

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 KUSTERMANN
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
MOD SUMMERS
SAM
ISKJ
WILLY SCHOLTE
BELGIUM
CAMERA OBSCURA
UY STUCKENS
UC FIERENS
POLAND
MIOTR ROGALSKI
PAWEL PETASZ
SWITZERLAND
R.FRICKER
YUGOSLAVIA
ALINT SZOMBATHY
SWEDEN
ATRICK BJORK

PETER MILLS WILSON
BOB KIRKMAN
TIM ORE
TERRA CANDELLA
F.L.(DOC)SPELLMON
XEX 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
OMAHAHA
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 GROS
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

MAIL ART

PRINTED MATTER to
and from Robin Crozier

URERNA

är två engelska skulptörer som bestämt att de är sig ständigt med mjukt mekaniska rörelser och förblir stela armar och knutna ansikten, som tillfälligt öppnar. 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 på utställningar i Europa och USA och på ett par pop-up-utställningar oftast 5-6 timmar; de två skulpturerna står i guld- och kostymer på ett litet bord och sjunger "Underneath the trötnar eller tills publiken skrattat ut dem. själva som trötnar; George & Gilbert är i sin sång så aritetsynpunkt 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 att 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- nerna; i nutidens produktionsanarki tycks det inte vara enbart existens. Hos Gilbert & George finns försäljnings- ge & Gilbert.

stligt för sig att de skulle börja måla, de målade ant, nästan enbart i flytande nyans grönt, och i juli ntera sin "new romantic sad beautiful sculpture "The Us in the Nature". Målningarna består av 6 triptyker llderna är klumpigt lyckliga skildringar direkt överförda tografier av yppiga Sussexträdgårdar och i varje mitt- s allra heligaste, finns, istället för Jesu lidande, s Egon förnöjt betraktande sin barndoms hagar. Senare de en serie på 23 kolteckningar i storleken 2,5 x 2m. net "General Jungle"; även den innehåller samma nostal- över de fuktiga gräsmattorna för att återvända till mark med deras förmuftiga dörrar och fönster".

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.

linerade hem, förlag och tomma studio på en bakgata med övervägande indiska invandrare i Londons East End.

Hösten 72 deltog de i den stora konceptutställningen "The New Art" på Hayward Gallery och öppnade därpå i snabb följd 3 skilda utställningar på 3 olika Londongallerier. Anthony D'Offay Gallery var helt inklätt med en naivt tecknad interiörskildring från en typisk pub, naturligtvis med George & Gilbert sittande vid bardisken, och galleribesökaren välkommandes med ett glas portvin. Hos Nigel Greenwood, "deras" galleri, fanns endast en TV-mottagare; en videotape visade hur Gilbert & George söp och med garanterat äkta sluddringar sjöng "Gordon makes us drunk" tills de inte längre kunde se in i kameran. Samtliga 3 utställningar var varianter av "The Drinking Sculpture"; deras nuvarande verksamhet utgår alltid från alkoholen och utymnar alltid i en hyllning till dess befräande kraft. Eftersom Gilbert & George är mänskliga skulpturer så är hela deras personliga vardag med dess olika aktiviteter en del av denna skulptur. Det leder till att de människor de träffar, och därmed hela deras omgivning, är en del av deras totalskulptur; allt är konst. Det gäller bara att komma på det! George & Gilbert har kommit på att 50 miljoner engelsmän inte kan ha helt fel och de försöker därför vara perfekta engelsmän enligt P.G. Wodehouses och Jolos slitna generaliseringar. De uppträder ständigt som om de vore könslösa Oxfordakademiker som just tillåtits krypa ur skoluniformen för att direkt anställas i pappas firma. De läser dagligen sin "Evening Standard" och konverserar artigt om vädret. De går ofta på restaurang, pub, bio och nattklubbar och dricker ständigt gin & tonic med en förförande hastighet. Men det fungerar ändå inte: de tycks inte kunna leva helt normalt. När de fram på småtimmarna inte längre kan stå utan att vackla börjar de med barnslig glädje dansa dadaistiska desperationsdanser och utspyr torra kvickheter om Hitler och hans efterföljare. Och plötsligt tror man man förstår varför de dansar så frenetiskt och "ociviliserat", en tysk kritiker skrev att "de dansar och boxas på samma gång"; de försöker nog bryta sig loss från sina Egon och sin tid. Hela deras tillvaro som skulptur är en 96%-ig självuppoffring; egentligen tycker de inte om att konversera om vädret eller att tvingas se de senaste filmerna. De undersöker ständigt de regler som bestämmer västerlänningens beteende och intresserar sig då speciellt, helt utan att läsa böcker om det, för fascismen eftersom den utgår från självuppoffringen.

För ca 4 år sedan fanns i London, som en reaktion mot blomsterhippen, en grupp våldsdyrkande despoter, "skinheads", som brukade överfalla bl.a. indier och homosexuella. Trots att även Gilbert, den lille med mörkt hår, överfölls på grund av sin "ogripbarhet" och låg flera dagar på sjukhus så betecknar han dem nu som klämmiga pojkar.

Att Gilbert & George är så toleranta beror inte på att de inte vågar säga ifrån; de har bara bestämt sig för att det är för sent. Och man behöver inte vara reaktionär för att man verkar ha resignerat!



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 träden 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 ålekas, 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. Konsterna 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 förstälse 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 katten för att insupa den storhet tänds sakt och nättan vågar 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 människofyllveckad bursbit. Vi är bara nere vid

[See No. 02] Grisalda



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.



[01]

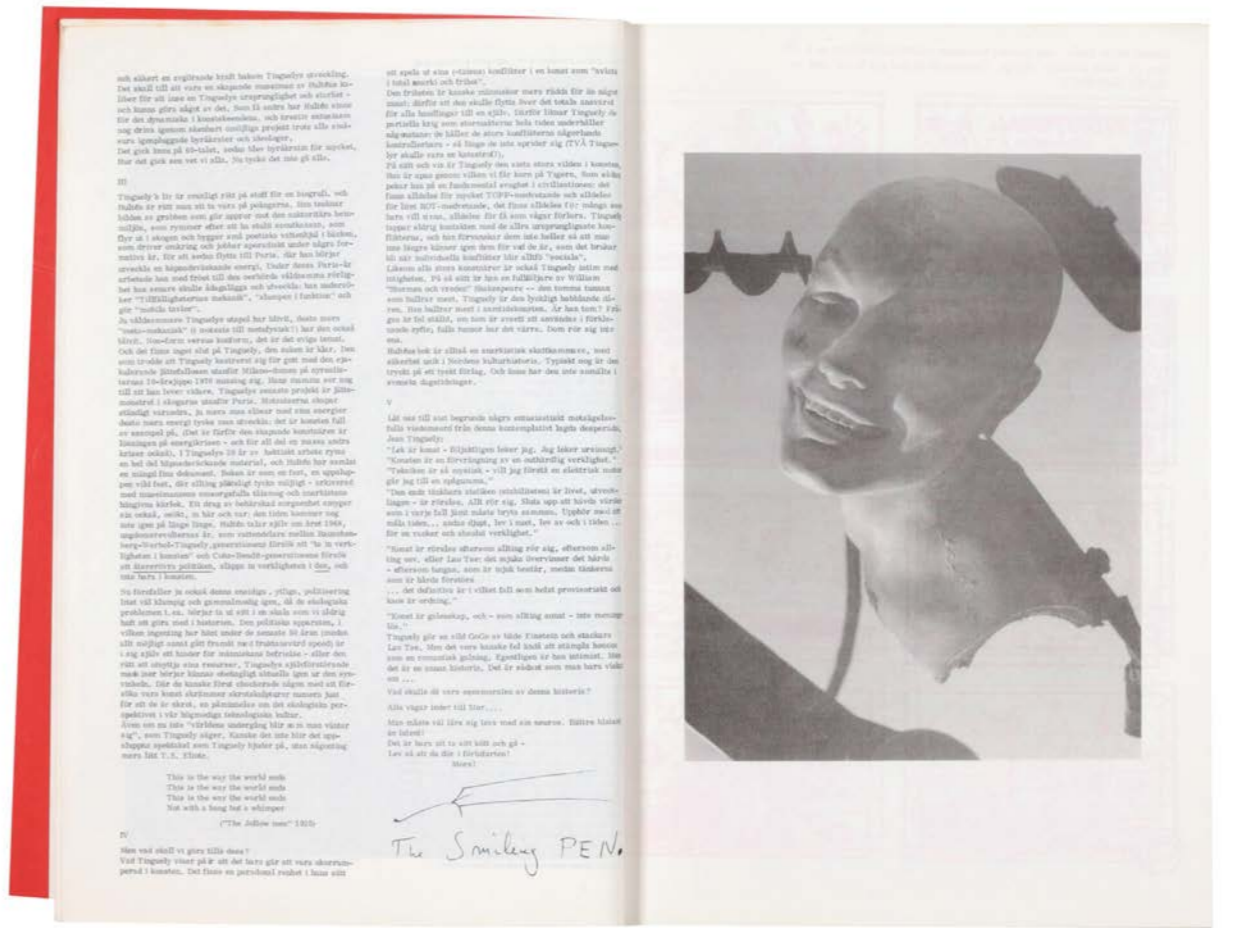
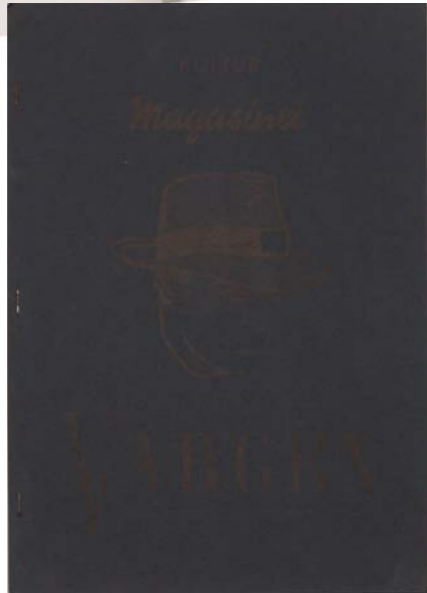
REGILD, Carsten, Rolf Borjilind and Nina Ohman (Eds.)

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



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

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

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

Grisalda. No. 22

Stockholm. Moderna Museet.
1974



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 x 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.

[04]

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 x 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 x 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]

South American Mail Art portfolio.

(VARIOUS)

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

Relinguagem 40 ideias

Brasil. Instituto De Artes.
c.1978

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



[08]

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.

GALANTAI, Gyrgy (Ed.)

Textile Without Textile

Budapest. Artpool. 1980



1979



-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 se
habitaient. Dans
on portait des v
nomades des ste
man

Le
Le
bl
té
de
cu
Uz
qu
s
ta
yo
fi

Le
co
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Handwritten blue scribbles and lines, possibly representing a signature or abstract text.

Handwritten grey scribbles and lines, possibly representing a signature or abstract text.

Handwritten grey scribbles and lines, possibly representing a signature or abstract text.

[09]

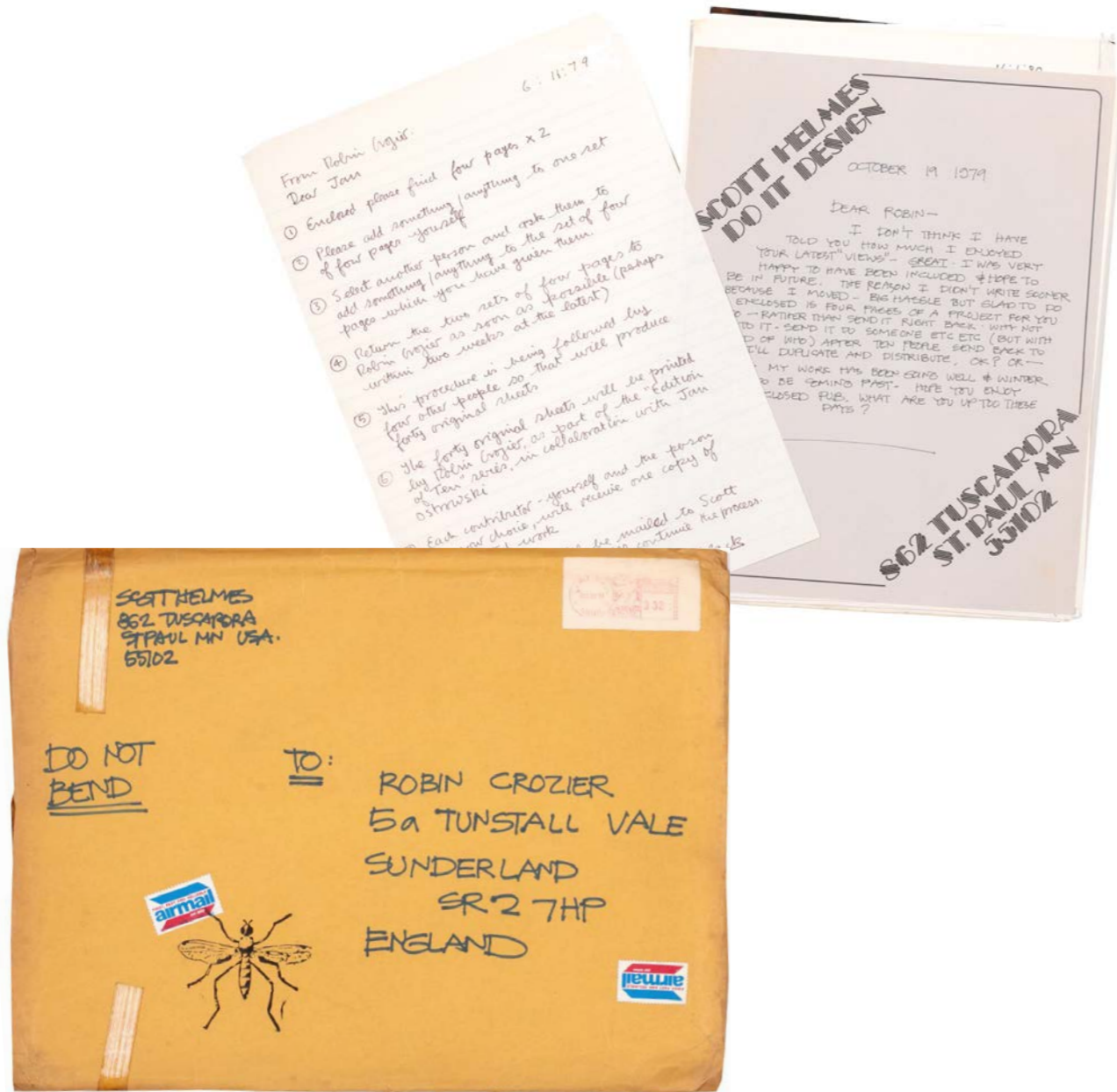
CROZIER, Robin, et al.

[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 x 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 x 210 mm. Loose sheets in 'Deltaplan Carbon' portfolio (front cover detached) with annotations to front cover.



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.

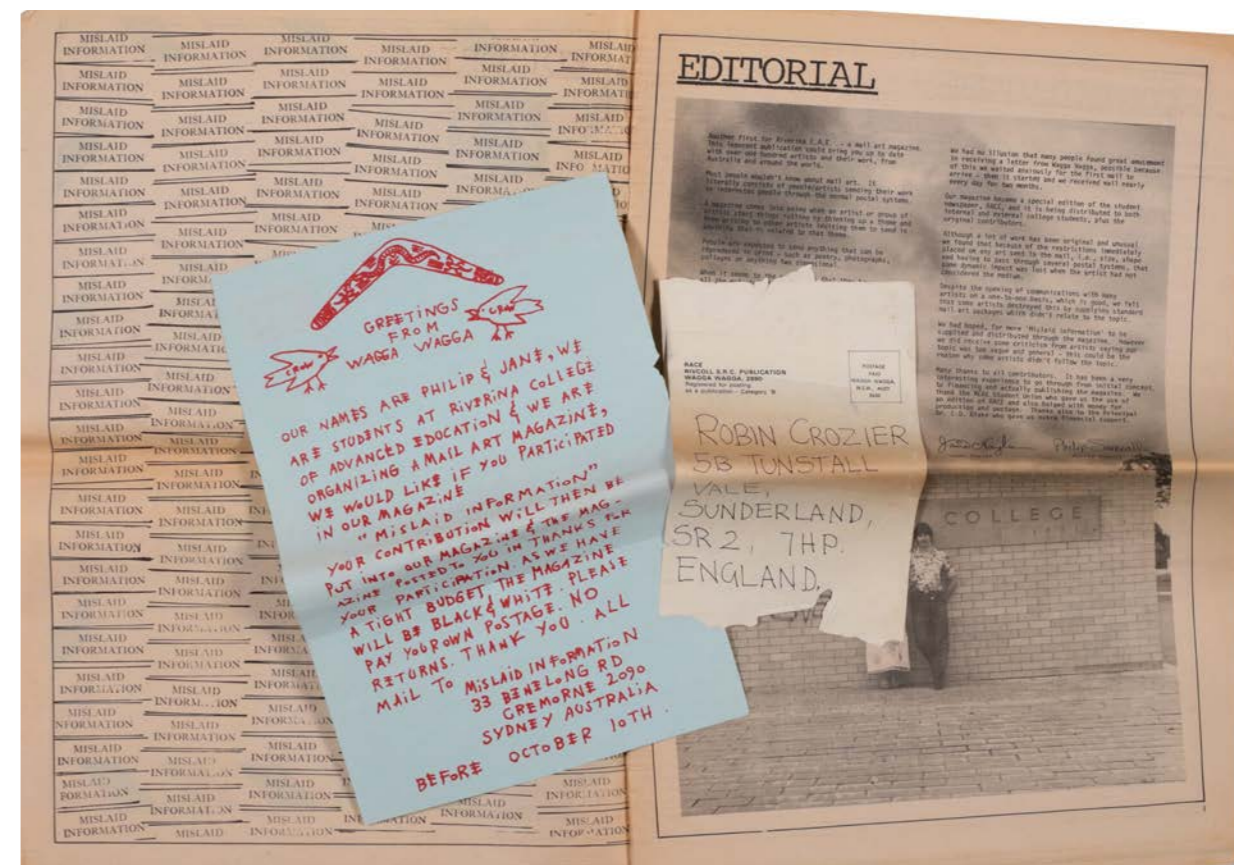
RIVERINA COLLEGE STUDENTS / (Philip & Jane)

Mislaid Information

Wagga Wagga, Australia. Self-published. 1980

'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.



[13]

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

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 x 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.

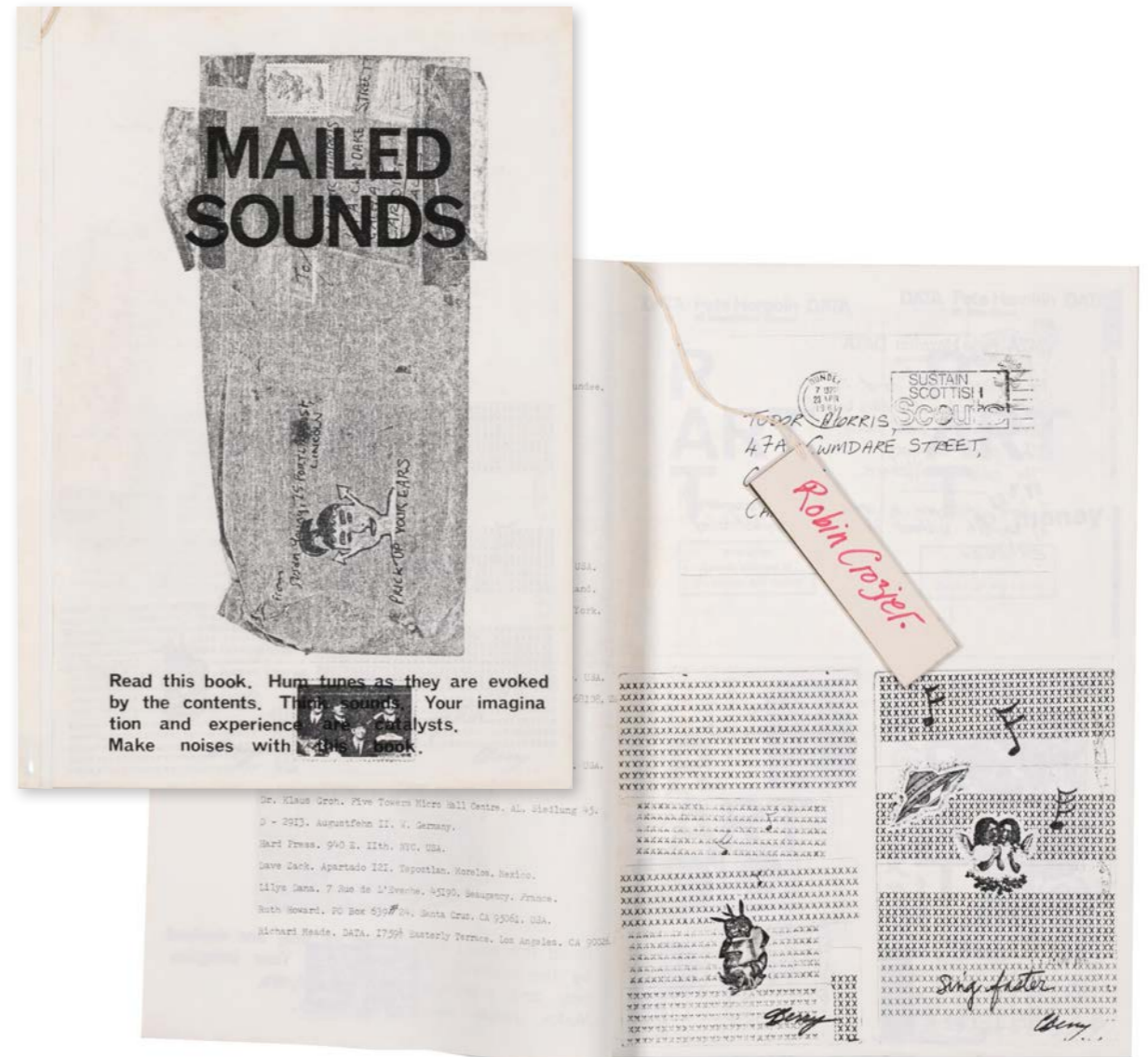
[14]

HOROBIN, Pete. Tudor Morris

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

Mailed Sounds

Dundee. DATA. 1981



[15]

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 x 210 mm. pp. 102. Original publisher's stapled wrappers, tape spine.



Edition of 200 copies numbered by hand.

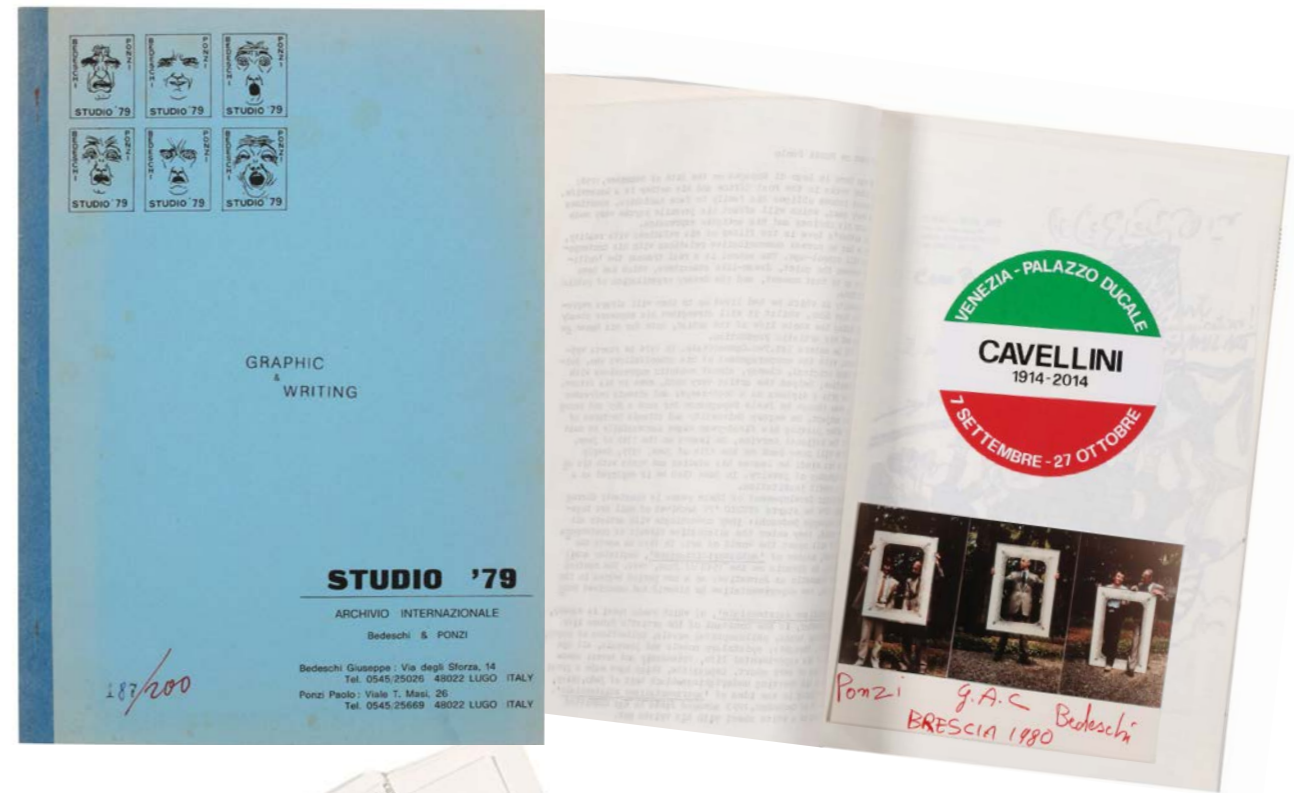
4to. 298 x 210 mm. pp. 28. Original publisher's stapled wrappers, tape spine.

[16]

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

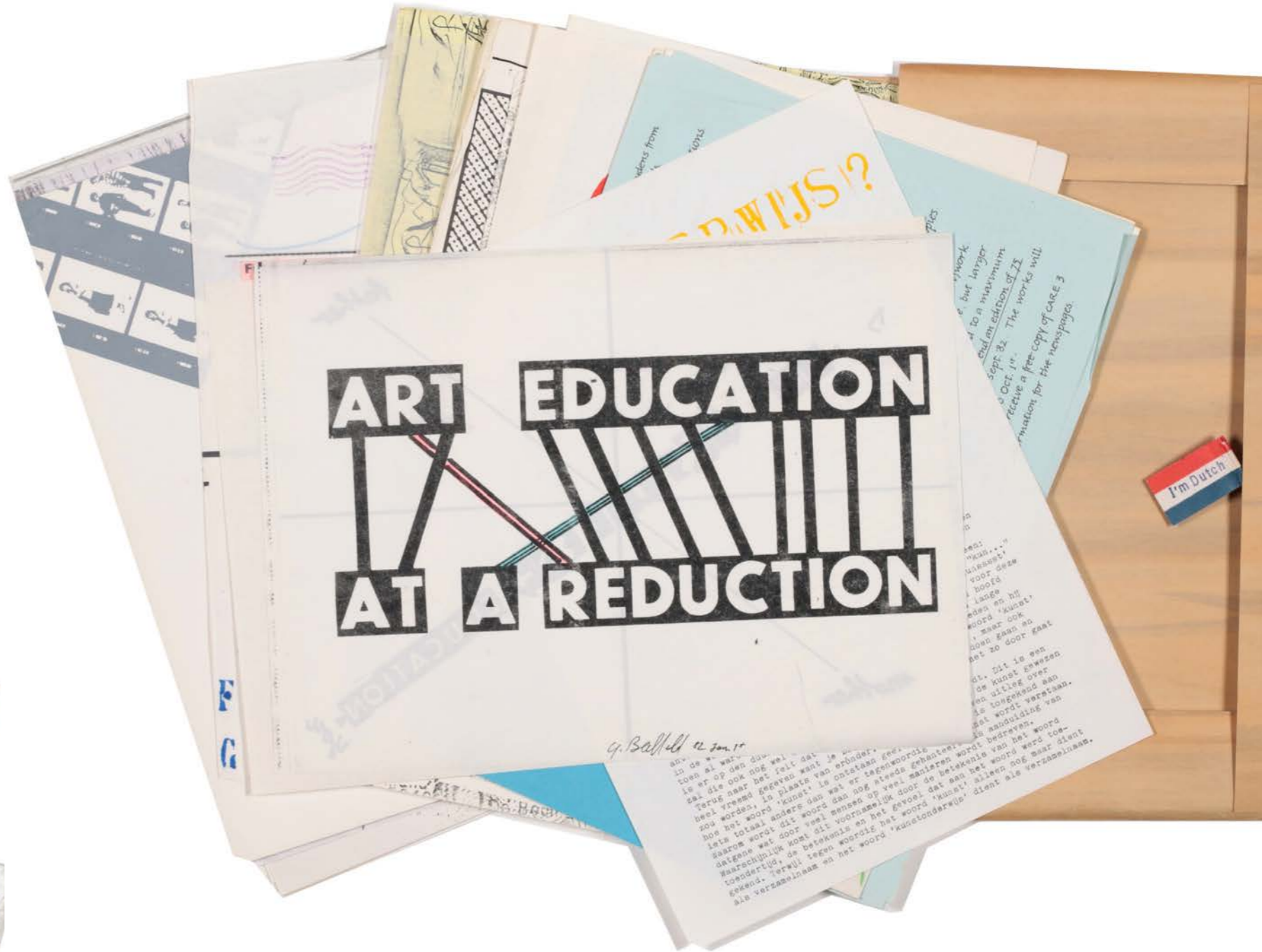
CARE is a new mail-art magazine edited by Bart Boumans & art-students from the Academy of Arts in Enschede, Holland.

'CARE cares about art & related matter.'

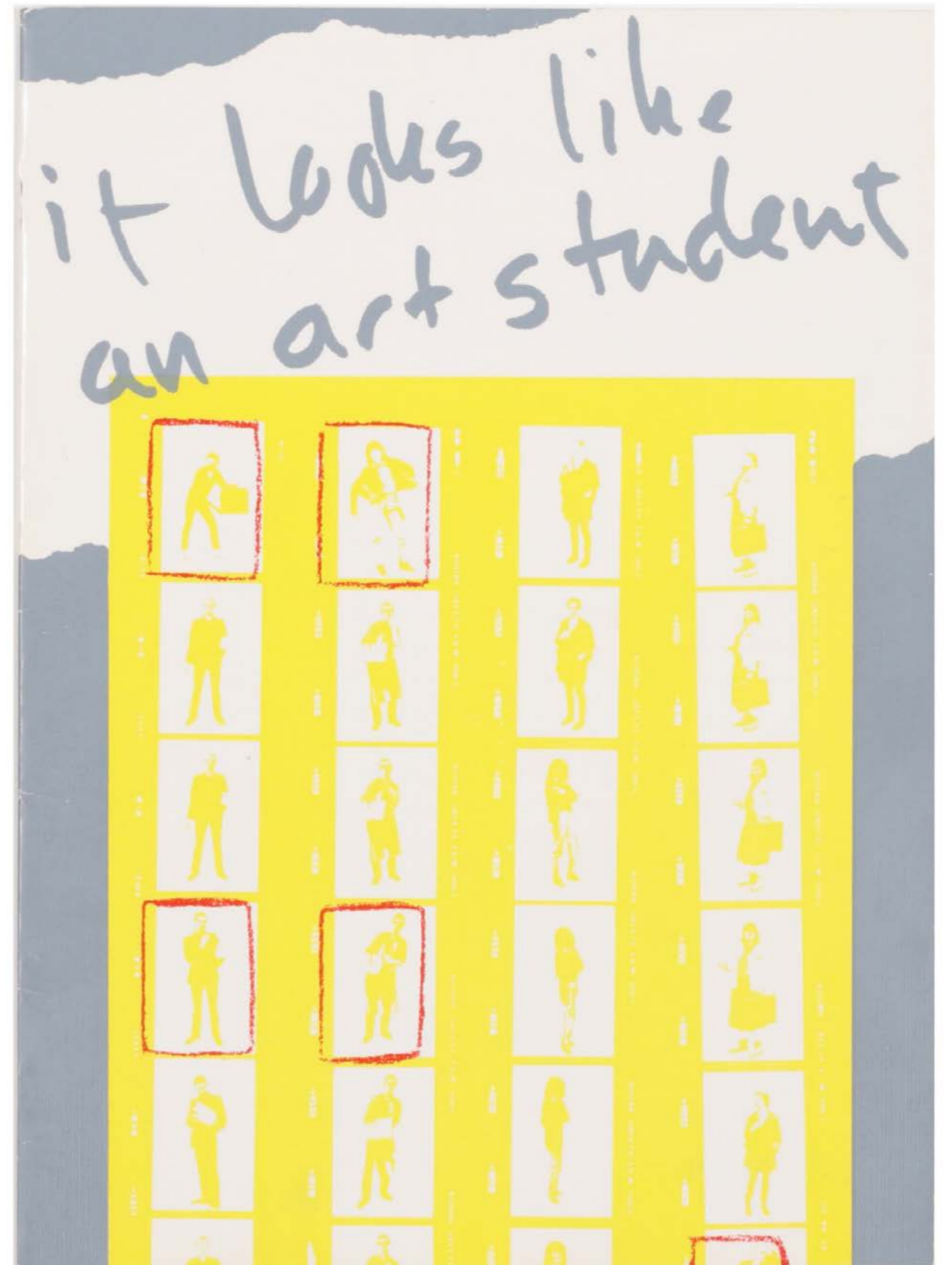
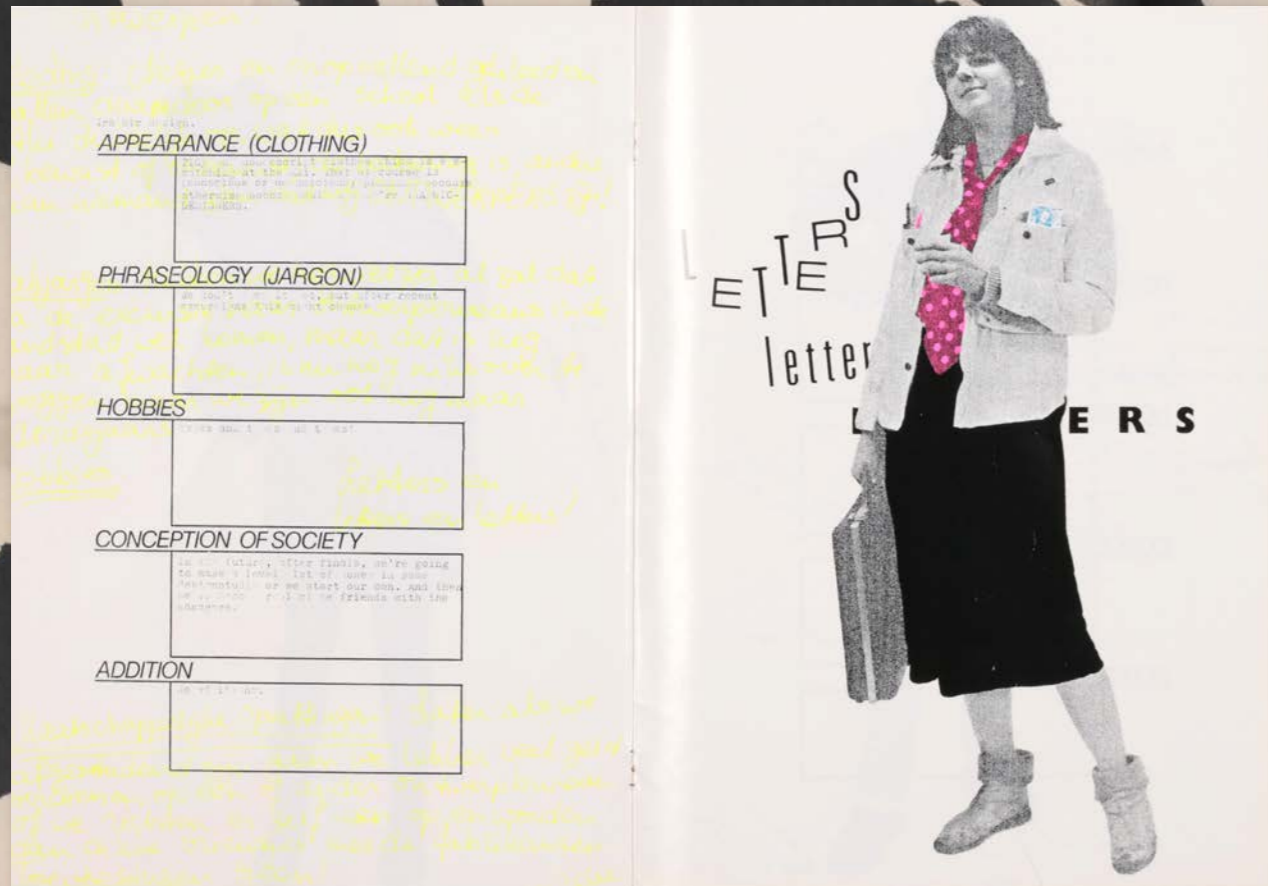
The first three issues were each editions of 75 copies. A wide-range of artists contributed various types of printed matter, from handmade collages, screenprints, objects, drawings, photocopies, fold-outs, and other hard-to-classify pieces on various different sized and coloured papers. The first issue 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



[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

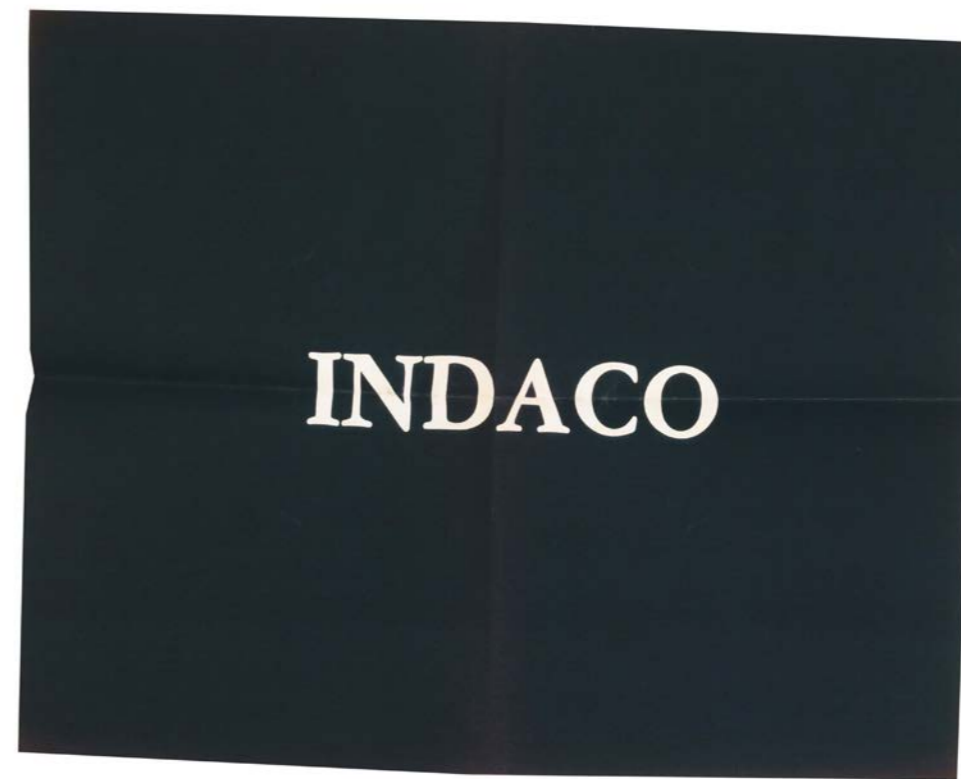
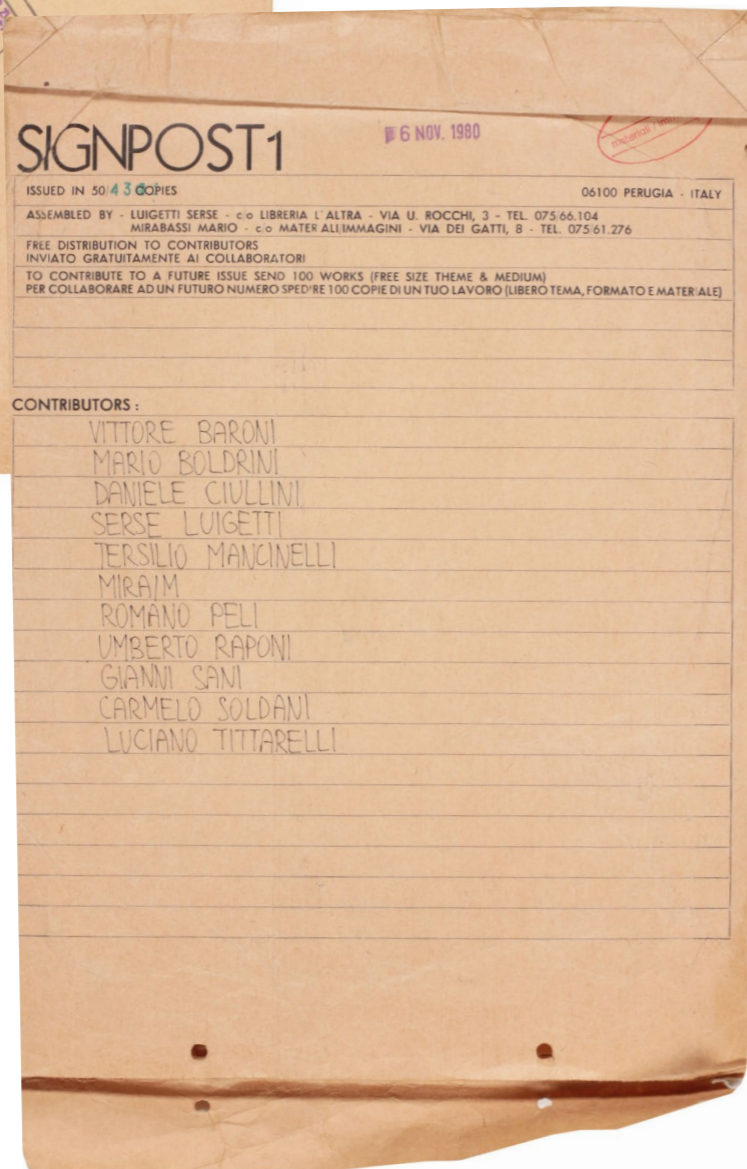
Perugia. (Signpost).
1980 - 1988

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

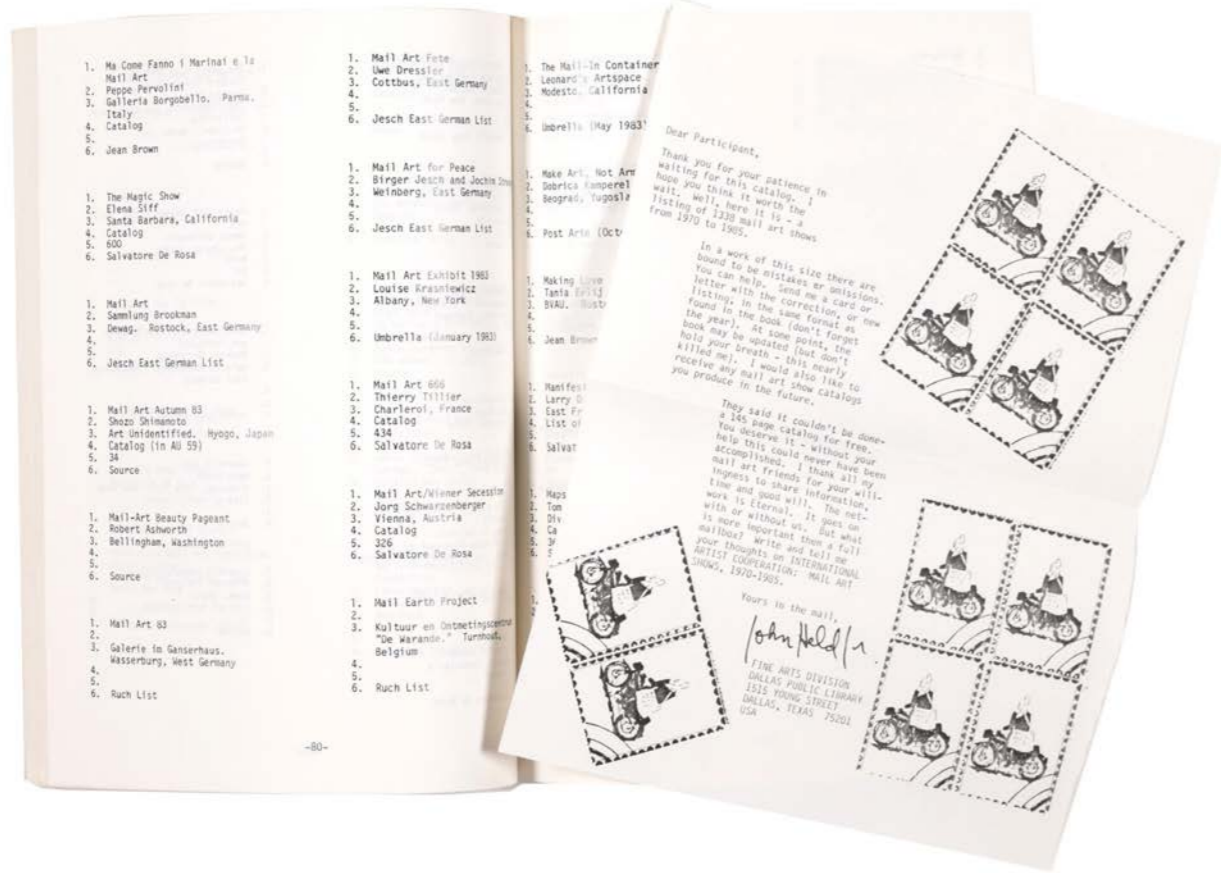
HELD, John, Jr (Ed.)

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 x 218 mm pp. 145. Original publisher's stapled wrappers, tape spine.



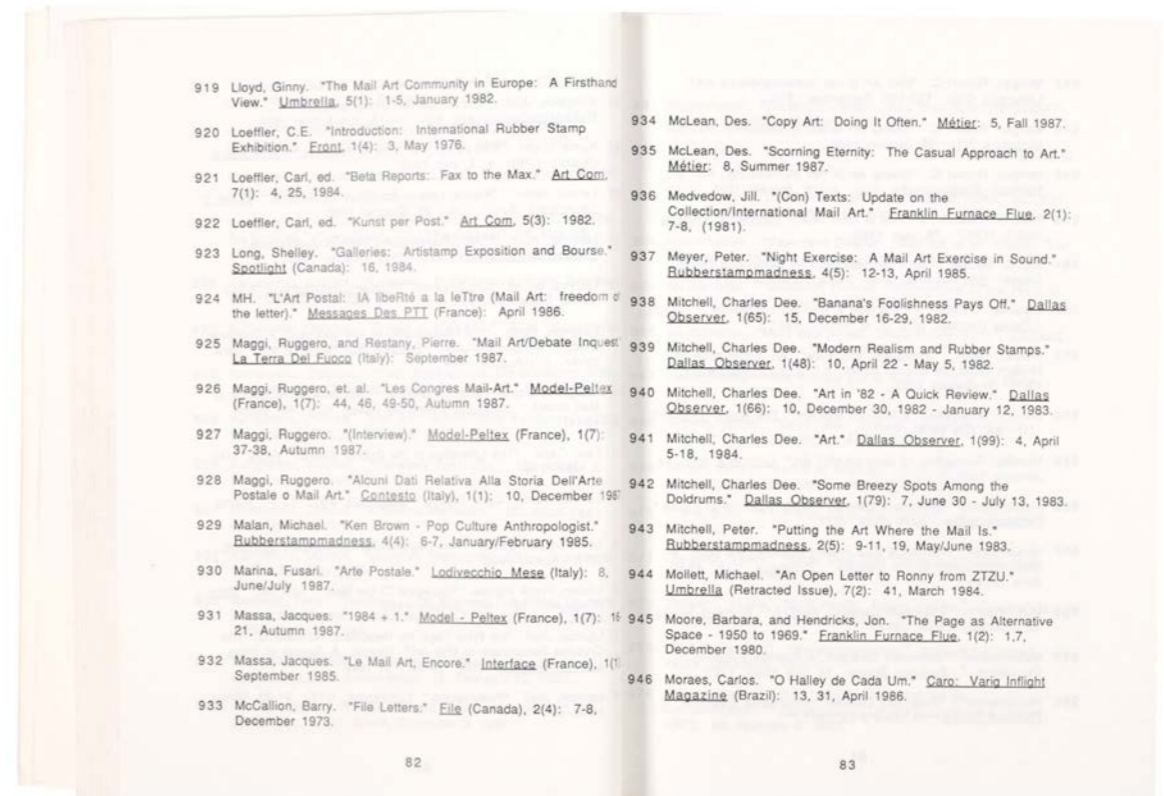
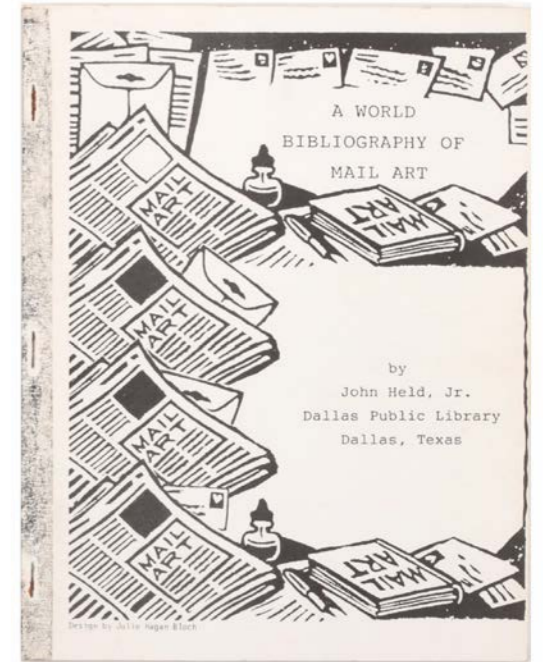
HELD, John, Jr. Guy Bleus

A World Bibliography of Mail Art

Dallas. Dallas Public Library. 1989

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 x 218 mm. pp. 214. Original publisher's stapled wrappers.



TRUCK, Fred

The Memory Bank

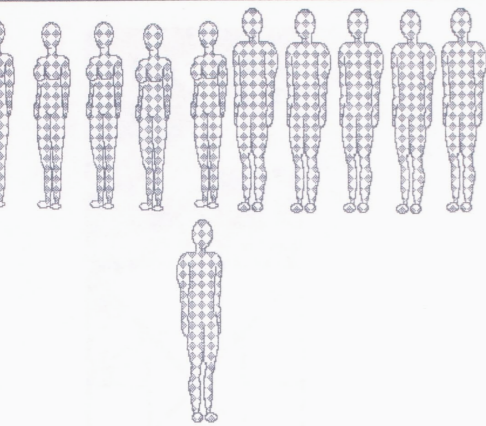
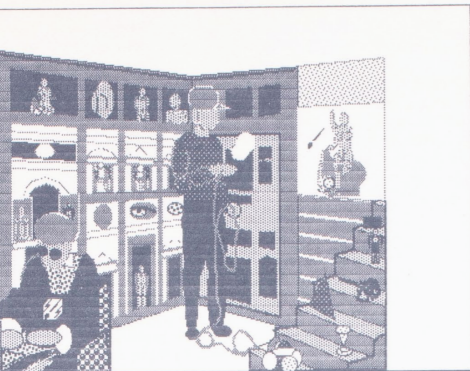
Des Moines, Iowa.
The Electric Bank. 1986

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 x 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 Michahon 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 on the

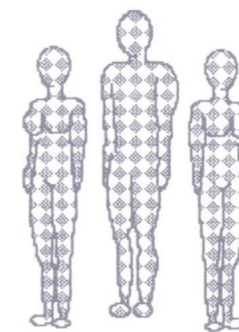
artists would be most likely to participate in the projects she and Peeter Sepp co-ordinate from their C.A.T. Gallery in Toronto. Her assessment of mail artists and their willingness to participate has proven correct.

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



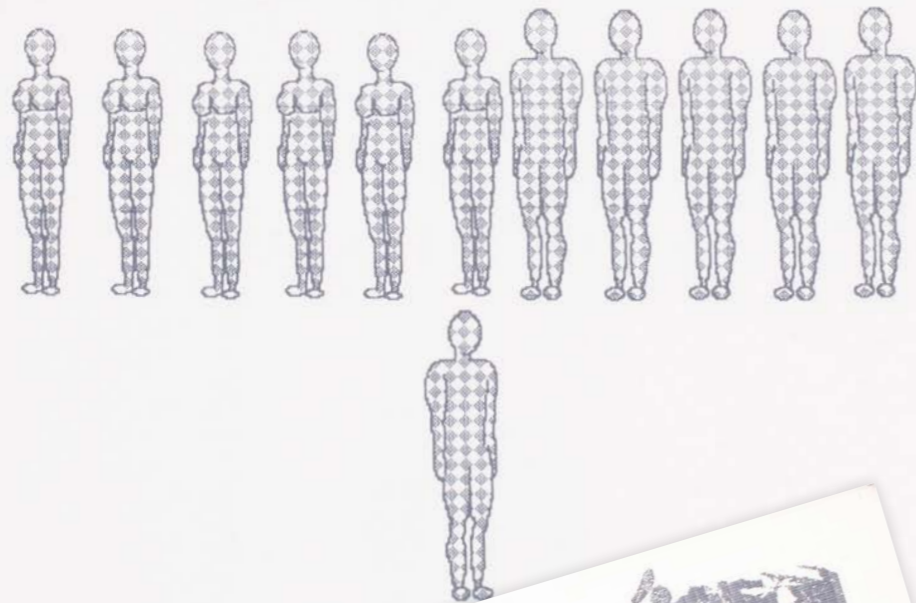
THE 4225 University, Des Moines, Ia 50311
ELECTRIC BANK

(515) 255-3552

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THE ELECTRIC BANK

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San Francisco, CA 94119

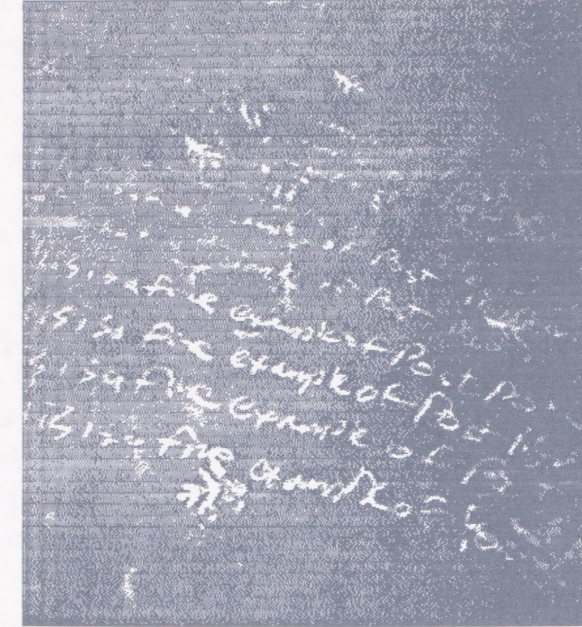
holding and concealing the objects which were at the time exhibited (albeit concealed) in the gallery. Viewers were encouraged to go back out into the mall and identify these objects in the stores."

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 spectators 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 bureaucratic 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-absorption 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 accusing 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**

[23]

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

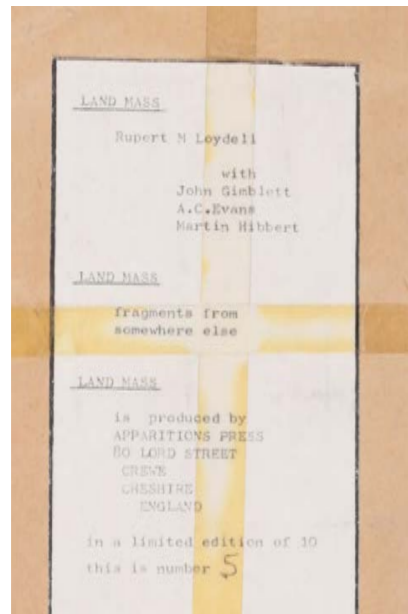
Land Mass

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

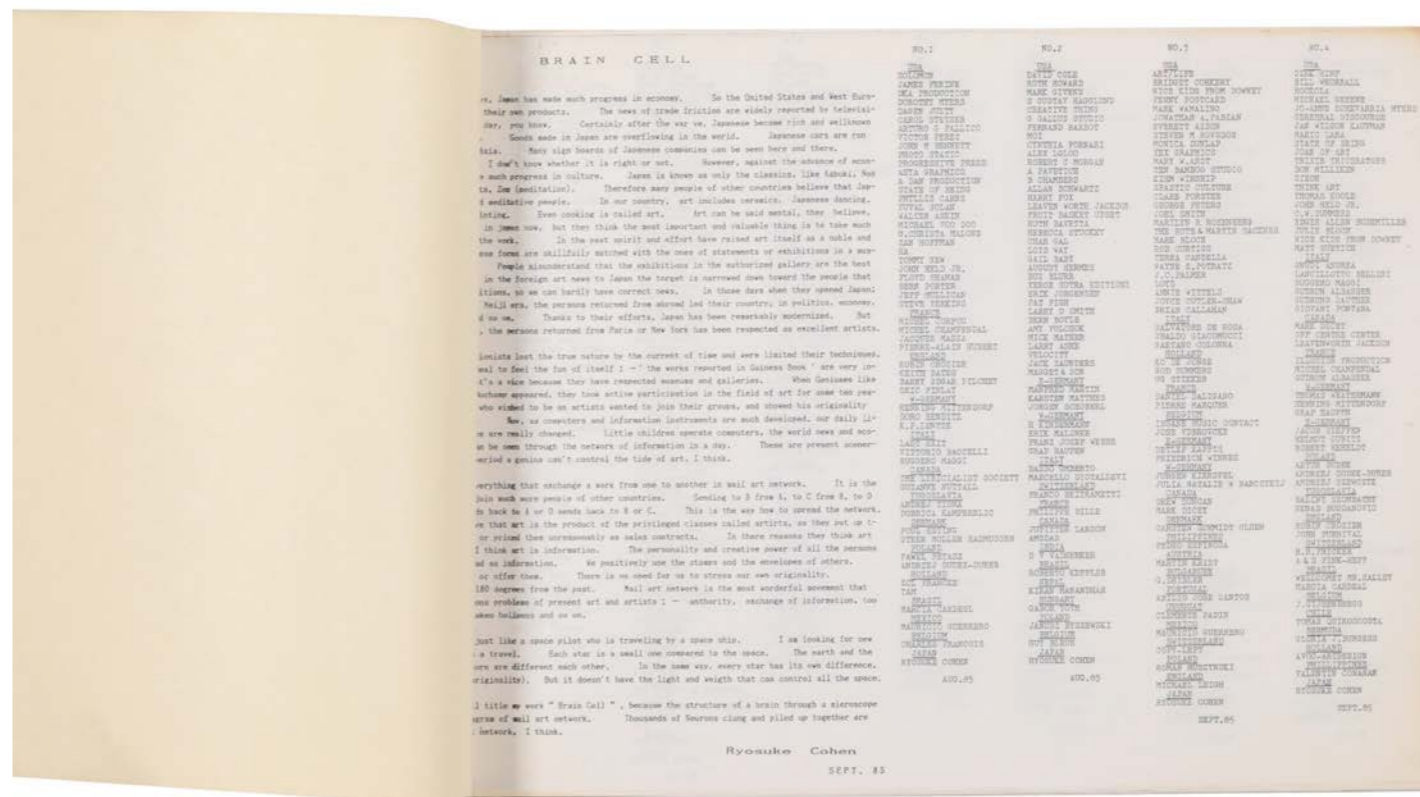
Brain Cell No. 20

(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 x 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'.





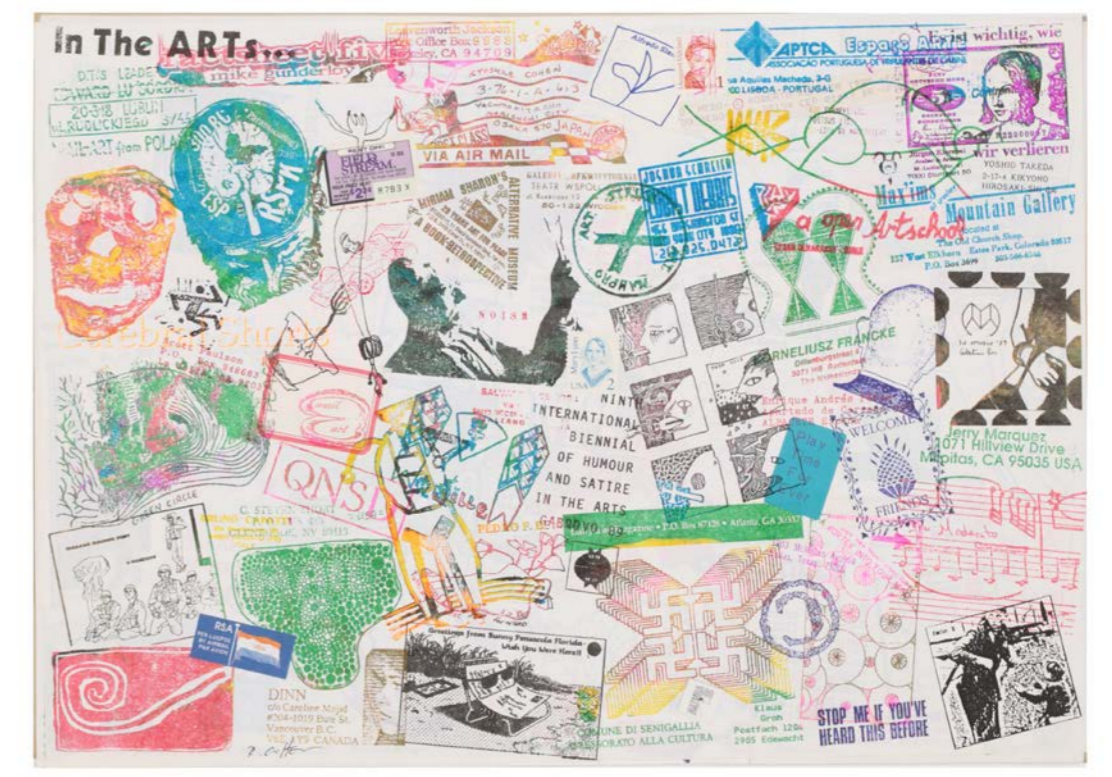
[25.Brain Cell No. 20

Oblong folio. 300 x 420 mm. 23 leaves. (20 stamped sheets / 20 issues). Loose in plain paper wrappers with clip-binding, manuscript titles in pen, numbered '10/50'.

COHEN, Ryosuke

Brain Cell. No. 141 - No. 160

(Japan). Brain Cell. 1989 (July-December)



BRAIN CELL

days, Japan has made much progress in economy. So the United States and West Euro-ct their own products. The news of trade friction are widely reported by televisi-by day, you know. Certainly after the war we, Japanese became rich and wellknown ils. Goods made in Japan are overflowing in the world. Japanese cars are run st Asia. Many sign boards of Japanese companies can be seen here and there. se, I don't know whether it is right or not. However, against the advance of econ-made much progress in culture. Japan is known as only the classics, like Kabuki, Noh plants, Zen (meditation). Therefore many people of other countries believe that Jap-l and meditative people. In our country, art includes ceramics, Japanese dancing, d painting. Even cooking is called art. Art can be said mental, they believe, t is in japan now, but they think the most important and valuable thing is to take much for the work. In the past spirit and effort have raised art itself as a noble and These forms are skillfully matched with the ones of statements or exhibitions in a mus-ry. People misunderstand that the exhibitions in the authorized gallery are the best ides, in the foreign art news to Japan the torget is narrowed down toward the people that conditions, so we can hardly have correct news. In those days when they opened Japan; ing of Meiji era, the persons returned from abroad led their country, in politics, economy, nce 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. mpressionists lost the true nature by the current of time and were limited their techniques. too ideal to feel the fun of itself ; - ' the works reported in Guinness Book ' are very in- That's a vice because they have respected museums and galleries. When Geniuses like asso, Duchamp appeared, they took active participation in the field of art for some ten year-ry one who wished to be an artists wanted to join their groups, and showed his originality e power. Now, as computers and information instruments are much developed, our daily li-umstances are really changed. Little children operate computers, the world news and eco-tions can be seen through the network of information in a day. These are present scener-n this period a genins can't control the tide of art, I think.

isn't everything that exchange a work from one to another in mail art network. It is the tant to join much more people of other countries. Sending to B from A, to C from B, to D C, E sends back to A or D sends back to B or C. This is the way how to spread the network. le believe that art is the product of the privileged classes called artirts, so they put up t- pictures or priced them unreasonably as sales contracts. In there reasons they think art al. I think art is information. The personality and creative power of all the persons w it spread as information. We positively use the stamps and the envelopes of others. ad to use or offer them. There is no need for us to stress our own originality. hange of 180 degrees from the past. Mail art network is the most worderful movement that e the varions problems of present art and artists ; - authority, exchange of information, too 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 nd going on a travel. Each star is a small one compared to the space. The earth and the ars and Saturn are different each other. In the same way, every star has its own difference, ality and originality). But it doesn't have the light and weighth that can control all the space.

Well, I'll title my work " Brain Cell " , because the structure of a brain through a microscope 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
KEROX 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 TOTH
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
PHILLIPPINES
VALENTIN CONANAN
JAPAN
RYOSUKE COHEN

SEPT.85

[27]

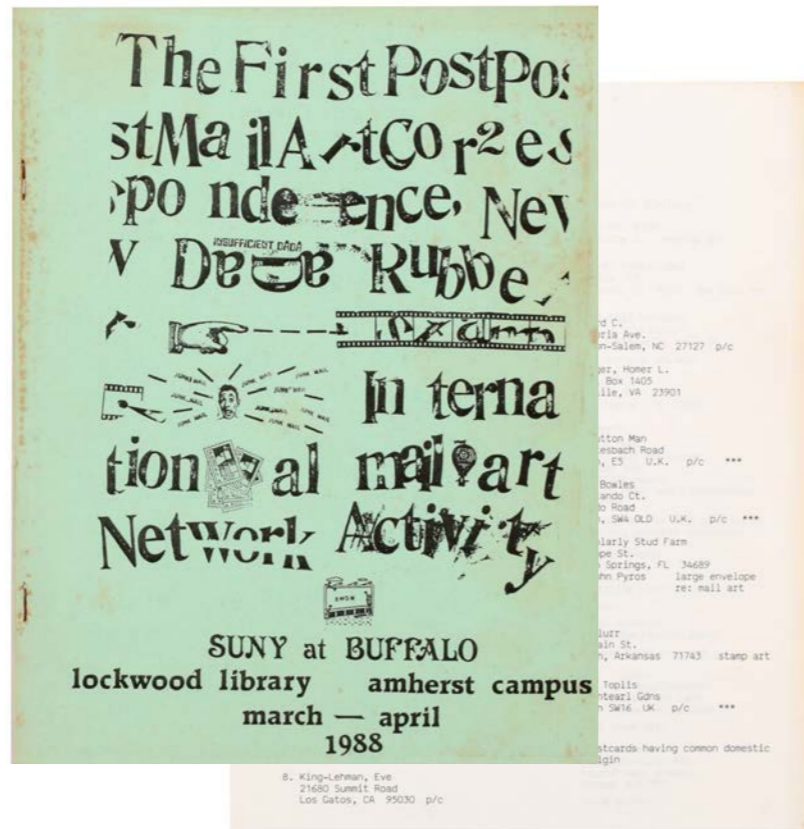
PUCHALSKI, Greg & Robyn
Rebecca Bates. Shelby,
Jacqueline (Intro), et al.

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.



[28]

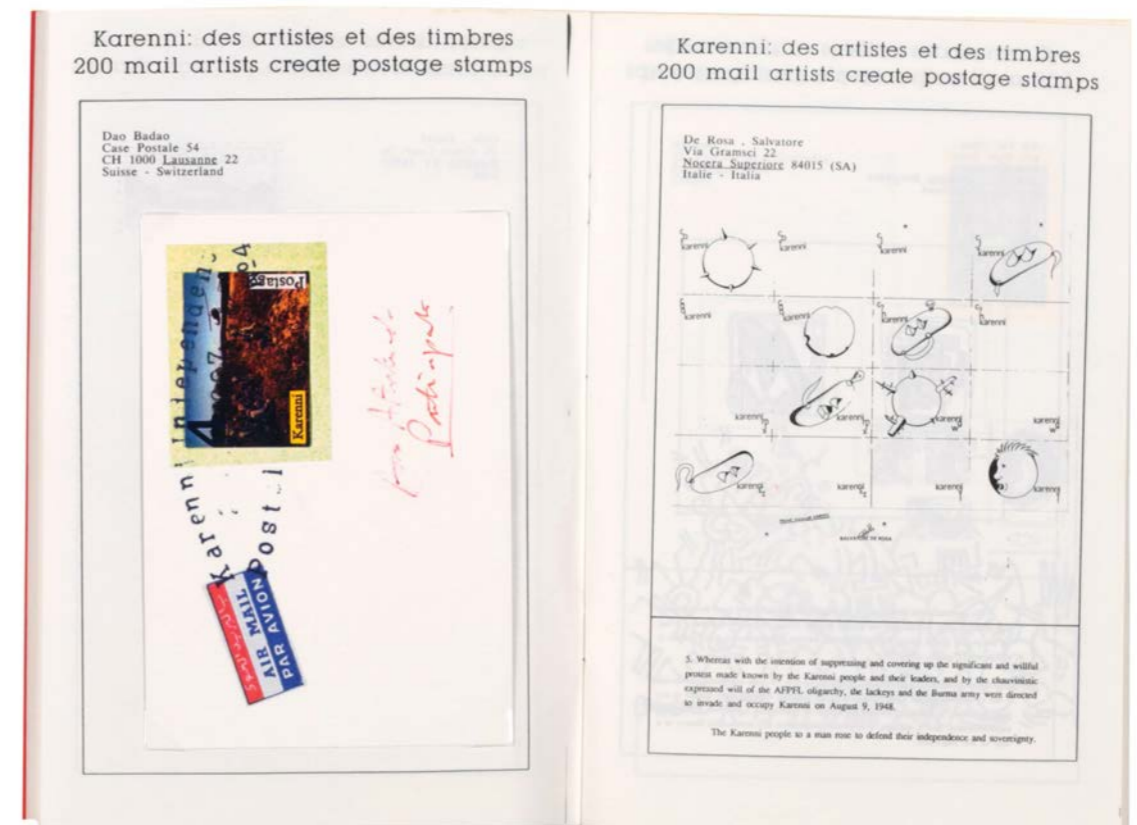
RASTORFER, Jean-Marc

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

Lausanne. Editions Dao Badao.
1990

Karenni Mail Art/Stamp project with original works.

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



[29]

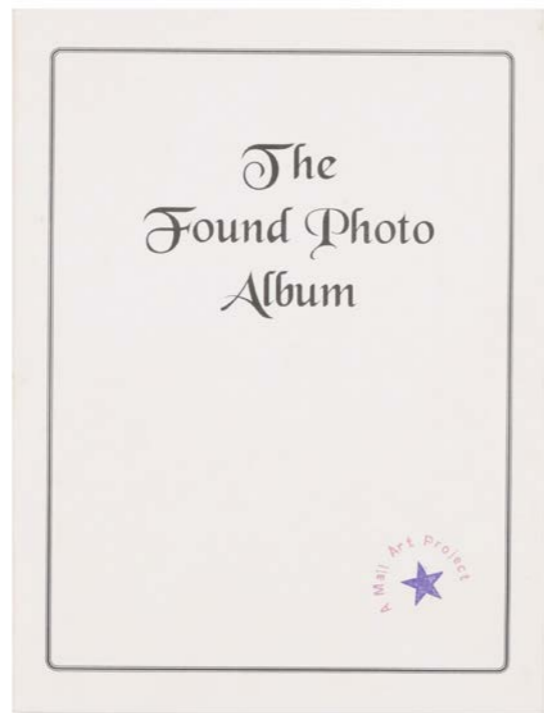
Stangroom's first Mail Art project.

STANGROOM, Jonathan (Ed.).

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

The Found Photo Album

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



[30]

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.

NIKONOVA, Rea (Ed.)

International Mail Art & Visual Poetry Review.

Nos. 2, 3 & 5

1991-1993

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





[30]. International Mail
Art & Visual Poetry
Review. Nos. 2, 3 & 5

[31]

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.



[32]

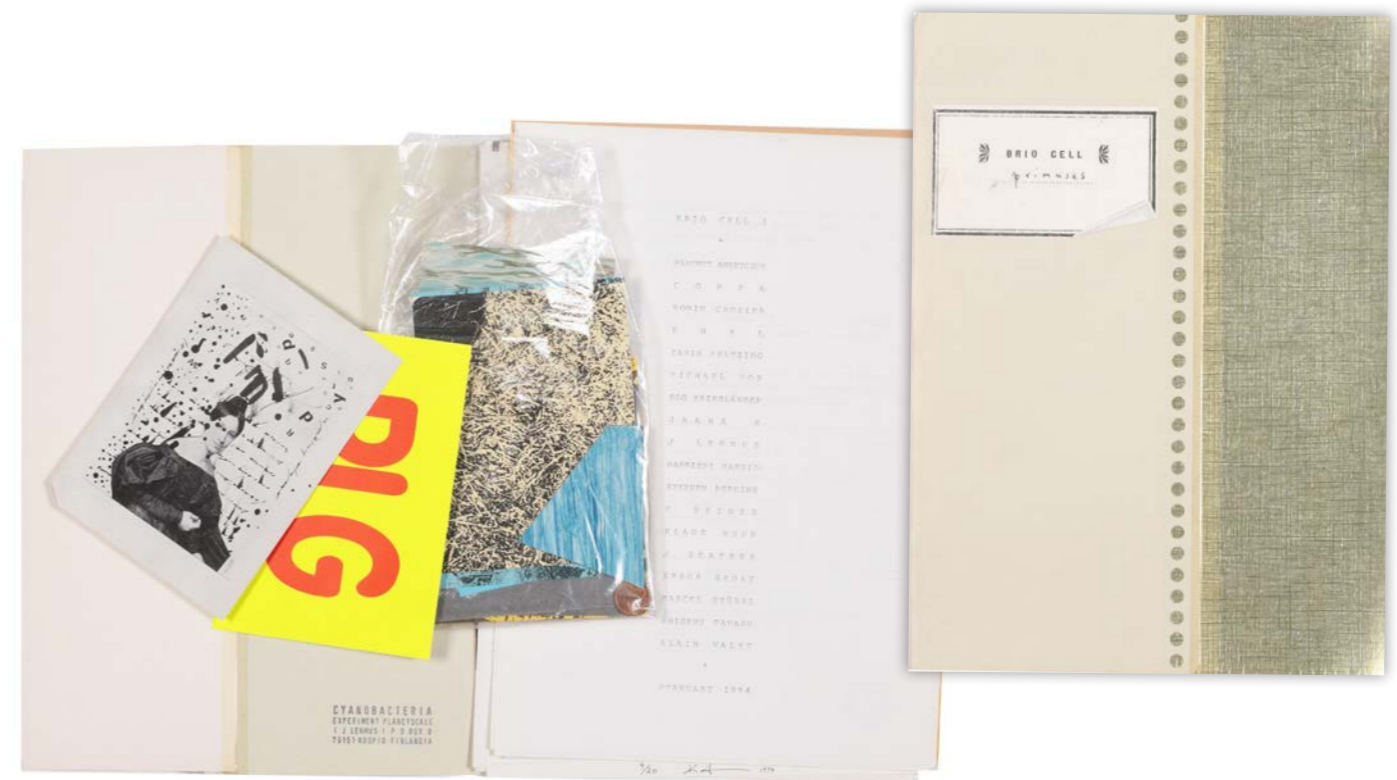
EHMUS, J. et al.

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]

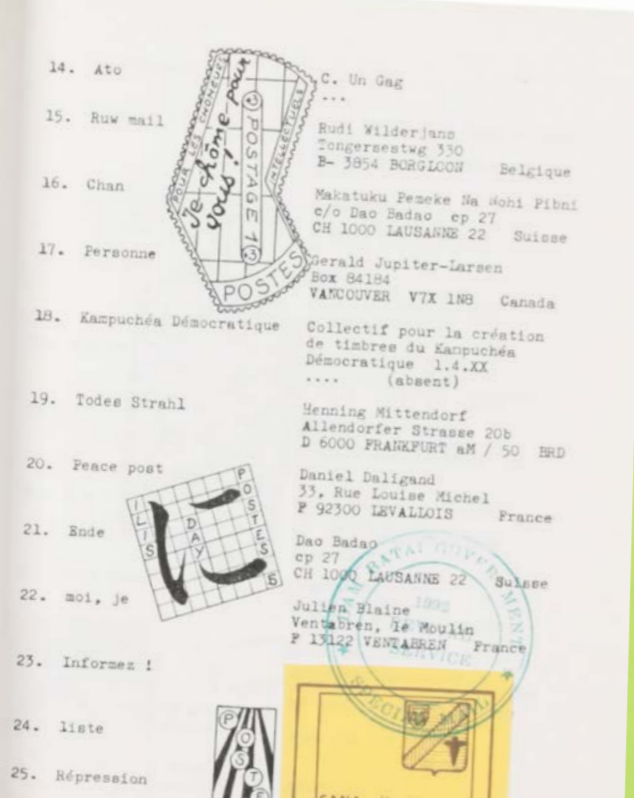
RASTORFER, Jean-Marc

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.



[35]

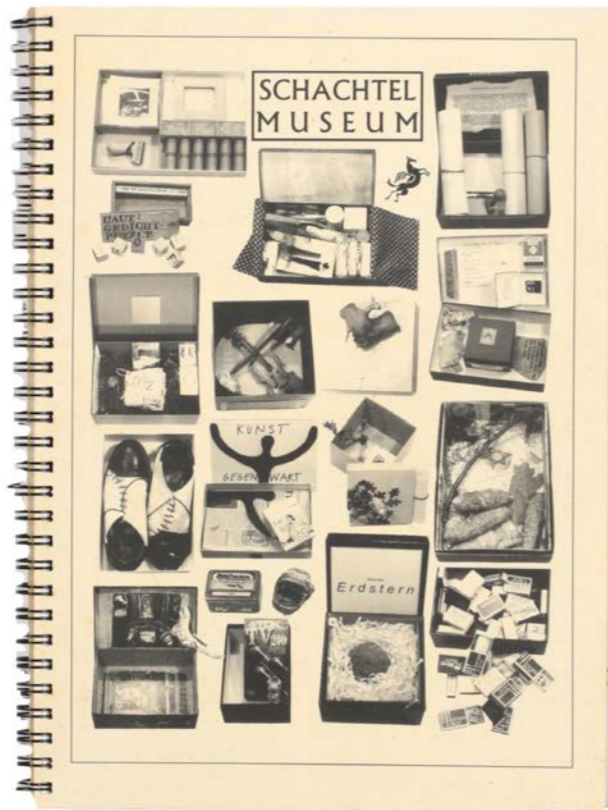
NOLD, Wilfried et al.

Schachtel Museum

Frankfurt-am-Main. Wilfried
NoId. 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.

[36]

JOKI (Ed).

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

Minden. Editions Kunst
Bahnhäuser. 1996



[37]

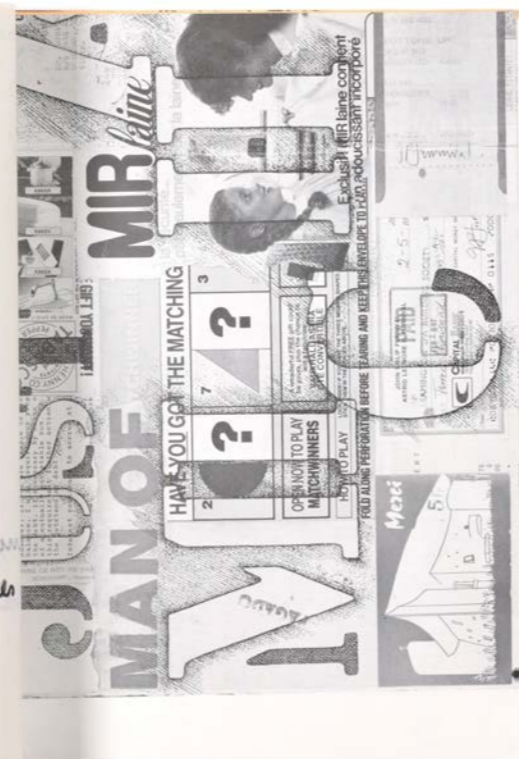
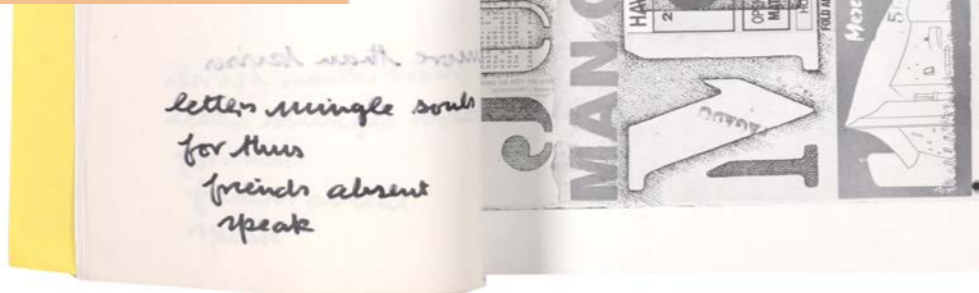
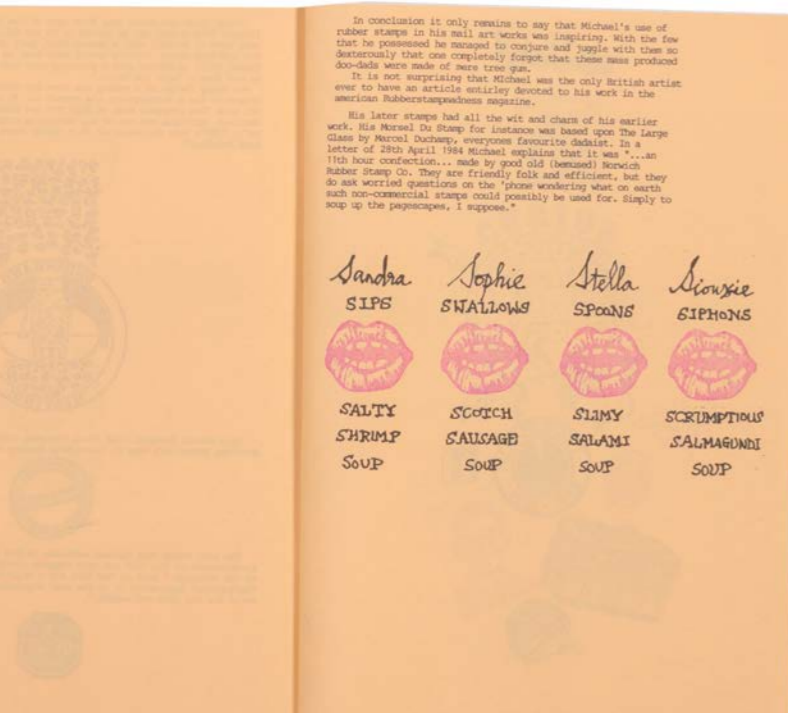
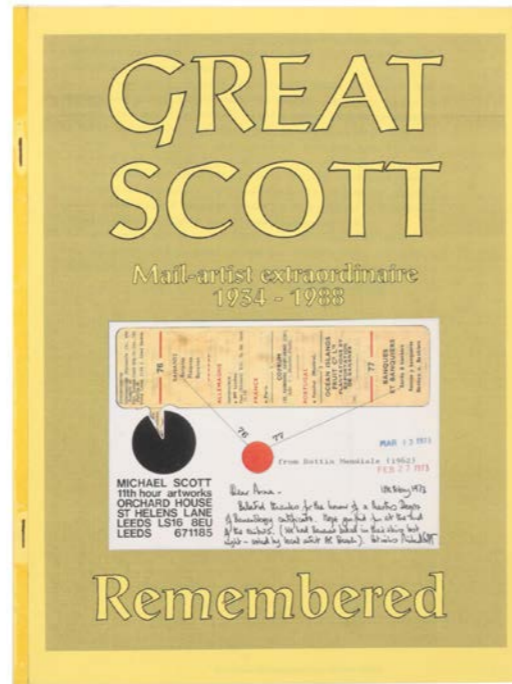
SCOTT, Michael. Michael Leigh, Anna Banana et al.

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 x 210 mm. 34 leaves. Original publisher's stapled wrappers.



[38]

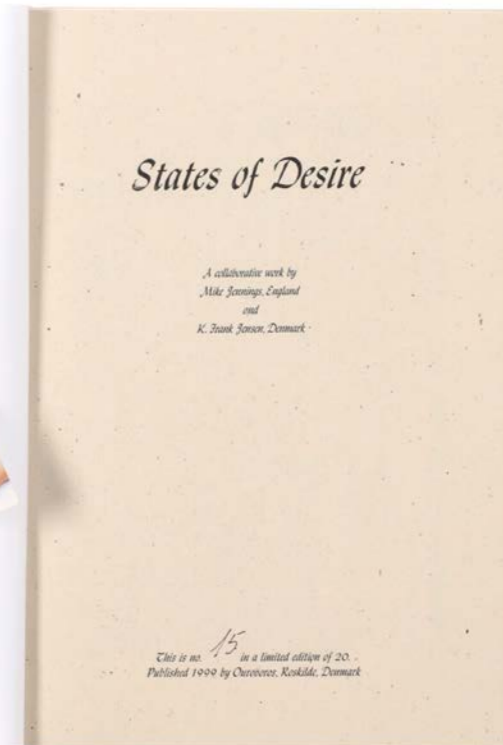
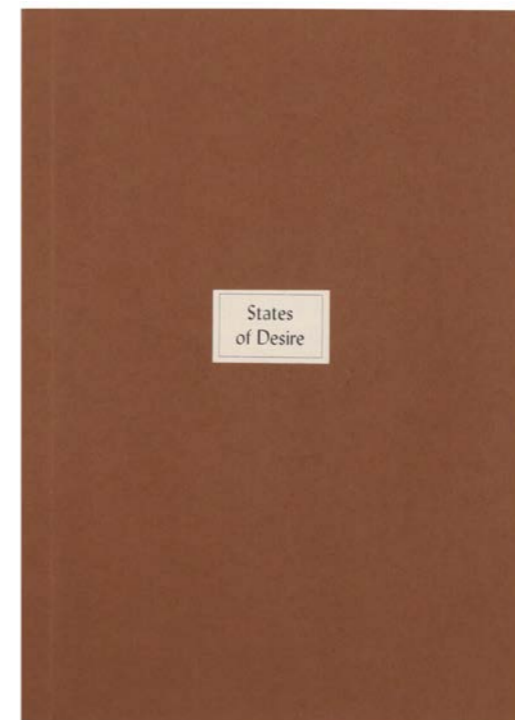
JENNINGS, Michael & K. Frank Jensen

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



[39]

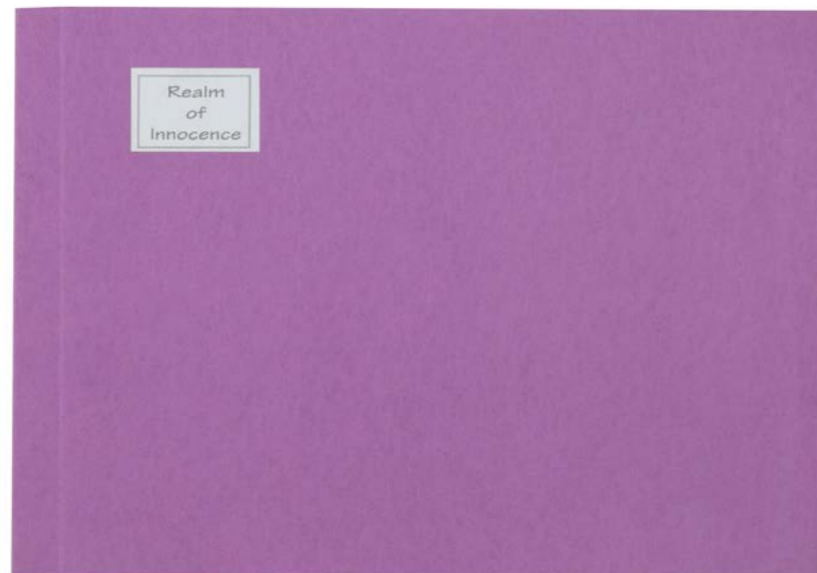
FOX, Michael &
K. Frank Jensen

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.



[41]

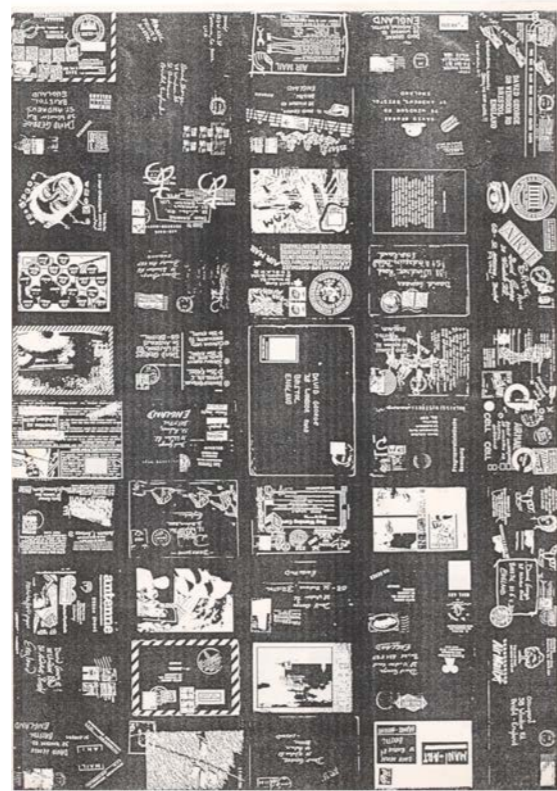
Mail artists answer questions from David George.

(GEORGE, David)

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

Questions Project

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



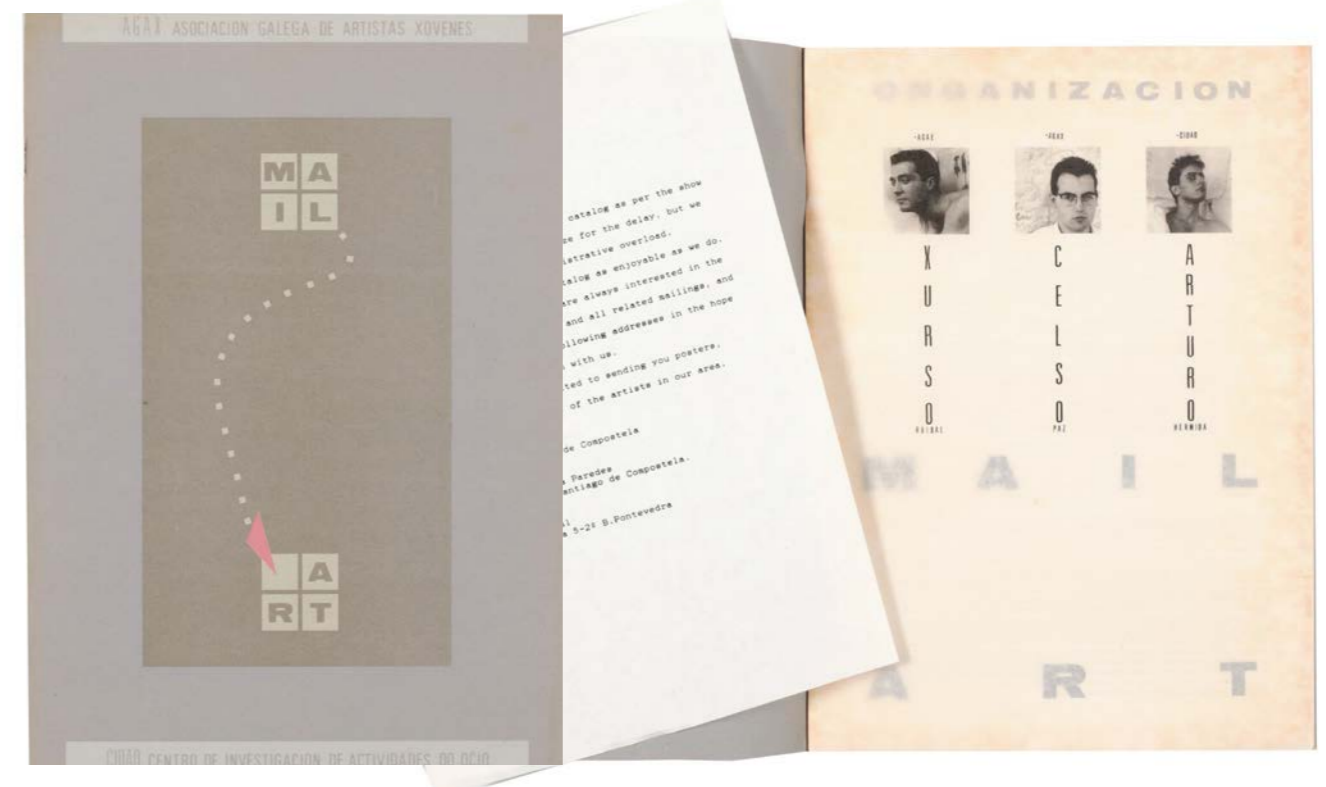
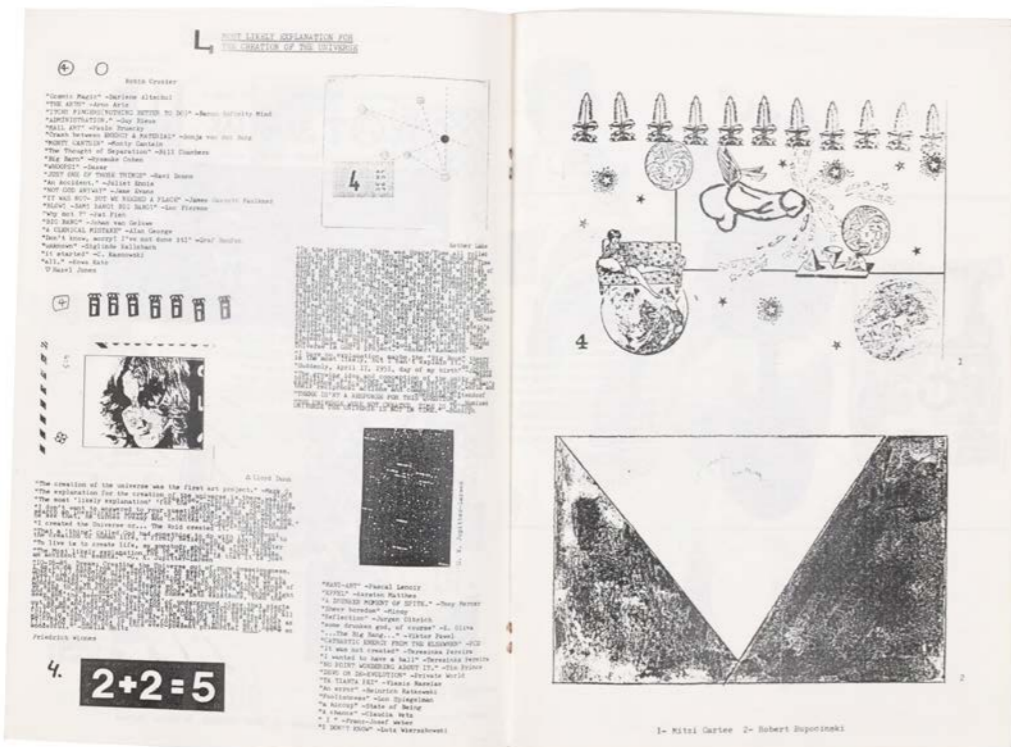
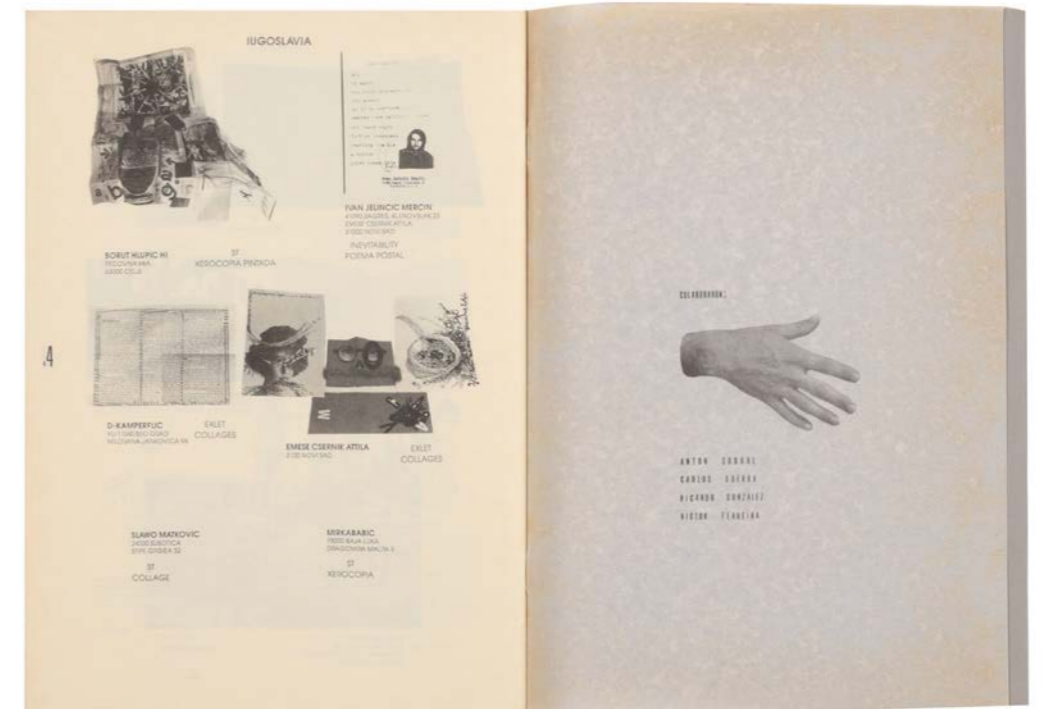
Catalogue of a Mail Art show. Letter from the curators inserted loose.

[42]

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

Organizacion Mail Art

CIDA0/AGAX. (n.d.)





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



RA KONSTIG TIDNING

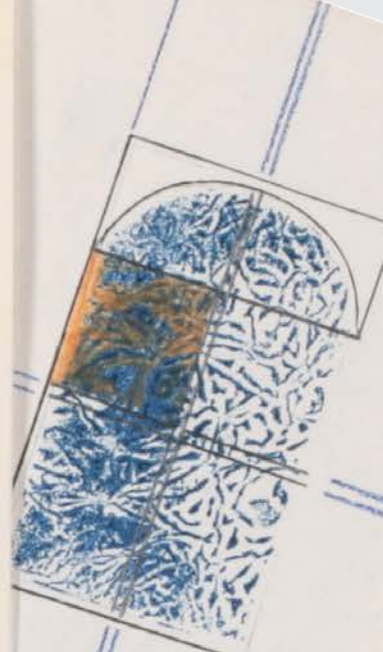
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