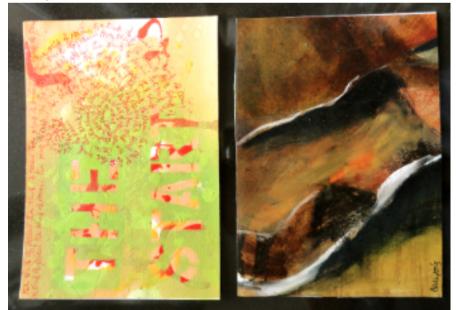




Harry Lock



Cally Lotz



Erne Louw



Lesley Magwood Fraser



#### Lesley Megwood Freser





#### Joen Mertin





#### Lara Mellon

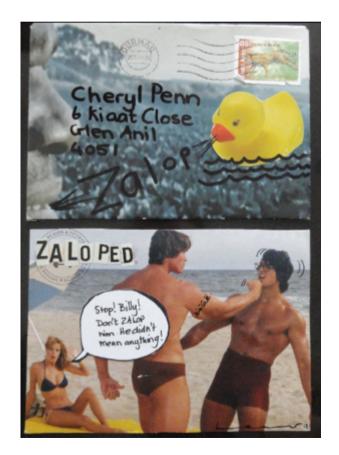


#### Cuen Miles



#### Heather Miller





#### Ndikhumbul Ngqinembi



Carla Powell



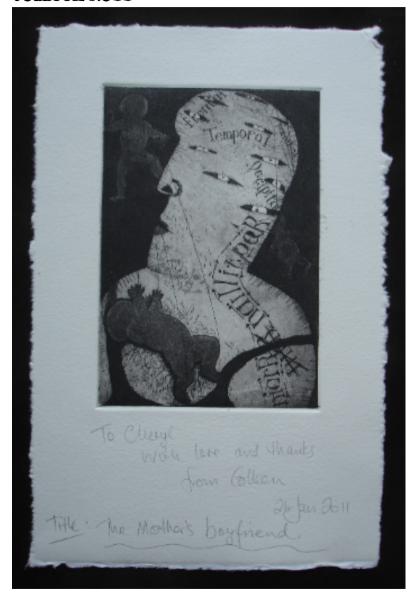
Chris Reabow



Zelma Reuning



#### Colleen Ross



#### Elize Rowen



Tony Starkey



#### Gill Stoltz



## LAST BUT NOT LEAST a South African living in Zambia

#### Mary Kotsaris



## Spein

#### Pedro Bericat - Mute sound



#### Miguel Jimenez - El Telier de Zenon





#### Bruno Neiva Ou Esplanadas





## sweden

#### Niklas Heed



## Switzerland

Dao Badao



#### Lother Trott



#### Janine Weiss





## TURKEY

#### Ahmed Demir



#### Kemal Ozyur



#### F Betul Yzken

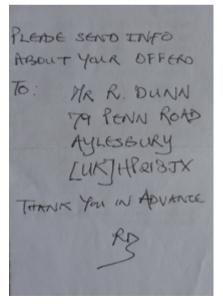


#### United Kingdom

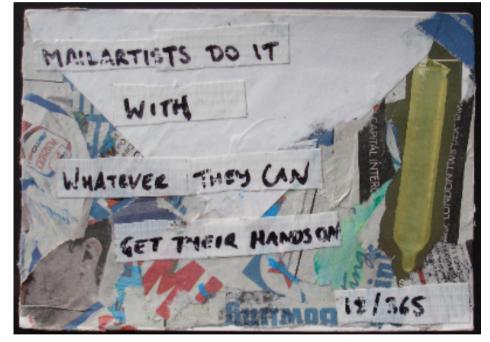
#### Natalie Crowen



#### R Dunn A fortuitous mistake @\_



#### Andy T Geezer



#### Rebecca Guyver





Meil Art Merthe



Nuno & Nela



Andres McNeill



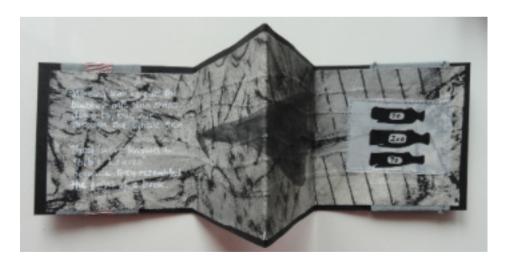
Laurence Roberts



## Stephenie Turnbull



## SCOTLAND Gillian Neish



# POST SCRIPT - PAINTINGS/BOOKS for Cut up as Mail Art. A personal documentation...

The World is • Town 2009

Unique Artists Book



Transgressing the Page 2009 Unique Artists Book



Pollock. 2009.
Painting for Cut-Up
Number I
Oil paint, Varnish on Paper Pulp.
A series of 8 paintings each 80cm X 60cm.



Cut-up 2011. Number 2 Mixed Media on Paper Pulp 300cm x 100cm



Cut-UP 2011.

Number 3

Mixed Media on Paper Pulp

420cm x 100cm



A Case for Complex Aesthetics - 2011 Number 4 Mixed Media on Canvas 180cm X 120cm



Alphabetical Forest - 2011 Number 5 Mixed Media on Paper 100xm 80cm



Alphabetical Soup 2011 Number 6 Mixed Media on Canvas 100xm 80cm



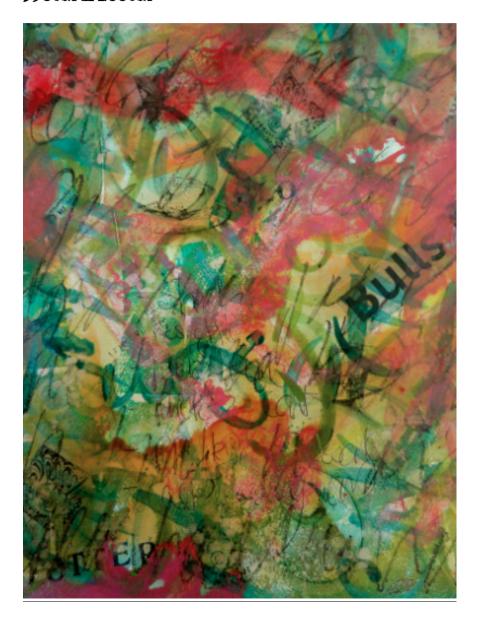
The Bridge I - 2011
Number 7
Mixed Media Painting on Paper Pulp
300cm x 80cm



Ad Hoc 2011 Number 8 Mixed Media on Paper Pulp 520 cm x 100cm



Asemic Landscape - 2011 Number 9 Mixed Media on Paper Pulp 350cm x 100cm



Scuse me If I have lost my way, but I have stars in my eyes. 2011
Number 10



Dream Flakes - 2012 Number II Mixed Media on Paper Pulp IOOcm x 80xm



Shedows on the Bridge 2012 Number 12 Mixed Medie on Paper Pulp 400cm x 80cm



Kert Art 2012 Number 13 Mixed Media on Paper Pulp 280cm x 100cm



Look Up Look Down You Silly Clown.
Drown. 2012. Number 14.
Oil Paint and Stencil on Paper Pulp.
II20 cm x 80cm



When the Bridge Appeared - 2012 Number 15 Mixed Media on Digital Print Canvas 1.20cm x 90cm



Unemployed - 2012 Number 16 Mixed Media on Paper Pulp 100cm x 80cm



Burning Bridges 2012 Number 17 Mixed Media on Paper Pulp 100cm x 80cm



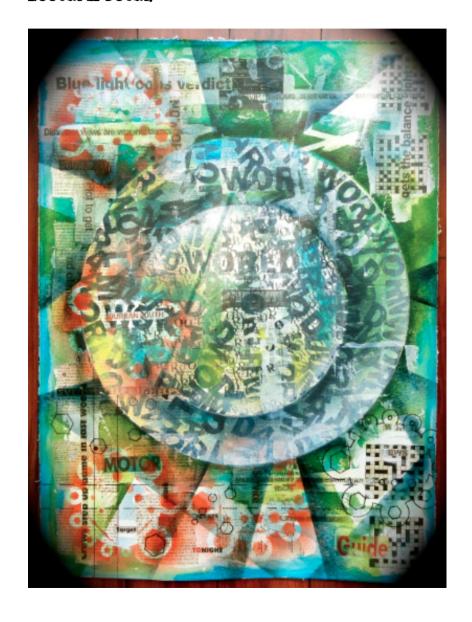
Zine Cover I - Mail art Makes the World A Town-2012 - Number 18 Mixed Media Painting on Paper Pulp 100cm x 80cm.



Serengeti Cecophony - 2012 Number 19 Mixed Media Painting IOOcm x 80cm



Zine Cover II Mail Art Makes the World a Town 2012 - Number 20 Mixed Media Painting on Paper Pulp 100cm x 80cm.



Zine Cover IV - Town Asemics in a Mail Art World - 2012

Mixed Media Painting on Paper Pulp Painting number 21

100cm x 80cm



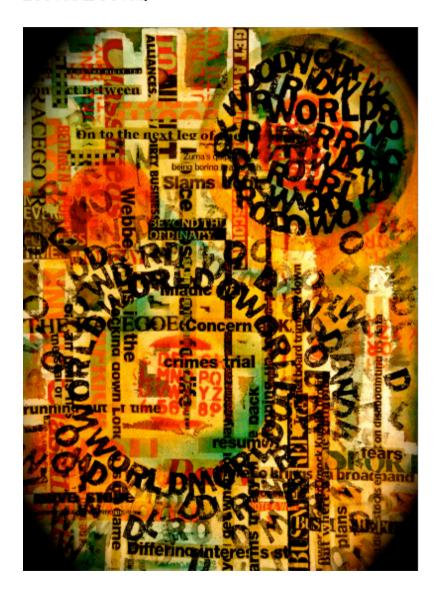
Snap Dragons Cause Havoc in any Arrangement 2012. Number 22 Oil on Canvas, IIOcm X 90cm.



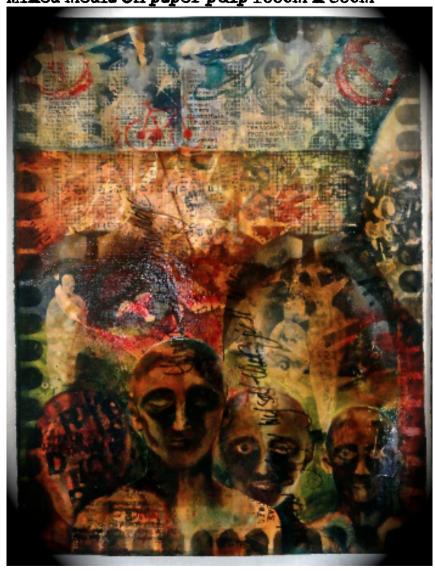
Asemic Pelette 2 - 2012 Number 23 Mixed Media Painting on Paper Pulp 200cm x 30cm.



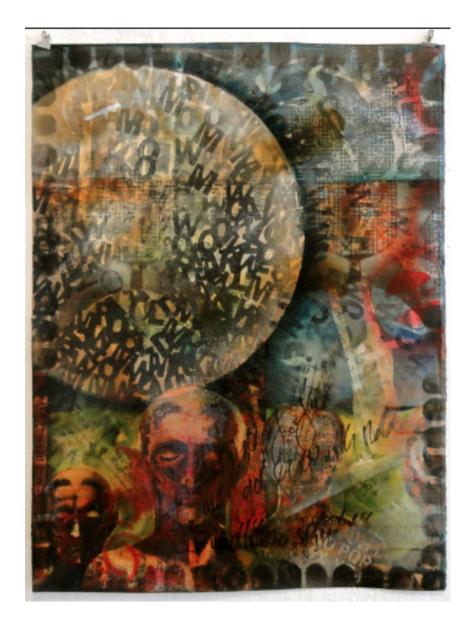
Zine Cover III Mail Art Makes the World a Town - 2012 — Number 24
Mixed Media Painting on Paper Pulp 100cm x 80cm.



Mail Art Makes the World a Town I Number 25 Mixed media on paper pulp IOOcm x 80cm



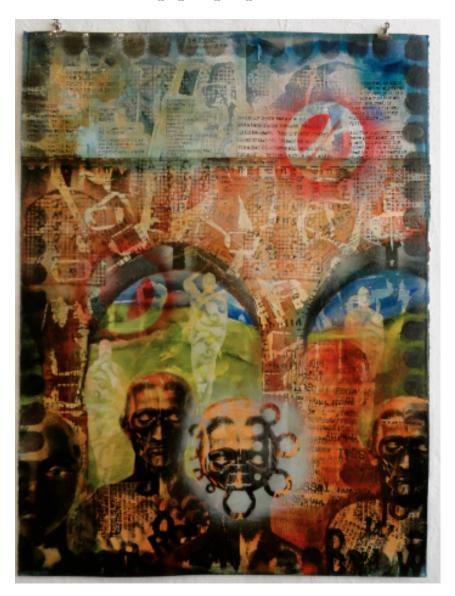
#### Mail Art Makes the World a Town 2 Number 26 Mixed media on paper pulp IOOcm x 80cm



Mail Art Makes the World a Town I Number 26 Mixed media on paper pulp IOOcm x 80cm



Mail Art Makes the World a Town I Number 27 Mixed media on paper pulp IOOcm x 80cm



#### And when the images have gone further:

RCBz ... USA... #7
Exploring a Cathedral of Unredeemed
Aesthetics - Digital Collage.



RCBz USA AD HOC #8 - Digital Collage



RCBz ... USA ... # I7 Massacre of the Innocents 2012 - Digital Collage.



NOTE: I consider these as collaborative gifts. When an idea is extended it grows and quite frankly becomes better in this instance.