

CAROL STETSER
TOO MANY ZOMBIES
PROGRESSIVE PRESS
JET LAG

JERRY WELLMAN
A.PAVLETICH
FERNAND BARBOT
ITALY

BRUNO CHIARLONE
GIUSEPPE GASPARRO
TONI FERRO

LAMBERTO LAMBICARAVI
SALVATORE DE ROSA
VITTORIO BACCELLI
SEVER ROSSI

W-GERMANY
HAPUNKT FIX
ROLAND SZEFFERSKI
PETER KUSTERMAN
KIM IL JUNG

DIE TODLICHE DORIS
DR.KLAUS GROH
FRANCE

PHILIPPE LAURENT
MICHEL CHAMPENDAL
ALBAN MICHEL
PHILIPPE CHARRON
MARC PIRA

E-GERMANY
SIEGFRIED OTTO
REGINA SONKA
MANFRED MARTIN

HOLLAND
OD SUMMERS
AM

ISKJ
ILLY SCHOLTE
BELGIUM

CAMERA OBSCURA
UY STUCKENS
UC FIERENS

POLAND
PIOTR ROGALSKI
AWEL PETASZ

SWITZERLAND
R.FRICKER
YUGOSLAVIA

ALINT SZOMBATHY
SWEDEN
ATRICK BJORK

PETER MILLS WILSON
BOB KIRKMAN
TIM ORE
TERRA CANDELLA
F.L.(DOC)SPELLMON
KEX GRAPHICS
DAVID COLE
ALEX LGLOO
JAN WILSON KAUFMAN
MARK BLOCH
MELISSA FLIPPO

MAIL ART

LES CAMMER
J.E.S.ARCHIVES
HARRY POLKINHORN
J.C.PALMER

W-GERMANY
KLAUS GROH
HENNING MITTENDORF
KLAUS PEYER FURSTENAU
GRAF HAUFEN
BERNO LOBACH

ITALY
SERSE LUIGETTI
GINO GINI
ENRICO OLIVA
LAST EXIT
UMBERTO BASSO

E-GERMANY
ROBERT REHFELDT
JACOB STEFFEN
JORG SONNTAG

POLAND
ART PLASTYK
ROMAN MUSZYNSKI

SPAIN
IVAN PRAJZLER
JESUS MANUEL

FRANCE
PASCAL LENOIR
COZETTE DE CHARMOY
HOLLAND

TIME BASED ARTS
BRASIL
CAMPANHA MUNDTAL
YUGOSLAVIA
DOBRICA KAMPERELIC
ISRAEL

VIDEO CONGR
ND MAGAZINE
FRANKLIN FU
ANALOG PROD
OMAHABA
FELIX MOLIN
LAFOLLOTTE
MICHAEL VOO
PIEPOL/NEXU
EYELAND ART
SHEILA HOLT
DURUSSEL-WE
JULIET KEPP
ITALY

GAETANO COL
VITORE BARO
SALVATORE D
OCCUSSI AMB
LAMBERTO LA
W-GERMANY

DAUER STEIN
JORGEN KIER
KIM IL JUNG
DORO BENDIT
JOKI MAIL A

FRANCE
ALAIN SATIE
PIERRE MARQ
FRACTION ST
JEAN LOUIS I

E-GERMANY
MICHAEL GRO
W.W.NEUMANN
KARSTEN MAT

HOLLAND
PROGROPERAT
WIM HOFMAN
TAM

DENMARK
POUL ESTING
MOGENS OTTO

MEXICO
ARTURO KEMCH
ALFREDO FLOP

ENGLAND
LAWRENCE ACC
ISRAEL

ALLAN SCHWAF
SWITZERLAN
COPY-LEFT
BELGIUM

är två engelska skulptörer som bestämt att de är sig ständigt med mjukt mekaniska rörelser och förblir stela armar och knutna ansikten, som tillfälligt opro- r. Deras berömdaste skulptur hittills är "The Singing framförde första gången på konstskolan St Martin's i just slutet i skulpturklassen, senare har de visat den ptutställningar i Europa och USA och på ett par pop- ägar oftast 5-6 timmar; de två skulpturerna står i guld- rå kostymer på ett litet bord och sjunger "Underneath de tröttnar eller tills publiken skrottat ut dem. själva som tröttnar; George & Gilbert är i sin sång så aritésypunkt så talanglösa att betraktaren efter en brukar tycka det är enbart pinsamt. "Driver dom med mig? lille i en handske? Hur fan kan kritikerna tycka att sta på länge? Dom måste ju vara helkocko!" onsten och livet är upphävd men kommunikationen, enligt terier, saknas. Men är det inte det den saknas som där så starkt? Många konceptkonstnärer kan inte upp- otlogik; de är alltför ursprungliga i sin tanke för att ". Men de flesta har upptäckt att de behöver en egenart, ningsområde för att uppmärksammas och sälja sina antyd- erna; i nutidens produktionsanarki tycks det inte vara enbart existens. Hos Gilbert & George finns försäljnings- rge & Gilbert. tsligt för sig att de skulle börja måla, de målade ant, nästan enbart i flytande nyanser grönt, och i juli ntera sin "new romantic sad beautiful sculpture "The Us in the Nature)". Målningarna består av 6 triptyker ilderna är klumpigt lyckliga skildringar direkt överförda tografier av yppiga Sussexträdgårdar och i varje mitt- s allra heligaste, finns, istället för Jesu lidande, s Egon förmöjt betraktande sin barndoms hagar. Senare de en serie på 23 kolteckningar i storleken 2,5 x 2m. et "General Jungle"; även den innehåller samma nostal- över de fuktiga gräsmattorna för att återvända till mark med deras förmuftiga dörrar och fönster".



BERT

V

hjärteblod, vårt öde, vårt svärmeri, vår förbannelse, oss stiger vi upp i vårt vakuum och det kalla morgon- ret. Vi träder in i vår konstns svarsarkostymer. Vi ande promenaden. Våra lemmar sätts i rörelse och handlar mgdkraft spritter omkring inför den nya dagen. Huvudet mynkrets. Våra hjärtan bankar av friskt blod och känslö- själva alldeles uppskruvad i kropp och själ. Ofta glider s tomhet. Våra ögon är fastkittade vid denna ljusam. ultnande. Den stora händelsen utanför fönstret strömmar Den lämna oss oberörda frånsett tystnaden och den upp- röra oss eller ta oss ut ur oss själva. Det är en oav- väg genom tiden och besöker löskyta ord vi hört, sikten vi hållit av. Vi smuttar då och då på våra vatten- ter från drömsk rymd till gammal vanlig uppmärksamhet. torias massa och vikt och när det ibland ser oss fast- ppträder det som vidsträckt musik, övervåldigande och livarsamt för våra konstnärskollegor. Mer färdiga än upptryckta mot väggen en stund, med korsade armar eller a men effektiva harklingar. Ibland rummet med sin storlek dess enda blomstervas, den svarta telefonen, kopplad med

igen tyst låt det bli. öppnade gula cigarettpaketet, fylls ständigt med av- met oss att värka av rent kroppsligt tryck. Då och då kallat "Art for All" ut och iväg, ibland utdrivna ibland t bland folk. Vi strövar omkring med välutvecklad för- nsupa solskenet. Alla människor lever nära den förbi-

All artists are drug-addicts or alcoholics. Just like us!

laughing is art. and art is life. and life is art.

Are you fond of dancing? We go dancing at least 4 times a week.

But they were sports, some of them were terribly good-looking in their short hair.

Suicide is not good for your health.



Afternoon Tea Art for All

Vi skulle vilja berätta om vår stora glädje när vi ser de första blommorna och knopparna, de tycks ha en ung fräsch ungdom, så spröd och skenbar. Vi uppmärksammar trädem med deras täckt framrytande knoppar. Våra ben för oss ogenerat till ett ställe där vi gör uppehåll för en kopp nervöst giftthé. Vi sitter där och pratar en stund om den normala eftermiddagen där allt är vanligt och bra. Här kan inget uppskärande ske, men i biografens mörker, där man dödar tiden, exploderar världen realistiskt till gigantiska historier, män mördas, kvinnor älskas, berg sprängs, vulkaner bryter ut, John Wayne rider åter och Caesar talar ännu en gång till folket. Detta tills härvan är upklarad och åskådarna raglande och blinkande flyter ut i den glänsande staden. Och vi går lyckligt tillbaka till Vår konst där trötthet och sökande har de enda enda huvudrollerna, där allt är jordnära, där storhet görs med ett enda penseldrag, där både någonting och ingenting är kvaliteter. Konsten är för alla det enda hoppet till en utväg för den Moderna världen att uppskatta det dekadenta livsuttryckets förfining. Det är vår övertygelse att liv finns i Konst, och där det finns liv finns det Hopp. Det är av detta skäl som vi gett våra händer, ben, pennor, tal och våra kära huvuden till utveckling och förstående inom konsten.

Konst mitt Liv och Konst Med Mera
Se oss måla i gytta och lera
Se oss le och dansa fram
Låt oss hoppas att Konst är sann.

Och då kan-ske vi kan se oss milt sittande i en trädgård, betraktande solen som stilla sänker sig bortom horisonten och tar med sig det gyllene ljuset och värmen. För ett kort ögonblick behåller trädgården något av dagens värmekraft. De två mänskliga skulpturerna förbrukar detta sista nöje, men snart smyger kvällskylan över allting, insekterna hörs inte, fåglarna börjar slå sig till ro efter dagens förlustelser och benen och dra våra färde mellan de rika bloms återvända till byggnadernas fasta mark med de vi en paus på kafen för att insupa den storhe- tänds sakta och nattan vägar sig på kvällen. Vi tycker det är fint. Vi tycker om det eftersom vi är så dumma, artistiska och blyga. Eftersom vi kommer från ingenstans och ingen vet vart vi är på väg. Vi förmimmer mysteriet hos varje människotillverkad bughitt. Vi är bara nere vid

[See No. 02] Grisalda

MAIL ART

PRINTED MATTER to and from Robin Crozier



SIMS REED

INTRODUCTION

Mail Art, or Correspondence Art as Robin Crozier preferred, (or the Eternal Network in the formulation of Robert Filliou and George Brecht), is a nebulous, pioneering, ever-growing system of correspondents, correspondences, respondents and responses. Ryosuke Cohen likened the genre to the human brain - he christened his own experiments and the results 'Brain Cell' - 'because', he wrote, 'the structure of a brain through a microscope looks like the diagram of the Mail Art network'.

Mail Art is internationalist, all-encompassing, largely autodidactic, democratic, boundlessly altruistic, highly personal, limitless - both in terms of form and scope - multi-media compatible and entirely media flexible. The material is global in origin and dispersal, produced under (and aside from) almost every political system humans have developed. Largely pre-World Wide Web, the material has all been transmitted through the postal system. As a construct of the pre-Internet era, and a microcosm of it too, Mail Art, Correspondence Art, the Eternal Network, is an avatar of that network, both its forerunner and a node of the network that is always - and always will be - becoming.

Robin Crozier (1936 - 2001) was at the forefront of Correspondence Art. An artist and teacher, he taught for many years at Sunderland Polytechnic. Crozier's participation in the network began in the early 1970s with his use of the information section of the periodical 'Pages' ('listing publications, magazines, artists, events etc. with contact addresses') to send out his productions. Shortly after, Robert Filliou solicited contributions for his Stedelijk exhibition, Crozier contributed and some of his works were then included in Filliou and G. J. de Rook's 'Bloknoot'. From 1972 onwards, in Crozier's words, 'the snowball began to roll ...'

The material presented here, scarce, necessarily fugitive and self-evidently ephemeral, all originates in the collection of Crozier and was purchased after his death by Hugh Pilkington. Sims Reed are delighted to be able to offer this aperçu en bloc.

SIMS REED - December 2024

1. Crozier's words are quoted from his interview - conducted by post - with Ruud Janssen beginning in 1994; see iuoma.org.



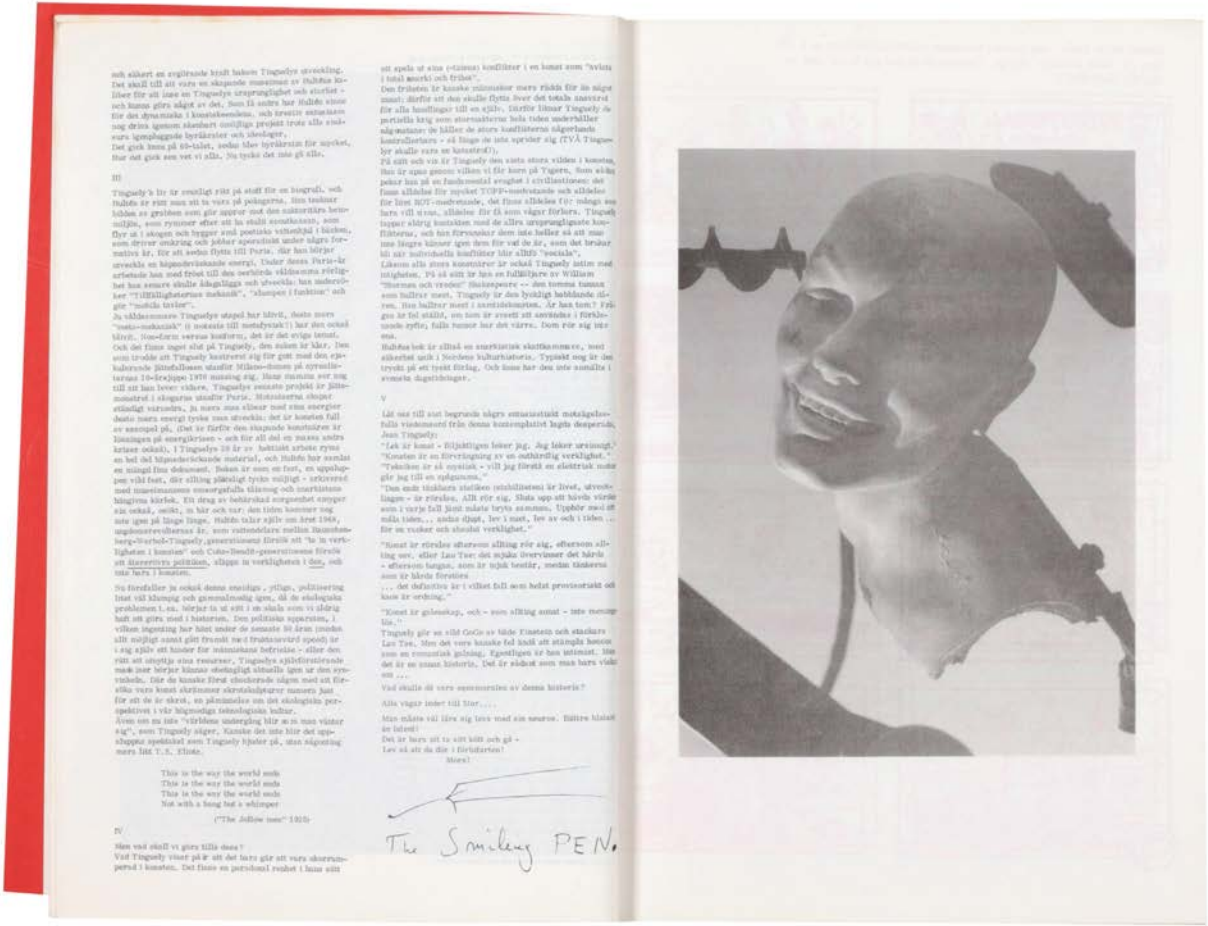
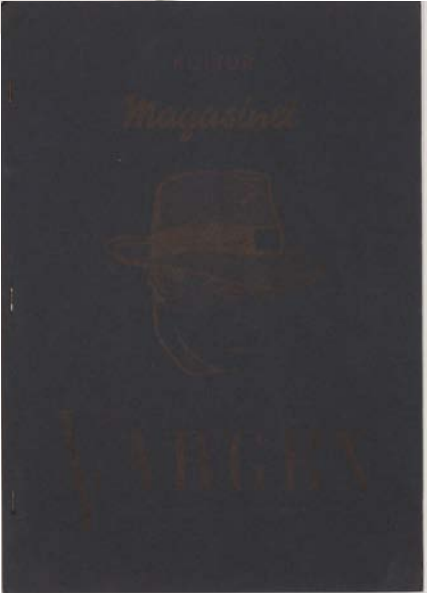
REGILD, Carsten, Rolf
Borjilind and Nina Ohman
(Eds.)

Kulturmagasinet Vargen.
Issue Nos. 3 & 5

Hagersten. Vargen / Moderna
Museet. 1974

Two issues of Vargen, an experimental underground art magazine founded in 1973 by Carsten Regild. Early contributors included Claes Oldenburg. They used Moderna Museet's address register to help enlist contributions for the fourth issue. A total of eight issues were published.

4to. 298 × 210 mm. 50 leaves; pp. 98. Original publisher's stapled wrappers, cardboard to rear.



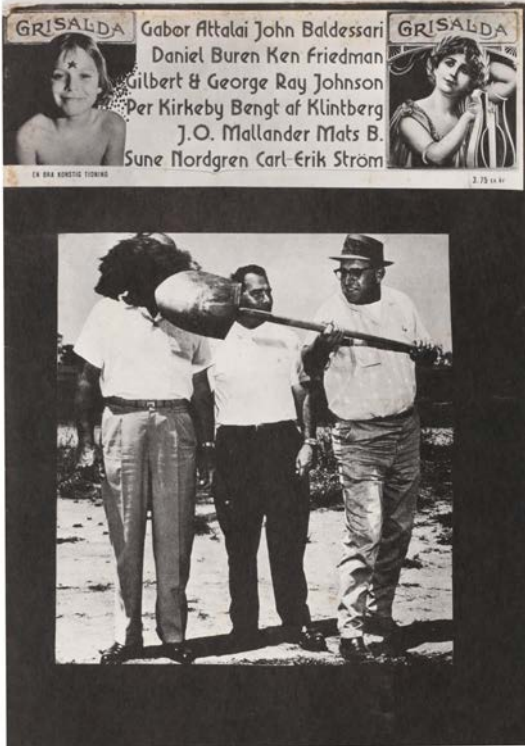
BALDESSARI, Buren, et al.
(Mats B. [Matts Birger
Rindeskr], Ed.)

Grisalda. No. 22

Stockholm. Moderna Museet.
1974

Rare Fluxus and Conceptual Art magazine published
by Stockholm's 'Moderna Museet'.

Folio. 300 × 420 mm. pp. 12. (2 A4 sheets inserted
loose). Original printed wrappers.



MARK / SPACE
(Interplanetary Review)

Amsterdam: MARK / SPACE. 1974

'MARK / SPACE' aimed to 'bridge the inner & outer
reaches of space-time by being an open forum for
communication & information exchange'. Contributors
include Henry W. Targowski, Tim Leary, Robin Crozier,
Drukwerk, UFO, Charlz, Black Holes, Geomaiax, Stampati
and COUM. With green hole-punched manuscript card
poem by Crozier inserted. Includes a 'centrum HET
GRAS' programme 1973 / 1974.

Edition of 200 copies.

4to. 298 × 210 mm. Loose as issued in original
publisher's envelope bearing stamps; posted and
mailed to Robin Crozier. Various mimeographed and
photocopied loose sheets (some stapled) on variously
coloured papers. Contributions stamped.





[03]. MARK / SPACE
(Interplanetary Review)

Wide survey of contemporary Portuguese Art, one of the first of its kind.

Small 4to. 250 × 170 mm. Loose as issued in original publisher's card portfolio with debossed titles.



SOUSA, Ernesto da

Alternativa Zero: Tendencias Polémicas na Arte Portuguesa Contemporanea

Lisbon. National Gallery of Modern Art. 1977

[05]

PLAZA, Julio & Walter
Zanini, et al.

Poéticas Visuais

Sao Paulo. Museu de
Arte Contemporanea da
Universidade de Sao Paulo.
1977

Wide ranging exhibition of contemporary art. Visitors
were able to leave with Xerox documents for the
majority of works, making it a portable exhibition.

4to. 315 × 228 mm. pp. 56. Original publisher's
stapled wrappers.



Early Mail art catalogue.

Richard Mutt invited all mail artists to join in
a post art card exhibition honouring the Great
California Drought of 1977.

As per a signed letter from Mutt held by the Lomholt
Mail Art Archive, Denmark: 'Richard Mutt, March 2,
1941. Born in New York City. Lives and works in Los
Angeles, California. Has been making art since the
death of his father in 1970 ... Yours in dada...'

4to. 280 × 215 mm. (pp. 88). Original publisher's
printed wrappers.



[06]

MUTT, Richard, et al.

California Drought Catalog.
(A Dada Digest)

Northridge, CA. R. Mutt
Galleries Press. 1978

[07]

(VARIOUS)

Relinguagem 40 ideias

Brasil. Instituto De Artes.
c.1978

South American Mail Art portfolio.

40 contributions, mostly on xeroxed sheets, others collaged or printed, or with unique elements. Each contribution stamped, some contributions signed.

4to. 298 × 210 mm. c.42 sheets. Loose in original card portfolio with printed design.



The first Hungarian portfolio of assembled art.

Edition of 300 signed and numbered copies. 54 contributions on loose sheets (mostly A4).

4to. 300 × 211 mm. c.60 sheets. Loose as issued in original publisher's printed card portfolio.



[08]

GALANTAI, Gyrgy (Ed.)

Textile Without Textile

Budapest. Artpool. 1980



-A JELEN MÚLT LE
A JELEN A MÚLT
HAHH! JO MI?

IN THE FUTURE PRE
IN THE PAST FUTUR
HAHH! NOT BAD,

La manière de se
grande partie de
habitaient. Dans
on portait des v
nomades des ster
ment

Le
Le
bl
té
de
cu
k
Uz
qu
s
ta
yo
fi

Le
co
La
de
tu
po
ch
au
ci
ce
ce
po
re

Handwritten in blue ink:
A large, stylized signature or name, possibly "Károly".
Below it, the date "2007/231" is written.

Handwritten in grey ink:
A faint, illegible signature or name.

[09]

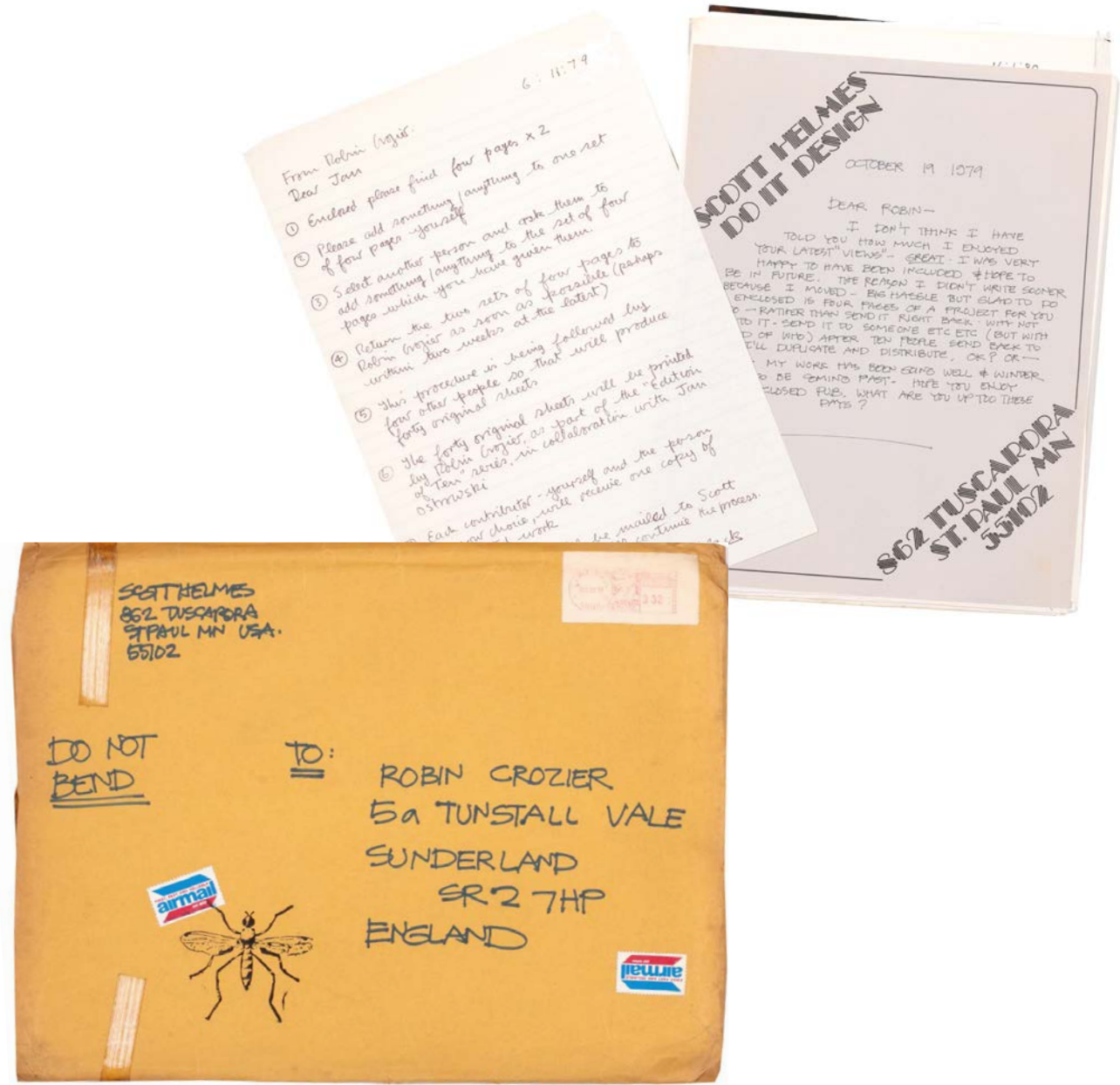
CROZIER, Robin, et al.

[Untitled]. (Participatory Mail-Art Poem Project)

(England, & elsewhere).
(Self-published). 1979 - 1980

Jan Ostrowski's contribution to a Crozier Mail-Art poem project. 11 participants were proposed, each invited to "add something / anything" to one set of four pages yourself. Select another person and ask them to add something...'. The other participants listed are Lisa David, Scott Helmes, Terence Gay, Mike Hancock, Paul Gatrell & David Davies. With a letter from Scott (Helmes) to Robin (Crozier) dated 1979, and Crozier's manuscript instruction list for the project.

4to. 298 × 210 mm. Loose A4 sheets. Loose as issued in brown envelope, stamped and mailed.



[10]

ANDRÁS, BÀN (?)

(Untitled)

(Budapest?). (c.1980?)

Unidentified Hungarian mail / land work. 18 identical A4 sheets printed recto only with map of central Budapest (the Danube marked prominently 'DUNA'), each annotated in manuscript: : 'Here is a [key / paper bag / ticket / feather etc]. What is here?' and keyed to the map on each sheet with arrows.

4to. 298 × 210 mm. Loose sheets in 'Deltaplan Carbon' portfolio (front cover detached) with annotations to front cover.



[11]

PICAZIO, Gloria (Intro).

Exposicio de Tramesa Postal
/ Mail Art Exhibition

Barcelona. Metronom Espai
del Centre de Documentació
d'Art Actual. 1980

Catalogue for a large survey show of Mail Art, published in conjunction with a show held at Espai del Centre de Documentació d'Art Actual, Barcelona, Spain, October 13 - November 21, 1980. Text by Gloria Picazo. Includes works by Dennis Adams, Carl Andre, Anna Banana, Ulises Carrion, Christo, Agnes Denes, John Evans, A.M. Fine, E.F. Higgins III, Alison Knowles, Les Levine, Maurizio Nannucci, Opal Nations, Bern Porter, Mel Ramos, Robert Rauschenberg, Athena Tacha, and others. Profusely illustrated in black-and-white. Includes index of over 400 participating artists, bibliography, and index to documents. Introductory text in English and Spanish.

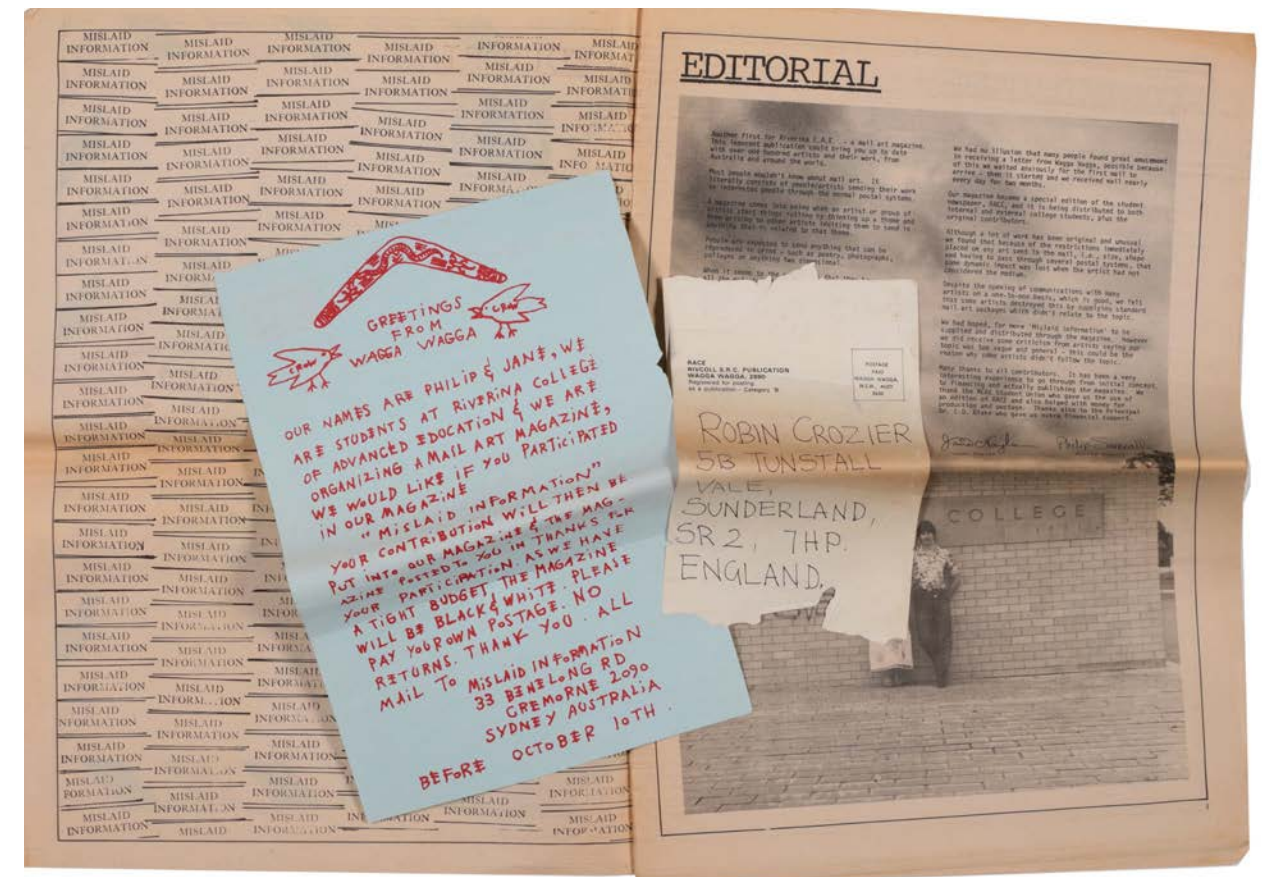
4to. 298 x 210 mm. c.70 leaves. Original publisher's
wrappers, stamped and mailed.



Student newspaper / mail art project. Includes letter
to Robin Crozier asking for a contribution.

'This innocent publication could bring you up to
date with over one hundred artists and their work,
from Australia and around the world.' A list of
contributors and their addresses (in true Mail Art
fashion) is included at the front.

Folio. 420 x 300 mm. pp. 50. Monochrome printed
inners. Original publisher's colour printed wrappers.



[12]

RIVERINA COLLEGE STUDENTS /
(Philip & Jane)

Mislaide Information

Wagga Wagga, Australia.
Self-published. 1980

CROZIER, Robin, Dick Higgins,
Michael Scott et al.

Le Point d'Ironie No.5.
(Together with another
issue? Number unknown)

Reide, West Germany. (Le
Point d'Ironie). 1980

Single issue of the Mail Art project 'Le Point
d'Ironie,' April 1980.

Edition of 100 copies. Editeur responsable 'RA.' The
international contributions include a signed piece
of wood, a brown paper sleeve. Stamped and mailed
to Robin Crozier (contributor). A further issue is
also included (issue number unknown). Contributions
include bagged objects and signed works.

4to. 298 × 210 mm. c.30 loose sheets. Loose as
issued in card folder.



Scottish Mail Art project with an original signed
work by Robin Crozier included.

4to. 298 × 210 mm. (pp. 52). Original publisher's
clip-binder.

HOROBIN, Pete. Tudor Morris

Mailed Sounds

Dundee. DATA. 1981



BELOW, Peter & Robin Crozier, Geoffrey Young, A. Barrio, Spudz / Cees Franke and Peter Horobin.

Scrapbook or Point of Contact. Statement / Affirmation

Würzburg: Kryptonik Press. 1981

An edition of 10 copies. Photocopied letter from Peter Horbin (DATA) inserted loose.

A co-operative book produced by Robin Crozier, (England), Geoffrey Young (England), A. Barrio (France), Cees Franke (Holland), Pete Horobin (Scotland) and Peter Below (Germany). With a presentation: 'for Robin Crozier, Peter Below'.

4to. 298 × 210 mm. pp. 102. Original publisher's stapled wrappers, tape spine.

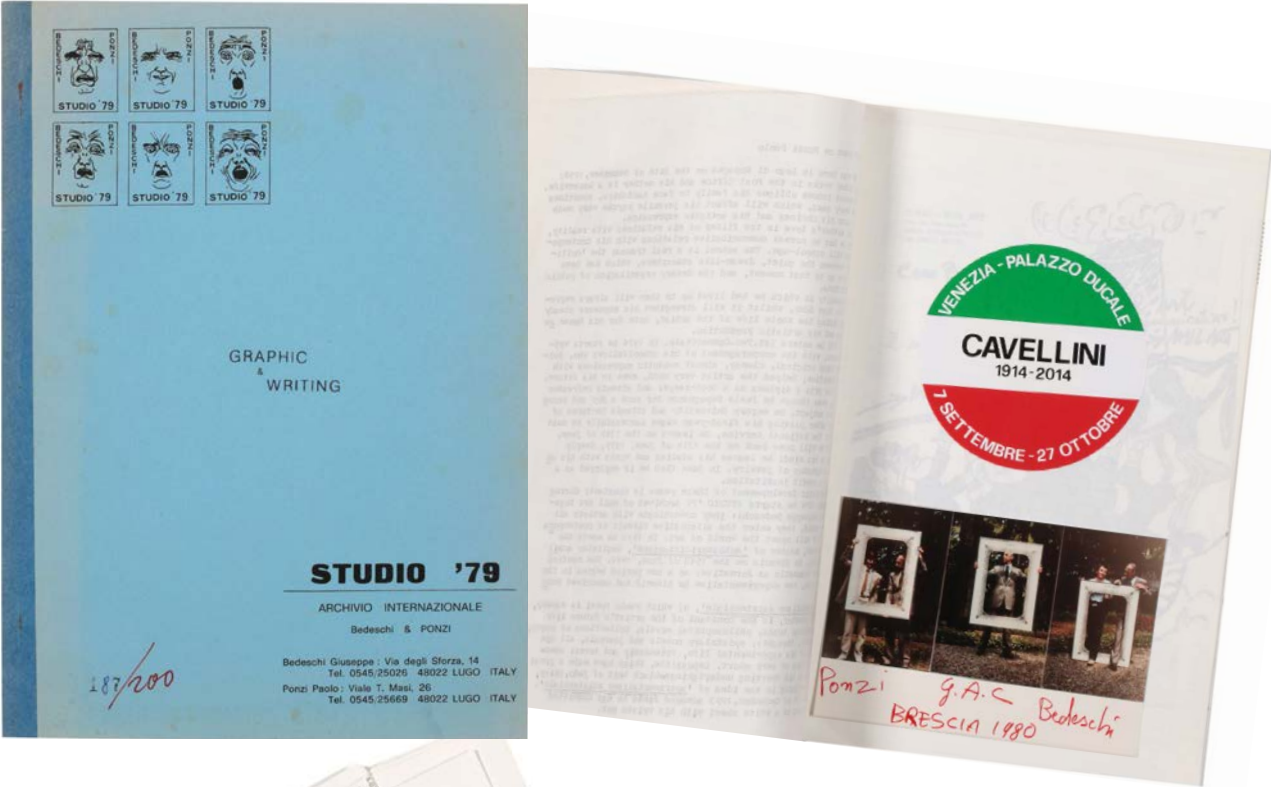


4to. 298 × 210 mm. pp. 28. Original publisher's stapled wrappers, tape spine.

PONZI, Paolo, et al.

Studio '79

Bedeschi & Ponzi Archivio Internazionale. Graphic & Writing. 1981



[17]

BOUMANS, Bart (Ed.) &
students of the Academy of
Fine Arts, Aki

CARE. A New Mail-Art
Magazine. Nos. 1, 2 and 3

Enschede. (Care/Academy of
Fine Arts, Aki). 1982

CARE is a new mail-art magazine edited by Bart
Boumans & art-students from the Academy of Arts in
Enschede, Holland.

'CARE cares about art & related matter.'

The first three issues were each editions of 75
copies. A wide-range of artists contributed various
types of printed matter, from handmade collages,
screenprints, objects, drawings, photocopies, fold-
outs, and other hard-to-classify pieces on various
different sized and coloured papers. The first issue
of CARE was themed Art Education, with more than 35
original contributions. CARE No. 2 was 'size-free,
subject free' and for CARE No. 3 submissions required
'a written or visual or touchable portrait of yourself
doing your favourite art work'. Contributors were
encouraged to publish further issues themselves,
but the present three issues comprise a complete set
as published by the Enschede Academy of Fine Arts.

*Various forms. Various sizes. Loose as issued in
original publisher's sleeves: portfolio with printed
faux wood design (Care One), plastic sleeve with
printed titles (Care Two), printed envelope stamped
and addressed to Robin Crozier (Care Three).*





[17]. CARE. A New Mail-Art Magazine

YOU, ALL CONTRIBUTORS TO CARE

KE ENORMOUS WE
E CONTRIBUTIONS TO
ACKNOWLEDGEMENTS AND
ON THAT PAGE TOO YOU
STION OF WAGE AW RO-
BUTION WE PRINTED IT
WHICH CAME TO CARE FOR CARE
E PUT INTO THE SECOND
SEVERAL MAIL PROJECTS, DEAD
30/9/02 (CARE ONE) DOCUMENTE
3777, DEADLINE 7-7-02 (CARE ONE)
OFFICIAL POST OFFICES (CARE ONE) ARTE
PICTURE OF YOU (CARE ONE) MUSEUM OF
MUSEUMS (CARE 2) ART-STAR (CARE 2)
DE... (CARE 2)
SOME CONTRIBUTIONS ARE
DIFFERENT ROBIN CROZIER
MULLI, HOLLY MOON

A SEVERAL BUY BLEUS TO
AND THAT WE GOT SEVERAL REACTIONS
ON OUR QUESTION TO TAKE CARE OF A
FUTURE ISSUE OF CARE
ROBIN CROZIER
ART DEPT. OF THE POLY TECHNIC IN
SUNDERLAND, ENGLAND HE WILL
EDIT THE BEGINNING OF 1992 CARE
* A PARTICULARITY FROM COLOMBIA
PUBLISHER OF AN ISSUE ABOUT HIS COFFEE
PROJECTS IT LOOKS LIKE THIS IS
GOING TO BE HIS OWN EDITION, SO
WITHOUT POSSIBILITY TO PARTICIPATE
WE GIVE HIM * S
ABOUT SON

MONEY TO EDIT A CARE NUMBER
HOPES HE WILL SUCCEED IN '83
J.P. JACOB FROM MAINE, U.S.A (HYPER
HAPPY YOUNG PEOPLE ENTERPRISES) WROTE
US ON HIS POSTCARD-JOURNAL HYPE THAT
HE WILL TAKE CARE OF CARE AT THE END OF
1983. BEGINNING '84. IN '83 HE IS BUSY
WITH A COMMON PRESS-NE
IN THIS WAY MORE THAN 4 ISSUES A YEAR
CAN BE PUBLISHED! AND IF YOU DO CARE
TO TAKE CARE OF AN ISSUE OF CARE
WRITE US
THIS IS IMPORTANT: BECAUSE WE EXPECT
EVEN MORE CONTRIBUTIONS TO CARE 3
AND HAVE TO KEEP SOME TO SELL TO
COVER EXPENSES THE EDITION OF CARE
TO SEND IN ENOUGH!

THE AKI IN ENSCHEDE WILL BE CLOSED IN
JULY + AUGUST, BUT YOU CAN SEND YOUR
CONTRIBUTIONS TO THE AME ADRESSE
ONLY WHO WANTS RESPONSE, WRITE TO:
BART BOUMANS, 70 S NOL, PATRAX 2,
1105 CA (NL) 1105 CA, NULCIA, SPAIN
WITH THANKS TO WHOM WE WOULD
B. ENGELS MAN

PLUS INFO
IN A MAP. A FEW
ARE STILL A FEW
- CARE TWO IS PUBLISHED
22 x 30 CM. EDITION OF 75.
AND NEXT. CARE THREE!
SEND A WRITTEN OR VISUAL OR
TOUCHABLE PORTRAIT OF YOUR
SELF DOING YOUR FAVORITE (ART) WORK
ADD ANYWAY A VISUAL PORTRAIT
SIZE FREE, BUT LARGER THAN A4
(21 x 30 CM) SHOULD BE FOLDED TO
A MAXIMUM OF A4.
DEADLINE: 6 SEPTEMBER 1992
SEND AN EDITION OF 100!
CARE 3 COMES OUT 1-30 SEPT. '92
THE WORKS WILL BE EXHIBITED FROM
SEPT. 17TH TO OCT. 18TH. ALL CONTRI-
BUTORS WILL RECEIVE A FREE
COPY OF CARE 3
AND, SEND (SHORT) INFORMATION
FOR THE NEWS PAGES.

ALSO PRINT SOMEWHERE THE FOLLOWING
COOPERATION ABOUT CARE WRITE TO EDITOR
BLEEF WEG 155 - 7522 AH ENSCHEDE
3 COPIES OF YOUR EDITION SHOULD BE
IF YOU WANT TO MAKE A CARE THEN LET US
SEND YOU THE ISSUE NUMBER. IN CASE THERE
ONE SHOULD FIND HIS/HER OWN WAY TO COVER THE COSTS
OF PRODUCING CARE

ANOTHER WAY TO
IS THAT YOU TAKE CARE
PRODUCTION & DISTRIBUTION
ONE ISSUE OF CARE YOU ARE
DO WHAT YOU LIKE. A LARGER
SMALLER EDITION THAN 75 IS UP
TO YOU YOU CAN MAKE IT YOUR OWN
MAIL-ART PROJECT, OR PRODUCE
IT ALL ALONE
SOME CONSIDERATIONS ARE
- USE THE NAME CARE AND THE
NUMBER OF YOUR ISSUE (WHICH
WE LET YOU KNOW)
- FOR INFORMATION /
- SEND TO CARE IN ENSCHEDE
- HOLLAND
- KNOW ABOUT WHEN, SO WE CAN
- OTHERS WHO EDIT AN
- OF MAIL-ART
- OF PRODUCING CARE
- MAKING CARE

USE THE NAME CARE AND THE
NUMBER OF YOUR ISSUE (WHICH
WE LET YOU KNOW)
FOR INFORMATION /
SEND TO CARE IN ENSCHEDE
HOLLAND
KNOW ABOUT WHEN, SO WE CAN
OTHERS WHO EDIT AN
OF MAIL-ART
OF PRODUCING CARE
MAKING CARE

DI MISTEMIS AGATHOTIS
23 XEATS STR
ATHENS 0101
RUDOLFO
OSTERSTRAT 19
64700
55 01 MK LITRECHT
HOLLAND
JOHAN V. GEULWE / MOFF
BOULEVARD STR 8
85 01 MK LITRECHT
HOLLAND
BART BOUMANS
70 S NOL, PATRAX 2,
1105 CA (NL) 1105 CA, NULCIA, SPAIN
WITH THANKS TO WHOM WE WOULD
B. ENGELS MAN

PIETSE ROETMOOS
VIA 410URIA 6
65100 PESCARA
ITALY
WIEGUNT KUWE 14
HOLLAND
BROER DOETSMAN
10 SAS KLAARDWARS STR 5
0212 CK GEENWANDEN
HOLLAND
VITTORE BARONI
VIA KRAFTAE 41 2
05 042 TORTE DEL MAR
ITALY
KLYS DANA
RUE DE CLEVECHE
45100 BEAUGENCY
FRANCE

YONG-CHUN CHOI
DEPT. OF VISUAL DESIGN
INDUK INSTITUTE OF
DOGBONG GU
SEOUL KOREA
KUM-NAM BAIK
DEPT. OF ART
CHANGHO-GU UNIV
SEOUL KOREA
GILUNG-GU
BIG YOUNG THE ARTS
SEOUL KOREA
KUNOLD STR 34
3500 KASSEL
W. GERMANY
JIKKEN O. OLBACH
KUNOLD STR 34
3500 KASSEL
W. GERMANY
PO BOX 1206
200 S STEWENHOUT
W. GERMANY
G.A. CAVELLINI
10 VIA BONOMEI
15100 BRESCIA
ITALY
MONIQUE VERHULST
320 405 SHERIDAN
HOLLAND
ARCHIVE OF ARTISTIC
WORKS & PROJECTS
RUG

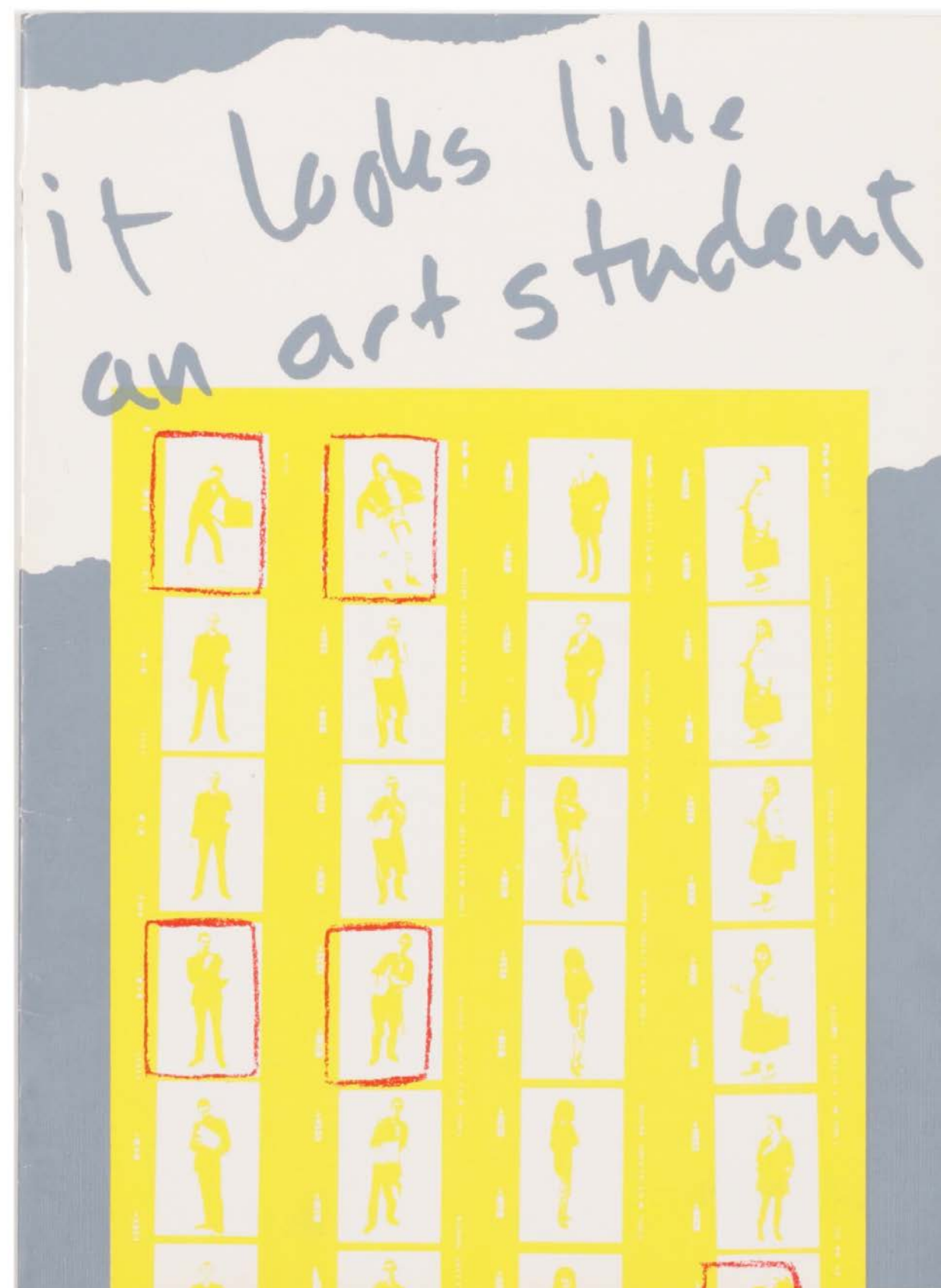
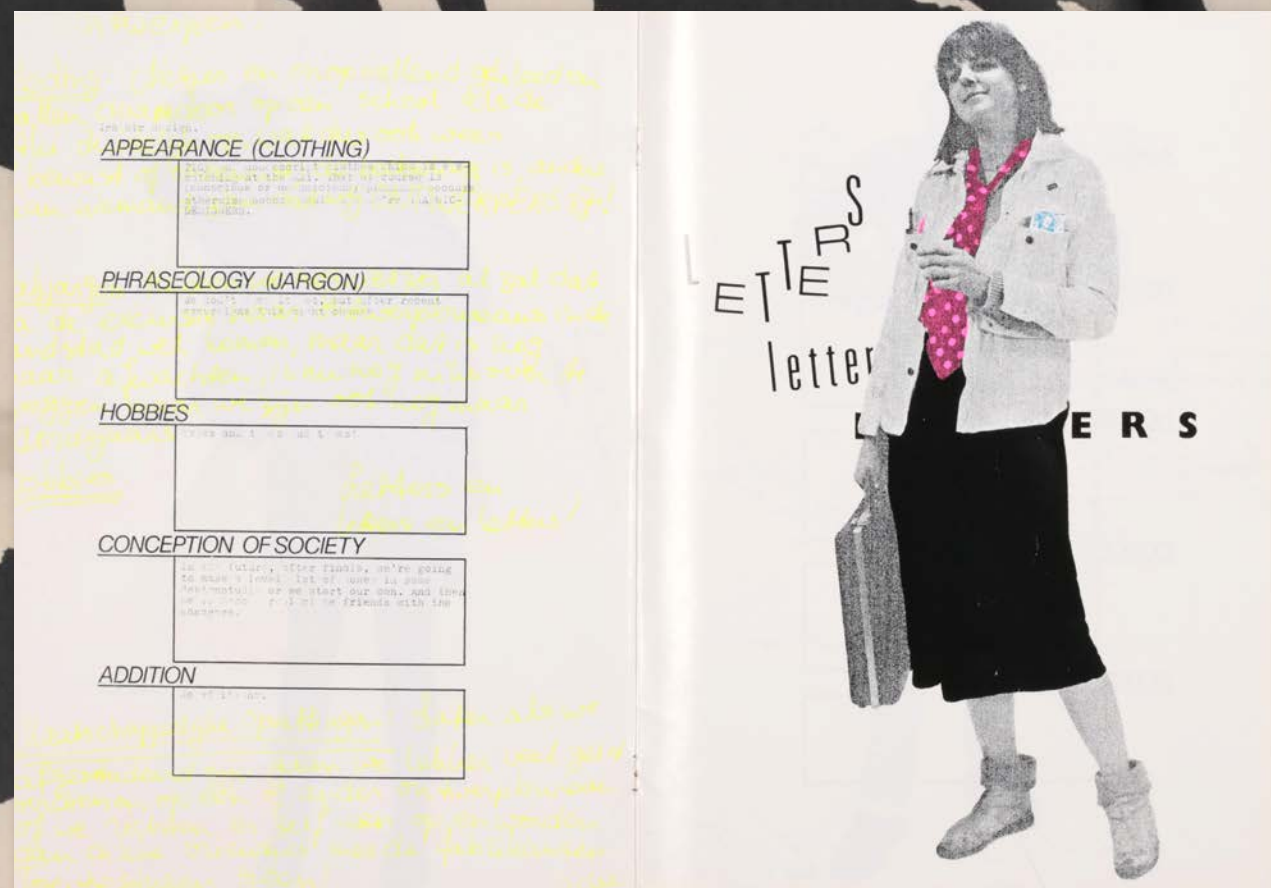
ROBIN CROZIER
6022 e
HOLLAND
ST THUSTALL VINE
SUNDERLAND S.R.2
7 HP ENGLAND
STEEN MOLLER
K1 SUMPARKEIN 113 14
2660 BRONDBY SKAND
CARLO PITTOKE
PO BOX 1132
PETER STUYVESANT
NEW YORK
U.S.A
BEKNO OLBACH
KUNOLD STR 34
3500 KASSEL
W. GERMANY
JIKKEN O. OLBACH
KUNOLD STR 34
3500 KASSEL
W. GERMANY
PO BOX 1206
200 S STEWENHOUT
W. GERMANY
G.A. CAVELLINI
10 VIA BONOMEI
15100 BRESCIA
ITALY
MONIQUE VERHULST
320 405 SHERIDAN
HOLLAND
ARCHIVE OF ARTISTIC
WORKS & PROJECTS
RUG

Send a
or touchable
yourself doing
(art) work. Add anyway
a visual portrait
Deadline 6. SEP. 92

Sun in the air

er ist der
Renner
der Saison

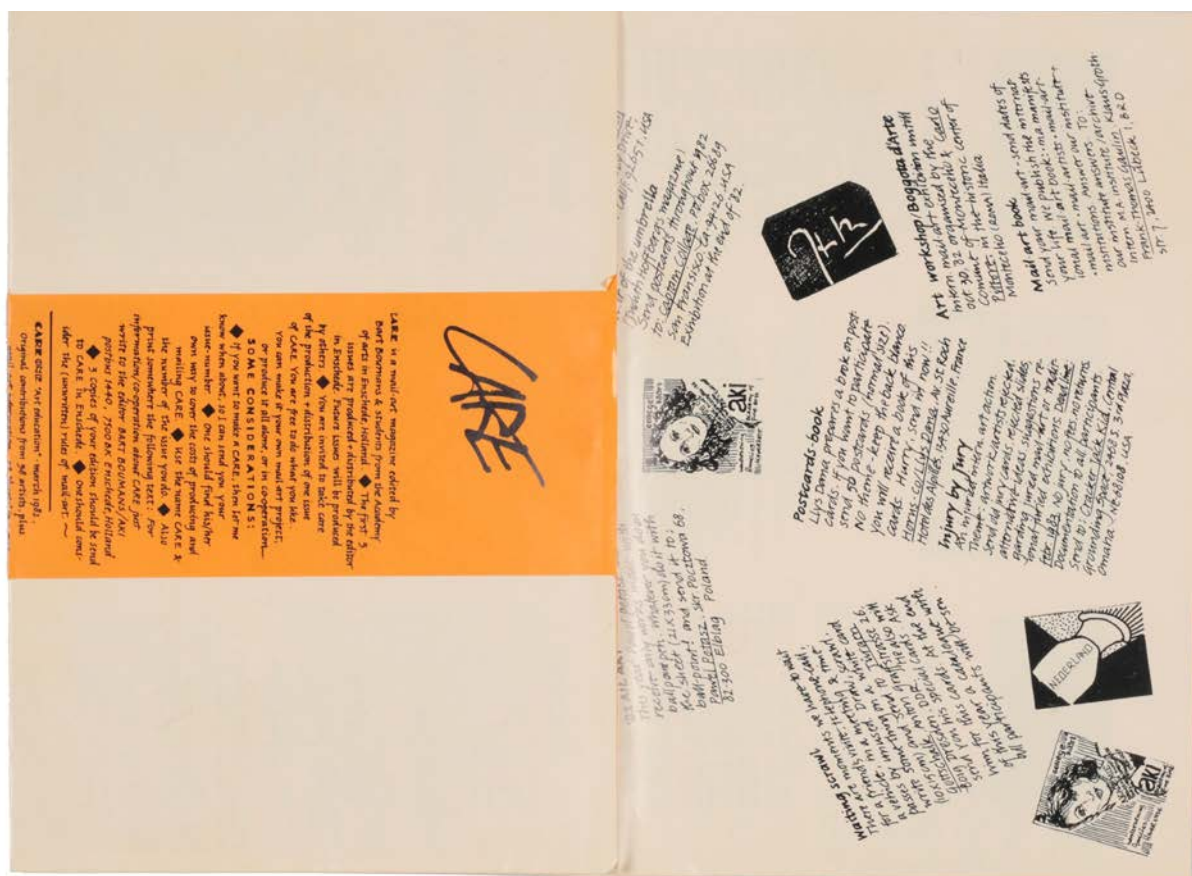
CARE/OF
ACADEMY OF ARTS, AKI
ROESSINGH SOLEEKWEG 155
7522 AH ENSCHEDE
HOLLAND



[17]. CARE. A New
Mail-Art Magazine



[17]. CARE. A New Mail-Art Magazine



[18]

MAPP. Mail Art Performance Party

Kassel. MAPP / Academy of Arts. 1985

Mapp was a project developed by students of the Academy of Arts in Kassel in connection with Jürgen O. Olbrich. Contributors include Robin Crozier, Eric Finlay, Joachim Frank.

4to. 298 × 210 mm. Loose coloured sheets of various sizes.



MAPP

Mail Art Performance Party

Mapp is a project developed by students of the Academy of Arts in Kassel in connection with Jürgen O. Olbrich.

For the MAPP all artists are invited to participate by

- sending in a performance-proposal
- typewritten (hopefully)
- to be possibly performed indoors
- by up to 6 persons or the whole audience
- with all necessary material enclosed
- until 15th May 1985.

The MAPP-Group will try to perform all proposals and do a catalogue with all performances submitted.

Send your Mail Art Performance to

MAPP/GHK FB Kunst
Menzelstr. 13-15
D-3500 Kassel
West-Germany

Artists are of course welcome to perform at the party. No travel-expenses are available, but we care for your accomodation.

[19]

**LUIGETTI, Serse &
Mirabassi Mario**

**SIGNPOST. Mail Art & Poetry.
Materiali / Immagini - Busta
Contentitore di materiali
visivi e sonori. Nos. 1 - 4**

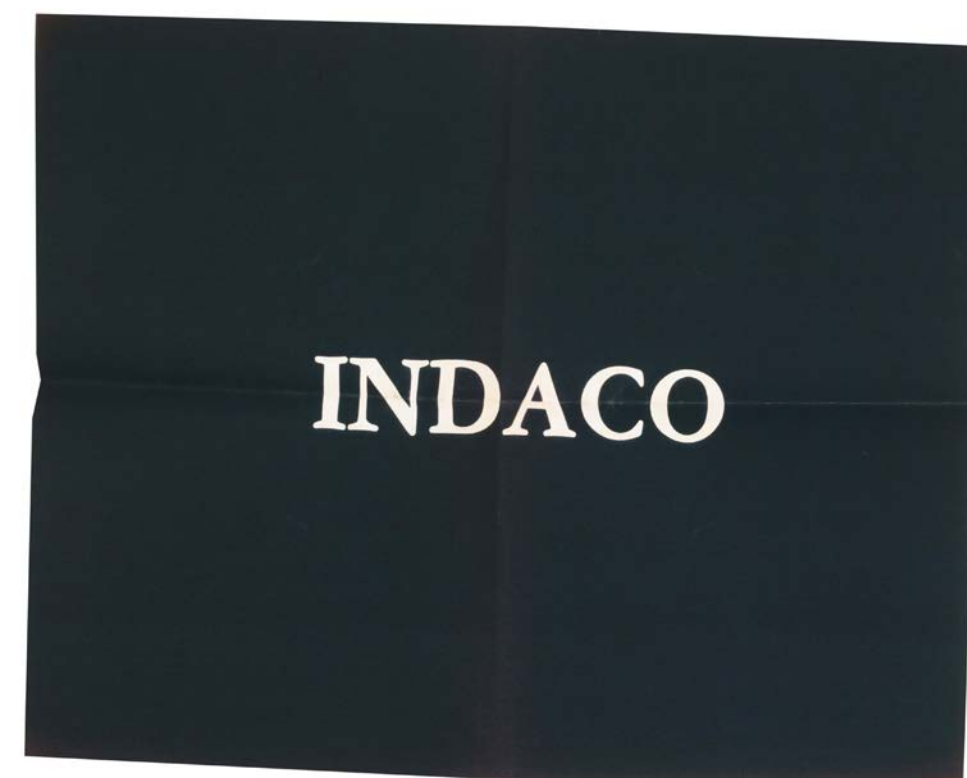
**Perugia. (Signpost).
1980 - 1988**

Four issues of Signpost, a Mail Art initiative based in Perugia, Italy. Issued variously from 50-100 copies per issue. Featuring the following contributors: Adenoidi, V. Baroni, J. Peshke, T. Tillier, R. Trentini, B. Talpo, V. Viceversa, M. Becciani, M. Boldrini, D. Ciullini, R. Crozier, C. Dreyfus, R. Anreatini, P. Bruski, H. Bzdok, U. Carion, Carlo Pittore, J. Juin, G. Karen, E. Mancini, L. Spiegelmann, E. Tot, E. Miccini, G. Ciliberti, S. Ciconte, G. A. Cavellini, N. Frangione, B. Gaglione, G. Galantai, S. Gazzetti, Horus, Icarus, F. Manni, S. Luigetti, J. Olbrich, Pegase, P. Petasz, V. Trometta, S. Younh, B. Zieger, T. Mancinelli, Mira/m, R. Peli, U. Raponi, G. Sani, C. Soldani and L. Tittarelli. Signpost No. 4 with 'Adendidi N. 1'. The majority of contributions are signed.

'SIGNPOST corre consapevolmente il rischio di essere il canale occasionale di percorsi diversi - una raccolta quasi casuale di voci differenti per provenienze territoriale culturale ed intendimenti espressivi.'

Folio. (Envelope: 370 x 260 mm; most contributions 298 x 210 mm). Loose as issued in original publisher's printed envelopes, complete with stamps and a list of the contributors.





[19]. SIGNPOST.
Mail Art & Poetry



[19]. SIGNPOST.
Mail Art & Poetry

[20]

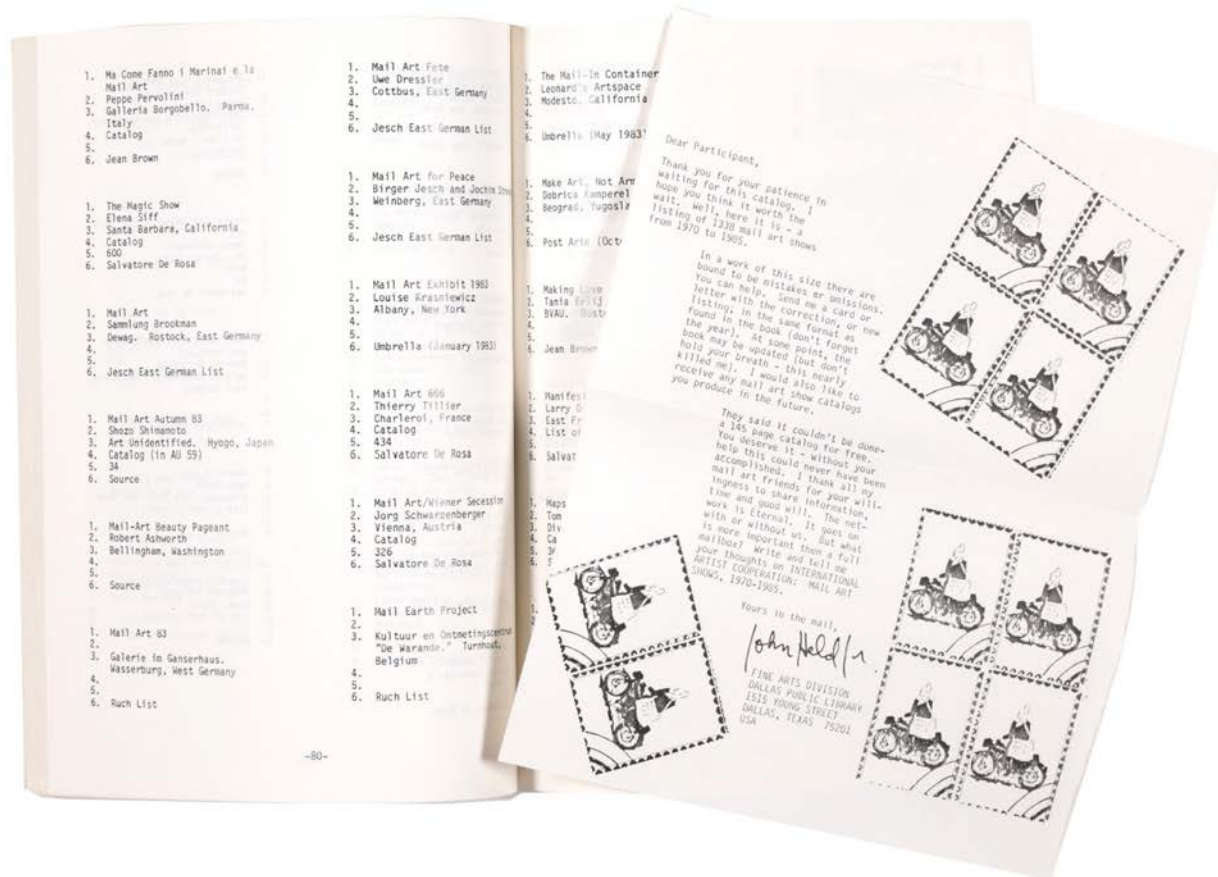
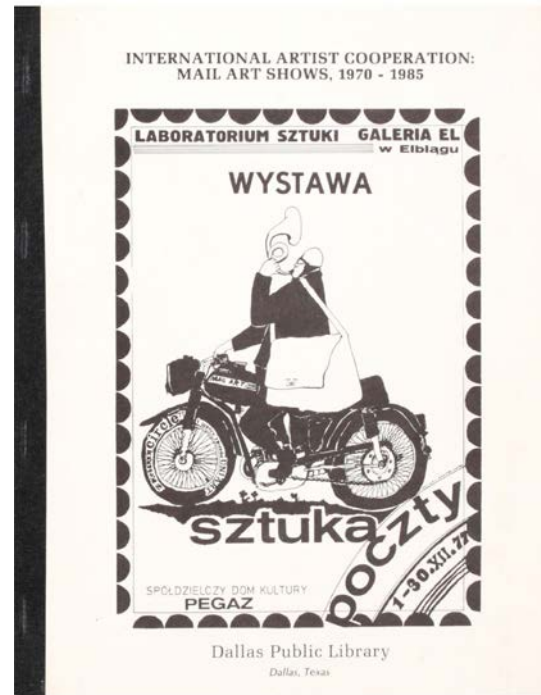
HELD, John, Jr (Ed.)

International Artist Co-
operation: Mail Art Shows,
1970 - 1985

Dallas. Dallas Public Library.
1986

Essential reference for the study of mail art. Over
1,300 mail art shows from 1970 to 1985 are listed
by theme, organizer, place, number of participants,
and resultant documentation.

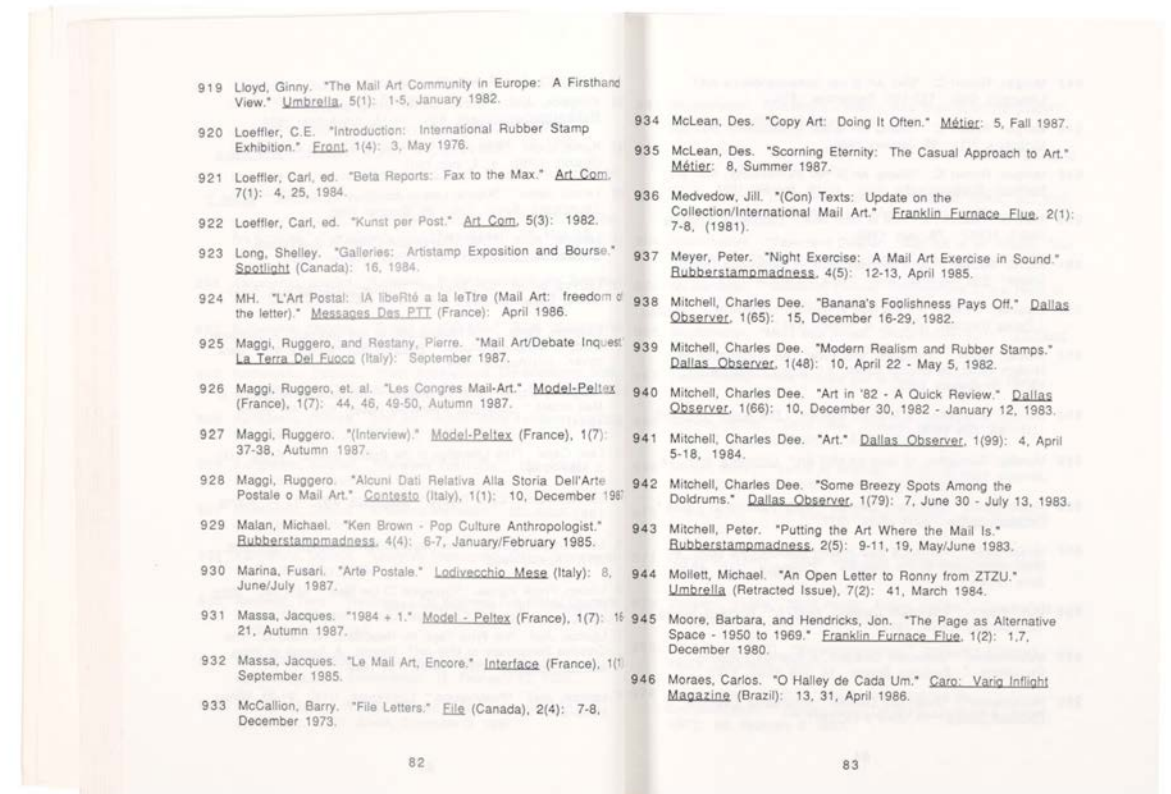
4to. 280 × 218 mm pp. 145. Original publisher's
stapled wrappers, tape spine.



Rare and essential Mail Art reference book.

Chapters include 'Art As Collective Mythology Mail
Art' by Guy Bleus, 'Books About Mail Art', 'Books
Mentioning Mail Art', 'Artist Books', 'Book Essays',
'Mainstream Magazines', 'Alternative Magazines', 'Mail
Art Magazines', 'Newspapers', 'Catalog Essays', 'Author
Index' and 'Contributors'. Cover design by Julie
Hagen Bloch.

4to. 280 × 218 mm. pp. 214. Original publisher's
stapled wrappers.

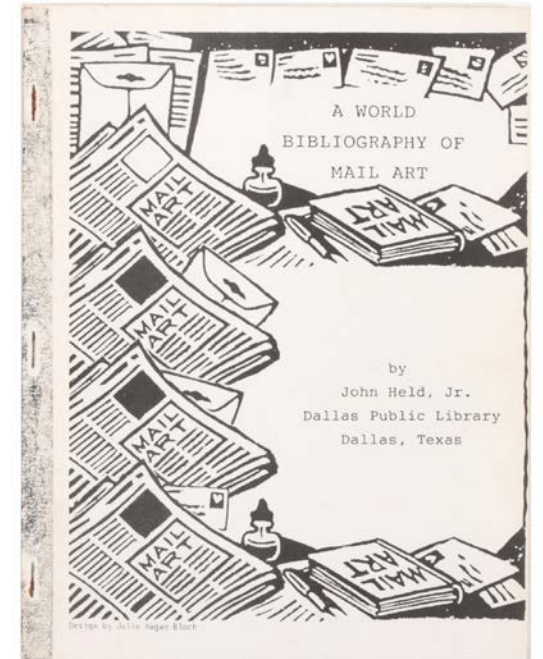


[21]

HELD, John, Jr. Guy Bleus

A World Bibliography of
Mail Art

Dallas. Dallas Public Library.
1989

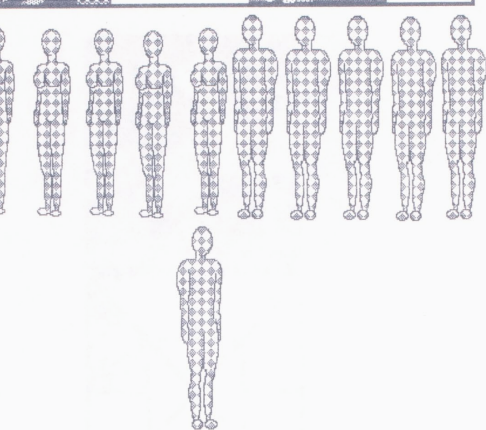
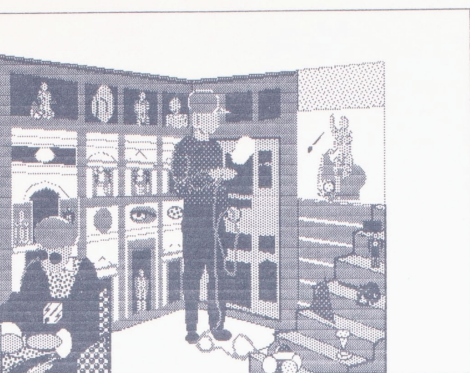


TRUCK, Fred

The Memory Bank

Des Moines, Iowa.

The Electric Bank. 1986



A very rare dot-matrix printed artist book / catalogue by Fred Truck. The Memory Bank is innovative both in its form and range of references, spanning dada, Lettrism, body art and 'real-time actions.'

'This catalog, The Memory Bank, marks the third in the series we have published. As before, this example is devoted to publication of proposals for performance which have been performed, as well as documentation of events done elsewhere by the origination artist.' (From the Introduction).

'The Electric Bank has, in its computers, the Memory Bank. The Memory of the Bank resides with Korrina and Vitruvius. They are the Bank's employees and are entrusted with embodiment of the Bonds and Proposals you place in account.' (The Memory Bank).

4to. 280 × 218 mm. (Vertical leporello of conjoined sheets of computer printout). pp. 178. Original publisher's white wrappers.

Page 152



Electric Lusy for Inter-DaDa 84

Inter-DaDa 84

FROM A LETTER TO JEAN BROWN

I arrived in San Francisco with my computer on September 1, having no real idea of what to expect. I went to DaDa Headquarters at the Maelstrom Bookstore on Valencia Street and met Ginny Lloyd and Anna Banana. From that point on, so many things happened I could write a novel. In capsule form:

1) Anna Banana, Ginny Lloyd, Walter Alter and I

went right from the Headquarters to the airport to meet Cavellini in the Cavellini-mobile, the same 1967 Dodge convertible covered with Cavellini stickers that they used in 1980 at Ukiah in the original Inter-DaDa event. Cavellini does not appear in good health, and the things he did, I would say in general, were not well received because they were exact repeats of the things he has done so many times before.

2)...but by this time, I had met Jürgen Olbrich, and Lisa Sellyah. It was clear to me that Jürgen was having a very liberating experience here in America. He seemed to be constantly in motion and everything he touched turned to art. One night, on our way to a sound poetry reading (which we never got to), we stopped off for a bite at Kevin Sullivan's and wound up making about 60 images for use in a color xerox edition we are doing

Page 153

together. Only about 10 of the images will actually be used. But Jürgen was like this—he was the driving force, I think, behind much activity that occurred inside the framework. Ginny Lloyd and Terrence McMahon set up. It was also at this first meeting that it became apparent to me that he was serious about actually doing a series of performances. He invited me to perform with him at the 20x20 Gallery in the

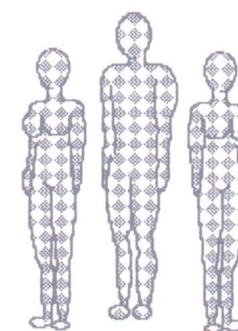
artists would be most likely to participate in the projects she and Peeter Sepp co-ordinate from their C.A.T. Gallery in Toronto. Her assessment of mail artists and their willingness to participate has proven correct.

was spent in finding the right machines for the edition, and then doing them up. Jürgen seemed relaxed but preoccupied with the edition. For myself, I was terrified. Performing always presents me with a



The Memory Bank

by
Fred Truck

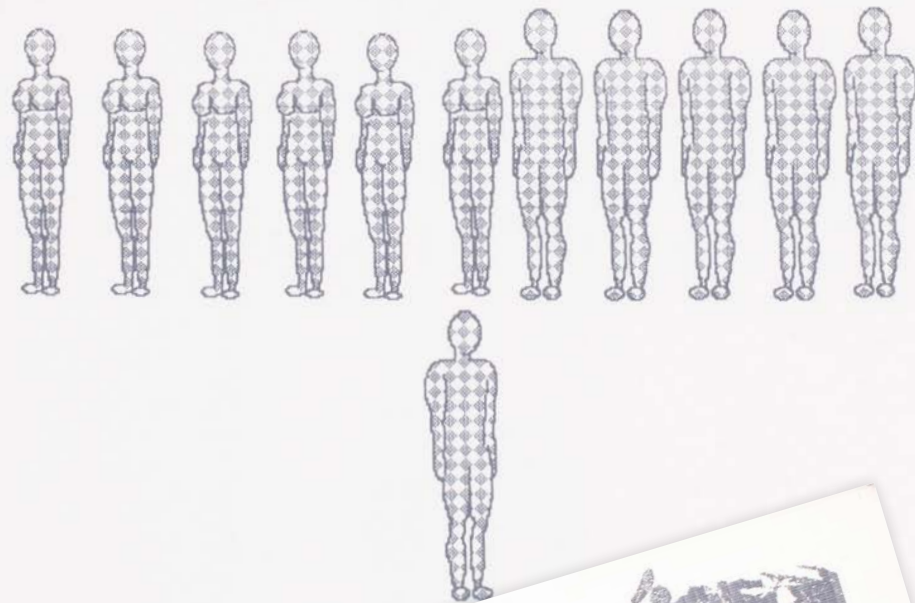


THE 4225 University, Des Moines, Ia 50311
ELECTRIC BANK
(515) 255-3552

Copyright © 1986 by Fred Truck

THE ELECTRIC BANK

Presents



Access contemporary art online through the Art Com Electronic Network (ACEN)!

ACEN is the first widely distributed personal computer network dedicated to the arts.

ACEN is available throughout the US and Canada, and 50 countries.

ACEN is inexpensive, very friendly to use, and compatible with most personal computers employing a modem and telecommunications software.

ACEN offers three tiers of operation:

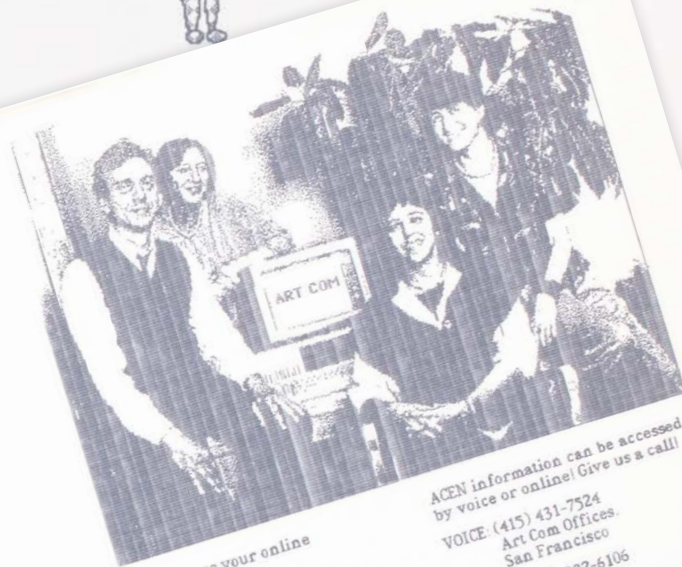
• **ART COM MAGAZINE**
reporting on the interface between post-modern art and new technology.

• **ART COM BBS**
electronic bulletin board and mail service, includes interactive art projects.

• **ART COM DATANET**
electronic database featuring publications and resources specializing in contemporary art.

ACEN delivers electronic mail... even on Sunday!

ART COM ELECTRONIC NETWORK



ACEN information can be accessed by voice or online! Give us a call!
VOICE: (415) 431-7524
Art Com Offices,
San Francisco

MODEM: (415) 332-6106
WELL dataline,
enter [g acen]
at the OK prompt.

ART COM/LA MAMELLE, INC.
Pob-3123 Rincon Annex
San Francisco, CA 94119

ACEN encourages your online participation.
ACEN seeks participation from individuals, visual and media arts organizations desiring online access and distribution for their projects, publications and resources.

ACEN is seeking innovative art works conceived for computer networks.

ACEN is available in the San Francisco Bay Area through the Whole Earth 'Electronic Link' (WELL), and in other locations through US Telecom (UNINET).

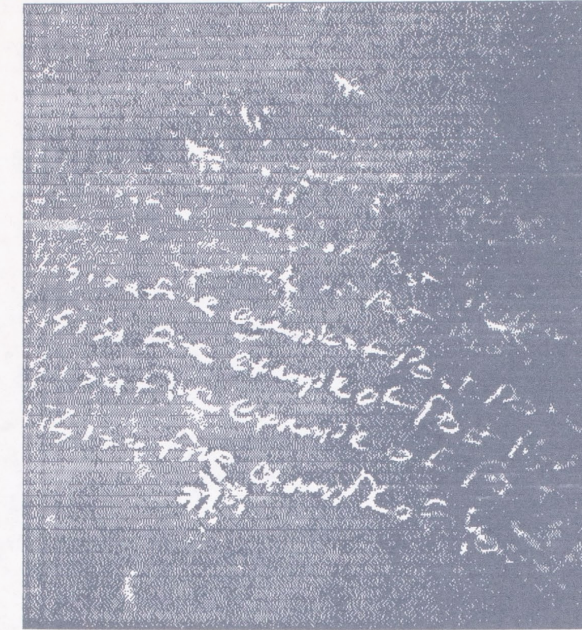
holding and concealing the objects which were at the time exhibited (albeit concealed) in the gallery. Viewers were encouraged to go back out into the mall and identify these objects in the stores."

In conjunction with this

order 25% off on all orders over \$20.00. On the lefthand side of each spread is a (concealed) photo of the object and on the righthand side is given the location and name of the store the item was purchased in, plus the color, texture, weight and price plus tax (if any).

his signature, add in another \$10.

This is a remarkable event and very atypical of the 80s in that the artist incites others to do the performing. It is one of the very few on record in the Bank in which the artist has the chance to succeed



Creating a Fine Example of Post Modernist Art for R.D. Schroeck

action, he published a catalog called **CATALOGUE**. He offered specatators at the show, or those who wanted to mail

Rutkovsky also reveals where the item was made, and adds in a shipping and handling cost. If you ordered it and also wanted

at inducing the spectator to integrate art and life, in which the spectator carries the search for the mythical objects outside the gallery into

conventional American day to day life. It is in short, a masterpiece of conceptual performance. As a measure of its success, in yet another case of beurocratic misapprehension, the Florida State University closed the exhibition while, as Rutkovsky told the Bank, "the lawyers figured it out."

Schroeck, R.D.
10 Huntington Ct.
Hamburg, New York
14075

R.D. Schroeck, a contributor to all past performance festivals in Des Moines, submitted this elegant proposal: **Performance: Creating a Fine Example of Post Modernist Art.** Materials Several People, Colour Chalk, Colour Markers. Using colour chalk write "This is a fine example of Post Modernist Art" 100X on walls, sidewalks, parking lots, streets, bodies, using colour marker to write on T. shirts of the people doing the performance. After this is written 100X in several locations the performance will be complete, and a fine example of post modernist art will exist. On October 1, 1985 this event was performed in the natural amphitheatre in Greenwood Park on the concrete floor

of the stage. Polaroid photos were made that day and then were placed on the graffiti the next day and slides were made. As instructed, t-shirts were also written on. This event was fun to do, colorful, and ephemeral as the autumn leaves that covered it on its third day of existence.

Sherwood, Melanie.
309 1/2 West Lake
Street
Minneapolis, Minnesota
55408

Melanie Sherwood deposited 2 bonds in her account. The first of these was a video installation named **City Service**, which featured a video and life-sized cut out wooden figures of herself modeling various clothes, a Guerilla Apron and a Laundry Apron and Corset among others. From a review in **Vinyl**, published June 15, 1984, by Michael K. Boe: "Her video work, 'Domestic and Wild Birds', was originally about thirty minutes, so one could watch it while cooking and just tune in occasionally. For the gallery, she has cut it to eight engrossing minutes. The program consists of ways to creatively approach the domestic dead chicken. 'Beef Heart and Soul', a second video, plays with the various ways we have of speaking of the heart. A real heart is a

gruesome valentine, and the sentimentality distorts as the heart becomes its own metaphor to the tune of 'Heart and Soul'."

"Both of these works possess a subtle tension. The surgical preparation of a roasting chicken and a telephone conversation with a Tell-Tale Heart, contrast sharply with the background sound (bird songs). Both video pieces have a sense of childlike playfulness and self-absorbition with the action, similar to a child dissecting a bug."

"Feminine Protection", her last video piece, was more didactic due to its focus on the sexual abuse of women. It seemed to have a lesson, but I'm not sure I learned it. The source for the work is the commercial for Impulse all-over body spray. 'Feminine Protection' opens with a scarred woman acusing us of trying to tell her that she was asking for it. Sherwood then explains how beauty and protection aids are to be used for protection only. These aids can be used to make a woman ugly and undesirable. In this work Sherwood is attempting to examine the reasons for using cosmetic products."

The other bond in Melanie Sherwood's account is in the form of **The Kitty**

LOYDELL, Rupert M. With John Gimblett, A. C. Evans and Martin Hibbert

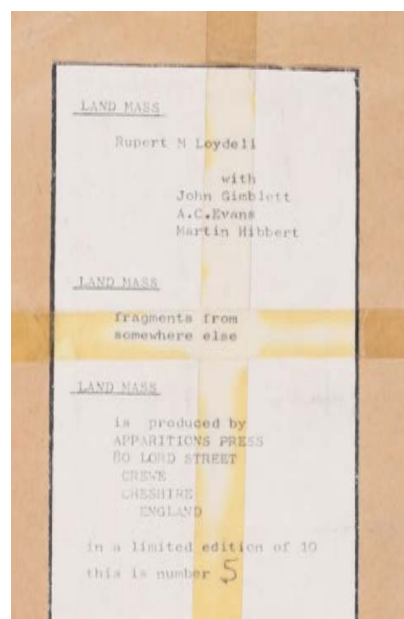
Land Mass

Crewe. Apparitions Press.
c.1987

Series of four artist booklets (all signed and numbered): 'Land Mass 1: Itinerary World Trip', 'Land Mass 2' (printed on green paper), 'Land Mass 3: The Cascades' and 'Land Mass 4: monolith'. Also included is a large selection of colour-printed photocopied sheets of Loydell's drawings. All these works demonstrate Loydell enjoying photocopying and cheap print technologies, perhaps most evidenced in his photocopied face (see right hand page).

Edition of 10 copies.

4to & 8vo. Various forms, various sizes. Loose as issued in publisher's brown envelope (stamped and mailed) to Crozier, with printed 'Land Mass' label taped to front and back.



[24]

OLBRICH, Jürgen Olbrich and
W. Luh and 'visual guests'

Zeitschrift für Tiegel &
Tumult. [No. 13]?

Kassel. (1980s)

The visual guest to this issue is Vittore Baroni (Italy). Wolfgang Luh and Jürgen O. Olbrich initiated the artists' publication Zeitschrift für Tiegel & Tumult in 1986. It was published four times a year in Kassel, each issue in an edition of 150 copies and produced in collaboration with an artist. In addition to a special thematic focus and the visual guest, the publications are known for including a range of inserts, from readymades, sealed objects to more conventional printed matter. Booklets and various elements glued within, including scrabble pieces, book sections and pasted labels.

4to. (222 × 271 × 95 cm). Original publisher's green portfolio with pasted labels and printed elements.



COHEN, Ryosuke

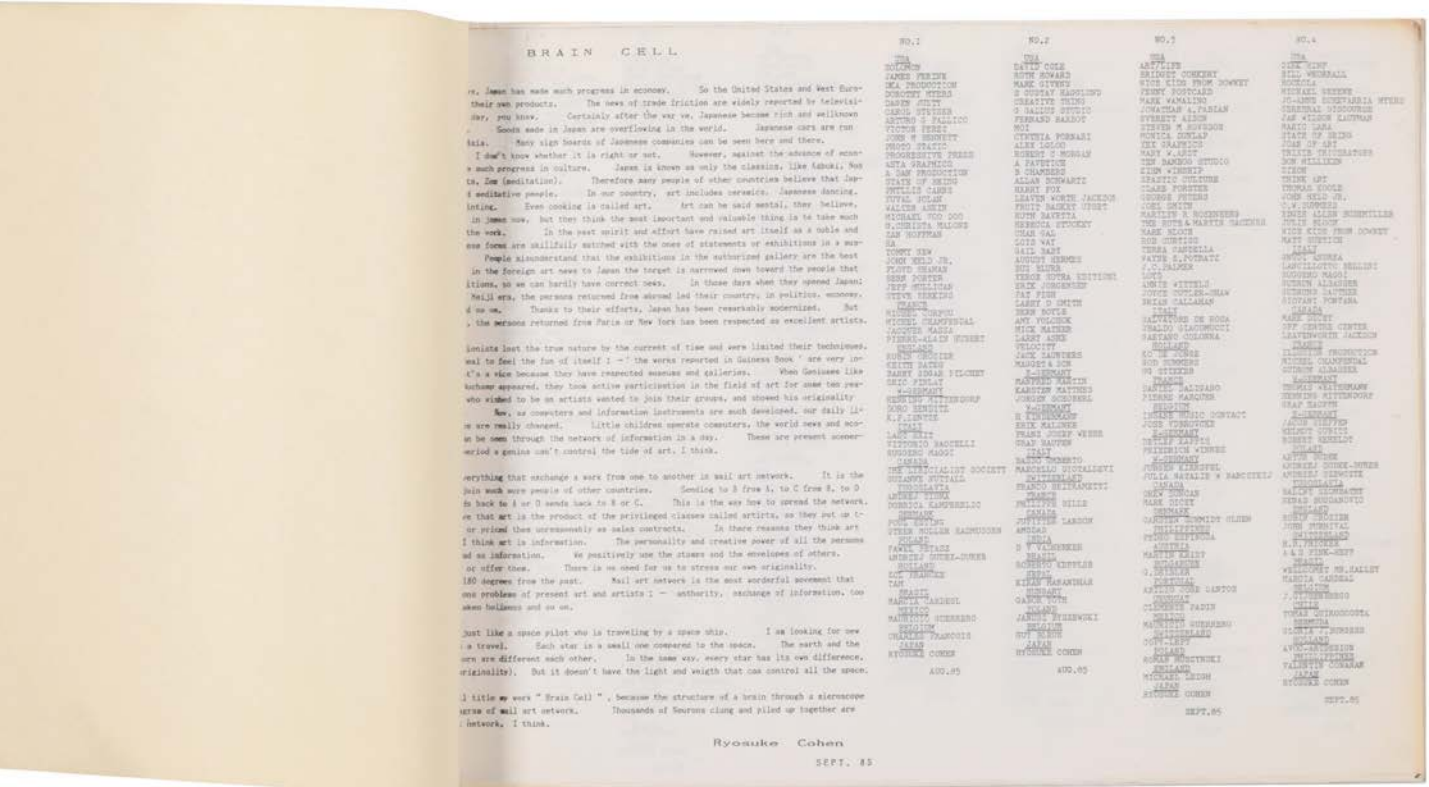
Brain Cell No. 20

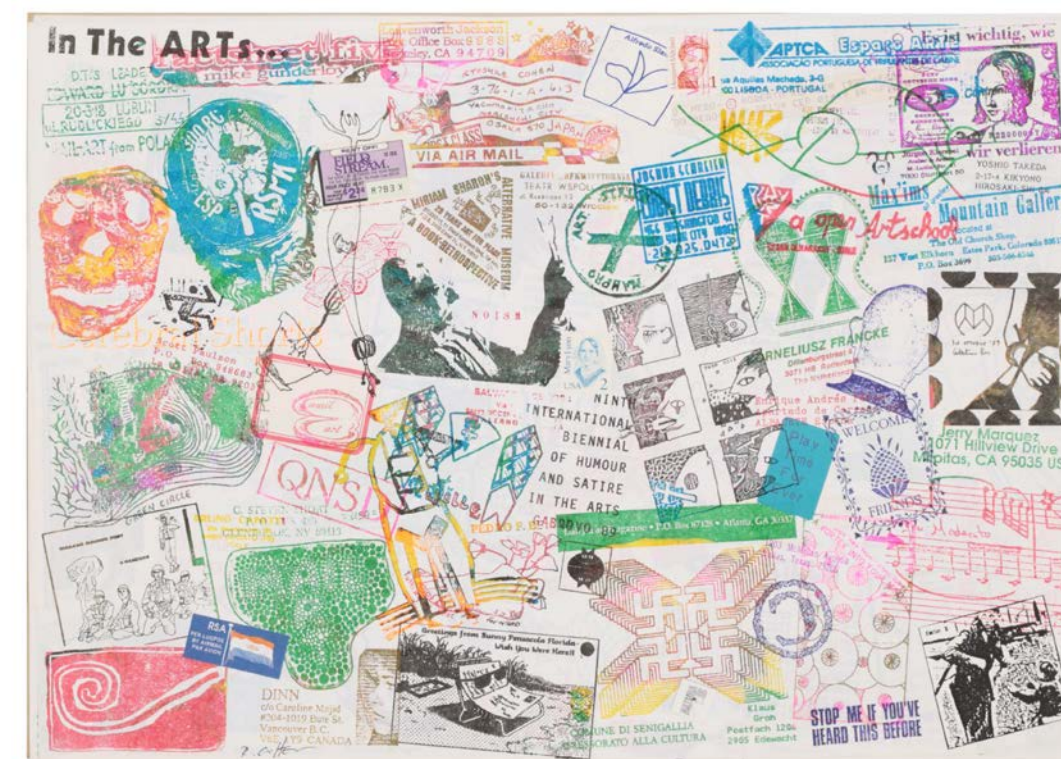
(Japan). Brain Cell / Self-published. 1985 (August) - 1986 (April)

Networked Mail Art project where individual artists contribute stamps, stickers or drawings which are mailed to Cohen. These contributions are then assembled, approximately 50 to a sheet, and printed using a small silkscreen 'Cyclostyle' printing system. Each sheet is printed in an edition of approximately 120 copies and signed and hand numbered by Cohen. Every participant is mailed a Brain Cell print alongside a full list of the contributors worldwide. Brain Cell enlisted over 6,000 contributors from 80 nations between 1985-2002.

Cohen described the origin of the project's name in 1985: 'Well, I'll title my work 'Brain Cell', because the structure of a brain through a microscope looks like the diagram of the Mail Art network. Thousands of Neurons clung and piled up together are just like the Mail Art network, I believe.' (From the first leaf).

Oblong folio. 300 × 420 mm. 22 leaves. (20 stamped sheets / 20 issues). Loose in plain paper wrappers with clip-binding, orange 'Brain Cell' sticker to centre with manuscript titles in pencil, signed and numbered '26/44'.



[illegible]

BRAIN CELL

days, Japan has made much progress in economy. So the United States and West Europe have made their own products. The news of trade friction are widely reported by television by day, you know. Certainly after the war we, Japanese became rich and wellknown. Goods made in Japan are overflowing in the world. Japanese cars are run all over Asia. Many sign boards of Japanese companies can be seen here and there. However, I don't know whether it is right or not. However, against the advance of economy, Japan made much progress in culture. Japan is known as only the classics, like Kabuki, Noh, and Zen (meditation). Therefore many people of other countries believe that Japan is a spiritual and meditative people. In our country, art includes ceramics, Japanese dancing, and painting. Even cooking is called art. Art can be said mental, they believe, but it is in Japan now, but they think the most important and valuable thing is to take much time for the work. In the past spirit and effort have raised art itself as a noble and serious form. These forms are skillfully matched with the ones of statements or exhibitions in a museum. People misunderstand that the exhibitions in the authorized gallery are the best, but in the foreign art news to Japan the target is narrowed down toward the people that are in bad conditions, so we can hardly have correct news. In those days when they opened Japan; during the Meiji era, the persons returned from abroad led their country, in politics, economy, science and so on. Thanks to their efforts, Japan has been remarkably modernized. But of art, the persons returned from Paris or New York has been respected as excellent artists. Impressionists lost the true nature by the current of time and were limited their techniques. It was too ideal to feel the fun of itself; - 'the works reported in Guinness Book' are very interesting. That's a vice because they have respected museums and galleries. When Geniuses like Picasso, Duchamp appeared, they took active participation in the field of art for some ten years. Every one who wished to be an artist wanted to join their groups, and showed his originality and power. Now, as computers and information instruments are much developed, our daily circumstances are really changed. Little children operate computers, the world news and communications can be seen through the network of information in a day. These are present scenes in this period a genius can't control the tide of art, I think.

It isn't everything that exchange a work from one to another in mail art network. It is the important to join much more people of other countries. Sending to B from A, to C from B, to D from C, E sends back to A or D sends back to B or C. This is the way how to spread the network. We believe that art is the product of the privileged classes called artists, so they put up their pictures or priced them unreasonably as sales contracts. In these reasons they think art is not equal. I think art is information. The personality and creative power of all the persons are spread as information. We positively use the stamps and the envelopes of others. We had to use or offer them. There is no need for us to stress our own originality. A change of 180 degrees from the past. Mail art network is the most wonderful movement that solves the various problems of present art and artists; - authority, exchange of information, too much art, mistaken holiness and so on.

Now I am just like a space pilot who is traveling by a space ship. I am looking for new stars and going on a travel. Each star is a small one compared to the space. The earth and the Mars and Saturn are different each other. In the same way, every star has its own difference, individuality and originality. But it doesn't have the light and weight that can control all the space.

Well, I'll title my work "Brain Cell", because the structure of a brain through a microscope is like the diagram of mail art network. Thousands of Neurons clung and piled up together are like mail art network, I think.

Ryosuke Cohen

SEPT. 85

NO.1

USA
SOLOMON
JAMES FERINE
DKA PRODUCTION
DOROTHY MYERS
DAGEN JULTY
CAROL STETSER
ARTURO G FALLICO
VICTOR PEREZ
JOHN M BENNETT
PHOTO STATIC
PROGRESSIVE PRESS
ASYA GRAPHICS
A DAN PRODUCTION
STATE OF BEING
PHYLLIS CARNS
YUVAL GOLAN
WALTER ASKIN
MICHAEL VOO DOO
G.CHRISTA MALONE
ZAN HOFFMAN
RA
TOMMY NEW
JOHN HELD JR.
FLOYD SHAMAN
BERN PORTER
JEFF MULLICAN
STEVE PERKINS
FRANCE
MICHEL CORFOU
MICHEL CHAMPENDAL
JACQUES MASSA
PIERRE-ALAIN HUBERT
ENGLAND
ROBIN CROZIER
KEITH BATES
BARRY EDGAR PILCHEY
ERIC FINLAY
W-GERMANY
HENNING MITTENDORF
DORO BENDITZ
K.F.LENTZE
ITALY
LAST EXIT
VITTORIO BACCELLI
RUGGERO MAGGI
CANADA
THE LYRICIALIST SOCIETY
SUZANNE NUTTALL
YUGOSLAVIA
ANDREJ TISMA
DOBRICA KAMPERELIC
DENMARK
POUL ESTING
STEEN MOLLER RASMUSSEN
POLAND
PAWEL PETASZ
ANDRZEJ DUDEX-DURER
HOLLAND
XCL FRANCKE
TAM
BRASIL
MARCIA CARDESL
MEXICO
MAURICIO GUERRERO
BELGIUM
CHARLES FRANCOIS
JAPAN
RYOSUKE COHEN

AUG.85

NO.2

USA
DAVID COLE
RUTH HOWARD
MARK GIVENS
S GUSTAV HAGGLUND
CREATIVE THING
G GALLUS STUDIO
FERNAND BARBOT
MOI
CYNTHIA FORNARI
ALEX LGLOO
ROBERT C MORGAN
A PAVETICH
B CHAMBERS
ALLAN SCHWARTZ
HARRY FOX
LEAVEN WORTH JACKSON
FRUIT BASKET UPSET
RUTH BAVETTA
REBECCA STUCKEY
CHAR GAL
LOIS WAY
GAIL BABY
AUGUST HERMES
BUZ BLURR
XEROX SUTRA EDITIONS
ERIK JORGENSEN
PAT FISH
LARRY D SMITH
BERN BOYLE
AMY VOLCHOK
MICK MATHER
LARRY ASHE
VELOCITY
JACK SAUNDERS
MAGGET & SON
E-GERMANY
MANFRED MARTIN
KARSTEN MATTHES
JORGEN SCHOBERL
W-GERMANY
H KINDERMANN
ERIK MALZNER
FRANZ JOSEF WEBER
GRAF HAUFEN
ITALY
BASSO UMBERTO
MARCELLO DIOTALLEVI
SWITZERLAND
FRANCO BEITRAMETTI
FRANCE
PHILIPPE BILLE
CANADA
JUPITTER LARSON
AMSDAS
INDIA
S V VADNERKER
BRASIL
ROBERTO KEPPLER
NEPAL
KIRAN MANANDHAR
HUNGARY
GABOR TOTI
POLAND
JANUSZ BYSZEWSKI
BELGIUM
GUY BLEUS
JAPAN
RYOSUKE COHEN

AUG.85

NO.3

USA
ART/LIFE
BRIDGET CORKERY
NICE KIDS FROM DOWNEY
PENNY POSTCARD
MARK WAMALING
JONATHAN A.FABIAN
EVERETT AISON
STEVEN M ROVSSOS
MONICA DUNLAP
KEX GRAPHICS
MARY W.ARZT
TEN BAMBOO STUDIO
KIHM WINSHIP
SPASTIC CULTURE
CLARE FORSTER
GEORGE PETERS
JOEL SMITH
MARILYN R ROSENBERG
THE RUTE & MARYIN SACKNER
MARK BLOCH
ROB CURTISS
TERRA CANDELLA
WAYNE E.POTRATZ
J.C.PALMER
LOYD
ANNIE WITTELS
JOYCE CUTLER-SHAW
BRIAN CALLAHAN
ITALY
SALVATORE DE ROSA
UBALDO GIACOMUCCI
GAETANO COLONNA
HOLLAND
KO DE JONGE
ROD SUMMERS
UG STIKKER
FRANCE
DANIEL DALIGANO
PIERRE MARQUER
BELGIUM
INSANE MUSIC CONTACT
JOSE VDBROVCKE
E-GERMANY
DETLEF KAPPIS
FRIEDRICH WINNES
W-GERMANY
JURGEN KIERSPEL
JULIA NATALIE W BARCZYKIJ
CANADA
DREW DUNCAN
MARK DICEY
DENMARK
CARSTEN SCHMIDT OLSEN
PHILIPPINES
PEDRO ESPINOSA
AUSTRIA
MARTIN KRIST
BULGARUEN
G.DEISLER
PORTUGAL
ABILIO JOSE SANTOS
URUGUAY
CLEMENTE PADIN
MEXICO
MAURICIO GUERRERO
SWITZERLAND
COPY-LEFT
POLAND
ROMAN MUSZYNSKI
ENGLAND
MICHAEL LEIGH
JAPAN
RYOSUKE COHEN

SEPT.85

NO.4

USA
DIRK HINF
BILL WHORRALL
ROCKOLA
MICHAEL GREENE
JO-ANNE ECHEVARRIA MYERS
CEREBRAL DISCOURSE
JAN WILSON KAUFMAN
MARIO LARA
STATE OF BEING
JOAN OF ART
TRIXIE TRICERATOPS
DON MILLIKEN
DIXON
THINK ART
THOMAS KOOLE
JOHN HELD JR.
C.W.SUMMERS
EDGER ALLEN BUSHMILLER
JULIE BLOCH
NICE KIDS FROM DOWNEY
MATT SUETICH
ITALY
GNUDI ANDREA
LANCILLOTTO BELLINI
RUGGERO MAGGI
GUDRUN ALBASSER
GUDRUNS DAUTHER
GIOVANI FONTANA
CANADA
MARK DICEY
OFF CENTRE CENTER
LEAVENWORTH JACKSON
FRANCE
ILLUSION PRODUCTION
MICHEL CHAMPENDAL
GUDRUN ALBASSER
W-GERMANY
THOMAS WEATERMANN
HENNING MITTENDORF
GRAF HAUFEN
E-GERMANY
JACOB STEFFEN
HELMUT GUBITZ
ROBERT REHELDT
POLAND
ARTUR DUDEK
ANDRZEJ DUDEK-DURER
ANDRZEJ SZEWCZYK
YUGOSLAVIA
BALINT SZOMBATHY
NENAD BUGDANOVIC
ENGLAND
ROBIN CROZIER
JOHN FURNIVAL
SWITZERLAND
H.R.FRICKER
A & D FINK-HEPP
BRASIL
WELLCOMET MR.HALLEY
MARCIA CARDEAL
BELGIUM
J.GIJSENBERGS
CHILE
TOMAS QUIROSCOSTA
BERMUDA
GLORIA J.BURGESS
HOLLAND
AVOC-ARTDESIGN
PHILIPPINES
VALENTIN CONANAN
JAPAN
RYOSUKE COHEN

SEPT.85

[27]

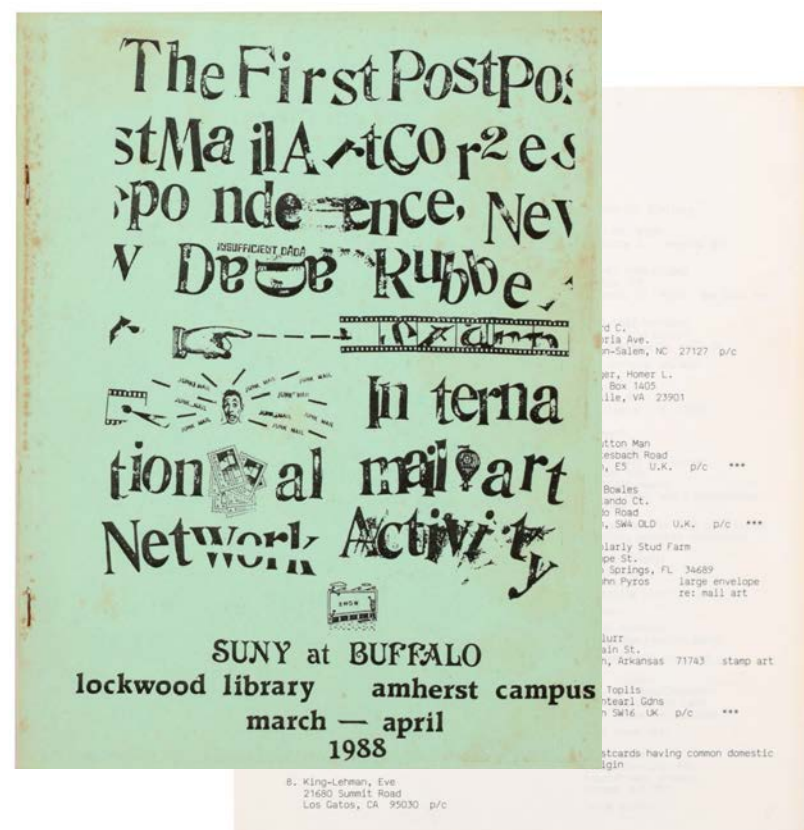
PUCHALSKI, Greg & Robyn
Rebecca Bates. Shelby,
Jacqueline (Intro), et al.

SUNY at Buffalo. Lockwood
Library - Amherst Campus -
March / April

Buffalo, New York. Self-
published. 1988

Campus mail-art zine-style publication. Together
with a Submission List of 80 items for a Mail Art
show at the Lockwood Library, Buffalo (1988) and a
stapled bibliography by Manuel D. Lopez.

4to. 280 × 215 mm. 11 leaves. Original publisher's
green stapled wrappers.



Karenni Mail Art/Stamp project with original works.

8vo. 205 × 150 mm. pp. 80. Original publisher's
stapled wrappers.

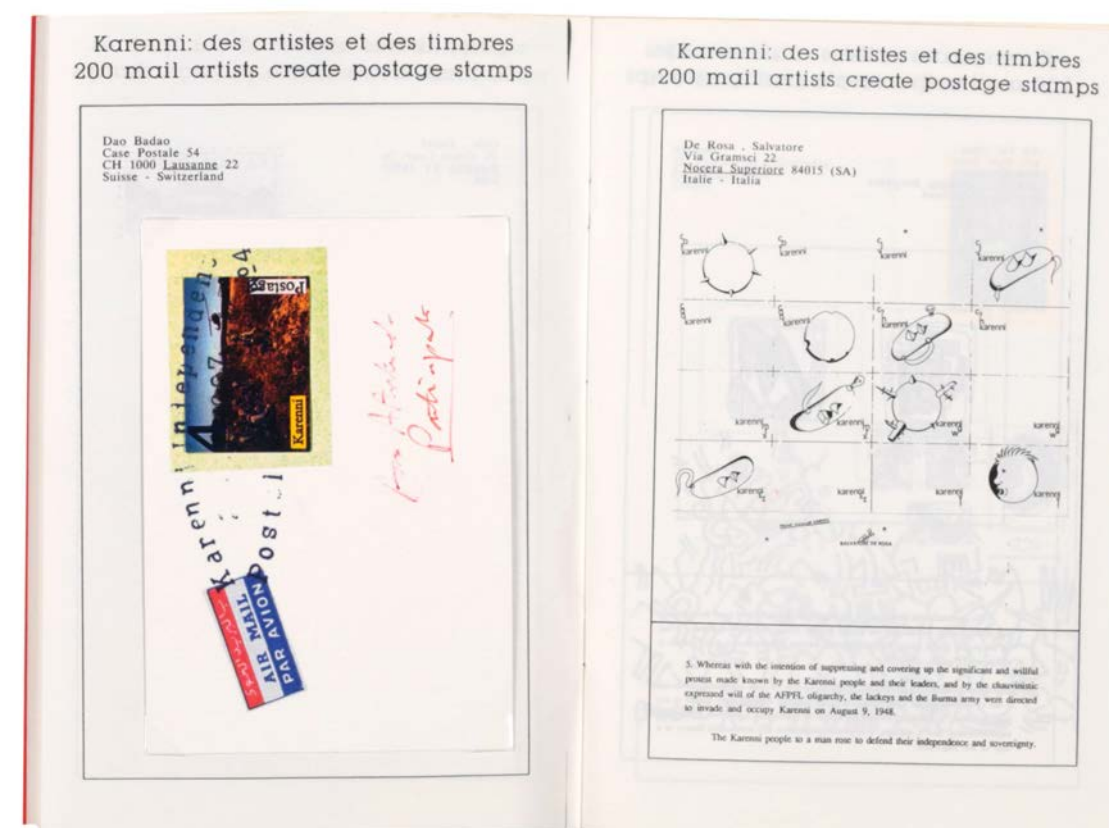


[28]

RASTORFER, Jean-Marc

Karenni: des artistes et
des timbres 200 mail artists
create postage stamps

Lausanne. Editions Dao Badao.
1990



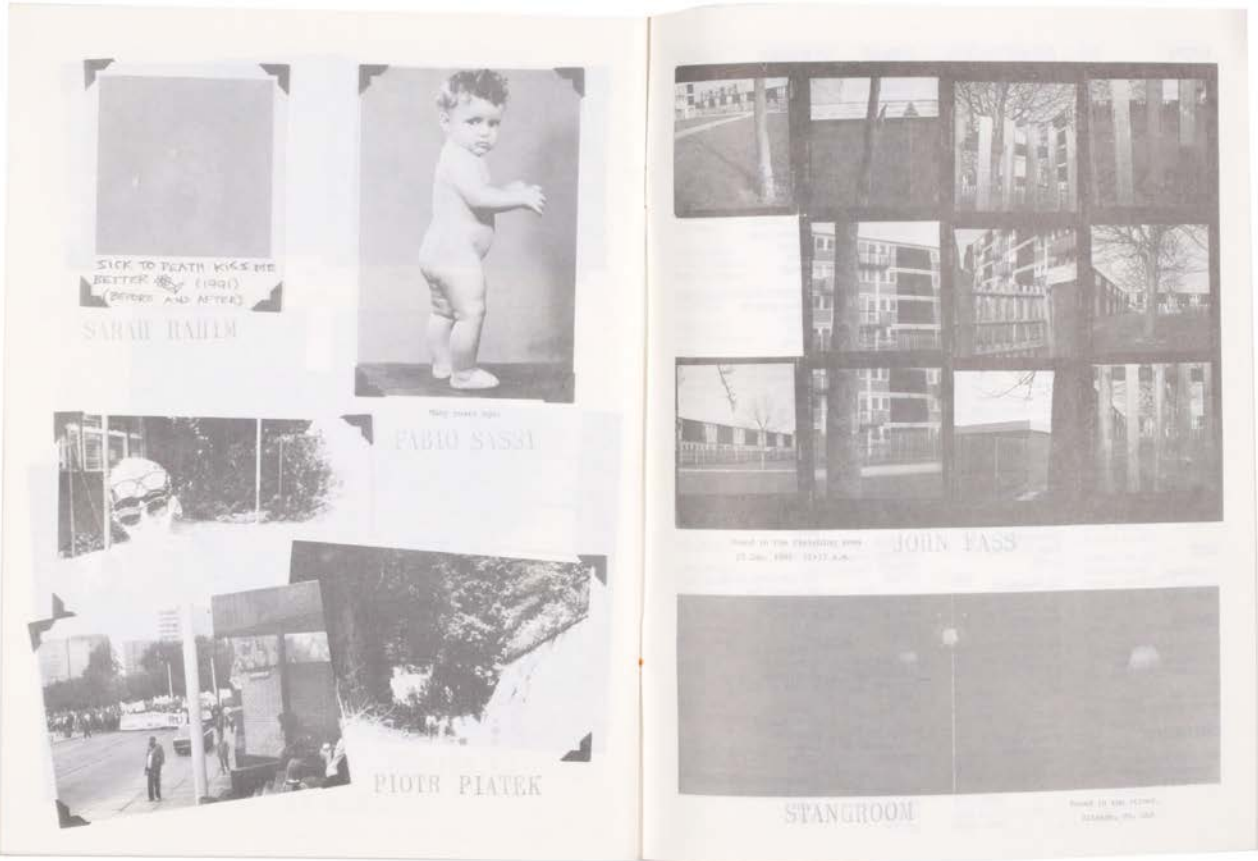
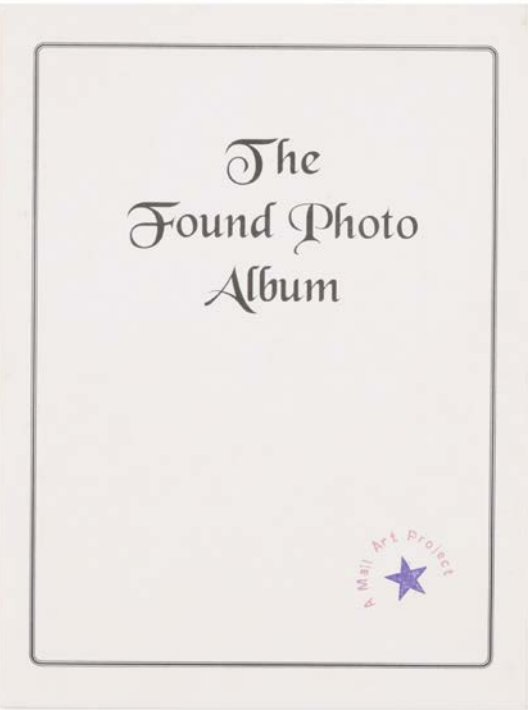
STANGROOM, Jonathan (Ed.).

The Found Photo Album

(Newton Centre, MA. Self-published). 1991-1992

Stangroom's first Mail Art project.

4to. 285 × 210 mm. (pp. 72). Original publisher's stapled wrappers.



NIKONOVA, Rea (Ed.)

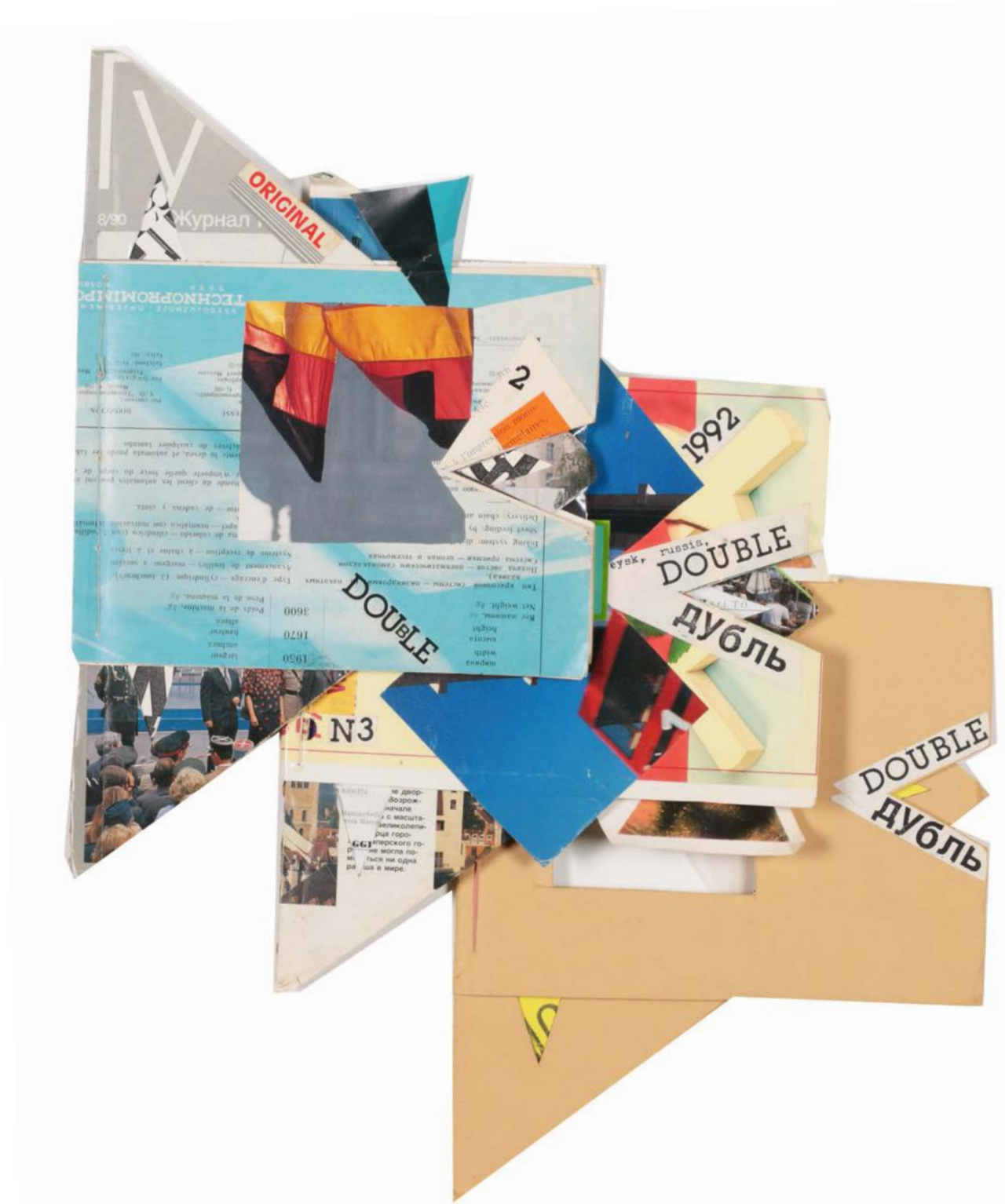
International Mail Art & Visual Poetry Review.

Nos. 2, 3 & 5

1991-1993

Three scarce issues of a Soviet Mail Art periodical edited by Rea Nikonova. The irregular format is particularly distinctive, with triangular middle sections and rectangular wrappers with cut out shapes. Each issue contains collaged elements, some signed contributions and unique elements (stickers, annotations and stamped works). The contributions are, typically, international in nature.

c.280 × 190 mm. Original publisher's sewn wrappers.



WINNES, Friedrich, Lutz
Wohlrab et al.

Mail Art Szene DDR
1975 - 1990

Berlin. Hauder & Spener.
1994

Survey of German Mail Art.

4to. 296 × 210 mm. pp. 122. Original publisher's
glossy perfect bound wrappers.



EHMUS, J. et al.

BRIO CELL 1 (Primuses)

Kuopio, Finland.
Cyanobacteria. 1994

Finland-based Mail Art project. 18 contributions,
mostly on A4 sheets. One contribution of loose cards
and coins in plastic bag. Contributors include
Hartmut Andryczuk, Corpa, Robin Crozier, Ehel, Karin
Feltzing, Michael Fox, PLG Frieslander, Jaana K, J
Lehmus, Barbieri Marzio, Stephen Perkins, C Reider,
Klaus Rupp, J Seafree, Serge Segay, Marcel Stussi,
Shigeru Tamaru and Alain Valet.

4to. 298 × 210 mm. Loose in publisher's hand-made
folder.



[33]

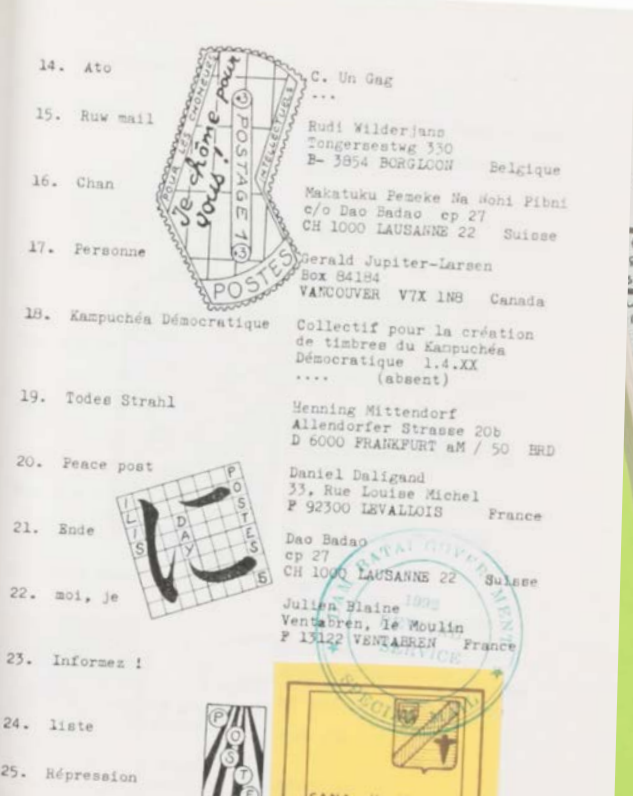
RASTORFER, Jean-Marc

Timbres d'Artistes.
Mail Art. I & II

Lausanne: Editions Tlidgafo /
Dao Badao. 1982, 1995

Two issues of 'Timbres d'Artistes' with original works.

8vo. 205 × 150 mm. pp. 30; pp. 44. Original publisher's stapled wrappers.



[42]

CROZIER, Robin, et al.

Cactus issue nine.
Fly-poster set, fuel to
fight fascism.

London: Cactus Network.
(1992)

4to. 265 × 200 mm. Loose as issued in thick plastic sleeve. Contents undetermined as sleeve intact and never opened.



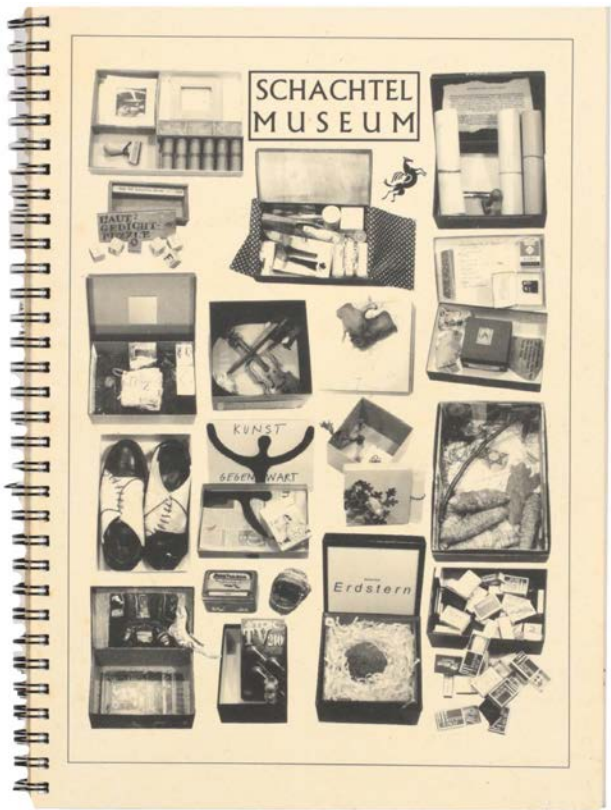
NOLD, Wilfried et al.

Schachtel Museum

Frankfurt-am-Main. Wilfried Nold. 1996

Survey of boxed artworks and mail projects.

4to. 298 × 210 mm. pp. 234. Original publisher's printed wrappers, spiralbound.



8vo. 205 × 150 mm. Original publisher's transparent plastic wrappers.

JOKI (Ed).

Small Global-Network-Zine. Issue No. 7. (Olympia)

Minden. Editions Kunst Bahnhausen. 1996



[37]

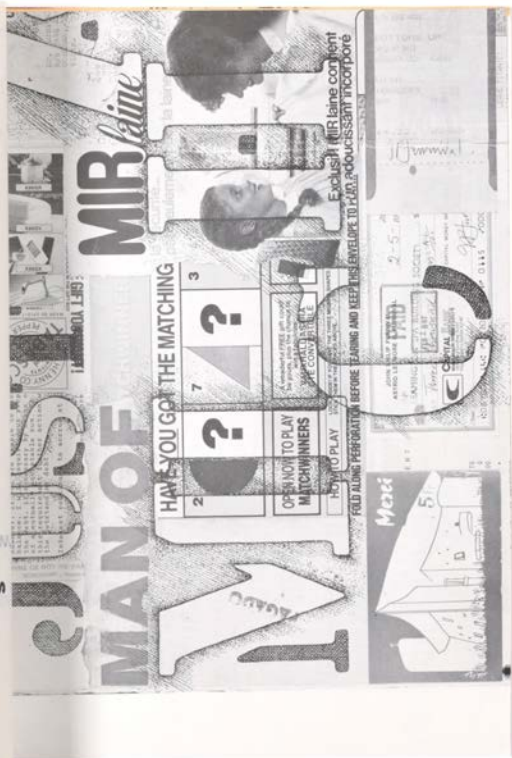
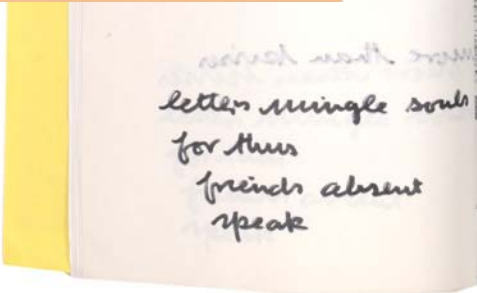
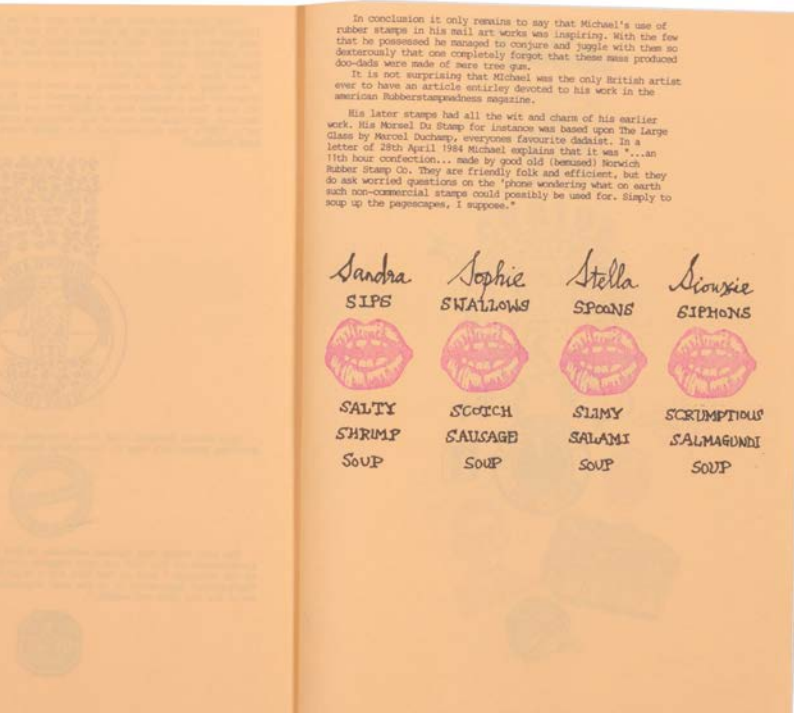
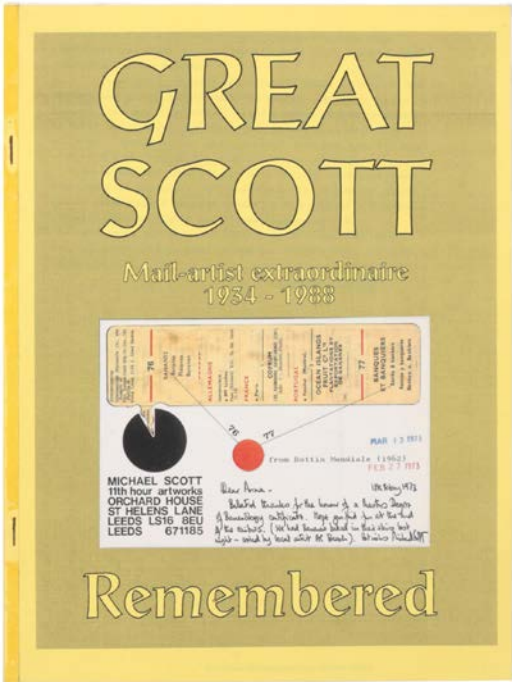
SCOTT, Michael. Michael Leigh, Anna Banana et al.

Great Scott Remembered.
Mail-artist extraordinaire.
1934 - 1988

Lambeth, London. A1 Waste Paper Co. 1998

Commemorative publication dedicated to Mail artist Michael Scott with contributions from his friends. Edition of 30 copies, signed and numbered 'Michael Leigh' to rear wrapper.

4to. 298 × 210 mm. 34 leaves. Original publisher's stapled wrappers.



[38]

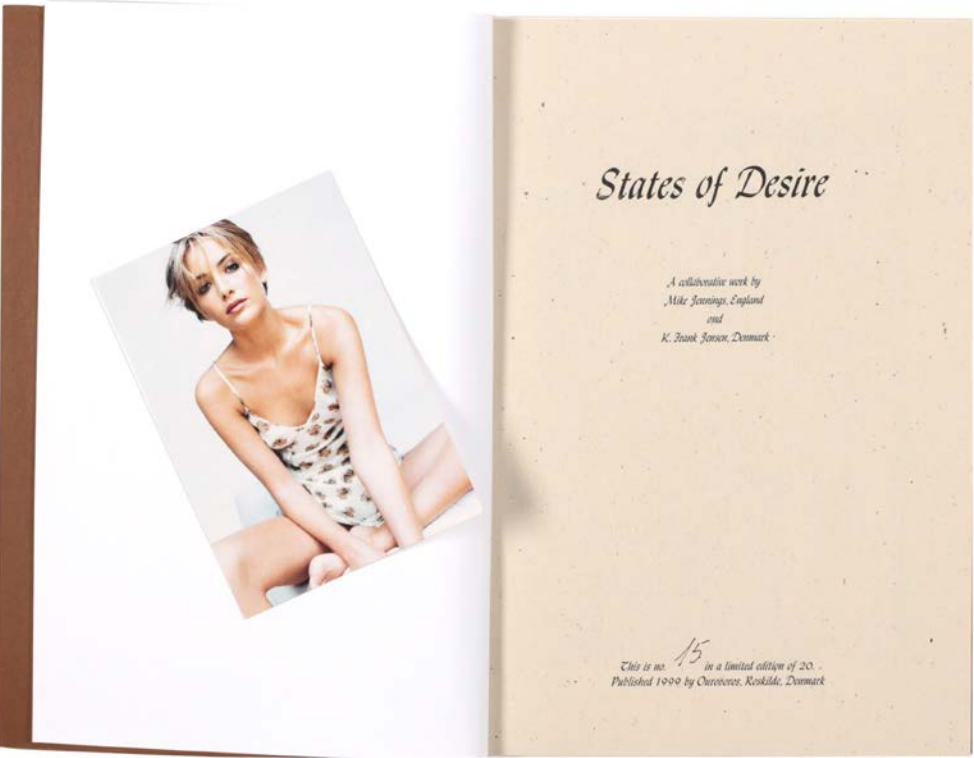
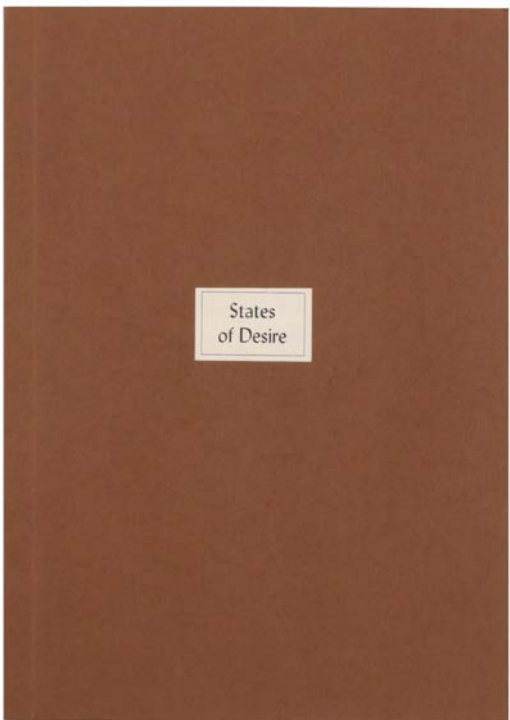
JENNINGS, Michael & K. Frank Jensen

States of Desire

Roskilde, Denmark. Ouroboros. 1999

Limited edition book reproducing erotic collages. Edition of 20 copies, numbered by hand. With postcard inserted loose: 'Dear Robin, A little surprise for you, All best, Frank.'

4to. 297 × 210 mm. 40 leaves. Original publisher's brown perfect bound wrappers, label with titles to centre.



[39]

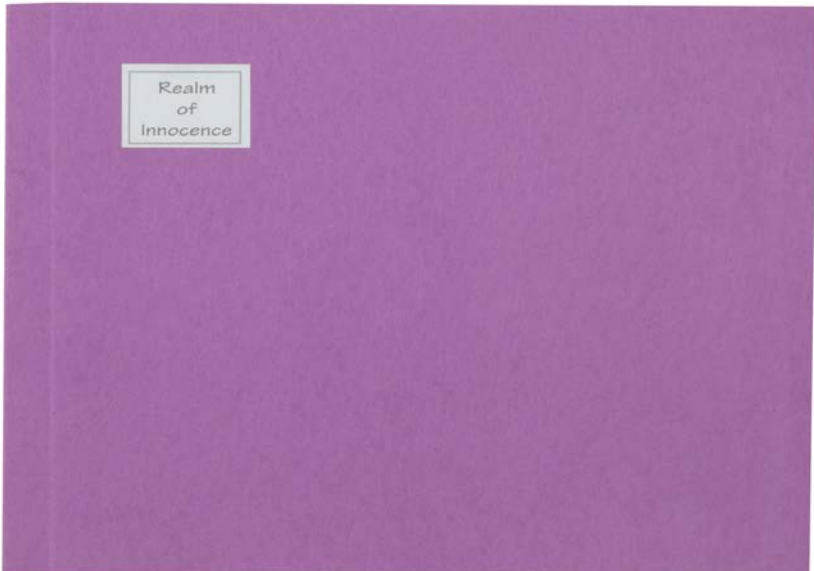
FOX, Michael &
K. Frank Jensen

Realm of Innocence

Roskilde, Denmark.
Ouroboros. 1999

Limited edition book reproducing erotic collages.
Edition of 10 copies, numbered by hand.

Oblong 4to. 297 × 210 mm. 41 leaves. Original
publisher's perfect bound purple wrappers, label
with titles to upper left.



[40]

(JOHNSON, Ray). Charlton Burch
(Ed.)

Lightworks. Number 22.
The Ray Johnson Issue.

Bloomfield Hills, MI. 2000

Final issue of the long-running art- and avant-garde-
focused Lightworks Magazine, dedicated solely to the
life and work of American collage and correspondence
artist Ray Johnson (1927 - 1995). With Audio CD.

4to. 280 × 216 mm. pp. 96. Original publisher's
printed wrappers.



Fun Robin
Twin (Charlton)
IN APPRECIATION
OF THE MANY YEARS
OF CAREFUL SUN
AND EXPLANATION
VIA CORRESPONDENCE
21 DEC/2001



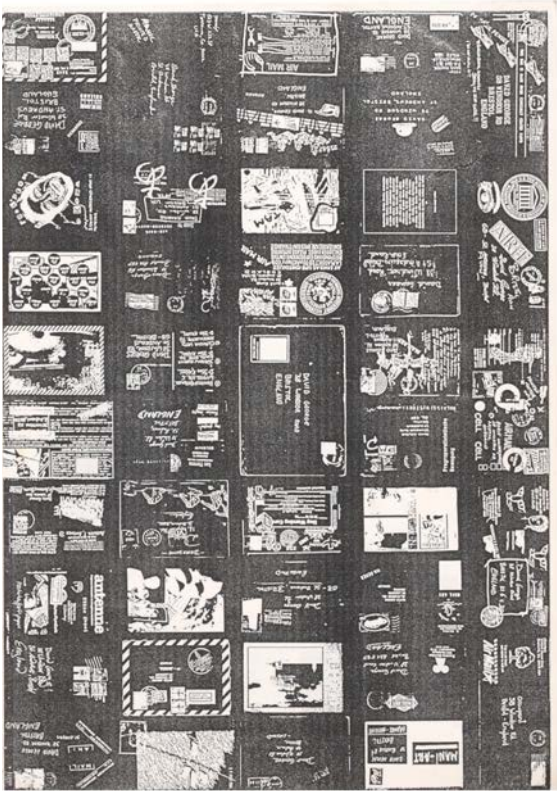
(GEORGE, David)

Questions Project

(n.p.). (n.p.). (n.d.)

Mail artists answer questions from David George.

4to. 298 × 210 mm. pp. 10. Original publisher's stapled wrappers.



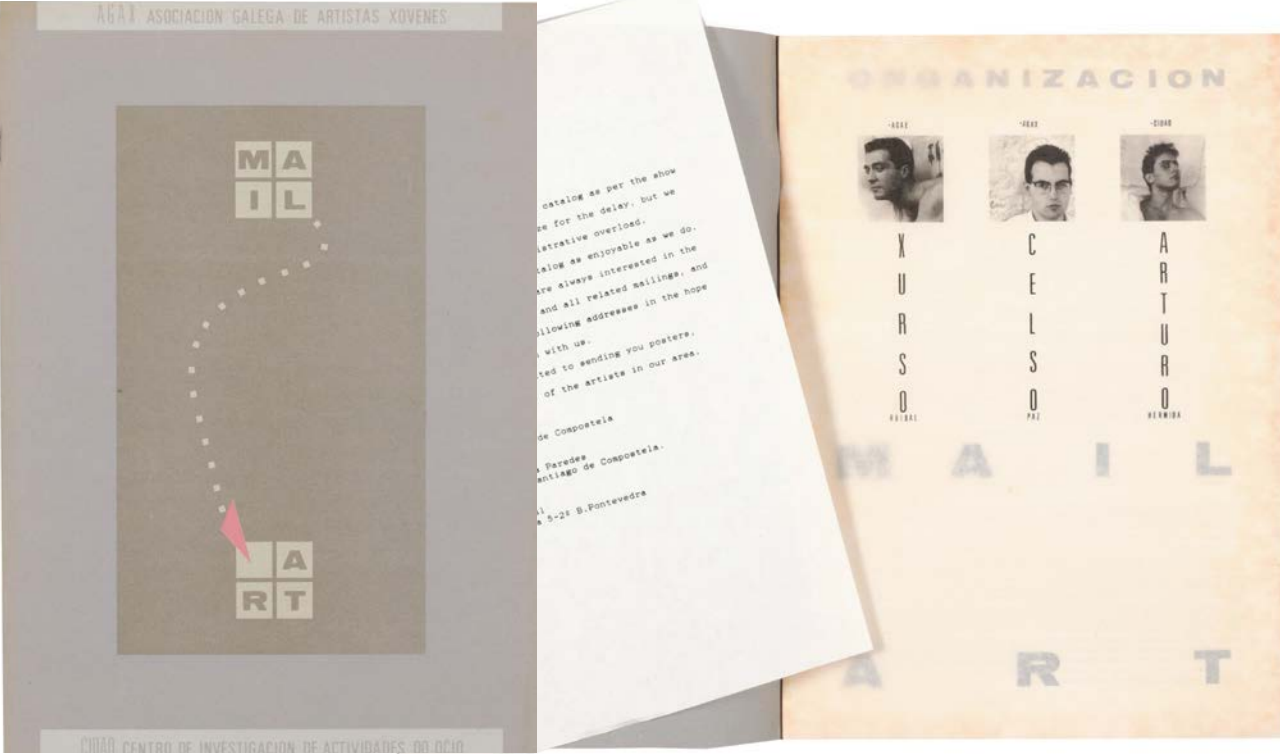
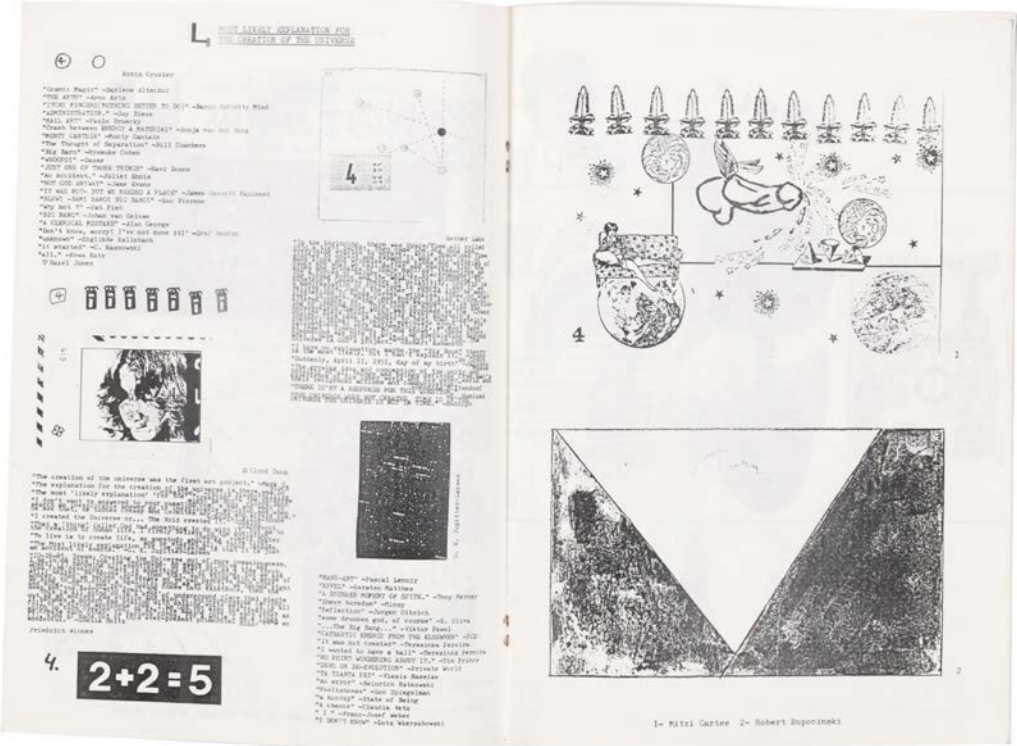
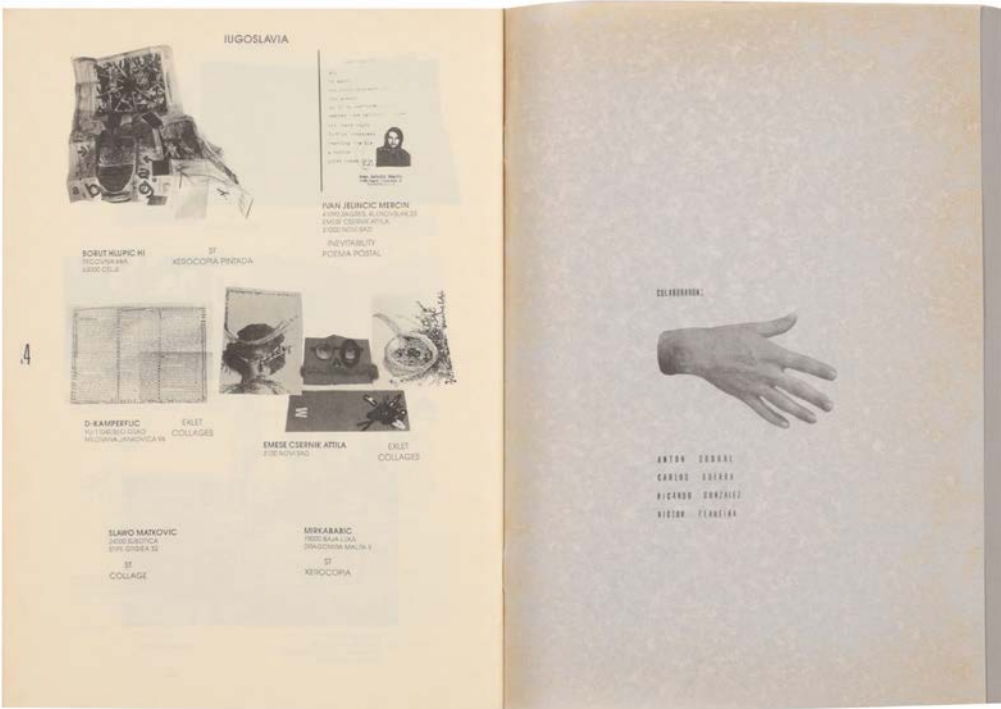
PINTOS, Celso Paz, Arturo Miguel Hermida Paredes & Jorge Riveirido Ruibal.

Organizacion Mail Art

CIDA0/AGAX. (n.d.)

Catalogue of a Mail Art show. Letter from the curators inserted loose.

4to. 315 × 228 mm. pp. 48. Original publisher's stapled wrappers.





Daniel Buren Ken Friedman
Gilbert & George Ray Johnson
Per Kirkeby Bengt af Klintberg
J.O. Mallander Mats B.
Sune Nordgren Carl-Erik Ström



RA KONSTIG TIDNING

3.75 sv. kr



nos espelhos em movimento
Hedra

com tempo festivo

com texto / tradução setembro 1978



FECHA AS JA
ta nos jornais
altam agora pela

SIMS REED

43a Duke Street St James's
London SW1Y 6DD

email: info@simsreed.com
t. + 44 (0) 20 7930 5566

MAGGET & SON
PATRICK BEILMAN
MIMI HOLMES
6¢ POSTAGE
OH BOY
WGBH FOUNDATION
GEORGE ASHLEY
PAT FISH
JO-ANNE ECHEVARRIA MYERS
GERRY RYAN
MELISSA SAVAGE
CHRIS NELSON
CARL LOFFER
W-GERMANY
JURGEN KIERSPEL
MONTY CANTSIN
DAUER STEIN
GEZA PERNECZY
FRANCE
PASCAL LENOIR
ALAIN ROBINET
JACQUES MASSA
CANADA
CHUCK STAKE
JULIAN BYNDE
JOSEE YUON
ITALY
LAST EXIT
EMILIO MORANDI
ADRIANO BONARI
MEXICO
ALEJANDRO ROMERO
DAVID "O" ZACK
CESAR ESPINOSA
ENGLAND
PAVL JACKSPN
LIZZI DEBECHI
MICHAEL LEIGH
SPAIN
DARIO CORBEIRA
FERNANDO MATAMOROS
FRANSICO FELIPE
BELGIUM
LUC FIERENS
CHARLES FRANCOIS
E-GERMANY
KARSTEN MATTHES
JOSEPH W. HUBER
SCOTLAND
PETE HOROBIN

TOO MANY ZOMBIES
PROGRESSIVE PRESS
JET LAG
JERRY WELLMAN
A. PAVLETICH
FERNAND BARBOT
ITALY
BRUNO CHIARLONE
GIUSEPPE GASPARRO
TONI FERRO
LAMBERTO LAMBICARAVITA
SALVATORE DE ROSA
VITTORIO BACCELLI
SEVER ROSS

PRINTED MATTER

ROLAND SZEFFERSKI
PETER KUSTERMAN
KIM IL JUNG
DIE TODLICHE DORIS
DR. KLAUS GROH
FRANCE

PHILIPPE LAURENT
MICHEL CHAMPENDAL
ALBAN MICHEL
PHILIPPE CHARRON
MARC PIRA

E-GERMANY
SIEGFRIED OTTO
REGINA SONKA
MANFRED MARTIN

HOLLAND
ROD SUMMERS
TAM
HSKJ

WILLY SCHOLTE
BELGIUM
CAMERA OBSCURA
GUY STUCKENS
LUC FIERENS

POLAND
PIOTR ROGALSKI
PAWEL PETASZ
SWITZERLAND

H. R. FRICKER
YUGOSLAVIA
BALINT SZOMBATHY
SWEDEN
PATRICK BJORK
AUSTRIA

BOB K
TIM O
TERRA
F.L. (C
XEX G
DAVID
ALEX
JAN W
MARK
MELISS
CREAT
JEAN
FRUIT
LES CA
J.E.S.
HARRY
J.C. PA
W-GE
KLAUS
HENNIN
KLAUS
GRAF
BERNO
ITALY
SERSE
GINO G
ENRICO
LAST E
UMBERT
E-GE
ROBERT
JACOB
JORG S
POLA
ART PL
ROMAN
SPAI
IVAN P
JESUS
FRAN
PASCAL
COZETT
HOLL
TIME B
BRAS
CAMPAN
YUGO
DOBRIC
ISRA
DEVRA