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To the Eternal Network

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Foreword

Art as Collective Mythology: Mail Art

The history of art is often a solidified lie dictated directly or indirectly by comedians, merchants, and rulers. Likewise, the history of mail art will degenerate into an objective assumed lie. Yet it is doubtful that one shall ever be able to answer "exactly" when and where mail art arose, because many answers are possible and valid. Maybe mail art started in Japan in the fifties, maybe in the U.S.A. in the sixties, maybe in Europe in the seventies. It is all dependent on many different factors and in the first instance "what" one really means by the term and idea of "mail art."

The more concentrated and centralized power is, the stronger will be the affirmation of one state of affairs, of one specific truth. "The" history is mostly just one history, pretending to be complete and without mercy for the unknown. The names and works of those who are powerless will be swept away with the sponge of namelessness. Antithetical to Hegel, Th. Adorno said that the whole is the untrue. So, apart from the idea of "history" the "history" does not exist. And equally the history of mail art does not exist. Every mail artist can tell his own story, his or her own history of mail art. And one history is not more true than another one.

This view of the history of art refers to what has been called "art as an individual mythology": artists realize their own history and myth. Applying this idea to the mail art network (=all mail artists together) it means the realization of a collective mythology. Here every mail artist has his/her role and function. But not one role is more true or important than another. Every judgment of value stays a mere personal judgment. It can't be generalized in the mail art circuit without injuring the democratic principle of co-partnership in mail art. A mail artist and his/her work are more or less important for another mail artist depending on the intensity of their communication and the interpersonal impressions of all this.

Every mail artist must be encouraged to write his/her own mail art biography and bibliography (bravo J. Held!), so that all this culminates in a collective bio-bibliography, a network of crawling signs of the mail art life. The epistemological problem, if there must always be a relation of truth between the artistic activities and the places

"where" or the period "when" these activities happen, stays an open issue. Anyone is free to transform the objective assumed lies of the history of art into subjective or intersubjective lies or truths.

Since the urinary bowl of Duchamp, everything can be art. Since Beuys, everybody can be an artist. It all depends on the way one looks at it, on the way one thinks. The aesthetic observation, the perception and the state of consciousness become more important than the created object. M. Blanchot: "The reader makes the work; while reading it, he creates it; he is the real author, he is the conscience and living substance of the written thing." Art is no longer a schoolish game, played according to "specific" rules (except for the academic, folkloristic, and technical-traditional art). It is played according to undetermined rules. This is not a contradiction because it is necessary to change the rules in accordance with the needs of the time and the situational modalities. More important (vitaly important) than monetary considerations, the works of art or the art fetishes are the instincts of self-preservation, the wild intuitive thinking and the processes of creating. But even these processes may not become the object of worship in an infertile way. Life is evolution, so is art. A cybernetic interplay of action and reaction. This feast of questioning and answering, of writing and writing in margins (J. Derrida), of intellectual and artistic creating, of an art that is never finished, is the real art of this age. It finds its most important representation in the communication-art or mail art.

Guy Bleus - 42.292

Introduction

This introduction, like mail art itself, falls somewhere between the Foreword of Guy Bleus and the "suppressed" Big Introduction of Al Ackerman, which has been banished to the Appendix. On the one hand you have the honed insight of the European intellectual, and on the other, the bad boy of the family, who, despite his eccentricities, refuses to stay locked in a closet, and shouldn't be locked in the closet, because he is in truth, the soul of the family.

I went to visit Guy Bleus in April 1989 at his home in Wellen, Belgium. He came to hear me give a lecture at De Media artspace in Eeklo, which is on the other side of Belgium, a good three-hour drive from his home. After my talk, we drove to Wellen, and I spent the next two days with him. It was a marvelous and frustrating time. Marvelous because Guy has one of the finest archives of mail art in Europe, if not the world, and we both share the same obsession. Frustrating because all that information, all those treasures I had come so far to see, were filed away in thousands of archival boxes neatly housed in Guy's spacious living quarters. It was like being given the keys to unlock the gates of wisdom only to find them rusted shut. It was all there, but I couldn't get to it. Not that Guy wasn't generous, which he was. If I mentioned something I'd like to see, he would go to it without hesitation, retrieve it with precision, and offer a duplicate if he had it. But one couldn't browse and serendipitously uncover that single item that leads on to the next and thereupon reveals the hinge upon which the door swings.

Ackerman lives just down the trail from me in Texas. I've made the trip from Dallas to San Antonio on several occasions. I love being with Al, because he is a living, breathing encyclopedia of mail art. He's been at it since the early seventies, and he is, as his suppressed Big Introduction indicates, a brilliant writer, who, fortunately for fellow mail artists, pours it all into his letter writing. He is a virtual stream of never ending insights and insanity. One does not glean through the floss. You take the whole package, or you take nothing at all. You have to accept the fact that the spirit is sometimes made manifest in the unlikeliest of places.

Mail art has many facets and ports of entry. That is what this work is all about: a collective history of the medium. As Guy Bleus so rightly

states, one is no more truthful than another. Some are better informed than others. Different writers dwell on different aspects. But in all, we have the accumulated accounts of mail art from more than eight hundred authors from thirty-seven countries. The earliest entry is from the inaugural edition of the *Village Voice* (item 686) in 1955. The latest is from the official publication of the Soviet Ministry of Culture, *Iskusstvo* (item 657), appearing in the October 1989 issue.

I keep wondering why such a fugitive art medium is so well documented. As I write this in early 1990, the last time a major account of mail art appeared in a major American art journal was nine years ago in 1981 (item 450). And yet, there has recently been a groundswell of support for mail art from a syndicated story in the *Washington Post* (item 1849) to an article in a French art supply magazine (item 639). While mail art may not appeal to a commodity-based art mainstream, it obviously strikes a receptive chord with the general public. Perhaps it's because it offers an alternative to the growing fascination of established collectors for expensive artworks and hyped-up art stars. Anyone can participate in mail art from children on up. It democratizes art. Everyone can participate despite location. It decentralizes art. Everyone can participate no matter the level of skillfulness. It dematerializes art.

And yet the seriousness of the medium is no more diminished for its openness. One of the greatest contributions of mail art has been the creation of a structure into which many people from different cultures can contribute. This is no small feat in a world in which misunderstandings and hostilities are all too frequent. Mail art has fulfilled a prophecy of the historic avant-garde in bridging art and life. From a postal-based medium mail art has come to encompass many new contemporary art mediums, including collaborative performances in time-based situations.

The purpose of this work is to provide a variety of sources so that the reader can research mail art and come to his or her own conclusions. Since mail art embraces so many different facets, many different areas of contemporary art can be pursued. This is not only the largest bibliography of mail art ever compiled, but also of rubber stamp art, artist postage stamps, Ray Johnson and the New York Correspondance School, as well as a number of artists who have participated in the medium over the years. Other subjects, like artist publications, art

and communication, and Fluxus can also be researched through this volume to great benefit.

In reviewing the first mail art show curated by Ray Johnson and Marcia Tucker at the Whitney Museum of American Art, New York, critic Kasha Linville (item 561) writes that "...it seems a shame to catch a living thing in flight, to pin it down and make a museum display of it." On the contrary, the butterfly was not dying but rather metamorphosing. What followed was a profusion of similar exhibits held over the next twenty years, which did much to spread the visibility of the medium and give a focus to its participants. So too, I hope that by enumerating these thousands of sources of information about mail art, I have not diminished the vitality it possesses, but instead will enrich the field by bringing forth both new participants and perspectives. This fascinating art medium deserves nothing less. It has served countless individuals well by providing an avenue for them to explore the world around them in an unusual and effective manner.

John Held Jr.
Fine Arts Division
Dallas Public Library

Three Essays on Mail Art

From Moticos to Mail Art: Five Decades of Postal Networking

The reporter stopped him outside the Orientalia bookstore in New York City where he worked. It was 1955 and the New York School of Abstract Expressionists was in full bloom. Ray Johnson, fresh out of the New York Art Students League and Black Mountain College, a "bookish-looking guy with hair short as a newly-cut lawn," was talking on the record for the inaugural issue of the *Village Voice* about moticos and what they were and weren't. The reporter had heard about Ray from a friend who "inexplicably found himself on a moticos mailing list one day." Johnson said his mailing list had grown to some two hundred people and included such diverse people as the noted socialite and party-giver Elsa Maxwell as well as James Barr of the Museum of Modern Art.

I've got a big pile of things at home which will make moticos. They're really collages - paste-ups of pictures and pieces of paper, and so on - but that sounds too much like what they really are, so I call them moticos. It's a good word because it's both singular and plural and you can pronounce it how you like. However, I'm going to get a new word soon.

The new word Johnson was searching for came some seven years later courtesy of Edward Plunkett, who named the emerging postal network the New York Correspondence School of Art, a play on both the prevailing New York School of painters active at the time and schools of art by correspondence in which famous artists teach commercial art through the mails. The Correspondence School shortly thereafter became the *Correspondance* School, further accentuating the intertwining relationships Johnson had created through the post.

Johnson had an uncanny knack for mixing and matching the diverse and distant. This found expression not only in his collages and mailings, but in the New York Correspondence School meetings,

where seating lists were prepared beforehand inducing correspondents to meet one another in poetic environments of Johnson's devising. The thematic meetings included a stilt walking event, fan club meetings for Marcel Duchamp and Paloma Picasso, and "nothings," which were conducted as alternatives to the more prevalent "happenings" of the era.

Moticos became a mainstay among the New York artworld in crowd. Johnson was as close to emergent mainstream art stars Robert Rauschenberg and Andy Warhol as he was to members of the experimental Fluxus group. In 1965, Fluxus participant Dick Higgins published Johnson's book, *The Paper Snake*, under the Something Else Press imprint, a collage of Johnson's moticos which Higgins had received over the years. It became the first printed book of what we now know as mail art.

But at that time it wasn't an art movement, it was simply fun. And yet, it drew upon such Modernist precedents as Marcel Duchamp sending quixotic postcards to his patrons and neighbors the Arensbergs, and the Italian Futurists mailing postcards of tin. Yves Klein, the Nouveau Realist creator of Klein International Blue, commemorated his invention with a postage stamp that was officially sanctioned by the French postal service. His fellow Nouveau Realist artists Arman and Daniel Spoerri, were pioneering rubber stamp artists, following the earlier lead of Dada artist Kurt Schwitters, who incorporated rubber stamp impressions into his collages. Mail art could claim a history concurrent with the rise of Modernism.

Through the postal weavings of Ray Johnson and the occasional articles about him in art journals, mail art continued to gain an underground following throughout the sixties. At the start of the following decade a major step toward the expansion of mail art took place when Johnson and Whitney Museum of American Art curator Marcia Tucker organized a New York Correspondance School of Art exhibition at the Museum in the Fall of 1970. The show was composed of whatever was sent in by Johnson's correspondents who were simply instructed to forward work to the Whitney.

In 1973, Ken Friedman organized the "Omaha Flow Systems" exhibition at the Joslyn Art Museum in Omaha, Nebraska. These exhibits and other shows centering around works of art and information

submitted through the postal system, such as "Mail Art" by Jean-Marc Poinsoth held during the VII Biennale de Paris (1971) and "Fluxshoe" curated by David Mayor and others in England (1972), set the standard for the many mail art shows which flourished in the seventies. All works were accepted; no juries or fees were imposed; and contributors were sent back some form of documentation for their participation. In my sourcebook, *International Artists Cooperation: Mail Art Shows, 1970-1985*, I document the growth of the mail art show from five in 1971 to seventy-five in 1979. By 1983, this number had exploded to one hundred and eighty-seven.

Other events that changed the course of mail art in the early seventies included widely read articles in large circulation magazines. In the January/February 1973 issue of *Art in America*, David Zack had a cover story called, "An Authentik and Historikal Discourse on the Phenomenon of Mail Art." But even more important was the appearance of a two-part article on the medium by respected San Francisco art critic Thomas Albright in *Rolling Stone* (April 13 and 27, 1972). The wide circulation of the trendy magazine shifted interest in the newly emerging artform from the isolated artworld to a general population that was interested in social and political as well as artistic alternatives.

Suddenly one could dive head first into the Eternal Network of international artists by obtaining one of the many mailing lists that were circulating in the postal underground. These lists could be obtained from the documentation of mail art shows, Ken Friedman's *New York Weekly Breeder* magazine, and the Image Bank Request Lists that were published in *FILE* magazine.

FILE magazine served as an international switchboard of artists becoming interested in the Eternal Network, as Fluxus artist Robert Filliou described the flowering postal network of artists becoming interested in alternatives. Indeed, *FILE* itself was an alternative artist publication edited by the Canadian art collective General Idea. *FILE* proved an important touchstone for postal artists and greatly increased knowledge of the medium among European artists.

Klaus Groh of West Germany was an early participant in European mail art activities who remains active to this day. His *International Artist Cooperation (IAC)* newsletters, published in small Xerox edi-

tions, further spread the news about cooperative projects initiated by members of the Eternal Network. Groh also started a modest publishing enterprise, which attracted a host of participants. For a small fee (\$6), artists could have limited editions of their artists' books printed. Such people as Clemente Padin (Uruguay), Filliou (France), Friedman (USA), Endre Tot (Hungary), Miroľjub Todorovic (Yugoslavia), Davi Det Hompson (USA) and Robin Crozier (England) participated in the project and remained active networkers throughout the seventies.

Polish artist Pawel Petasz initiated the *Commonpress* periodical project in 1977, which became an important networking vehicle for several reasons. By establishing a revolving editorship of the magazine, with each participant encouraged to publish an edition with his own theme and format, Petasz set in motion an ongoing international performance that saw some sixty issues published in seven years. The history of the *Commonpress* project parallels the development of mail art as a global movement. While the first issue was published by Petasz in Poland, successive issues were conceived by editors in Holland, West Germany, the United States, Italy, Brazil, England, Belgium, Argentina, Switzerland, Hungary, Australia, Canada, and East Germany.

Mail art began to incorporate numerous evolving marginal art mediums under its banner. Besides artists' books and periodicals, they included rubber stamps, artist postage stamps, photocopy (Xerox) art, performance, video, audio, visual poetry, and computers.

Artist postage stamps, which were first created by Fluxus and Nouveau Realist artists as well as participants in the New York Correspondance School of Art, were first presented as an art medium at the exhibition "Artist Stamps and Stamp Images" curated by James Warren Felter at Simon Fraser University, Burnaby, Canada, in 1974. Thirty-five artists from nine countries participated in this pioneering exhibition of what was to become an increasingly important genre of mail art.

Rubber stamps were a shared bond in the emerging mail networks. It seemed that everyone had his or her official seal. In 1974, French artist Hervé Fisher gathered together these impressions of rubber stamps in his anthology, *Art et Communication Marginale: Tam-*

pons D'Artistes. In 1978, *The Rubber Stamp Album* was published in the United States, written by Joni Miller and Lowry Thompson. Thompson went on to edit the magazine *Rubberstampmadness*, which greatly expanded participation in the genre and, indeed, created a new industry centered around the use of visual rubber stamps for decorative as well as mailing purposes.

Photocopy art was another important ingredient which fueled the explosion of mail art activity. Johnson's moticos were often accompanied by mimeographed writings, but in the sixties the photocopy medium became widely accessible. While certain mail artists crafted skilled one-of-a-kind creations to send via the post, others would use the xerox medium to bombard lists (such as the Image Bank Request Lists) with mass mailings. This resulted not only in a widening network of participants and recipients, but in an increasing condemnation of "quick-kopy" mail art. As early as 1973, *FILE* magazine published a letter from Robert Cumming responding to the "impersonal exercise of hitting everyone on the request lists." His letter generated one of the first controversies in mail art.

By the middle seventies, most of the big names in the artworld who participated in Johnson's New York Correspondance School became dropouts due to the slap-dash nature of the medium. On Kawara, a participant in Fluxus and noted conceptualist, who had become well known for sending postcards stating the time he woke up each day, switched to painting. Another postcard series, featuring the continuing adventures of 100 boots crossing America under the guidance of California artist Eleanor Antin, completed the journey, and the artist moved on to video and performance works. Gilbert and George were also doing "postcard sculpture" during this same period. They too left the network to pursue full-time mainstream art careers.

Rather than see this flight of established art professionals as a diminishing of the energy in the genre, mail art was beginning to accomplish a long-cherished strategy of the avant-garde to break down the distinctions between artists and non-artists, and indeed, between art and life itself. While some mainstream artists such as Christo and Carl André continued to contribute to mail art shows well into the eighties, new participants began to emerge from divergent sectors of society and from an increasing number of countries. As the network expanded, contributors appeared from the audiocassette under-

ground and 'zine culture. Although rooted in the artworld, mail art gained a social and political face as well.

Following the lead of the earlier New York Correspondance School meetings, participants in mail art not only mailed works to each other, but met each other. This culminated in the Decentralized Worldwide Mail Art Congresses of 1986. Congress organizers H. R. Fricker and Günther Ruch had originally intended for participants to gather in their native Switzerland for a centralized correspon-dance. But when they asked for comments to their proposal, network participants stressed the decentralized nature of the medium, and so it came to be that Congresses were held "wherever two or more mail artists meet to discuss networking concerns." During the course of the Congress year, some eighty meetings were held in twenty-five countries with the participation of over five hundred artists.

Another potent force in mail art networking in the late eighties was Neoism. Neoism was a shared myth between art networkers, both a bond and a parody. A strategy which consisted of each participant re-interpreting and adding to the established mythology of the pseudo-movement, Neoism was an open concept in that each participant could contribute to and elaborate upon a given structure.

What Neoism proved is that disparate individuals could interact within a shared mythology of their own devising. And, as such, it mirrored the larger network of mail art from which Neoism had sprung.

The most important contribution of mail art has not been in the products which have been created, but the structure of interaction which has evolved. As such, the mail art show is a perfect expression of the collective personality of the medium at any one time. A barrage of color, design, and information, it conveys a collective and interactive approach to art.

Another manifestation of the collective approach to a shared or "open concept" is Art Strike, 1990-1993. Originally put forward by Stewart Home of London, England, in 1985 as a battering ram for class war against commodity culture, the notion took on a life of its own after Art Strike Action Committees were established in such diverse locations as San Francisco, Baltimore, Ireland, and Uruguay. Home's

earlier attempts at collective action included the conception of *Smile* magazine, a publication of multiple origins, and the organization of the Festivals of Plagiarism, which was based on an end to the importance of originality as a component of the creative process. All of these concepts have roots in mail art and Neoism and espouse a desire to share the responsibility for creation.

With the widespread reaction to the concept of Art Strike, 1990-1993, it is clear that mail art still has the ability to act as a purveyor of ideas. The fact that ideas can move swiftly through an international network and engage artists from England to Japan to the Soviet Union remains one of the medium's greatest strengths.

New York Correspondance School meetings are now conducted on an international level. As the decade of the nineties began, exciting projects were taking place that drew from both postal art history and the relationships formed during the Mail Art Congresses of the late eighties. Net Run, a collaboration between Japanese mail artists Shozo Shimamoto and Ryosuke Cohen and American Indian peace activist Dennis Banks, involved mail artists in England, Belgium, Germany, Poland, Finland, and the Soviet Union, as the group traversed the European continent in a run for world peace during the summer of 1990. Along the way, the Japanese artists collaborated with Western and Eastern European correspondents in performances and receptions for mail art shows.

The entrance of mail art into the Soviet Union has been a milestone in recent mail art history. Active Soviet participant Serge Segay has written an article on the medium that was published in *Iskusstvo*, the official art journal of the Soviet Ministry of Culture and the largest art magazine in the country. Numerous Soviet mail art shows have been held. Swiss artist H. R. Fricker visited Segay and Rea Nikonova in Eysk. West German artist Peter Küstermann traveled to the Soviet Union in the Summer of 1990 to meet his mail art correspondent Jonas Nekrasius for a Mail Art Congress in Lithuania. And in September 1990, I traveled to Estonia and Leningrad to participate in the Mail Art Symposium in the USSR sponsored by mail artist Ilmar Kruusamae and the Tartu Artists Society.

Issues such as the impact of computer and fax technologies on mail art activities in the nineties mark the entry of mail art into its fifth decade.

Other current concerns of the medium include its increasing acceptance by the mainstream. But I think it has become clear that mail art functions best as an alternative standing in opposition to art as a commercial enterprise. In contrast to commodity culture, mail art is an ongoing process of questioning - a search for international understanding among artists. Mail artists are paving the way for the global interaction of various nationalities on a grassroots basis. Rather than the creation of one world culture, mail art is showing that a respect for divergent ideas can be a powerful stratagem in reconciling multinational differences, and that specific cultures can interact in "open situations" where each cultural representation can make important contributions in an integrated process of creation.

Five decades after Ray Johnson developed his moticos mailing list, mail art has escaped the rigid boundaries of the artworld, and yet it still has lessons to impart to the mainstream art establishment. It confirms the idea that art is everywhere and that everyone can be creative given the opportunity to do so; that art is decentralized and does not depend on controlling opinions emanating from centralized world centers. Indeed, the diffusion of ideas is more potent and varied when it originates from the base of a pyramid rather than the summit.

Mail art is changing the way we think about art and about living in the world. After five decades of erecting a worldwide structure of global artistic interaction, mail art continues to evolve as a stimulus for increased understanding and cooperation among a global constituency.

John Held, Jr.
Dallas, Texas
September 1990

Eighties Mail Art Networking

One of the great ironies of mail art is that its acknowledged pioneer, New York artist Ray Johnson, is something of a hermetic loner, whose "happenings" would as often as not turn into "nothings." And yet this man of poetry possessing a natural generosity has paved the way towards the creation of an international network of artists.

Johnson was a product of the legendary American art school Black Mountain College. It was there that artists of many disciplines such as John Cage, Merce Cunningham, Robert Rauschenberg, and Buckminster Fuller, as well as many others, nurtured themselves in each other's company. Johnson was in direct contact with the beginnings of a new movement in American art, which eventually eclipsed the predominant Abstract Expressionist School of Art. Johnson's large circle of artworld friends was drawn together by his enigmatic use of the postal system around which the New York Correspondance School of Art was initiated. Although other artists had preceded Johnson in the use of the postal system for artistic means, most notably Marcel Duchamp and members of the Italian Futurist movement, it was Johnson's vigor and ability to manifest poetry from everyday life which led to his becoming the center of a gathering storm.

Throughout the fifties and sixties, mail art, very much under the direct influence of Johnson, remained a closed mechanism of communication between artworld intelligentsia. But the slow spread of mail art during this period, often from person to person through the instruction of Johnson to "add and send to" an often unknown third person, led to the eventual public display at the Whitney Museum of Art of the New York Correspondance School exhibition curated by Johnson and Marcia Tucker.

In the November 1970 issue of *Artforum* magazine, author Kasha Linville wrote:

Johnson is concerned with loosely structured interactions, but not as a conceptual artist. Instead he is more a solicitous host who likes to provide the

opportunity to meet, by mail or in person at one of the NYCS meetings, and to watch what happens. The only sad note about Johnson's Whitney diversion is it seems a shame to catch such a living thing in flight, to pin it down and make a museum piece of it.

But this "living thing" was not yet "in flight." It was still a caterpillar evolving into something very different from the schoolyard of the New York artworld intelligentsia.

Indeed, this first mail art show at the Whitney Museum of American Art was the beginning of a revolution in art, because it was through the mail art show that a previously fractured network was linked. Invitations to mail artists were distributed in mass mailings from names gathered from newly emerging sources. Mail art exhibitions flourished throughout the seventies and into the eighties.

In the middle seventies, the mail art show came to mean "all work shown," "no fees to enter," and "documentation to all participants." Sensing that something important was happening, yet receiving little support from the art establishment, mail artists took it upon themselves to curate their own shows and thus insure the growth of their preferred medium. In my book, *International Artist Cooperation: Mail Art Shows, 1970-1985*, I documented 1,335 mail art shows between 1970 and 1985. No doubt there were many more.

The network began to echo the sentiments of Fluxus artist Robert Filliou, who began to develop the concept for an Eternal Network of artists. In a 1973 issue of *FILE* magazine he wrote:

If it is true that information about the knowledge of all modern art research is more than any one artist could comprehend, then the concept of the avant-garde is obsolete. With incomplete knowledge, who can say who is in front, and who ain't. I suggest that considering each artist as part of an Eternal Network is a much more useful concept.

Throughout the seventies the Eternal Network gathered strength. Former participants with established artworld reputations dropped out, while isolated emerging artists from throughout the world drew strength from an ever-increasing community of artists who utilized the postal system for its connecting fabric.

The evolution of mail art was also aided by publications, which took up its cause and became central clearinghouses of information. The first major publication linking the newly emerging network was *FILE*, published by the Canadian art collective General Idea. But by the middle of the seventies General Idea turned its attention elsewhere, mirroring the movement of well-known artists away from mail art. Stepping in to fill the void was *Umbrella* magazine, edited by art librarian Judith A. Hoffberg.

During the late seventies and until the mid-eighties, *Umbrella* became the publication of record for the mail art movement. A growing list of mail art shows and projects was announced in each issue swelling the ranks of newcomers to the network. A glance at *Umbrella* leaves a trail of mail art activities in the early eighties.

1980:

Fluxus collection at Ecart bookshop in Geneva, Switzerland.

Mohammed Center of Restricted Communication, Genoa, Italy.

Other Books and So bookstore, Amsterdam, Holland.

Arte Postale #10, by Vittore Baroni, Italy.

Commonpress #33, edited by Russell Butler (Buzz Blurr).

Des Moines Festival of the Avant-Garde announces the formation of the Performance Bank (Fred Truck).

Mail art show to free Buster Cleveland from a California jail.

AU artspace requests mail art for the exhibition, "Japan Modern Art 80."

Rubberstampmadness begins publication.

"Electroworks" exhibit of photocopy art at George Eastman House, Rochester, New York.

Bern Porter states he was doing mail art in 1920.

Anna Banana completes her second Banana Olympics.

Xerox exhibition curated by Ginny Lloyd at La Mamelle, San Francisco, California.

Lon Spiegelman raises questions concerning the paying of fees for mail art catalogs.

Mail art show by Michael Duquette (Toronto, Canada) is censored.

Ulises Carrion's **Second Thoughts** is published.

Libellus, a monthly mail art publication by Guy Schraenen, Belgium.

Johan van Geluwe, Belgium, begins his Museum project (*Commonpress* 40).

1981:

Artist postage stamp exhibition at Artpool, Budapest, Hungary.

C. D. O. archive in Parma, Italy, active.

Carlo Pittore opens La Galleria dell 'Occhio in New York City.

John Held Jr. shows "Letters from Mohammed."

VEC Audio Archives in Holland.

Rubber continues publication from Stempelplaats Gallery,
Amsterdam, Holland.

Jean Brown Archives in Tyringham, Massachusetts, sponsoring
mail art projects.

E. F. Higgins auctions off his Stamp Paintings in New York City.

David Cole and Paul Zelevansky create *MC* magazine.

Lon Spiegelman holds a workshop on mail art for children at the Los
Angeles County Museum of Art.

Harley announces the First International Mail Art Congress (never
takes place).

Henk Fakkeldij holds a "mail art performance" called *The Meeting* in
Utrecht, Holland.

1982:

Communication to Poland disrupted by political unrest.

Chuck Stake celebrates his tenth anniversary in mail art.

Rimma and Valery Gerlovin issue a collection of envelopes called
"Letters to the USSR."

Edgardo-Antonio Vigo of Argentina issues number 8 in the series
"Our International Stamps and Cancelled Seals."

Nattovning (Night Exercises) organized by Peter Meyer for Swedish
National Radio.

International Society of Copy Artists Quarterly begins publication.

Bookworks 82, a conference on artists' books, is held in Philadelphia.

Geza Perneczky active in conceptual book publishing.

Mike Bidner seeking information on "artistamps" for a forthcoming
catalog.

Modern Realism gallery opens in Dallas, Texas, to show mail art,
Xerox, artists' books, rubber stamps, and Fluxus.

First International Mail Art Manifesto issued to mark the "twentieth
anniversary" of the New York Correspondance School (C.D.O.
Archive, Parma, Italy).

New York Cavellini Festival is held.

Michael Mollet distributes his VW bus through the mail.

Peter Horobin (Scotland) visits Jurgen Olbrich in Kassel, West Germany.

National Stampagraphic begins publication.

"Third National High School Postal Art Exhibition" held in Washington, D.C., organized by Cracker Jack Kid.

1983:

"Correspondence as Art: An Historical Overview," curated by Mike Crane, is exhibited at San Jose State University, California.

Anna Banana tours, "Why Banana?," a performance artwork, in Canada and the United States.

Ginny Lloyd opens The Storefront Gallery in San Francisco for mail art and performance activities.

About Vile published by Anna Banana.

Press Me Close produces t-shirts by Lon Spiegelman, Carlo Pittore, Bern Porter, and others.

Trax published by Piermario Ciani, Italy.

"Maine Mail Art Exhibition" events feature Carlo Pittore, Steve Random, R. Saunders, and others.

"Mail Music," an international mail art project by Nicola Frangione, is released as an album with 47 artists represented.

The film "Mail Art Romance" is shown, documenting the marriage of mail artists John and C. Mehrl Bennett.

"Mail Art for Peace" catalog by Peter Kustermann is published.

1984:

Guy Bleus organizes the European Cavellini Festival 1984 in Brussels.

"World Art Post" catalog distributed by Artpool, Budapest, Hungary.

"Mail Art Then and Now," curated by Ronny Cohen, is shown at Franklin Furnace, New York City, from January 18 through March 10.

ND issue number 2 is published by Daniel Plunkett, Austin, Texas.

"Injury by Jury Mail Art Show" curated by Cracker Jack Kid.

"Works by Ray Johnson" shown at Nassau County Museum opens February 7.

H. R. Fricker visits New York City.

Two panel discussions on mail art at 22 Wooster Street Gallery, New York City, sponsored by Artists Talk on Art, generate a storm of controversy.

Cavellini changes his address.

Piotr Rypson shows his retrospective mail art archive in a Polish exhibition.

TAM begins a monthly bulletin of mail art activities from Tilberg, Holland.

"Mail Art about Mail Art" published as *Commonpress* 55.

While this essay deals primarily with the state of mail art and its explosive growth in the eighties, to better understand the decade it is necessary to draw upon our knowledge of the past. From increasing research on mail art conducted during the decade, it becomes clear that mail art is not so much the sole progeny of Ray Johnson, as it is a parallel development of the modern art movement, and that an understanding of this broader history of mail art can give us a better perspective on eighties mail art networking.

Duchamp's prototypical postal action of attaching four postcards to each other and sending them to his neighbors, the Arensbergs, is becoming well-known. Less understood is the impact of the Italian Futurist movement on international postal activity. The group developed not only manifestoes, for which they are famous, but stationery, postcards, and decorated correspondence for the purpose of connecting its far-flung membership and to publicize the group's positions. Two books have been published in Europe devoted to the subject of Futurist postal activity, one in France and another in Italy.

By now the Fluxus contribution to mail art has been well established, not only in the development of newsletters to link the geographically diverse participants and the collaborative projects conducted through correspondence, but especially Robert Watts' use of the postage stamp as an artistic medium, various members' use of the rubber stamp, and Ken Friedman's role in the compilation of mailing lists.

It should be noted that both Futurism and Fluxus had very strong performance art elements in their repertoire, and this we will see also sheds light on mail art in the eighties. Like Futurism, Dada, and Fluxus, mail art is as much attitude as art form. At times this attitude erupts into a public display of emotion.

Such was the case during the Franklin Furnace/Artists Talk on Art controversy in February of 1984. This event galvanized the mail art network and forced it to examine itself. This same period of self-

reflection saw the publication of the first major anthology of mail art writings, **Correspondence Art: Source Book for the Network of International Postal Art Activity**, edited by Michael Crane and Mary Stofflet. It remains the landmark work documenting the field. The same year saw an unprecedented number of mail artists drawn together at Interdada '84 in San Francisco.

The concept of a Worldwide Decentralized Mail Art Congress was developed in 1985 by Swiss mail artists Gunther Röch and Hans Rudi Fricker and implemented the following year. I personally consider this to be one of the most important developments in the fifteen years I have been active in mail art. More than 70 congresses were held with over 500 participants from 25 countries. Each congress was encouraged to explore networking concerns (the nature of interpersonal contacts, the art market, archives, mass mail art versus one-to-one communication, cooperation, etc.) and to report the conclusions to the two Swiss organizers. Gunther Röch published a report of the Worldwide Decentralized Mail Art Congress, which united the various opinions expressed.

One of the important effects of the Mail Art Congress was the fact that many mail artists, who had previously corresponded with each other, were given an opportunity to meet. This is certainly not a new development, for Ray Johnson was the host of many a New York Correspondance School meeting in the sixties, but this was a widespread series of meetings of unprecedented scope on an international level.

Before the initiation of the Worldwide Decentralized Mail Art Congress, it was perfectly legitimate for a mail artist simply to stay at home and write letters, never having to meet any of his correspondents to function at an international networking level. But since the congress year of 1986, to be truly involved in mail art is to confront the greater world in extended discussions. This was a mistake previous to the Franklin Furnace debates. Mail artists thought they were in agreement, only to find in a face-to-face confrontation that there was a wide gulf between them. It seemed that only by meeting and discussion could many of those disputes be resolved.

As a result of the congress year, a number of collaborative projects were undertaken. Jürgen O. Olbrich, who was invited to participate

in the prestigious Documenta performance section in his hometown of Kassel, West Germany, invited fellow mail artists to participate in his "City Souvenir" project. This "expanded performance" took the form of the various artists' preparing storefront window displays to reflect the various manufactured products, or "souvenirs," of their respective hometowns, and a cooperative display in a department store, whereby these "souvenirs" were given away free to the unsuspecting shoppers. By going to where the people were, Olbrich and his collaborators (including Chuck Stake from Canada) reflected the theme of the 1987 Documenta, which sought to stress the blend between art and life. Documenta was almost universally denounced as having failed its stated mission and instead portrayed the artworld as artmarket. But Olbrich's concept of an expanded performance bringing art to where the people were remains a bright spot.

Again in West Germany, this time in Minden, Jo Klaffki, better known as Joki Mail Art, continued a series of mail art meetings in an attempt to establish Minden as a mail art mecca. "Mailart-Station-Minden" was held in conjunction with the Minden Arts Festival from September 26 to October 4, 1987. It featured the participation of mail artists Dobrica Kamperelic (Yugoslavia), H. R. Fricker (Switzerland), Ruggero Maggi (Italy), A. Dudeck-Durer (Poland), and West German artists Achim Schnyder and Peter Kustermann, among others.

Joki writes, "There may be over 1000 mailartists serving in different links of the international network to inspire each other. The simplest way to do this is per post. Were one to discount the transported art pieces there would still remain a highly qualified correspondence-art as the most important feature of the Mailart movement. Above and beyond the postal communication would be the next step of communicative works, the personal contacts."

We also see this urge to communicate a live art manifested in Uruguay. Clemente Padin, an active mail art participant since the late sixties, has served as an inspiration to a whole generation of South American artists. Visual poet and political activist, Padin was jailed for a time in the seventies for his postal activities. This precipitated a widespread campaign for his release through the mail art network, along with that of his fellow countryman Jorge Carabello. Mail art in South America takes a political stance in response to prevailing conditions of repression. So it was not surprising that in September

1987 a collaborative project supported by the Uruguayan Mail Art Association was held in which Antonio Ladra marched in a parade with a sandwich board making known his concerns for the Peruvian people on the anniversary of the establishment of Augusto Pinochet's dictatorship. Padin writes, "The question is not only to take the art to the street, but transform its social meaning in actions and works that have to be actively inserted in its development, referring to those problems that are specially concealed, sensitizing people, trying to give them courage to change their views. And such a modification would change the art work, its consumption, but even more, the artist-spectator relationship."

Two of mail art's most indefatigable "tourists" are Shozo Shimamoto and Ryosuke Cohen of Japan. "Tourism" has become a whole sub-genre of mail art developing from the concept of H. R. Fricker that extends the postal experience into a life experience. Cohen and Shimamoto came to the United States in 1987 after successful tours of Eastern and Western Europe in 1986. Cohen is well known for his Brain Cell project, in which he gathers specific design elements of his correspondents and combines them on one sheet. Shimamoto is one of the most respected figures in mail art. In the fifties, he was active in the Gutai movement, which had an enormous impact on bringing progressive art concepts to Japan. Today he directs AU, an artist union for unidentified art. Their North American tour of 1987 included stops in Baltimore, New York, Portland (Maine), Dallas, Los Angeles, San Francisco, and Calgary. In each city they met with mail art contacts and performed Shimamoto's "Networking on the Head," in which his shaved head served as a projection screen for slides of mail artists that were sent to him from around the network.

Shimamoto's appearance in Dallas on July 28, 1987, coincided with the one-hundredth birthday of Marcel Duchamp. To recognize this fact, we performed an act to honor Duchamp at a Dallas club, appropriately named Club Dada. I had Ryosuke cut off my hair, which I then pasted on the back of Shimamoto's head in the shape of a star. This paid homage to Duchamp's action of 1919 (or 1921, depending on the source), and sometimes called the "Tonsure," in which Duchamp shaved a star on the back of his head. This was one of the first instances of what would now be considered "Body Art."

The performance points out an integral part of the mail art network in the late eighties - the extension of the postal experience to live cooperative actions by networkers.

If this aspect of mail art has roots in Futurism, Dada, and Fluxus, we must remember that there are other elements of creativity common to these precursors of mail art. These movements also had a strong influence on the written (and printed) word. Mail art, too, has its share of literary figures - Jack Saunders, Al Ackerman, David Zack, John M. Bennett, Joel Lipman, and George Myers - to name but a few American mail artists involved in literary matters.

The literary aspect of mail art illustrates the ties that mail art has with other avant-garde, alternate, underground, marginal, or counter-culture genres (call them what you will). The above-named writers have ties to the small press literary scene as well as to mail art. Nowhere is this illustrated as well as in the writings of *Nation* magazine columnist Stewart Klawans, who had an occasional column in the magazine called the *Small Scene*. In his columns of 1988, Klawans mentioned mail artists Saunders, Ackerman, Anna Banana, and the Cracker Jack Kid in his exploration of the alternate and small press scene.

Another genre which has increasingly strong ties to mail art is the music cassette underground. Daniel Plunkett's *ND* magazine has its roots in this field. Mail artists Monty (Istvan Kantor) Cantsin, VEC's Rod Summers of Holland, and Italy's Vittore Baroni and his TRAX project have long been involved in sound and audio art forms, which appear to be converging with underground music. There are many other mail artists involved in this: Peter Meyer of Sweden, Minoy in Los Angeles, James "Six-Fingered Nunzio" Cobb in San Antonio, Gerald X. Jupitter-Larsen and his group the Haters in Canada, and Nichola Frangione of Italy, who produced the album "Mail Music," to name but a few.

Editors of mail art publications also have strong links with the fanzine and underground press. Editors of mail art publications like Dobrica Kamperelic of *Open World*, Daniel Plunkett of *ND*, and Ruud Janssen of *The TAM Bulletin* have much in common with other publishers in the science fiction, music, anarchist, and libertarian fields.

Pseudo-cults like the Church of the Sub-Genius have strong affinities for mail artists, who share the Church's Dada lifestyle. Mail art's own cult-within-a-cult, Neoism, attracted a lot of attention in the late eighties, both within and from outside the strict boundaries of mail art.

And maybe that's the whole point: there are no strict boundaries any more. I was surprised when Lloyd Dunn, the editor of the excellent photocopy journal *Photostatic*, wrote to me that he was not a mail artist, but a networker interested in photocopy. It just so happened that photocopy interests and mail art issues overlapped.

These various special interest groups, and I haven't meant to exclude the rubber stamp enthusiast who has enjoyed a long history of involvement in mail art, are finding that mail art has established networks and strategies (like the mail art show structure or the mail art publication, where each contributor of a certain amount of pages receives a free issue) that work for them as well.

With all the merging going on, it becomes a distinct possibility that mail art could lose its own identity, fracturing into a myriad sub-genres. But mail art has established a strong history: Dada, Futurism, Nouveau Realism, Fluxus, Ray Johnson. International mail art networking's great strength has been to serve as an umbrella for these diverse fields such as audio, rubber stamps, artists' postage stamps, photocopy, artists' publications, poetry and literature, computer art, performance art, and so on.

So far, at any rate, mail art is proving itself an Eternal Network. It has extended itself by means of such publications as *FILE* and *Umbrella*, yet when these publications shifted their emphasis elsewhere, the art form adapted and found new avenues for making its voice heard. Currents rise and fall in mail art. Artists' postage stamps, mail art shows, rubber stamps, tourism: each fluctuates according to particular concerns and fashions of the moment. Even countries rise and fall in the mailstream of postal activity. Italy has traditionally been an active voice in mail art. Shozo and Ryosuke's frenzied activities on behalf of mail art have caused Japan to take a prominent role in current mail art networking. The Soviet Union is currently embarking upon the seas of mail art. But Australia, while it still has die-hard enthusiasts like Pat and Dick Larter, has lost much of the energy it brought to the medium in the early and mid-seventies.

Themes in mail art come and go as well. In recent years, the Neoist philosophy has swept mail art. Tourism has become an integral part of the networking experience. And in 1988, "Plagiarism" became a prominent concept, with Festivals of Plagiarism being held in London, San Francisco, and Madison, Wisconsin.

There were fundamental concepts of mail art that were being questioned and revitalized in the late eighties. The question of mail art archives had been raised. Who really owns them, the receiver or the artists who created and mailed them? Can they be sold? (And perhaps more importantly, does anyone want to buy them?) In 1987, Vittore Baroni, in a special issue of his influential *Arte Postale* magazine, dared to state that mail art and money do mix. And many agreed with him that there are times when indeed they do.

Another controversial concept debated at the end of the decade was the integration of mail art into the framework of the traditional art establishment. In the catalog accompanying the exhibition "Corresponding Worlds - Artists' Stamps," curator Harley (a long-time mail artist) wrote:

I realize that this is a controversial approach to the mail-art network that prides itself on its origins as an alternative to the labyrinth of the highly politicized 'art world' of galleries, museums and collectors. Personally, I feel that the integration of the traditional art world structure and the mail-art network is inevitable. My response is that the mail-artist should play the pivotal role in this integration.

The one thing that can be said with confidence about mail art is that its history has never been dull. This vibrancy is what distinguishes mail art from other more static forms of art. The Eternal Network marches to a drum beat of its own, toward a future of undetermined promise.

John Held, Jr.
Dallas, Texas
February 1990

Networking the Nineties

In this follow-up article to the previously published "Eighties Mail Art Networking," I have attempted to show how various recent occurrences such as political events, topics of interest, specific exhibitions and new communication technologies are pointing toward directions the international mail art network will likely pursue in the present decade.

In the course of the article, I have used the terms *mail art* and *networking* interchangeably. Networking has become a commonly accepted term in mail art since the concept of the Eternal Network was developed by Robert Filliou in the late sixties. This concept was used to describe "an international center of permanent creation" in which participants were composed of "someone starting someone stopping." And while contributors to the Eternal Network are composed of a revolving cast, the network itself remains everlasting.

This has proved to be true of mail art, whose greatest contribution has not been the creation of specific artworks, but rather the creation of an open democratic structure in which participants can exchange art and information, and in the process, learn about the ways in which the artistic experience is communicated.

Late in 1989, I received a letter from a Finnish rock critic who had just visited a mutual friend in Romania. He wrote to tell me that my Romanian correspondent had not heard from me in some time and wondered if it was because of censorship from the Romanian government or because I had no time to write him.

After telling me of conditions in Romania ("You also need a license if you want more than four people in one room at the same time, whether they are Romanians or not."), he went on to explain that:

...you can understand how much it means for ___ and other mail art people in Romania to have some contacts outside. But the secret police confiscate everything they don't understand, even if it isn't clearly against the regime.

So it does not matter if it is not political; if they're not sure, they stop it. _____ is worried that you may have not received his letters for some such reason and begs you to know that he always replies to your letters to him if you would continue to write to him even if it may seem that he has not replied.

I must admit that at times when I write platitudes about mail art fostering "international artist cooperation" and establishing a new "global vocabulary" sometimes I have my doubts. The flicker of light is so small that you never know if the sparks can be seen. And then a letter like this arrives and confirmation exists that yes, one person can make a difference. At least with one other person.

Soon after the letter arrived, the walls tumbled down throughout Eastern Europe. It meant not only greater political and social freedom, but also artistic freedom for the numerous artists who labored under government repression for so long. It can safely be said that mail art played an integral part in keeping their lines of communication open throughout difficult times.

In a letter dated December 12, 1989, Gyorgy Galantai, one of the more active Hungarian mail artists, wrote about the catalog he enclosed:

I am glad to be able to send you -after six years- this *Commonpress Hungary* issue. Though this catalogue was finished in January 1984, due to political circumstances (the exhibition was banned, I was under police "control", all my collaborators were frightened) only some copies could be printed with xerox technique.

Now finally in a more liberal Hungarian Republic I can publicly show again the once banned material and publish the *Commonpress 51* catalogue the way and in the quality I always wanted to.

Even the Soviet Union has been exposed to the ever widening ripples of the mail art network. The October 1989 issue of the slick Soviet art journal *Iskusstvo* carried an article on mail art written by Serge Segay with the title, "Where the Secret Is Hidden."

So as we enter the nineties, we find ourselves in a much more open world. A world in which the free flow of information becomes even more a requisite of a continuing harmonious global situation.

One direct consequence of this new openness is the Sacred Run -

Europe 1990 project which will take Japanese mail artists Shozo Shimamoto, Ryosuke Cohen, and Mayumi Handa through East Germany, Poland, Finland, Norway, and the Soviet Union (Leningrad, Tartu, Riga, Kiev, and Moscow). "The Run for Land and Life is a call to people worldwide to move away from the Path of Destruction towards a Path of a healthier and more peaceful Life initiated by Native American and Japanese Peace Movements." Providing support services for the Native American Indian runners, the three Japanese mail artists will post art and information on their cars from mail artists worldwide. In preparation for the Sacred Run (August 6 - October 13, 1990), the mail art community has offered not only their art, but sleeping facilities to the caravan. And no doubt, the Japanese mail artists will be joined on the tour by their fellow artists. The success of this project will do much to stimulate other such global collaborations by mail artists throughout the nineties. Mail art can often serve as a springboard when postal relationships result in personal contacts and are put to use for cultural and social purposes.

Mail art is constantly evolving, but it is an evolution that occurs away from the mainstream art establishment. As we proceed into the nineties, it is still very much a "hidden secret." Even though there are repeated calls for a more socially committed art in the art press, mail art is ignored in its discussion. One of the reasons for this is that the genre demands involvement. To know mail art is to do mail art. Articles like this can only hint at its preoccupations and concerns, but in truth, they are as varied as the number of people who participate.

But certain ideas tend to sweep through the network with a life of their own. The major preoccupation of the moment is Art Strike, 1990-1993. If followed to the letter, the beginning of the nineties is going to be a very fallow time for an explosive medium. But I don't think that many networkers will be full-time adherents to the concept. It's just too problematic to be practical at the moment. And as we will see, Art Strike is more a starting point than an ending.

Art Strike serves a purpose in the current situation of mail art. It is a cleansing agent which is intended to get artists thinking about why they make art and whom they serve by doing so. After talking to Stewart Home, who originated the concept, it is my opinion that the concept is intrinsically connected to the English class system and an understanding of the extreme right and left politics that hold sway

over there. For this reason, most North Americans, and indeed, those outside of England, find the whole of the arguments difficult to grasp.

If the political impact of Art Strike is somewhat tempered by an unfamiliarity with British class structure and politics, it is easier to relate to the aesthetic concerns of the Art Strike Action Committees. Writing in *Smile* magazine, Home discusses mail art, the commercialization of art, and the differences between art and creativity:

The term Mail Art is however a misnomer. The written, drawn, painted, and printed words, images, and objects are exchanged in kind, they are not mediated by the more advanced monetary exchanges of the capitalist epoch. The vast majority of pieces exchanged have no monetary value and so cannot be considered art, a sub-division of reification which is characterized by a high monetary exchange value as well as an ideological content. Some pieces of "postal art" might be commodified at a later date and traded for money but this is a potential unlikely to be realized in the foreseeable future, and until it occurs the artifacts concerned cannot strictly be considered art. Most "Mail Art" pieces are produced because their "creators" believe that the labour put into these productions is somehow of "moral value." For the people involved the work ethic has taken a quasi-religious significance which is conceptualised as "creativity" (the idea that intellectual and image producing labour are their own reward and should be pursued by the virtuous regardless of whether one is being paid for doing so). Followers of this creed often confuse the terms "art" (those products of creativity which through a random selection process have come to be used by capitalists as a means of storing surplus value when the monetary economy is being ravaged by inflation) and creativity....

Of course our analysis may be incorrect but at least it can be put to the test. For the three years between 1990 and 1993 we will be abandoning all forms of creativity, activism, cultural intervention. Three years is the minimum period over which the impact of such a strategy can be assessed: We do not necessarily expect to overthrow capitalism by the end of this period as no doubt the recuperators of both the left and right will do their utmost to maintain the endless reproduction of the system we oppose....

The dialogue created by Art Strike has jolted the mail art community like no other action since the Worldwide Decentralized Mail Art Congress concept of 1986, when some 500 artists from 25 countries participated in over 80 meetings.

After a somewhat hesitant and confused initial reaction - "Preten-

tious Drivel Strike (1990-1993)" reads one rubber stamp - mail artists have embraced the Art Strike concept in their characteristic irreverent, socially engaging, and creative manner.

In a collaborative audio project, the Cracker Jack Kid (Chuck Welch) sent out an *Art Strike Mantra, 1990-1993* cassette to be recorded and returned to him for compilation. From Yugoslavia, longtime mail art participant Andrej Tisma writes:

Now that I have learned the reasons for the international Art Strike 1990-1993 I declare that I will support it, but in Yugoslavia, the country where I am living and making art, an Art Strike would have no sense because:

1. There is no art market here yet.
2. Prices of artworks are so low that you don't sell at all. You make art for pleasure, philosophical, and creative reasons.
3. We have only a few art critics and curators, and they have no power or influence upon artists.
4. You don't have to pay the galleries for having your own exhibition, but galleries pay you for that. Shows are not commercial at all, as alternative artists can exhibit in official gallery spaces.
5. The serious culture hardly exists here. It is repressed by the primitive peasant culture, so our aim is to develop and support culture here.

So I am suggesting to all art strikers to come and settle in Yugoslavia during the period 1990-1993 and continue making art and exhibitions.

While he has ceased to publish *Photostatic* magazine during Art Strike, Lloyd Dunn has begun distributing *Yawn: Sporadic Critique of Culture*. Dunn writes that "The Art Strike offers the most aggressive and consistent critique available of the status quo of production and consumption and its power structure." And something called Forced Art Participation (FAP) 1990-2001 has surfaced in *Yawn* in an attempt to "integrate the mental set 'art' into the daily routine of all individuals."

My personal way of dealing with Art Strike, 1990-1993 is to examine the reasons for my own cultural participation. To see if art is an egotistical projection of the self upon others, or whether after fifteen

years of participation in the international mail art network I am able to avoid the term *art* altogether and instead forge some new hybrid of art and life towards the implementation of a world view that allows me some measure of personal comfort.

It is because of Art Strike that this intensive questioning has occurred. And no doubt, there will be even more questions asked and newer strategies developed to reach even more far-reaching conclusions during the period 1990-1993.

Home's statement that "Some pieces of 'postal art' might be commodified at a later date and traded for money, but this is potentially unlikely to be realised in the foreseeable future...", is already being challenged and is likely to become one of the main issues confronting the medium in the nineties.

From December 7 through 30, 1989, the Davidson Gallery in Seattle, Washington, held an "International Invitational Artiststamp Exhibition," curated by James Warren Felter of Vancouver, Canada. Felter hosted the "Artists' Stamps and Stamp Images" exhibition at Simon Fraser University in Burnaby, Canada, in 1976, which was the first time that artist-created stamps were collected for viewing by the public. An excellent catalog was also produced at the same time, making it among the first printed items that the literature of the field produced. So when Felter issued a call to artists early in 1989 to submit editions of signed and numbered stamp sheets for exhibition and sale, he was given the respect he deserved as a pioneer of the medium. But his request raises several important questions for mail artists, which will be more fully examined in the coming decade.

The questions raised are the sale of mail art, or mail-art-related objects, and whether the invitational show and publication will make inroads into the traditionally open nature of the classic mail art exhibition ("no fees, all work shown, documentation to all participants").

Let me first say that I was one of the mail artists who accepted Felter's request to participate in the Davidson Gallery exhibition. This was due to his historical importance to the field and a belief that mail art, when properly curated, could enter the gallery system and compete, both visually and conceptually (but not necessarily financially) with

any other art being produced today. In addition, even though artist postage stamps could be successfully marketed through a gallery structure, it does not mean that they could not still be given as a gift through normal mail art exchange. Each method of distribution could exist within its own proper framework.

But then I received a call from a collector of "cinderellas". This is a branch of philately that deals with postage stamps, seals and labels, which have no official value for mailing purposes. Just recently a book has been published called **Lick Em, Stick Em: The Art of the Poster Stamp**, which deals with one aspect of this particular field of stamp collecting.

The call I received was due to the collector/dealer's interest in the artist postage stamp due to his exposure to the field through the Davidson Gallery exhibit. As a dealer, he wanted more information and sources about the field so he could promote the collecting of the artist stamps to his customers. I suggested he contact the mail artists active in the field directly and from their submissions put together a catalog. This would give him an overview of the field and involve him in the process of mail art. The mail artists, on their part, would appreciate the interest he showed, and a nicely produced catalog could also contribute to the development of this still evolving genre within mail art.

Instead the dealer issued a letter to mail artists, which I received second-hand, asking "to let us know what you currently have available so we can discuss the details of either purchasing your works or handling them on a consignment basis." Furthermore the dealer stated that "I hope we can establish a relationship that is not only mutually beneficial, but beneficial to the advancement of Artists' Stamp collecting worldwide." But this is never going to happen when one side of the "mutually beneficial" team doesn't care enough to find out what the field is really about. Any other form of involvement is bound to be superficial. And just like Ronny Cohen during the Franklin Furnace/Artist Talk on Art imbroglio in the eighties, the quick-hit curator or collector is bound to get burned by mail artists who are rightfully angered by people who would misrepresent the field for their own personal interest or gain to the detriment of a free and open network.

One dealer who is going about it correctly is Barbara Moore, proprietor of Bound and Unbound in New York City. Barbara's husband, Peter, was the "photographer of record" for Fluxus. His photographs saved many of the otherwise lost moments of Fluxus performance. Together the Moores have been tireless champions of Fluxus, and Barbara has written about the movement in such magazines as *Artforum*. Her curation of the exhibition, "The Page as Alternate Space" at Franklin Furnace was a penetrating look at artist-designed publications. Just recently Moore curated an exhibition called, "The Book is in the Mail," which featured such artists as Eleanor Antin, George Brecht, Buster Cleveland, Pawel Petasz (*Commonpress*), Robert Fillious, Henry Flynt, Gilbert and George, Guerrilla Art Action Group, Ray Johnson, On Kawara, George Maciunas, Mieko Shiomi, Daniel Spoerri, Wolf Vostell and Robert Watts. In her introduction to the exhibition catalog, Moore writes:

This exhibition is not a survey of mail art. It's intentionally limited to ways in which artists have used the mails as a process for the production and dissemination of book-like or sequential works. It's about "mailed" rather than "mail" art, about communication, subverting established procedures, and the increasing internationalization of the avant-garde which, before the fax machine, employed the post office as the most efficient means of eradicating geographical and institutional boundaries.

People are still cautious about the institutionalization of mail art, but mail art is sure to attract its share of attention in the present decade in the context of the fine arts. And the results will be both good and bad. It's always interesting to see how a previously subversive and ignored activity, such as Fluxus and the Situationist International, are institutionalized by the art establishment. I think in the coming decade this will begin to happen to mail art. But I've been thinking this since 1978, so really, who knows.

The other question raised by the Davidson Gallery exhibit of artist postage stamps is whether the invitational approach to mail art is at odds with its democratic nature. The open structure of the medium has caused mail art to grow to the proportions it has. Everyone who wanted to has been able to participate. There are few roadblocks to newcomers. Most projects and publications follow the same guidelines as exhibitions: an open call goes out for submissions and all who answer are included. From time to time, an organizer decrying the

uneven quality of contributions will attempt to limit his or her project to invited artists only. And while the organizer is certainly within his rights to organize the project in the manner he or she sees fit, this invitational approach diminishes the spirit of openness in mail art. In truth, people who employ this approach reveal more about themselves than the art. They are usually reaching the point of burnout. The openness and uneven results can sometimes get to people who want to exact control over the network. It's like trying to control the ocean: it goes where it wants, and no amount of control is going to make it smoother or flow in a specific direction.

But let me return to Barbara Moore's statement about the Fax machine now being the "most efficient means of eradicating geographical and institutional boundaries." Is fax a complement to mail art, or a threat? Does its increased speed expand the effectiveness of the technology over the postal system's slower arrival time? We will probably begin to sense the answer to these questions in the nineties.

In the January 18, 1990, issue of *Artweek*, there appeared a review of the exhibit, "Information," curated by Robert Nickas, which contained some seventy pieces faxed to Terrain Gallery in San Francisco by such mainstream artists as Peter Halley, Nancy Spero, Vito Acconci, and Hans Haacke. Like a mail art show, entries were simply push-pinned to the wall. The author of the review, Anthony Aziz, writes that, "If the fax is essentially the visual manifestation of a telephone call, its single most important advantage for art is its ability to provide a new vehicle for distributing information. A medium artists can exploit like other fringe non-gallery media - mail art, video, cable TV, street art, performance." The review also refers to a summer 1989 exhibit at Capp Street Project in San Francisco with artists from Border Arts Workshop, who installed an "international fax network." This component of the exhibit "was intended to bridge communities across both geographical and economic borders, making advanced communication technology available to those who might not otherwise have access to it."

There is obviously a place for fax in the mail art network. At the very least, as a way to meet last-minute show deadlines. At the very best, to utilize a medium which has a faster pace than the postal system. Mail art will use fax technology, as it does any communication technology, in a manner the artist deems fit for the particular situation.

Computers are another technological innovation seeing increasing use in the mail art network and have been a topic of discussion for several years. Guy Bleus (Belgium), Charles François (Belgium), and Ruud Janssen (Holland) have written about the impact of computers on the mail art network. Pawel Petasz, a pioneering mail artist from Poland, has held a computer mail art show entitled, "Square 88." Fred Truck from Des Moines has compiled a computerized listing of conceptual performance events, which has attracted a lot of mail art participation. A yearly Report of the Performance Bank is published in connection with the project.

It seems that there are several directions in which mail artists are taking the new technology. Computer works are being sent through the postal system, networks are being established by modems, information is being stored for fast retrieval and updating, and discs are being created as actual art objects.

One of the finest examples of computer-generated graphics I've seen are the artist postage stamps created by Gene Laughter of Richmond, Virginia, who was active in the network a few years ago. By the use of a scanner, Laughter took mail art related imagery culled from the network, as well as his own designs, and created some of the finest artist postage stamp graphics seen in the genre. Charles François uses a video camera to take portraits of mail artists who visit him in Liege, Belgium, and adds them to his mailings. I wish I knew more about the subject than I do. But I will, as I've just obtained a Macintosh. It seems that in the United States this is the model of choice, while in Europe most mail artists use Commodore and Atari systems. This is not a big problem for the transmission of information, as standardization prevails in this aspect of the technology.

In 1983, Ruud Janssen started publishing his *TAM Bulletin*, a mail art publication which circulated information about mail art shows, publications, and projects. After it reached a circulation of 400 copies, Janssen decided to stop publishing it in printed form. In 1988, the *TAM Bulletin* was "computerized so that each new bulletin could be 'uploaded' into two central computers. After the bulletin is uploaded it can be read by anyone having access to a computer with a modem."

The present research project I've been working on for several years, **Mail Art: An Annotated Bibliography**, was entered onto computer

discs and input into camera-ready form via Pagemaker. Computers are obviously the archival tools with which we must begin to deal. And the foundation of most mail artists are their archives. Charles François lists all the mail he sends and receives, mail art shows he enters, and makes notations whenever his correspondents include his RAT symbol in their correspondence (for a future project). With this information he plans to issue a "RAT Belgium Annual Report" each year.

Guy Bleus, one of the key theoreticians in the network, has just joined the computer age. It will be interesting to see what uses he makes of the technology, as he possesses one of the finest archives in the world. An earlier project of his, which listed all the *Commonpress* editions, is an exemplary mail art documentation project. Bleus writes that, "The transformation of 'mailed-art' into 'electronic' mail-art (or 'computer' mail art, or 'P.C.' mail-art, or 'modem' mail-art, or 'online' mail art, etc.) will provisionally not menace, but extend the existing postal mail-art network with recent technological facilities."

Others are working with computers as electronic paint brushes and as artworks in and of themselves. Eric Finlay, who lives in London, England, and is in his 70s, has taken to computers like a duck to water. He has forsaken his considerable talents as a painter (he taught Carlo Pittore at the Slade School) to work extensively with the Amiga computer. Rod Summers, who is well known in the network for his audio work in connection with the VEC Archives, is doing something I find very interesting. He creates "environments" on the computer, which can be manipulated by the user. Interactive artistic computer environments, I guess you would call them. At any rate, they are artworks created on the computer, sent out as artistic software to other artists.

In conclusion, the nineties will be a time of new ideas, of continuing debate on issues vital to the network and of increased experimentation with emerging communication technologies. The eighties were a time of self-reflection in mail art: *Crane's Correspondence Art: Source Book for the Network of International Postal Art Activity* was published, which provided the first extensive overview of the medium; the Decentralized Worldwide Mail Art Congresses were held; and the Franklin Furnace Controversy continued the schism between mail art and mainstream art. This self-reflection will continue as long as the medium lays unexamined by others.

The mail art network is fortunate in being composed of a dedicated group of participants who give unselfishly of themselves and in so doing expand the network. Publishers of mail art magazines like Daniel Plunkett of *ND* (Austin), François Duvivier of *Metro Riquet* (Paris), Dobricia Kamperelic of *Open World* (Belgrade), Vittore Baroni of *Arte Postale!* (Italy), Gilbretto Prado of *Wellcomet Bulletin* (Sao Paulo), Anna Banana of *Banana Rag* (Vancouver), Daniel Daligand of *Le Timbre* (Paris), Joki Mail Art of *Smile* (Minden, West Germany), Shigeru Nakayama of *Shigeru Magazine* (Kyoto), Shozo Shimamoto of *AU* (Nishinomiya, Japan), Lloyd Dunn of *Yawn* (Iowa City), Judith Hoffberg of *Umbrella*, and Eamonn Robbins of *Mail Art Portraits* (Dublin), among many others, spread the word to others and document the everchanging flux of the network.

In the *Artweek* article that dealt with the fax exhibition, author Nickas stated that "These artists, along with others in the show, belong to, and emerge from, a non-object, idea-based idiom that peaked in the late 60s and early 70s." This seems to be the prevalent view of mainstream critics: that mail art's time has come and gone. That Ray Johnson was interesting, but those that came after him were doomed to repeat the past. This just isn't true to those who have followed the evolution of the network. This will become more apparent in the nineties, for mail art is a vital process of participation which serves as an umbrella for new talent in a variety of disciplines, be it graphics, audio, publishing, performance, conceptual, computer, or written arts. Rather than fracturing into separate units, these disciplines are nurtured by the vitality and internationalism of the mail art network and learn from the structures it has developed. Mail art will expand in the nineties, because the world is becoming more open and artists are eager to communicate with one another. Network artists will continue to explore the world around them and interpret its changing condition.

John Held, Jr.
Dallas, Texas
January 1990

Explanatory Notes

Book citations are listed in the following manner:

Author. **Title**. Place of Publication: Publisher, Date.

"Books About Mail Art" are works devoted to mail art or a particular mail artist. "Books Mentioning Mail Art" are works which mention mail art or mail artists in some part, but which are not entirely devoted to the medium. "Artists' Books" are self-published works which devote a major portion of the content to mail art activity. Book titles appearing in the text of annotations are in bold type.

Book essays are listed in the following manner:

Author of the Essay. "Essay Title." **Book Title in which the Essay Appears**. Author of the Book. Place of Publication: Publisher, Date. Page Numbers Essay Appears in the Book.

Book Essays are defined as signed works in books which may have authors or editors other than the essayist.

Magazine citations are listed in the following manner:

Author. "Article Title." *Magazine Title* (Country of origin if other than the United States), Volume (Number): Pages, Date.

"Mainstream Magazines" are periodicals with wide distribution and which can usually be obtained through interlibrary loan systems in medium to large United States libraries. "Alternative Magazines" are periodicals having limited circulation usually in a particular regional area, or may be of a specialized nature. "Mail Art Magazines" are self-published periodicals primarily intended for distribution within the mail art network. They are generally found only in specialized collections. Magazine titles appearing in the text of annotations are italicized.

Newspaper citations are listed in the following manner:

Author. "Headline." *Newspaper Title* (Place of Publication): Page, Date.

Newspapers are defined as works which are intended for national, regional, or municipal distribution on a daily or weekly basis. Newspaper titles appearing in the text of annotations are in italics.

Catalog essays are listed in the following manner:

Author. "Essay Title." *Exhibition Catalog Title*: Publisher. Place of Publication, Date of Exhibition.

Essays appear primarily in mail art exhibition catalogs and are only available from specialized collections. Titles of exhibition catalogs appearing in the text of annotations are in bold italic type. Mail art exhibitions are noted in quotation marks.

Annotations are by the author except when in quotation marks and followed by either a title or person's name in parentheses. Quotation marks within the body of the annotation are from the citation cited.

Names of authors are cited as in the original work. When additional information about a partial identity is acquired from another source, information not available in the original is given in parentheses. Pseudonyms, when known, are listed by the first word in the name. If a work is untitled, it is noted as such in quotation marks.

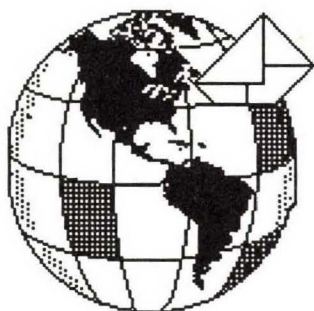
The "Title Index" is alphabetized without regard to punctuation although differences are noted. Foreign titles have been listed intact, while English titles are listed by the key word in the title having had their initial articles noted at the end after a comma. The "Title Index" includes works in which book and catalog essays appeared. Therefore, the appearance of a book title coexists with the various essays which appear within it.

In the "Subject Index," exhibitions, projects, works of art, essays, and articles are in quotation marks. Magazines are noted in italics. Books are bold. Exhibition catalogs appear in bold italics. Pseudonyms, when known, are listed by the first word in the name.

The word *correspondence* in the name New York Correspondence School is often used interchangeably with the alternative spelling *correspondance*, which was originated by Ray Johnson and is meant to suggest the process of interaction derived from the postal encounter. I have used the spelling *correspondance* unless it appears in the title of a work or in the context of an author's remarks.

Section One

BOOKS



Chapter One

Books About Mail Art

1. Armleder, John. **Endre Tot: Correspondance avec John Armleder.** Geneva, Switzerland: Ecart, 1976.

Reproductions of the Hungarian artist's letters to the author are compiled. "76 pages with correspondence, texts and poetry." (Günther Ruch)

2. Banana, Anna. **About Vile.** Vancouver, Canada: Banana Productions, 1983.

VILE was a magazine edited by Anna Banana and Bill Gaglione which "was inspired by *FILE* Magazine's growing disdain for mail art." The book chronicles the period of Anna Banana's involvement with producing *VILE* and a review of her "mail-art tour" of Europe in 1978 with Gaglione. Also includes a "work record" from 1971 through 1982.

3. Baroni, Vittore, Ciani, Piermario, and Giaccon, Massimo. **Last Trax.** Italy: Trax, 1988.

An outstanding effort which documents the *Trax* project, 1981-1987. It was organized by Baroni and Ciani to distribute alternative cultural materials in innovative ways. The book is composed of general statements, a chronological index of products and events, a list of contributors, and concluding statements. "*Trax* is a mysterious body wandering in the scenery of the 'young' media of the early eighties: an international conspiracy, an impersonal system, an autonomous and independent network." Beautifully designed.

4. Breicha, Otto, and Loos, Sigrun. **Mail Art Anno Klimt: Postcard Art of the Wiener Werkstatte.** Graz, Austria: Akademische Druck-u Verlagsanstalt, 1987.

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Full color reproductions of postcards created by 28 artists of the Wiener Werkstatte. The artists include Josef Hoffmann, Oskar Kokoschka, Moriz Jung, Egon Schiele, and others. The text in German includes an essay by Otto Breicha, director of the Rupertinum in Salzburg, and a preface and chronology of each artist by Sigrun Loos.

5. Cantsin, Monty (Graf Haufen). **Neoism Now: The First Neoist Anthology and Sourcebook.** Berlin, West Germany: Artcore Editions, 1988.

Neoism is a spin-off of mail art. It is a collective movement in that each person who works under its banner is free to declare its purpose, just as every person is free to declare himself Monty Cantsin or Karen Eliot. "Each neoist writes his *own* manifesto, adds symbols to the mythology of Monty Cantsin, publishes *Smile* magazines, draws maps of the promised land." The book is a collection of excerpts from the various *Smile* magazines and other writings and graphics about Neoism as the sub-title states: a sourcebook of Neoist thought.

6. Carrion, Ulises. **Second Thoughts.** Amsterdam, Holland: Void Distributors, 1980.

A collection of essays by this prolific author who was (Ulises died in 1989) an able and knowledgeable critic of artists' books, rubber stamp art, mail art, and more. Carrion was the proprietor of Other Books and So, an early bookstore/gallery of marginal arts in Amsterdam, Holland. The essays in this book include: "The New Art of Making Books," "From Bookworks to Mailworks," "Rubber Stamp Theory and Praxis," "Rubber Stamp Art," "Mail Art and the Big Monster," "Table of Mail Art Works," "Personal Worlds or Cultural Strategies?" and "Bookworks Revisited." See section on essays from books for description of mail art related essays. Highly recommended.

7. Cavellini, Guglielmo Achille. **Vita di un Genio.** Brescia, Italy: Centro Studi Cavelliniani, 1989.

I've listed a number of books by Cavellini in the Artists' Books section, because they are self-published. This one is as well, but it is so well done that it dwarfs the results of most artists producing their own works, including his own previous efforts. Cavellini's art is self-historification and, as a successful owner of a chain of grocery stores, he has the money to go about it in a big way. His stickers (Cavellini 1914-2014) have figuratively covered the earth. They have even shown up in advertisements published in *Vogue* maga-

zine. The ground covered in this work is familiar enough (his life as a child, as a painter and collector) but is updated to reflect his participation in the California Inter-Dada festivals of 1980 and 1984, and exhibitions, festivals, and performances in Hungary, Belgium, New York, and Japan. A handsome book with many photographs. Text in Italian.

8. Crane, Mike, and Stofflet, Mary. **Correspondence Art: Source Book for the Network of International Postal Art Activity**. San Francisco, California: Contemporary Art Press, 1984.

"This book presents a selection of texts describing the history and aims of mail art. They include notes on connections between mail art and Dada, mail art in the USA, Canada, South America, and Italy, and statements by practising artists. A selected list of mail art exhibitions since 1970, the result of a questionnaire surveying mail artists, and a note on the use of aliases among mail artists, are included in the appendixes." (*ARTbibliographies MODERN*, Vol. 17, No. 2, page 258) The work is the second volume in a series entitled, "Contemporary Documents," edited by Carl E. Loeffler. The sub-title of the book correctly states its place in the Parthenon of mail art publications: the "Source Book for the Network of International Postal Art Activity." For no other work on mail art can match it for number of writings or illustrated examples of the genre. It was compiled with an eye towards giving mail art respectability and could easily be used as a college text on the subject. The book is divided into four parts: "A Definition of Correspondence Art," "The Origins of Mail Art," "The Spread of Mail Art," and "Exhibitions and Publications." Three appendixes are also included: a "Selected List of Mail Art Exhibitions," a "Survey of Correspondence Artists" and "Mail Art a.k.a.s." Author Mike Crane is largely responsible for the gathering of information, while co-author Mary Stofflet was "invited to participate in the completion..."

9. De Rook, G. J. **Stamp Art**. Amsterdam, Holland: Daylight Press, 1976.

An important early anthology of rubber stamp prints by over fifty artists active in mail art. Includes writings by the editor, Klaus Groh, Hervé Fischer, Michael Gibbs, Ulises Carrion, and a bibliography of literature on rubber stamp art. Produced in connection with an exhibit of rubber stamp art at Other Books and So, Amsterdam, Holland.

10. De Rook, G. J. **Stempelkunst: Stamp Art**. Utrecht, Holland: exp/press, n.d. (1976).

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The work is labeled a second edition. I believe this is a follow-up to the author's earlier rubber stamp art anthology, **Stamp Art**. Rubber stamp impressions by leading practitioners are here anthologized.

11. Diotallevi, Marcello. **Lettere al Mittente**. Savona, Italy: Edizioni del Brandale, 1981.

Documentation of a postal happening, whereby Marcello Diotallevi posts undeliverable messages. The work is illustrated with his envelopes, and includes essays about the meaning of the artist's action.

12. Diotallevi, Marcello. **Lettere Autografiche (Self-Written Letters)**. Savona, Italy: Edizioni del Brandale, 1988.

This is the second book published about the author's mail art projects. This one documents Diotallevi's action of putting carbon paper in an envelope that will eventually be returned to him (by giving a fictitious address). The postmarks, notations, cancellations and other postal markings note the letter's progress and this graphic evidence of the missive's evolution becomes the art. Three essays are included by Stelio Rescio, Pierre Restany, and Enzo Di Grazia. This is a handsome paperbound book with illustrations in black and white and color. Essays appear in Italian, English, French, and German.

13. Eisenhart, Willy. **The World of Donald Evans**. New York, New York: A Harlin Quist Book (Dial), 1980.

Everything you ever wanted to know about postage stamp artist Donald Evans. Although Evans had some contact with the mail art network, he was a highly self-contained figure. The book is arranged in two parts: (1) a short biographical section (Evans died in Amsterdam, Holland, at the age of 31 in 1977), and (2) eighty-five colored illustrations of his work accompanied by captions. Wonderfully illustrated. A must for those interested in artist postage stamps.

14. Espinoza, César. **Signos Corrosivos: Seleccion de Textos Sobre Poesia Visual Concreta - Experimental - Alternativa**. Mexico City, Mexico: Ediciones Literarias de Factor, May 1984.

While basically about visual poetry, this book was organized by the group Nucleo Poste-Arte under the coordination of the author, César Espinoza. So naturally it mentions something about mail art, but only directly in the introduction. The book also contains essays by Uruguayan mail artists Clemente Padin and N.N. Argañaraz.

Nucleo Poste-Arte is composed of César Espinoza, Leticia Ocharan, Araceli Zuñiga, Maria Eugenia Guerra, Cosme Ornelas, and Jorge Rosano.

15. Fischer, Hervé. **Art et Communication Marginale: Tampons d'Artistes (Art and Marginal Communication: Rubber Art Stamp Activity)**. Paris, France: Balland, 1974.

A very important work. It placed the emerging mail and rubber stamp art movements into a theoretical and sociological framework. It was also one of the first works to gather examples of rubber stamp imagery from the international network of communicating artists. Essays by Fischer, Ken Friedman, and Jiri Valoch in French, English and German. A second book by the author on the same subject was widely publicized. It never appeared. A landmark in the history of mail art.

16. Fricker, H. R. **I Am a Networker (Sometimes): Mail Art und Tourism im Network der 80er Jahre**. St. Gallen, Switzerland: Verlag Vexer, 1989.

The work is one of the most current in this **Bibliography** (published in August of 1989) and shows how far mail art has come in its thirty-five year history (if we place its start in the mid-fifties when Ray Johnson began to formulate a mailing list of correspondents). The book portrays the mail art activities of H.R. Fricker, a Swiss artist, who was one of the organizers of the Decentralized Worldwide Mail Art Congresses of 1986, and creator of some of the finest artist postage stamps in the network. In 1989 he was given a show at the Kunstverein St. Gallen and this book was produced in conjunction with it. Fricker asked his correspondents to send back works he had mailed to them, a method of exhibition that was previously utilized when the North Carolina Museum of Art exhibited Ray Johnson in 1976. But unlike the North Carolina catalog, which reproduced Johnson's letters in black and white, this profusely illustrated work reproduces Fricker's envelopes, artist's postage stamps, rubber stamps, and photographs in color. The book also includes essays (in German) by John Held, Jr. (USA), Clemente Padin (Uruguay), Pawel Petasz (Poland), Serge Segay (USSR), Rea Nikonova (USSR), Graciela Gutiérrez Marx (Argentina), Vittore Baroni (Italy), Monty Cantsin (USA), Cracker Jack Kid (USA), Manfred Stirnemann (Switzerland), and Charles François (Belgium). As Fricker says in a rubber stamp, "School is over now (Sorry Ray Johnson)." Mail art by the late eighties had come a long way from the schoolhouse of New York.

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17. Fricker, H.R. **Mail Art Is Not Fine Art: It's the Artist Who Is Fine.** Cremlingen, West Germany: De Signbuch Verlag, 1987.

Contains the mail art rubber stamps of H.R. Fricker. Edition of 150 hand-stamped copies. A handsome work.

18. Guerrero, Mauricio. **El Arte Correo en Mexico: Origen y Problematica en el Periodo de 1974 a 1984.** Mexico, D.F.: Universidad Nacional Autonoma de Mexico, 1986.

This was written so that the author could receive his doctorate in Visual Arts from the National University of Mexico located in Mexico City. It is excellent and could be used as a model for this type of endeavor. It begins with chapters on the "general concepts" of mail art: defining it, giving historical precedents, objectives of the network, explanation of shows and publications. The second chapter deals directly with mail art in Mexico. The third chapter is devoted to conclusions. Several actual mail art artifacts are included (artists postage stamps, stickers, envelopes), as well as several appendices and a bibliography. Also included is a fold-out chart listing exhibitions, publications, and meetings of Mexican mail artists on a monthly basis between 1966 and 1984. One of the great treasures in my personal collection.

19. Harelson, Randy. **SWAK: The Complete Book of Mail Fun for Kids.** New York, New York: Workman Publishing, 1981.

Mail art for kids. As good a guide as you'll find. "Mail art (also called correspondence or postal art) is a huge pen pal system of artists of all ages and all nationalities, most of whom have never met, who exchange their work and ideas through the mail. It's fun and adventurous because once you begin sending your artwork to others, you never know what surprise will turn up in your mailbox next. Read on to find out about a few artists with whom you could begin a correspondence. Each one may send you names and addresses of other artists who have something in common with you. That's how you get into the 'eternal network', as mail art is called."

20. Hefting, Paul. **Mail Art.** The Hague, Holland: The Netherlands Postal and Telecommunications Services, 1986.

"I think it's a business-gift from the official post and for that reason difficult to get. This is a very beautiful 96-page bound book with lots of color printed pages. Introduction written by Paul Hefting." (Guy Bleus) One of the few hardback books on mail art I've ever seen. Remarkable, beautiful, and very scarce.

21. Held, John, Jr. **International Artist Cooperation: Mail Art Shows, 1970-1985.** Dallas, Texas: Dallas Public Library, 1986.

Over 1300 mail art shows from 1970 to 1985 are listed by theme, organizer, place, number of participants, and resultant documentation. Also contains a listing of source materials, label copy from the 1985 Dallas Public Library showing of mail art show posters, and more than 250 names and addresses of contemporary mail artists from over 25 countries.

22. Image Bank. **International Image Exchange Directory.** Vancouver, Canada: Talonbooks, 1972.

A listing of participants in the emerging international postal network, their addresses, and images which they requested. Illustrated. Taken from listings first compiled by the Vancouver-based Image Bank cooperative in *FILE* magazine issues 1, 2, and 3 from January 1970 to November 1972. This is an important landmark in the spread of international mail art, as Image Bank and General Idea (publishers of *FILE*) took mail art out of the hands of a limited few (The New York Correspondance School) and brought it to the attention of a broad international community of artists.

23. Johnson, Ray. **The Paper Snake.** New York, New York: Something Else Press, 1965.

A publication of the influential Something Else Press. Edited by Dick Higgins, the Something Else was closely allied with the Fluxus group, of which Ray Johnson was a peripheral figure. The content is composed of letters Johnson sent to Higgins. As William Wilson comments on the jacket sleeve, "this book is a translation into Dick Higgins." Higgins translates very well. The first book about a mail artist. Illustrated.

24. Kamijyo, Takahisa. **Mail Art Collection.** Tokyo, Japan: Graphic-Sha, 1988.

This is a visual collection, not of mail art as it is defined by fine art standards, but of exhibition announcements, seasonal greeting cards, and publicity produced by designers, architects, photographers and copy writers as collected by a Japanese graphic designer. "This is the information age, also known as the direct mail age. Every day mail arrives in piles, and no one has the time to look at all of it. In a week your desk can be completely buried in mail, and most of it is direct mail and other information - more than likely information of little use. For the most part, this is all mail you look

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at once, then throw away. And that enormous amount of thrown out mail is equivalent to time you have thrown away." A beautifully produced book which reduces mail art to a decorative art form without conceptual punch.

25. Kustermann, Peter. **Kein Krieg in Meiner Stadt!: Mailart für den Frieden.** Bielefeld, West Germany: Peter-Rump-Verlag, 1983.

This is really an exhibition catalog for the Peter Kustermann mail art show "Mail Art for Peace '82," but given backing as a regular paperback book. A handsome effort. Heavily illustrated (in chapters: example - Doves) with a list of participants. Short introductory text in German, English, Spanish, French, Italian, and Esperanto!

26. Lista, Giovanni. **L'Art Postal Futuriste.** Paris, France: Jean Michel Place, 1979.

"Traces the growth of mail art from Ray Johnson and the New York Correspondence School to Jean-Marc Poinsoot and his 1972 exhibition, and then later with *Doc(K)s*. Lista traces the predecessors to Apollinaire, Marinetti, Balla, Canguillo. Included is a bibliography (in French of French items with a few Italian ones)." (*Umbrella* review, September 1981) This book makes a strong case for the Futurist art movement as one of the primary predecessors of mail art. A beautiful book with color reproductions of Futurist postal activity.

27. Lloyd, Ginny. **Ginny Lloyd's Blitzkunst: Have You Ever Done Anything Illegal in Order to Survive as an Artist?** Frankfurt, West Germany: Verlag Kretschmer and Grossmann, 1983.

Fifty-four artists are asked to fill out a questionnaire, which is reproduced and accompanied by an original photograph taken by Lloyd. The artists interviewed are all involved in the marginal arts including mail art. The questions asked are of a sociological nature: What incident(s) or influence(s) in your background led you to become an artist? What are your goals as an artist? Introductory essays by Carl Loeffler, Judith Hoffberg, and Hal Fischer. Artists questioned and photographed range from Anna Banana to Vittore Baroni, from Genesis P-Orridge to Sas Colby, from E.F. Higgins to Leavenworth Jackson, from Harley Francis to Lon Spiegelman, et al.

28. Lobach, Bernd. **Albrecht/d.-Collage/Geklebtes/Mix 1975-1985.** Cremlingen/Weddel, West Germany: Designbuch Verlag, 1986.

Description of activities by this German performance, music, rubber stamp, and mail artist. It contains an essay by R. Wurster and a chronology of the artist's mail art accomplishments and actions. Number nine in a series of books by the publisher.

29. Lobach, Bernd. **The Bible of Artists' Postage Stamps: Part I.** Weddel, West Germany: Museum für Moderne Kunst Weddel, 1985.

One of the best sources for an overview of postage stamps by artists. Includes an excellent introduction and a bibliography. Profusely illustrated by hundreds of artists working in the field.

30. Lobach, Bernd. **Endre Tot: From Cologne Some Jecke Dinge To You, Everybody and Nobody.** Cremlingen/Weddel, West Germany: Designbuch Verlag, 1983.

Concerning the postal activities of Hungarian artist Endre Tot. Illustrated and includes a bibliography on the artist. Number 3 in a series of books on the postal activities of various artists.

31. Lobach, Bernd. **Endre Tot: Stamps 1971-1983.** Cremlingen/Weddel, West Germany: Designbuch Verlag, 1983.

Composed of two sections which illustrate the artist's work: "Rubber Stamps 1971-83," and "Postage Stamps 1974-78." An essay by the author and a bibliography are also included. Number 6 in a series of books produced by this publisher.

32. Lobach, Bernd. **H.R. Fricker - Networking Material.** Cremlingen, West Germany: Designbuch Verlag, 1986.

Everything you ever wanted to know about Hans Rudi Fricker as told through documentation of his work including postage stamp sheets, postcards, letters (to and from), articles about his work, and a commentary by Bernd Lobach.

33. Lobach, Bernd. **Henryk Bzdok.** Cremlingen/Weddel, West Germany: Designbuch Verlag, 1983.

Describing and illustrating the rubber stamp and mail art activities of Polish artist Henryk Bzdok. With an essay by Bernd Lobach and many examples of the artist's hand carved stamps. Number 2 in a series.

34. Lobach, Bernd. **Jiri H. Kocman.** Cremlingen/Weddel, West Germany: Designbuch Verlag, 1983.

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Concerning this important Czechoslovakian rubber stamp and mail artist. Illustrated and accompanied with an essay by Jiri Valoch. Number 1 in a series.

35. Mesciulam, Plinio. **Mohammed**. Genova, Italy: La Nuova Foglia Editrice, 1976.

An important book in the oeuvre of Plinio Mesciulam, the director of the Mohammed Centre of Restricted Communication, one of the most innovative mail art projects of the late seventies. This particular book chronicles the postal activities of Mesciulam before the inception of the formal Restricted Communication concept, although some activities contain facets of the operation. It consists of reproductions of correspondence sent between May 29, 1976, and September 8, 1976.

36. Mesciulam, Plinio. **Mohammed 1979: Yearbook of the Restricted Communication Centre**. Genova, Italy: Edizioni Rinaldo Rotta, February 1980.

The yearbooks of the Mohammed Centre for Restricted Communication are classics of the mail art field because of their meticulous documentation of an individual's postal activity. The yearbooks contain lists of those who sent messages, or "units," through the Centre, and those who received them, and on what dates the units were sent. This yearbook is unique in that it has photographs of a "secondary exhibition" of the Mohammed units at Genova City Council. It also contains writing on the concepts behind the Centre's operation. In Italian and English.

37. Mesciulam, Plinio. **Mohammed 1980: Yearbook of the Restricted Communication Centre**. Genova, Italy: Edizioni Rinaldo Rotta, February 1981.

In addition to the regular lists of unit senders and receivers as found in the other Yearbooks of the Centre, this work contains a graphic chart titled, "Relationship Between Internal and External System in Mohammed Network," an essay in Italian and English, "Mohammed Restricts Communication—Closed and Open System," and the regulations of this unique experiment in mail art.

38. Mesciulam, Plinio, and Predonzani, Diana. **Mohammed 1978: Yearbook of the Restricted Communication Centre**. Genova, Italy: Restricted Communication Centre, February 1979.

A listing of who has sent out "units," or messages, from the Centre, and those who have received the messages. There is also an essay

by Plinio Mesciulam, "The Addressee is the Message." Regulations of the Centre, and a statement by Director Plinio Mesciulam are also included. In Italian and English.

39. Migliorini, Ermanno, et al. **Discourse on Mohammed**. Genova, Italy: Edizioni Rinaldo Rotta, 1979.

Contains six essays on the Mohammed Restricted Communication Centre. For descriptions of each essay, see the listing under the individual author in the section on Book Essays. Each is in Italian and English.

40. Nicolai, Giulia, and Osti, Maurizio. **Francobolli Francobolli**. Milano, Italy: Emme Edizioni, 1976.

The story of postage stamps and their design. A handsome illustrated book in color that is not about mail art but is certainly concerned with the art of the mail. In Italian.

41. P-Orridge, Genesis. **Mail Action**. Geneva, Switzerland: Ecart, 1976.

Documents the English trial of Genesis P-Orridge concerning his use of the mails for the distribution of "marks or designs which are grossly offensive or of an indecent or obscene character." In his defense Ted Little writes, "In as far as Mr. P-Orridge's mail art activities are concerned, it should be pointed out that this 'genre' is now well established and has developed from work done in the USA in the late 60's. There is now a well established network of artists on a worldwide basis who communicate with each other by sending cards, letters and other objects through the post, even devising their own rubber stamps and franking devices. This work is on occasion collected together and exhibited."

42. Poinot, Jean-Marc. **Mail Art: Communication a Distance Concept**. Paris, France: Editions Cedic, 1971.

This landmark book was the first scholarly study of the emerging mail art network. It is extremely rare. It is introduced by the essay, "Utilizations of Postal Institutions and Long Distance Communications," and includes visual and biographical material on the artists involved with the new genre. "The postcards, stamps, and other objects which we have reproduced were made to be used and correspond to post office norms. Postal communication is a form of long distance communication, and thereby the aesthetic object is modified both in its form and in its presentation." Essay originally in French, but translated into English in Crane's **Correspondence Art: Source Book for the Network of International Postal Art Activity**.

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43. Rastorfer, Jean-Marc. **Timbres D'Artistes: Mail Art**. Lausanne, Switzerland: Editions Tlidafo de Dao Badao, 1982.

Postage stamp images gathered from mail artists.

44. Raymakers, Lydia. **Mail Art, l'Art Postal, Communicatie Kunst**. Brussels, Belgium: Vrije Universiteit Brussel, 1986.

A 109-page dissertation about mail art which enumerates different media used in mail art (postcards, rubber stamps, photocopy, audio and video, artist postage stamps, etc.), various activities (exhibitions, collaborative publications, performances), and history (Dada, the Futurists, Fluxus, and the New York Correspondance School). Also includes a bibliography and descriptions of some postal activities by Guy Bleus.

45. Rowe, William. **Surreal Stickers and Unreal Stamps**. New York, New York: Dover Publications, 1983.

Eight sheets of artist's postage stamps printed by a major American publisher. Contains "224 full-color labels gummed and perforated."

46. Ruch, Günther. **MA-Congress 86: Documentation, Material and Sources**. Geneva, Switzerland: Out-Press, 1987.

A definitive overview of the Worldwide Decentralized Mail Art Congresses of 1986. Includes essays by active mail artists on particular congresses and their wider meaning within the field. This 160-page work also includes an index making it particularly useful. A historic work in the mail art field.

47. Rypson, Piotr, ed. **Mail Art Czyli Sztuka Poczty**. Warszawa, Poland: Akademia Ruchu, 1985.

Contains articles by Piotr Rypson, Chuck Welch, Guy Bleus, Vittore Baroni, J. P. Jacob, Guy Schraenen, and Ulises Carrion. Illustrated with a list of mail artists. In Polish.

48. Scudiero, Maurizio. **Futurismi Postali: Balla, Depero e la Comunicazione Postale Futurista**. Rovereto, Italy: Longo Editore, 1986.

An outstanding and beautiful book which documents the postal activities of the Italian Futurist artists. While the book centers on the discussion and illustration of the Futurists' work, introductory essays and a bibliography place these postal activities in the context of contemporary mail art. Both cloth and paper editions.

49. Shimamoto, Shozo. **Japan AU Mail Art Book I.** Hyogo, Japan: Misao Kusumoto, 1982.

A collection of mail art sent to the Japanese alternate artspace, AU. Mail art in Japan, spearheaded by the author, Shozo Shimamoto, was a direct outgrowth of his involvement with the Gutai art movement, an avant-garde manifestation which began in the fifties.

50. Shimamoto, Shozo. **Japan AU Mail Art Book II.** Hyogo, Japan: Misao Kusumoto, 1983.

A collection of mail artworks by the international mail art network assembled by Shozo Shimamoto. No text.

51. Steele, H. Thomas. **Lick 'Em, Stick 'Em: The Lost Art of Poster Stamps.** New York, New York: Abbeville Press, 1989.

"This colorful, illustration-packed volume signals the arrival of an exciting new collectible craze. Poster stamps were an advertising eye-catcher 70 years ago, and by 1914 they adorned every letter, package, and invoice that went out from an up-to-date firm. Out of fashion by the 1930s, today these posters in miniature are widely sought by collectors of American graphics." (Publisher's catalog)

52. Sturani, Enrico. **Nuove Cartoline.** Rome, Italy: Savelli Editore, 1981.

A gem of a book containing a four-part essay on postcards created by avant-garde artists of the twentieth century written by Christian Rigal, plus hundreds of black and white and color reproductions. A wide range of artists are represented from Kandinsky and Kirchner, to the Futurists, to Oldenburg, Christo, and Beuys, to contemporary mail artists such as Vittore Baroni, Richard C., Robert Rehfeldt, and E.A. Vigo. An excellent effort which puts mail artists into a historical perspective of postal activity by twentieth century artists.

53. Van Barneveld, Aart. **Rubber Stamp Publications (An Index).** Amsterdam, Holland: Stempelplaats, 1980.

A listing of artist's books utilizing the rubber stamp medium. Each work is illustrated with a description of size, number of pages, number of copies, place of publication, and date. Almost all of the authors are active in the mail art network.

54. Van Barneveld, Aart. **Six Mail Art Projects.** Amsterdam, Holland: Stempelplaats, 1980.

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Six artists were asked to organize mail art projects which were to be exhibited at Stempelpplaats Gallery in Amsterdam, Holland. The artists were Herman Gruber, Ulises Carrion, Pawel Petasz, Robert Rehfeldt, Ko de Jonge, and Johan van Geluwe. Each artist describes the project (Dutch and English), which is also visually represented. The work concludes with, "Some Information on Mail Art," which includes a listing of theoretical texts, catalogs, and magazines including information on mail art and mail art magazines.

55. Van Geluwe, Johan. **Architecture Is: Een Post Art Project van Johan Van Geluwe.** Zedelgem, Belgium: Kunst en Projecten, 1986.

Handsome documentation of a mail art project to determine visually and verbally what "Architecture Is." The mail art community was sent invitations that included a postcard-size box to fill in. This book is the result. One hundred twenty-four artists are included.

56. Welch, Chuck. **Networking Currents: Contemporary Mail Art Subjects and Issues.** Boston, Massachusetts: Sandbar Willow Press, 1986.

This is an important book which does much to update Crane's **Correspondence Art** as a continuing saga of mail art. The first part of the book gives a history of mail art and deals with significant issues including such subjects as "Origins and Fluxus Factors," "Mail Art Product and Process," "Mail Art and Money Don't Mix!," "Mail Art Fame," "Networking Currents," and "Tourism." Part II discusses the author's "Flags for World Peace" project. Part III is a transcription of radio broadcasts over WNYC Radio in New York City involving Buster Cleveland, Carlo Pittore, Mark Bloch, John Evans, David Cole, and John P. Jacob. A bibliography and index accompany the work. A most interesting work and a must for any serious mail art archive.

57. Wilson, William S. **Ray Johnson - John Willenbecher.** New York, New York: Between Books Press, 1977.

Letters of Ray Johnson and John Willenbecher are reproduced, plus reviews of their shows by the author.

58. Wilson, William S. **Ray Johnson Ray Johnson.** New York, New York: Between Books Press, 1977.

Reprints of articles and essays about Ray Johnson by William Wilson which first appeared in **The Paper Snake, Collage, Art and Artists**, Whitney Museum of Art catalog, *Unmuzzled OX*, North Carolina Museum of Art catalog, and *Art Journal*.

Chapter Two

Books Mentioning Mail Art

59. Albright, Thomas. **Art in the San Francisco Bay Area 1945-1980 - An Illustrated History**. Berkeley and Los Angeles, California: University of California Press, 1985. Page 204.

"Correspondence art and related forms of conceptualist ephemera flourished for a time in the mid-1970s, stimulated by occasional visits from such itinerant apostles of the form as Dana Atchley, the head and sole functionary of the Ace Space Company. Its specialty was mailing requests for 'art works' to a network of 'plugged-in' artists throughout the Western world, and compiling, in unedited notebooks, whatever they chose to send back...Locally, a group known as Dadaland was active in publications and exhibitions involving rubber-stamp works, 'mail art', and mechanically reproduced collages and related forms, most of them devoted to parodying the mass media. The militantly anti-style style of such parodistic magazines as *FILE* and *VILE* (take-offs on *LIFE*), with their concentration on the bizarre and repulsive, served as a model for many of the publications that grew up around the New Wave scene later in the 1970s."

60. Alloway, Lawrence. **Topics in American Art Since 1945**. New York, New York: W. W. Norton, 1975. Page 207-212.

In a chapter on "The Expanding and Disappearing Work of Art," the author lists "Ray Johnson's New York Correspondance (sic) School" as a distribution system of art, where "collages, verbal and/or visual, and straight found material mailed to various people, sometimes to send on, sometimes to hoard. Content: somewhere between gossip and oracle, joke and enigma. Envelope as well as enclosures significant."

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61. Baj, Enrico. **Impariamo la Pittura (Learning to Paint)**. Milan, Italy: Rizzoli, 1985. Pages 36-41, 197-203.

"A painting manual, starting with a defense of painting as an activity and a description of the art market and of art collecting, forgeries and mail art, and continuing with practical advice on obtaining and preparing canvases, drawing, the use of photography, easels, palettes and media (from pencil to spray cans) and of contemporary and past artists. Using the writings of a group of painters, critics, poets, sculptors, and collectors, including Picasso, Renato Guttuso, Aligi Sassu, Joseph Beuys, Roy Lichtenstein and Keith Haring, the author answers the question, 'How do you make a painting today?' The book concludes with a list of addresses for Mail Art." (*ARTbibliographies MODERN*, Vol. 18, No. 1, 1987)

62. Battcock, Gregory, ed. **New Artists Video**. New York, New York: Dutton, 1978. Page 140.

A very brief mention of Ray Johnson in an essay by David Ross in connection with the activities of Nam June Paik.

63. Bell, Doris L. **Contemporary Art Trends 1960-1980; A Guide to Sources**. Metuchen, New Jersey: Scarecrow Press, 1981. Pages 49-50.

An excellent guide to underground art movements of the sixties and seventies including mail art, copyart, rubber stamp art, artists books, conceptual art, performance art, visual poetry, and more. Each movement is given a short description and cites additional sources for further information. Also includes an excellent section, "Contemporary Art Journals," which includes such mail art related periodicals as *Aerosol*, *Arte Postale*, *Assembling*, *Bile*, *Cabaret Voltaire*, *Dadazine*, *FILE*, and others. A bibliography is included.

64. Berman, Sanford, and Danky, James P. **Alternative Library Literature, 1986/1987: A Biennial Anthology**. Jefferson, North Carolina: McFarland and Company, 1988.

Includes the article, "Mail Art," by John Held, Jr. reprinted from *Public Library Quarterly*.

65. Bogdanovic, Kosta. **Uvod u Vizuelnu Kulturu**. Beograd, Yugoslavia: Zavod za Udzbenike I Nastavna Sredstva, 1986.

This book on visual culture has a short chapter on mail art and mentions Mirosljub Todorovic, Slavdo Matkovic, and Balint Szombathy as being representative Yugoslavian mail artists. In Serbo-Croatian.

66. Bronson, A.A., and Gale, Peggy, eds. **Performance by Artists.** Toronto, Canada: Art Metropole, 1979.

Although this book focuses on performance art, at least two essays (by Genesis P-Orridge and Glen Lewis—see book essays) deal in part with mail art.

67. De Boutemard, Bernhard. **Alternatives Vorlesungsverzeichnis.** Lindenfels, West Germany: Verlag Freie Nachbarschaftsgesellschaft, 1981.

A resource book on alternatives in art, politics, community education, and other subjects, which includes many mentions of mail art throughout including the *Commonpress* project of Pawel Petasz, the Dada Research Center of Klaus Groh, and the Mohammed Center for Restricted Communication. In German and English.

68. Dewaele, Daniel. **Intermedia Art: Art and Society: Are There Solutions?** Gent, Belgium: Amarant, 1985.

Four hundred and fifty forms were sent out asking the question: "Is there a rupture between contemporary expressions of art and society? If yes, what are the reasons for this? If no, please comment." Sixty-five answers were received including those from mail artist participants Guy Bleus, Robin Crozier, Albrecht D., Hervé Fischer, Clemente Padin, Pawel Petasz, and Jose Vandenbroucke, as well as others. Guy Bleus responds, "What we need is the decentralization of power and administration - so that everybody can understand the rules and participate the democratic rules of art - We need a human administration in art!"

69. Digby, John and Joan. **The Collage Handbook.** London, England: Thames and Hudson, 1985.

Everything about collage including the chapter, "Collage in Current Practice," which gives biographical information on artists involved with the medium. Mail artists listed are Buster Cleveland ("Cleveland's Italian maestro is Cavellini, the dada impresario..."), John Evans ("As a conceptual idea, correspondence motivates his use of letterheads and rubber stamps, and his involvement in mail art."), Klaus Groh, Ray Johnson ("A few of the oldest envelopes survive from 1942 or '43, painted with cartoon-like drawings that anticipate his most recent silhouette series and are still a reminder that the essence of Johnson's work is social communication."), Valery Oiste-anu ("This device [rubber stamps, ed.], used by Schwitters to make

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typographical compositions, has regained popularity among mail artists, and Oisteanu generally credits the influence of Ray Johnson.").

70. Dunbar, Margaret. **Bern! Porter! Interview!** Harpswell, Maine: Dog Ear Press, n.d. (1982).

A series of interviews with scientist, poet, mail artist, and iconoclast Bern Porter. The book includes artist postage stamps in honor of Porter by Carlo Pittore. Not much on mail art, but a fascinating look into the mind of the man who claims to have invented mail art in 1915.

71. Filliou, Robert. **Teaching and Learning as Performing Arts.** Köln, West Germany: Verlag Gebr, 1970. Pages 201-207.

Includes an early printed notice of the "Eternal Network." "But also, over the month (March 1968, ed.), we had developed (sic) the concept of the Fete Permanente, or Eternal Network as we chose to translate it into English, which, we think, should allow us to spread this spirit more effectively than before...The artist must realize also that he is part of a wider network, la Fete Permanente going on around him all the time in all parts of the world." The Eternal Network came to represent the new artistic consciousness which became the mail art network, and mail art is often referred to as "The Eternal Network."

72. Firpo, Patrick, et al. **Copyart: The First Complete Guide to the Copy Machine.** New York, New York: Richard Marek Publishing, 1978.

A guide to copier art works, which includes the work of a number of mail artists including Paulo Bruscky, Charlton Burch, Tyler James Hoare, Buster Cleveland, Anna Banana, Richard C. and E.F. Higgins, III. There is also a small chapter on "Mail Art" and "Fancy Stamps." "Mail art is usually a medium of multiple images, which is why so many mail artists have utilized the instant copier."

73. Fox, Howard. **Directions.** Washington, D.C.: Smithsonian Washington Institution Press, 1979. Pages 23-24, 82-84.

The author places postage stamp artist Donald Evans into the category of "fictions" in a discussion of recent art. "Indeed, his paintings are fictions not because they are ersatz objects (they are not meant to deceive) but because they are make-believe documents of make-believe worlds." Includes a bibliography of Evans, as well as a listing of solo and group exhibitions.

74. Frank, Peter, ed. **Ken Friedman Events**. New York, New York: Jaap Rietman, 1985.

"Events incorporates texts, titles and chronologies of events and related works previously published or released (in other forms)." Includes an essay, "Ken Friedman: The Events," by Peter Frank.

75. Frank, Peter. **Something Else Press: An Annotated Bibliography**. New York, New York: McPherson and Company, 1983.

The story of Something Else Press, an outgrowth of Fluxus by member Dick Higgins, which was started in 1964. "It was the first publishing house in the United States to devote itself to what are now called 'artists' books'—integral artworks designed for publication and distribution in traditional book formats..." Included in the description of books published is **The Paper Snake** by Ray Johnson, "a compendium of Ray Johnson's mail-art works...The material includes writings and images Johnson sent to Higgins over a period of years..." Frank's work also includes interesting information on the other Fluxus artists Higgins published.

76. Grundman, Heidi, ed. **Art Telecommunication**. Vancouver, Canada, and Wien, Austria: Western Front, 1984.

"The publication is intended to indicate some aspects - and possibilities - of the use of modern telecommunication technology by artists and artists - theoreticians, who have taken part in telecommunication projects." Telecommunications hardware includes many things - from the telephone to computers to slow scan television to two-way satellite video transmission. Much of the terminology can also apply to mail art (i.e., networking) and mail artists are involved in these other technologies (Julia and Gyorgy Galantai, Artpool, Budapest, Hungary). One project in the book (page 122) explains a "mail art, Slowscan Video; Computer" exchange exhibition between Vienna, Austria, and Vancouver, Canada.

77. Henri, Adrian. **Environments and Happenings**. London, England: Thames and Hudson, 1974.

Listed in a bibliography on Ray Johnson. Unexamined.

78. Higgins, Dick. **A Dialectic of Centuries**. New York, New York: Printed Editions, 1978.

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A description of the new arts of the 60s and 70s as seen by Fluxus artist Dick Higgins, who coined the word *intermedia* and published Something Else Press. Descriptive of a prevailing attitude that spawned mail art rather than a direct investigation. But noteworthy for its insightful look at the developing art trends of the era.

79. Home, Stewart. **The Assault on Culture: Utopian Currents from Lettrisme to Class War.** London, England: Aporia Press, 1988.

I can't recommend this work highly enough. It's one of the finest examinations of the post-war avant-garde I've seen and puts mail art squarely in line with a continuing heritage. The author focuses on the Lettriste movement, the Situationist International, Fluxus, the Dutch Provos, Mail Art, Punk, Neoism and more. A provocative and stimulating look at the undercurrents of contemporary art history.

80. Home, Stewart. **Plagiarism: Art as Commodity and Strategies for its Negation.** London, England: Aporia Press, 1988.

A booklet "intended to accompany the debate that surrounds 'The Festival of Plagiarism'." The festivals occurred in various locations in January and March 1987, and attracted many participants from the mail art community. The discussion of plagiarism centers around the refutation of the dominant commodity culture and the idea of the unique object. The philosophy behind the idea draws on Neoist theory and the use of multiple names. There is also some discussion of Pauline Smith's "Adolf Hitler Fan Club," an early mail art manifestation, and COUM Transmissions. I don't always understand, but I'm consistently impressed with the author's erudition.

81. Hulten, Pontus. **Futurism and Futurisms.** New York, New York: Abbeville Press, 1986. Page 501.

In a section of the book, "Dictionary of Futurism," there is an entry "Letter, Futurist" written by Serge Fauchereau. It reads in part: "Being well aware of the importance of spreading information, the Futurists were interested in the development of postal communication in the 20th century—the speed of telegrams, the convenience of postcards. Besides these technical aspects, they also saw the expressive possibilities of letters and postcards, and even telegrams—Marietti wrote signs and words in freedom on telegram forms..."

82. Jaeger, Stan. **Stijlengids.** Belgium: Cantecler, 1985. Page 89.

In this Belgian book listing art movements, mail art is listed as Post Kunst (with alternate nomenclature given as Correspondence Art,

Envois, Mail Art, and Stamp Art). It is noted as having begun in 1960 and being international in scope. A brief description is given. There is also a list of names associated with the movement, many of them surprising, such as I. Baxter, K. Staeck, and J. Dibbets. Many Fluxus artists are also listed as well as notable Belgian and Dutch mail artists W. van Amen, P. van Beveren, J. van Geluwe, and Arno Arts. The book also has a section on further reading sources but only lists Poinso't's **Mail Art** as a source on Post Kunst.

83. Johnson, Ellen H. **Modern Art and the Object: A Century of Changing Attitudes**. New York, New York: Harper & Row, 1976. Page 39.

In a discussion of contemporary conceptual art, the author finds George Brecht's objects "less pertinent to our investigation than some other aspects of his work, particularly his mail art." Two postcards are illustrated: "Two Vehicle Events" (1961) and "Two Exercises" (1961). But "the major and most consistent exponent of correspondence as the object is another American, Ray Johnson, who spends twelve to fifteen hours a day at his work-table, writing, pasting, labelling, xeroxing his art." Gilbert and George's "Pink Elephants" and Eleanor Antin's "100 Boots" postcards are also mentioned.

84. King, Gerald M. **Alice Through the Pillar-Box and What She Found There**. London, England: Whizzard Press In Association With Andre Deutsch Ltd., 1978.

"A very beautiful book in color about the relation between mail art and philately." (Guy Bleus)

85. Klotz, Martin, Rudin, Angelika, and Stirnemann, M. Vanci, eds. **Copy Art**. Zurich, Switzerland: Copy-Left, 1988. Page 72.

A very handsome book celebrating fifty years of the photocopy machine. Illustrated in color with works by such mail artists as Ruggero Maggi (Italy), Ryosuke Cohen (Japan), Chuck Stake (Canada), Guy Bleus (Belgium), and many others. Also includes essays on the photocopy medium, a listing of photocopy publications, and artists' statements.

86. Kostelanetz, Richard. **The Theater of Mixed Means: An Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Performances**. New York, New York: Dial Press, 1968. Page 11.

This is an excellent and early book on new forms of performance art. In an introduction mentioning the historical precedents of Futur-

ism, Dada, the Bauhaus, and Surrealism, the author quotes from Guillaume Apollinaire, "You may paint with whatever you please," wrote Guillaume Apollinaire in 1913, 'with pipes, postage stamps, postcards or playing cards, candelabra, pieces of oil cloth, collars, printed paper, newspapers.'"

87. Lippard, Lucy R. **Pop Art**. New York, New York: Praeger, 1966. Page 75.

Ray Johnson is mentioned as one artist "using popular objects in (his) work" and "who sends and receives his collage materials through the mail, thereby using the US postal service as his medium for communicating a conglomeration of ideas—some of them related to pop."

88. Lippard, Lucy. **Six Years: The Dematerialization of the Art Object From 1966 to 1972**. New York, New York: Praeger Publishers, 1973.

In her discussion of conceptual art of the period 1966-1972, Lippard touches upon a number of postal activities of the period. Included are On Kawara, Douglas Huebler, and Ian Millias. Consult index for other related activities.

89. Loeffler, Carl E., ed. **Performance Anthology: Source Book for a Decade of California Performance Art**. San Francisco, California: Contemporary Arts Press, 1980.

The book is a compendium of information on the development of performance art in California. "The major part of **Performance Anthology** consists of 'Chronology of Literature' - an extensive annotated bibliography of important literature and marginal works related to performance art in California." The book, while dealing with performance art, includes a great many people (Anna Banana, Bill Gaglione, Lowell Darling, Eleanor Antin, David Zack, Ken Friedman) who have also participated in postal art activities.

90. Lyons, Joan, ed. **Artists' Books: A Critical Anthology and Sourcebook**. Rochester, New York: Visual Studies Workshop, 1985.

A major book on artists' books which sometimes lapses into concerns of mail art, including the essay by Barbara Moore and Jon Hendricks, "The Page as Alternate Space," as well as in the Bibliography and Artists' Book Collections sections.

91. Mabie, Don, et al. **The First Ten, 1975-1985**. Calgary, Canada: Off Centre Centre, 1985.

"Celebrating 10 years of the Off Centre Centre, Calgary, Alberta, a gallery and art centre, originally called 'Clouds 'n' Water Gallery.'" The essays include a history of the gallery, notes on the art performance, and video events that have take place there, and the part played by the Centre in the promotion of mail art in Canada. There are details of all the exhibitions and events held at the Centre, and a complete list of all participating artists." (*ARTbibliographies MODERN*, Vol. 15, No. 1, 1987, page 252)

92. McDermott, Catherine. **Streetstyle: British Design in the 80's**. New York, New York: Rizzoli, 1987. Page 60.

A chapter on the influence of punk on design mentions Genesis P-Orridge and in particular a mail art work he created in 1977 in honor of Gary Gilmore. "It's possible to learn from Fine Art the ways in which you can rework the tradition of popular culture and move towards the idea of perfect expression." P-Orridge bridged the gap between fine art and popular culture with the formation of the musical group Throbbing Gristle, a forerunner of Industrial Music.

93. Matkovic, Slavko. **Knjica**. Subotica, Yugoslavia: Osvit, 1979.

Visual poetry from 1971 through 1978 by this Yugoslavian artist. Includes some mail related works.

94. Miller, Joni, and Thompson, Lowry. **The Rubber Stamp Album**. New York, New York: Workman Publishing, 1978. Pages 118-137.

Everything you ever wanted to know about rubber stamps and rubber stamp art, with lots of overlapping into mail art. There is a twenty-page chapter on mail art which gives a brief history and an abundance of illustrations.

95. Mitropoulous, Mit. **From Communications to Telecommunications**. Thessaloniki, Greece: Ministry of Culture, 1986.

The author has a Ph.D. in Space Networks and is also involved in mail art. This book deals mainly with his "Horizon" project which linked up various locations around the Mediterranean, but it also mentions mail art including a letter to Vittore Baroni outlining his thoughts on the subject. In Greek and English.

96. Moles, Abraham. **Information Theory and Esthetic Perception**. Urbana, Illinois: University of Illinois Press, 1986.

This book was originally published as **Théorie de l'Information et Perception Esthétique** by Flammaron (Paris), 1958. While it does not deal directly with mail art, or even mention it in part, I would be remiss not to note it as a vitally perceptive work linking art and scientific information theory and, therefore, of great use to anyone interested in communications and its relationship to art, which seems to me is what mail art is in essence about. This is a difficult work by a leading French scholar.

97. Mühleck, Georg, and Brunet-Weinmann, Monique. **Medium Photocopy: Canadian and German Copygraphy**. Montreal, Canada: Goethe Institut, 1987.

A historical text on the development of copy art is illustrated by a number of Canadian and German artists, including such mail art participants as Albrecht/d., Michael Bidner, Carl Camu, Jürgen Kierspel, Jürgen Olbrich and Sandra Tivy. A handsome cloth-bound book with both black and white and color illustrations. An important work in the field of photocopy art.

98. Nakahara, Kimiyo, ed. **Annual of Advertising Productions 86/87**. Tokyo, Japan: Rikuyo-Sha Publishing, 1987.

Each year this work features a special topic (pop-up books, poster design, etc.). For this issue, mail art is featured. Only H.R. Fricker, Guy Bleus, and Shozo Shimamoto represent the mail art community. Fifty other artists, mostly graphic designers, were asked to mail in artworks for the book. An essay by Shigeo Fukuda, "Three Episodes on Mail Art," is included.

99. Naylor, Colin, and P-Orridge, Genesis. **Contemporary Artists**. New York, New York: St. Martin's Press, 1977.

I've made no attempt to make a comprehensive listing of artists' directories in this bibliography, but this particular one should be mentioned. The editors, Colin Naylor, who was editor of *Art and Artists* (which featured excellent coverage of mail art in the 60s), and Genesis P-Orridge, an active mail artist, made an effort to include contemporary avant-garde artists in this listing, and they also recruited David Zack to write biographies for some of the artists. Some of the artists listed, who were at one time active in mail art, include: Albrecht D., Eleanor Antin, Ay-o, Roy DeForest, Jean Dupuy, Robert Filliou, Hervé Fischer, Ken Friedman, John Furnival, Gilbert and George, Guerrilla Art Action Group, Ray Johnson, Yves Klein, Tommy Mew, Michael Morris, Genesis P-Orridge, May Stevens, Endre Tot, and others.

100. Pedersen, B. Martin, ed. **Graphis Posters 87**. New York, New York: Graphis U.S. Inc., 1987. Page 53.

This book of best posters of the year includes a mail art exhibition poster for a show at Sebu Department Stores, July 11-24, 1985. The designer was Kyoji Nakatani. The exhibition was curated by Shozo Shimamoto. One of the most beautiful mail art posters I've seen composed of rocks with participants names written on them.

101. Restany, Pierre. **Yves Klein**. New York, New York: Harry N. Abrams, Inc., 1982. Pages 36, 42, 48.

"He had gone so far as to reach an understanding with the postal authorities for the payment of a fee that allowed him to have an I.K.B. (International Klein Blue, ed.) stamp of his fabrication cancelled on a postcard, the back of which was a perfect monochrome proposition."

102. Ruhé, Harry. **Fluxus, The Most Radical and Experimental Art Movement of the Sixties**. Amsterdam, Holland: A, 1979.

Catalogs work by Fluxus artists including the collective Fluxpost Kit.

103. Russell, John, and Gablik, Suzi. **Pop Art Redefined**. New York, New York: Praeger, 1969. Pages 17-19, 85-87.

A survey of "pop" artists includes several allusions to Ray Johnson. Suzi Gablik writes about him ("Like information in newspapers, the images on a movie screen, the collages of Ray Johnson are continually changing and new ones come to take their place. Ultimately they take the form of mailings, surprises, presents, which he distributes complexly according to the rules of a private game."), and several of Johnson's own letters are quoted ("I've never written to a boa constrictor before. I hope you have recovered from being attacked by an ax and a baseball bat.")

104. Russo, Luigi, ed. **Oggi l'Arte e un Carcere?** Bologna, Italy: Societa Editrice il Mulino, 1982.

A book on aesthetics which includes essays by Jean Baudrillard, among others, including Horacio Zabala, who writes about his mail art project, "Today, Art is a Prison." A list of participants is included with examples of the visual materials submitted.

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105. Sassan, Daniele. **L'Arte Schiacciabottone**. Siena, Italy: Assessorate Istruzione e Cultura, 1989.

An excellent overview of photocopy art which draws heavily from mail art. Includes an extensive bibliography reflecting primarily European sources.

106. Schwarz, Arturo. **The Complete Works of Marcel Duchamp**. New York, New York: Abrams, 1969. Pages 457-460.

Describes a mail work by Duchamp, "Rendez-vous du Dimanche 6 Février 1916...", which is composed of a typewritten text on four postcards. An early precursor of mail art.

107. Shimamoto, Shozo. **AH**. Osaka, Japan: Japan Art Press Center, 1981.

A book featuring the graphic work of Shozo Shimamoto. "AH" refers to a Japanese character meaning "to refuse or defy the expression of authority." "What inspired me and encouraged me most in this effort was GUTAI, whose spirit is embodied in the activities of mail art..." Gutai was a Japanese avant-garde art movement of the 50s, of which Shimamoto was a member.

108. Shimamoto, Shozo. **Gutai and AU**. Nishinomiya, Japan: Art Unidentified, 1984.

A record of Shozo Shimamoto's activities with two groups—Gutai and AU. Gutai was an avant-garde movement in Japan during the 50s headed by Mr. Shimamoto's teacher, Mr. Jiro Yushihara. AU is a currently active artist center near Osaka.

109. Stang, Ivan, Rev. **High Weirdness by Mail: A Directory of the Fringe: Mad Prophets, Crackpots, Kooks and True Visionaries**. New York, New York: Simon and Schuster, 1988.

The author is one of the founders of the Church of the Sub-Genius. The title of the book pretty much tells it all. It includes a chapter on "Weird Art," and includes mentions of mail art, Al Ackerman, D.B. Greenberger's *Duplex Planet*, Neoism, Xerox Sutra Press, and more. "Mail art was a great thing before the art students started being taught what it was. If you jump into the pond of mail art, be ready to wade across acres of self-conscious, idiotic 'artiness' before locating the potent perpetrators."

110. Stevens, Norman D. **A Guide to Collecting Librarians**. Metuchen, New Jersey: Scarecrow Press, 1986. Pages 87-89.

"Using rubber stamps on an individual basis is a minor contemporary fad. Rubber stamp art, or just the use of individualized stamps on letters and messages to friends, has gained a foothold. Some librarians participate in that fad and a few have had library-related stamps made for their use." Cites an article by John Held, Jr. in *American Libraries* and *The Rubber Stamp Album* by Miller and Thompson as references.

111. Storey, Mary Rose. *Mona Lisas*. New York, New York: Harry N. Abrams, 1980. Pages 40-41.

In an anthology of depictions and take-offs on the Mona Lisa, Ray Johnson contributes two works—one of which incorporates a letter to Mrs. Richard C.

112. Szczelkun, Stefan. *Collaborations*. London, England: Working Press, 1987. Pages 100-101.

There is a small chapter, "Postal Art," which describes certain aspects of the "I.P.A.N." (The International Postal Art Network) such as mail art shows and projects, archives, "rubber stamp aesthetic," and "Tourism." "It hints at the possibility of a discourse about how we could replace such a banal waste of life with a richer means of mediating our social organization but never seems to realize it. At the moment it hangs fire in a kind of intuitive limbo, unaware of itself and its social meaning. Having risen in response to our condition, its existence as reflection is not enough to change anything...In short I.P.A.N. holds all the possibilities and difficulties of the new artist networks that are growing everywhere. The uniquely exciting and hopeful thing about postal art is that it is global and open to all."

113. Szeeman, Harald, Sohm, Hans, and Albrecht, Dietrich. *Fluxus and Happenings*. Cologne, West Germany: Koelnischer Kunstverein, 1970.

A reprinting of source materials from the Fluxus movement gathered from the archives of Hans Sohm. Includes many items relating to Fluxus postal activities, including a stamp dispensing machine by Robert Watts, artist postage stamps by George Maciunas, and a Fluxpost Kit (1968), which includes a stamp sheet by Bob Watts, three post cards by Ben Vautier, and a rubber stamp by Ken Friedman.

114. Szombathy, Balint. **Muveszek es Muveszetek.** Ujvidek, Yugoslavia: Forum Konyukiado, 1987.

An extraordinary book by this early mail artist from the Hungarian area of Yugoslavia. This is written in Hungarian. After a couple of brief chapters on Russian modern artists and Joseph Beuys, the author moves right into Cavellini, Fluxus, the mail art network, rubber stamp art, and visual poetry. The cover (in color) depicts works of Tony Lowes, Ryosuke Cohen, and Shozo Shimamoto. Who would have believed it? The title of the book is **Art and Artists.** (I had to travel to Yugoslavia to find this gem.)

115. Thomson, George L. **Rubber Stamps: And How to Make Them.** New York, New York: Pantheon Books, 1982. Page 25-35.

Primarily a history and guide to making rubber stamps, this book also has a section on creating letters and envelopes.

116. Tisma, Andrej. **Alter: Alternative Works 1972-1982.** Vrsac, Yugoslavia: Literary Commune of Vrsac, 1987.

"I selected the works for **Alter** on the basis of three criteria. The first was naturally the suitability of the material for printing or stereotyping. The second, its being typical of the direction of my interest in the sphere of its origin (actions, letterism, stamps, mail art, etc.) The third was the artistic merit, the complexity and originality of the individual works." In Serbo-Croatian and English.

117. Todorovic, Mirosljub. **Step za Sumindere.** Beograd, Yugoslavia: Arion, 1984.

A book containing mail art and visual poetry by this Yugoslavian mail artist who works under the "signalist" banner. Contains a lengthy bibliography of works about the author and his theories. In Serbo-Croatian.

118. Ukita, Yozo, ed. **AU.** Nishinomiya City, Japan: Shimamoto, 1985.

A book featuring the exhibitions and artists of the Japanese alternate art space AU (Artists Union, or Art Unidentified).

119. Van Barneveld, Aart. **Stempelen: Geschiedenis, Toepassingen en Zelf Maken van Stempels.** Amsterdam, Holland: Uitgeveris Bert Bakker, 1982.

A Dutch book about rubber stamps and rubber stamp art with a strong emphasis on mail art. The author was the curator of Stempelplaats Gallery in Amsterdam, Holland, and edited *Rubber* from 1978 to 1981. Very nice black and white illustrations with reproductions of works by such mail artists as George Brett, Ulises Carrion, Pawel Petasz, and Henryk Bzdok, to name but a few. Also includes examples of rubber stamps sold by United States rubber stamp wholesalers (Bizzaro, All Night Media, etc.), and a bibliography of rubber stamp literature.

120. Van Wiemeersch, Albert. **International Lexicon van de Moderne Beeldende Kunst**. Schelderode, Belgium: Kunstforum, 1988.

This is a Belgian equivalent to the American book by Doris Bell, **Contemporary Art Trends**. It was published by the magazine *Kunstforum*. It has an entry on "Mail Art," which gives a short history noting its roots in Fluxus and Nouveau Realism. Belgian mail artists mentioned are J. P. Benon, T. Tillier, G. Schraenen, J. Van Geluwe, and Metallic Avau, while Guy Bleus is given special mention. Dutch mail artists mentioned are R. Summers, A. Arts, B. Boumans, A. Van Barnevelt and R. Janssen. Mail art is described as a multilateral art form ("multilaterale kunstvorm") including strains of artists books, audio and video cassettes, assemblings, visual poetry, rubber stamp art, and postcard art. In Dutch.

121. Walker, John A. **Crossovers: Art into Pop/Pop into Art**. New York, New York: Methuen, 1987. Page 169.

In a book dealing with the crossovers of fine art into popular music, Genesis P-Orridge is discussed along with his musical manifestations Throbbing Gristle (1976-1981) and Psychic TV (1981—). "During the early 1970s Genesis P-Orridge participated in the international 'mail art' movement. One postcard - a reproduction of Magritte's 1939 painting 'Time Transfixed' to which he added a copulating couple - was judged indecent and gave rise to a court case which ended with Genesis being fined."

122. Werner, Klaus. **Postkarten und Künstlerkarten**. Dresden, East Germany: Galerie Arkade, 1979.

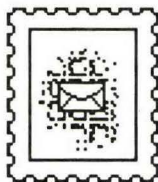
A book on postcards which includes examples from the mail art network. Includes an excellent bibliography and list of exhibitions, as well as an essay by the author on "artist postcards."

123. Wietek, G. **Gemalte Künstlerpost: Karten und Briefe Deutscher Künstler aus dem 20. Jahrhundert (Artists' Illustrated Post: Postcards and Letters of the 20th Century German Artists)**. Munich, Germany: Karl T. Giemig, 1978.

"Traces the history of modern German painting since 1900 through a neglected source: the postcards and letters sent by artists to their friends and other artists, embellished with their own drawings and paintings. The texts of the letters and cards are reproduced and they are ordered chronologically, with early examples showing the influence of Impressionism. Of special importance are the cards sent by members of Die Brücke and Der Blaue Reiter. Cards from exponents of Neue Sachlichkeit, Verism and the forerunners of Tachism are included." (ARTbibliographies MODERN, Vol. 11, No. 2, 1980, page 276)

124. Wolfram, Eddie. **History of Collage: An Anthology of Collage, Assemblage and Event Structures**. New York, New York: Macmillan, 1975. Page 178-181.

In a chapter on "multi-media, fine art now, happenings, auto-destruction, events towards conceptual art, post-1960," Ray Johnson is mentioned in a quote by Al Hansen ("Ray Johnson often cuts up old collages, new collages, Larry Poons gave him a painting and Ray folded it up and nailed it to a board like a little package"), and a 1964 postcard of his is illustrated.



Chapter Three

Artists' Books

125. Arno Arts. **Artibus Sacrum**. Arnheim, Holland: Arno Arts, 1985.

Gives brief biographical information on the mail and performance artists who attended the authors' festival. The artists included Anna Banana, Sonja Van Der Burg, Johan Van Geluwe, Dobrica Kamperelic, Jürgen Olbrich, Carlo Pittore, Mark Bloch, Ruggero Maggi, and others.

126. Arno Arts. **Festival of the Arts**. Arnheim, Holland: Arno Arts, 1982.

A "self-historification" project by the Dutch artist whose work is often involved with mail art. In this project one section involves other artists who are asked to respond to the author's mailings to them.

127. Beilman, Patrick, ed. **Artists Postage Stamps 83**. Milwaukee, Wisconsin: Cowtown Art, 1983.

A compilation of stamps from 25 international artists. Some artists have chosen to write artists' statements. Those who have done so include Carl Camu, Dogfish, G.E. Marx Vigo, Citizen Kafka, and Ed Varney. The editor writes in his introduction, "By using the postage stamp, artists become their own issuing authority and establish the domain of the individual as the ultimate source of expression and ideas."

128. Benes, Barton Lidice. **I Have Found a Cockroach in Your Product: Barton Lidice Benes**. Lund, Sweden: Wedgepress and Cheese, 1987.

"Published in connection with an exhibition of the work of the artists at Galleriet, Lund, Sweden (November 1982), this booklet presents a collection of letters sent by the artist to various food and cigarette

manufacturers in New York complaining that he had found dead cockroaches in their products. The manufacturers' replies are reproduced and they all profess the greatest concern for the artist's misfortune in a wide variety of ways." (*ARTbibliographies MODERN*, Vol. 15, No. 1, 1984, page 62)

129. Caldera, Leslie (Creative Thing). **Kurt Schwitters: 100 Years of Merz.** Los Angeles, California: Palm Press, 1987.

"A celebration of the Centennial of Kurt Schwitters' birth with images from artists around the world." Introductory essay by the author.

130. Caraballo, Jorge. **Historia del Arte en Latinoamérica.** Montevideo, Uruguay: Caraballo, 1986.

Photos with ironic captions of different art movements including mail art.

131. Cavellini, Guglielmo Achille. **Cavellini in California and in Budapest.** Brescia, Italy: GAC, 1980.

Chronicles of a visit to Interdada 80 in California (April 28-May 12, 1980) and to Budapest (May 22-24, 1980). Heavily illustrated with photographs by Ken Damy. Translated into English by Henry Martin.

132. Cavellini, Guglielmo Achille. **Cimeli.** Brescia, Italy: Edizione Nuovi Strumenti, 1974.

"I have decided to start, with this catalogue, a series of private exhibitions. Thus, it will be possible to follow simultaneously all over the world, the development of my self-historification."

133. Cavellini, Guglielmo Achille. **The Diaries of Guglielmo Achille Cavellini.** 1975. Brescia, Italy: GAC, (1976).

"The biography of an artist is frequently written after his death, imperfectly and incompletely. Since I don't want any such biography to be written about me, I've decided to write my own." A day-by-day diary of the year 1975.

134. Cavellini, Guglielmo Achille. **Nemo Propheta in Patria.** Brescia, Italy: Editizoni Nuovi Strumenti, 1978.

Mail sent to Cavellini in honor of his "self-historification."

135. Cavellini, Guglielmo Achille. **1946-1976: In the Jungle of Art.** Brescia, Italy: GAC, (1977).

A biography of Cavellini, patron and artist. Translation by Henry Martin.

136. Cavellini, Guglielmo Achille. **Self-Portraits.** Brescia, Italy: GAC, 1981.

A series of self-portraits by the master of self-historification.

137. Celender, Donald. **Museum Piece.** New York, New York: OK Harris Gallery, 1975.

The author sends out the following letter: "Dear _____, I am developing a research project dealing with museum architecture. May I request a photograph of your loading dock, or receiving area? Thank you for consideration of this request. Sincerely, Donald D. Celender, Ph. D." The responding letters are reproduced.

138. Cole, David. **P'aumonock Traveller: Posta-Age-Stamps: Act Three.** Brooklyn, New York: Cole, 1984.

Images of postage stamps accompanied by a brief line on mail art. "The heart of mail art is like the down-pouring of the rain, the seeping and seething into down-tumbling rivers, the out-flowing into seas, the absorption into high-gathering clouds, whence comes the message again and again."

139. Corsi, Alessandro. **Materiali per una (Auto) Riflessione Sull'Arte Postale - 1^a.** Certaldo, Italy: Corsi, December 1987.

Reprints of texts on mail art by various mail artists such as Salvatore Anelli, Ruggero Maggi, Alessandro Aiello, Emilio Morandi, Antonio Porta, Enrico Baj, Guy Bleus, and Tony Lowes. See "Book Essays" section for particulars.

140. Crozier, Robin. **A Letter to Carl Loeffler.** Sunderland, England: Crozier, 1981.

A letter to Carl Loeffler in response to his request for an overview about mail art for the **Correspondence Art** book Loeffler published. It consists mainly of names in the network and the author's associative response to them. Produced in an edition of 50.

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141. De Boever, Jan. **De Media Mail Art Congress**. Eeklo, Belgium: De Media, 1986.

An account of the Mail Art Congress at De Media, Eeklo, Belgium, on August 30, 1986. This was one of the largest mail art congresses attracting 37 participants, including the conceptual fathers of the congress concept, Fricker and Ruch.

142. De Boever, Jan (Bola). **Kleine Blaadjes Catalogus**. Eeklo, Belgium: De Media, 1988. 47 pages.

A listing of both European and American fanzines, including many mail art publications. Each entry includes a description of the publication and an address. The listing is compiled from the holdings of the Small Magazines Archives at De Media, a Belgian exhibition, performance, and music alternative space, which is under the direction of the author. In Dutch.

143. De Rosa, Salvatore. **Sonata in "MA" Minore: Vol 1 - 1980-1983**. Nocera Superiore, Italy: De Rosa, (1983).

A collection of writings on mail art by some of the field's leading practitioners. Individual articles (most of them untitled) are listed in the section on "Book Essays."

144. Dudek-Dürer, Andrezej. **Meta...Trip...Art**. Wroclaw, Poland: Dudek-Dürer, 1985.

Documentation of the artist's trip to Holland and photographs of his conceptual performance works.

145. François, Charles. **Letter to H.R. Fricker**. Liège, Belgium: François, 1986.

Combines computer text and imagery in a communication to Swiss mail artist H.R. Fricker.

146. Gajewski, Henryk. **Mail Art Hand-Book**. Amsterdam, Holland: Gajewski, 1983.

I have not been able to obtain a copy of this, but I have seen a reproduction of the title page. It contains essays by some of the best known figures in the field: Vittori Baroni, John M. Bennett, Julien Blaine, Guy Bleus, Jan De Boever, Ulises Carrion, Robin Crozier, Nicola Frangione, John Furnival, The Gerlovins, Judith A. Hoff-

berg, J.P. Jacob, Ray Johnson, Cracker Jack Kid, Mogen Otto Nielsen, Carlo Pittore, Piotr Rypson, Guy Schraenen, Shozo Shimamoto, Lon Spiegelman, and Rod Summers.

147. Galanti, Gyorgy. **The Artpool.** Budapest, Hungary: Artpool, (1984).

Documents the activities of the archive Artpool, which has done much to expand mail art in Eastern Europe. It is especially noted for its activities with artist postage stamps.

148. Held, John, Jr. **Diary of Correspondence: 1979.** Utica, New York: Mid-York Library System, 1980.

A daily listing of incoming mail art to John Held, Jr. during 1979 with an index of correspondents. Illustrated letters by Ray Johnson, Jean Brown, and Mohammed are reproduced.

149. Held, John, Jr. **Japan Travel Diary: July 28-August 14, 1988.** Dallas, Texas: Held, 1988. (28 pages)

An illustrated diary of the author's trip to Japan in July and August of 1988 to participate in a number of touristic mail art activities with Japanese, French, Italian, and American artists. A Mail Art Symposium of World Peace was held in Hiroshima as well as a performance of the Shadow Project organized by Ruggero Maggi on August 6, which featured the participation of Ryosuke Cohen, Shozo Shimamoto, Daniel Daligand, Gerard Barbot, John Held, Jr., and others. Other performances were held in Nishinomiya, Kyoto, Sennan, Ryujin, and Iida. A number of Japanese mail artists were involved including Tamotsu Watanabe, Shigeru Nakayama, Seiei Nishimura, Fumiko Tatamatsu, and Teruyuki Tsubouchi. Book designed by Paula Barber.

150. Held, Jon., Jr. **Southwest USA Decentralized Mail Art Congress Report.** Dallas, Texas: Held, 1986.

Documentation of the September 1986 Southwest USA Decentralized Mail Art Congress held in Dallas, Texas. Also contains a short history of previous mail art meetings, events leading up to the 1986 Congress year, and other Congress information.

151. Higgins, E.F., III. **Commonpress: Nudes on Stamps.** New York, New York: Doo-Da Postage Stamps, August 1979.

A collaborative stamp project edited by E. F. Higgins, III. Stamps are color xeroxed and perforated.

152. Hinz, Colin. **10.-22.-38 Astoria**. Orilla, Canada: ASFI Headquarters, 1988.

An ode to Xerox inventor Chester F. Carlson by a number of mail artists gathered together by the author. There are several short essays on the photocopy medium including ones by Stephen Perkins and Liz Was.

153. Horobin, Pete. **Open Letter with Replies**. Dundee, England: Horobin, 1987.

The author solicited opinions on the future of Robin Crozier's archives and received replies from Robin Crozier, Eric Finlay, Michael Leigh, Hazel Jones, Stewart Home, Mark Pawson, Tony Lowes, Dave Johnston, Ben Allen, Paul Jackson, Barry Edgar Pilcher, and Stefan Syczelkun. The original statement and the replies are herein documented. "Through the production of this series of replies my own interest in the case rests. The cynicism and bitterness within the network is obvious; the contributions within the polemic are blatant and the lack of organizational coherence within an art group or movement is once again manifested."

154. Jacob, J. P. **The Coffee Table Book of Mail Art**. New York, New York: Running Beggar Press, 1987.

A compilation of articles and letters marking the author's involvement in mail art from 1981-1987. "I believe that groups and movements and manifestos, all of which mail art and mail artists are famous for, are as limiting and excapsulating, as full of back-patting seekers of history-in-the-making, as books about mail art. Therefore, I have made mail art a thing of the past." One of mail art's greatest losses.

155. Jarvis, D. **Proceedings of the Decentralized Worldwide Mail-Art Congress 1986**. London, England: AARD Press, 1986.

An account of the Mail Art Congress held in London, England, at the Tate Gallery coffee shop. Attending were Mark Bloch and Harry Fox from the United States, Chuck Stake from Canada, Peter Kustermann from Germany, and Keith Bates, Karen Eliot, Pete Horobin, Michael Leigh, Tony Lowes, and others from the United Kingdom.

156. Joki (Jo Klaffki). **The Joki-Mailart-Review 1975-1987**. Minden, West Germany: Joki, 1988.

A documentation of the artist's mail art activities from 1975 through 1987 as revealed through reproductions of printed materials (mainly newspaper articles).

157. Lloyd, Ginny. **Gina Lotta Post**. San Francisco, California: Lloyd Productions, 1986.

"Gina Lotta Post is an artist stamp post that evolved out of the correspondence art activities of Ginny Lloyd...Various mediums are used in the creation of the stamps: photographs, computer graphics, collage, rubber stamps, etc. The stamps are intended to be used to illuminate mailings as well as to be displayed as prints."

158. Lloyd, Ginny. **The Storefront**. San Francisco, California: Lloyd, 1984.

Documentation of the author's storefront living space/mail art gallery. Shows and actions included artist postage stamps, daily mail, performance, rubber stamps, and more. A fascinating presentation in book form.

159. Lloyd, Ginny, and McMahon, Terrence, ed. **Inter-Dada '84 Festival**. San Francisco, California: The Fault, 1984.

Program for the 1984 Inter-Dada Festival composed of flyers for many of the events.

160. Maggi, Ruggero. **An Injury to One Is an Injury to All**. Milano, Italy: Maggi, 1986.

An account of "The Shadow Project" in Minden, West Germany, whereby a group of artists painted silhouettes in the streets of the city. They were stopped by the police. Participants included the author, Peter Kustermann, Joki, Gerard Barbot, and others.

161. Maggi, Ruggero. **Mail Art Congress**. Milano, Italy: Maggi, 1986.

An account of a large Mail Art Congress in Villorba, Italy, August 12-15, 1986, organized by Ruggero Maggi. Mark Bloch attended from the USA, Gunther Ruch from Switzerland, Charles François from Belgium, as well as many Italian mail artists. Includes many photographs.

162. Oz, David (Zack). **Modern Mail Art.** Tepoztlan, Mexico: Immortality Centre, 1982.

This is an ongoing project of David Zack's, an ambitious one, but towards what end I'm not sure. The typewritten copy in my possession has twenty-five chapters (136 pages) including ones on Al Ackerman ("Birth and Death of Ackerman"), Ray Johnson ("Ray J's School of Correspondence"), Cavellini ("Cavellini's Contribution"), Cracker Jack Kid ("The Cracker Jack Kid's Peach Folio"), Russell Butler ("Russell Butler in Arkansas"), Ulises Carrion ("Carrion's Slow P.O."), and Lon Spiegelman ("Spiegelman's Dilemma"). This is one work that cries for publication by a regular publisher.

163. Peli, Romano. **Rubber Stamps of C.D.O. Parma.** Parma, Italy: C.D.O., 1981.

Rubber stamp impressions from the collection of Romano Peli and Michaela Versari.

164. Perneckzy, Géza. **The Artists' Books in European View: The Soul of Books or the Third Generation.** Cologne, West Germany: Perneckzy, 1987.

I think this is a very important work. It puts mail art inspired publications in an excellent perspective in relation to the larger field of alternative publishing. The author classifies artists' books in three generations: the first, the classical modernist artists such as Apollinaire and Schwitter; the second is neo-dadaist inspired artists such as Dieter Rot and the Fluxist artists; the third generation is Post-Fluxus mail art inspired. Books pictured include works by Monty Cantsin, Edgardo-Antonio Vigo, Vittore Baroni, H.R. Fricker, Pawel Petasz, Guy Bleus, and others. Includes a bibliography.

165. Perneckzy, Géza. **Mail Art Olympus.** Cologne, West Germany: Soft Geometry, 1985.

A "portrait gallery of my mail art friends." Thirty-two mail artists are painted by the author. The reproductions are documented.

166. Perneckzy, Géza. **Observations.** Cologne, West Germany: Perneckzy, 1985.

Includes two essays, "Art as Drake: or What Comes After the Neo-Avantgarde - a New Salon Art?" and "The Search for the Lost Chance." Mail art is never mentioned directly, although very much

in the artist's thoughts. "Marginal art is actually nothing else than normal life as it is getting near to absurdity and metaphysics."

167. Ruch, Günther. **Documentation: Phone Call: 4.Oct.86: Ma-Congress.** Geneva-Peney, Switzerland: Ruch, 1987.

Questions concerning common interests, differences, archives, and mail overflows are put forth by the author to Jacques Massa, Sonja Van Der Burg, Ruggero Maggi, Vittore Baroni, Mark Pawson, Jürgen Olbrich, Guy Bleus, Jacques Juin, Martin Drist, Manfred Stirnemann, Dobrica Kamperelic, Andrej Tisma, Lon Spiegelman, Charles François, and Volker Hamann.

168. Ruch, Günther. **Hand-Book.** Geneva, Switzerland: Out-Press, 1978.

Includes a text in German entitled, "Post-Information."

169. Saunders, Jack. **Common Sense.** Delray Beach, Florida: Saunders, 1985.

This work deals more directly with mail art than other of Saunders' books. There is a chapter on David Cole's "Scroll Unrolls" mail art show. The glossary (!) lists mail art. The work is indexed as well.

170. Saunders, Jack. **Dangerous Book: Do Not Read.** Delray Beach, Florida: Saunders, (1987).

Blurbs about Saunders' writings by mail artists Al Ackerman, John Bennett, David Cole, Peter Horobin, Lon Spiegelman, State of Being, Johns Evans, and others.

171. Saunders, Jack. **Lost Writings.** Delray Beach, Florida: Saunders, 1985.

Includes letters to Al Ackerman, Creative Thing, David Zack, Peter Horobin, and others. Also, how the author came to make the rubber stamp, "Mail Art No Commercial Value."

172. Saunders, Jack. **Open Book.** Delray Beach, Florida: Saunders, 1986.

Contains a small section citing Cracker Jack Kid's **Networking Currents**. "I've corresponded with them all. They answer me. The truth (or beauty) of your message determines its priority, not who your Mama was or where you went to college or who you studied under. Merit, not title."

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173. Siegenthaler, F. **Kunstlerbriefe (Artists' Letters)**. Muttentz, Switzerland: Siegenthaler, n.d.

"The author has long been involved in the making of paper and in 1967 had the idea of personalizing his work by incorporating people's own signatures as a watermark within his paper. The book is a collection of letters and postcards written by 38 artists in response to Siegenthaler's hand made paper. The correspondence is arranged alphabetically and in chronological order where necessary, and an introduction provides background information on the project." (ARTbibliographies MODERN, Vol. 15, No. 1, 1984, page 220)

174. Spiegelman, Lon. **California Dada**. Los Angeles, California: Spiegelman, n.d. (1980).

A fairly detailed account of Inter-Dada 80 in which Cavellini joined a number of mail artists in celebrating art/life. An excellent first-person account of this significant event which preceded Mail Art Tourism in the late eighties.

175. Stake, Chuck. **International Mail-Art Symposium**. Calgary, Alberta, Canada: Canadian Correspondence Art Gallery, 1986.

A pamphlet folder containing press release information and other relics of the May 5 to 10, 1986, International Mail-Art Symposium featuring the participation of Buz Blurr, Anna Banana, Ed Varney, Jürgen Olbrich, Cracker Jack Kid, Richard Meade, Mark Dicey, Sandra Tivey, and others.

176. Stussi, Marcel. **Schweizer Kunstharz: Mit Weiteren Kleineren Werken und Arbeiten**. Basel, Switzerland: Stussi, 1989.

Documentation of the works and activities of Swiss mail artist Marcel Stussi, including his participation in the Minden, West Germany, Mail Art Congress, and several of his exhibitions. Includes works by other mail artists and an essay entitled, "What is to Say!"

177. Supek, Jaroslav. **Open Letter for Andrej Tisma #3**. Odzaci, Yugoslavia: Supek, 1984.

An open letter from one Yugoslavian mail artist to another. In Serbo-Croatian.

178. Supek, Jaroslav. **Rubber Stamp Art by Mail Artists of Yugoslavia.** Odzaci, Yugoslavia: Supek, 1984.

A collection of rubber stamp impressions by Yugoslavian mail artists.

179. Supek, Jaroslav. **YU (Yugoslavian) Telephone Art.** Beograd, Yugoslavia: Radio-Beograd, 1985.

Documentation of telephone art broadcast over Radio Beograd between mail artists of Yugoslavia including the author, Nenad Bogdanovic, Andrej Tisma, and others.

180. Tavenner, Patricia. **Four Years and More.** Oakland, California: Tavenner (Eternal Press), 1979.

Documenting the author's postal art activities including her rubber stamps, postage stamps, and the publication of "Mail Order Art." By a mail artist who became involved around 1971.

181. Truck, Fred. **George Maciunas, Fluxus and the Face of Time.** Des Moines, Iowa: The Electric Bank, 1984.

I hate to call this an artist book rather than a regular book, because it's a huge, fantastic effort, and loaded with terrific information on George Maciunas. But it was published by the author, and that fits my definition of an artist book. This is a computer-generated work of a somewhat surreal nature in that the pages contain multiple layers of information. Fluxus newsletters are reproduced as well as other primary Fluxus materials.

182. Truck, Fred. **The Memory Bank.** Des Moines, Iowa: The Electric Bank, 1986.

The book is unbound on computer print-out paper, and indeed, is entirely published by the computer. There is a section entitled "mail art performances and satire" which features Cavellini, Anna Banana, Buz Blurr, C. T. Chew, Lon Spiegelman, E.F. Higgins, III, the Gerlovins, and others. There are many other references to mail artists. This work is the wave of the future. The best result of desktop publishing I've seen.

183. Varney, Ed. **Corresponding Worlds.** Vancouver, Canada: Museo Internazionale de Neu Art, n.d. (1987).

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A diary of the author's participation in the "Corresponding Worlds - Artists' Stamps" symposium in Oberlin, Ohio. An excellent description of this meeting organized by Harley which included Judith Hoffberg, John Held, Jr., Mike Bidner, Dogfish, E.F. Higgins, III, Cracker Jack Kid, Joel Lipman, State of Being, John Jacob, the Barbots, and others.

184. Vazan, Bill. **Contacts**. Quebec, Canada: Vazan, (1974).

This was advertised in the February 1974 issue of *FILE*. "A profusely illustrated book, 108 pages, by Bill Vazan, documenting a recent global project involving 125 artists and poets from 30 countries." Unexamined.



Chapter Four

Book Essays

185. Ackerman, Al. "Mail-Art-Congresses: Who Goes There?" **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 13.

Thirteen different types of mail artists are listed and described. "5. The mail artist with fairly extensive involvement in one aspect of the process—usually the mail-art show aspect, or rubberstamp, or performance, or audio, etc. (Mail artist as specialist.)"

186. Aiello, Alessandro. "Manifesto del Riciclaggio." **Materiali per una (Auto) Riflessione sull'Arte Postale**. Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

187. Albright, Thomas. "Correspondence Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 213-230.

"...'Correspondence Art' by San Francisco Art critic (is) reprinted from *Rolling Stone*, 1972. The article (is) a landmark for the field, presenting general information about mail art to a new, relatively large, and widespread public, and inducing many to participation." (Editors, **Correspondence Art**) This is Part Two.

188. Albright, Thomas. "New Art School: Correspondence Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 205-210.

"'New Art School: Correspondence'...by San Francisco art critic Thomas Albright (is) reprinted from *Rolling Stone*, 1972. The article (and one following) (is) a landmark for the field, presenting general

information about mail art to a new relatively large, and widespread public, and inducing many to participate." (Editors, **Correspondence Art**) This is Part One.

189. Altamira, Adriano. "From Mohammed to Mohammed." **Discourse on Mohammed**. Emanno Migliorini, Ed. Genova, Italy: Edizioni Rinaldo Rotta, 1979.

An essay concerning the Mohammed Centre for Restricted Communication directed by Plinio Mesciulam. "Mohammed's lists suggest from time to time ideas that create a fan-shaped extension and a constant growth of the ray of communications that institutionalize, rendering them partially 'obvious' and filing them, Mohammed takes up a position which favours a risky communication as an alternative to that 'non-adverturous' exchange that today underlines to some extent the parochial aspect of the environment." In Italian and English.

190. Andrae, Christopher. "Happy Membership." **Ray Johnson - John Willenbecher**. William S. Wilson, Ed. New York, New York: Between Books, 1977.

Reprinted from the *Christian Science Monitor*, July 14, 1969. A befuddled initiate of the New York Correspondance School ponders his fate. "Maybe I'm expected to start sending enigmatic postcards to people myself. Or should I telephone Mr. Johnson and express my thanks? But since it's a 'correspondence' school, perhaps telephones are out."

191. Anelli, Salvatore. "Uniti per la Pace." **Materiali per una (Auto Riflessione) sull'Arte Postale**. Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

Mail art and its relation to peace. The Shadow Project is mentioned in this regard.

192. Baccelli, Bruno. "If the Word Is an Arm..." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 12-13.

"Why don't they fill up a traditionally reversed nutritious space with messages of clear assault to the peaceful digestion?" Written in 1983 by this Italian artist.

193. Baj, Enrico. "Arte per Corrispondenza." **Materiali per una (Auto Riflessione) sull'Arte Postale.** Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

The chapter on mail art from the author's book **Impariamo la Pittura** (see Books Mentioning Mail Art).

194. Banana, Anna. "Mail Art Canada." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 233-263.

"(The article) is an historical overview of the important Canadian mail art scene by one of the most active and best loved mailers, Anna Banana. 'Mail Art Canada' is published here for the first time." (Editors, **Correspondence Art**)

195. Banana, Anna. "Vile History." **About Vile.** Anna Banana, Ed. Vancouver, Canada: Banana Productions, 1983. Pages 2-9.

The publishing history of *VILE* magazine, edited by Anna Banana and Bill Gaglione (sometimes together, sometimes on their own).

196. Banana, Anna. "Women in Mail Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 279-297.

"'Women in Mail Art' is adapted from the introduction to *VILE* #6 Fe-Mail Art, 1978. Anna Banana describes the activities and contributions of women to the field." (Editors, **Correspondence Art**)

197. Baroni, Vittore. "Auto-Interview." **MA-Congress 86: Documentation, Material and Sources.** Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 102-103.

This prolific Italian mail artist comments about the mail art congresses of 1986, and the place of mail art in the larger art world. "It's the old question, you can't have a new and better man in the same violent society. But you can try to change yourself anyway."

198. Baroni, Vittore. "Elcstyczna Planeta." **Mail Art Czyli Szuka Poczty.** Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Page 25.

Mail art as a new cultural strategy. In Polish.

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199. Baroni, Vittore. "The Evergoing Flux of the Photocopying Machines..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 11.

About mail art publications, photocopying, and mail art in general. "The tracks of different experience cross and mingle, labels and definitions may be funny or useful but there is no such thing as 'mail-art': no rules or fixed procedures, only difference and often distant people working in different environments under different pressures." Written 1982.

200. Baroni, Vittore. "Origin of the Mail Art Bull: A Letter from Vittore Baroni." **Networking Currents: Contemporary Mail Art Subjects and Issues.** Chuck Welch, Ed. Boston, Massachusetts: Sandbar Willow Press, 1986. Page 92.

The "Mail Art Bull" is a recurring image in the genre. It is sectioned off, as in a diagram of different cuts of meat, and the originating artist places his frequent correspondents within. Baroni sets the record straight on how it was first conceived by Italian artist Carlo Battisti as an homage to Cavellini.

201. Baroni, Vittore. "Utopica..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983).

Short statement about mail art mentioning the Biennial di San Paolo. In Italian. Signed 1981.

202. Baroni, Vittore. "Vielleicht Leben wir in Einem Aquarium." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre.** H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

A personal viewpoint of mail art in the eighties from the insightful Italian editor of *Arte Postale*. In German.

203. Baroni, Vittore, Frangione, Nicola, Ciullini, Daniele, and Pachetti, Marco, "L'Arte Postale e una Rete di Cooperazione Internazionale." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 1.

A manifesto on mail art (1980). In Italian.

204. Bentivoglio, Mirella. "Dear Marcello." **Lettere al Mittente.** Marcello Diotallevi, Ed. Savona, Italy: Edizioni Del Brandale, 1981.

"They do what poetry has always done, that is they get round the limit, to prevent all our straining to reach the other from rebounding back to the sender. We might say that this game of envelopes is the poetic expression of the whole problem of relations or, if you like, the materialization of human speechlessness in the face of death."

205. Bleus, Guy. "Exploring Mail Art." **Materiali per una (Auto Riflessione) sull'Arte Postale**. Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.
206. Bleus, Guy. "An Introduction About Art and Exchange." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 10.
207. Bleus, Guy. "An Introduction About Art and Exchange." **Materiali per una (Auto) Riflessione sull'Arte Postale**. Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

Bleus' oft-printed introductory essay about mail art.

208. Bleus, Guy. "Korespondencja Posrednia." **Mail Art Czyli Sztuka Poczty**. Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Pages 21-24.

A Polish translation of the author's essay, "Indirect Correspondence."

209. Bleus, Guy. "The Meaning of Mail Art." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 22-23.

Defines the word "mail art" and different aspects of the process and product. "Conclusion: The word 'mail-art' is not ambiguous."

210. Bleus, Guy. "Poczatki Sztuki Poczty." **Mail Art Czyli Sztuka Poczty**. Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Page 49-57.

A Polish translation of the author's essay, "Mail Art Initiation."

211. Bloch, Mark. "European Congress-Tours." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 90-101.

A diary of the author's activities between August 7 - September 11, 1986 attending mail art congresses in Italy, Switzerland, France, Holland, Belgium, West Germany, and England.

212. Bruscky, Paulo. "Mail Art Communication." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 106.

"'Mail art' has appeared at a time when communication becomes more and more difficult and the official art more and more compromised with speculation exerted by the capitalist market..."

213. Camu, Carl. "The Critic." **Artists Postage Stamp 83**. Patrick Beilman, Ed. Milwaukee, Wisconsin: Cowtown Art, 1983.

A poem whereby the artist explains himself. "Now, everybody knows english/and the mail service is a good/idea, 'art by mail'/important overseas, /not by submarine or air bus—..."

214. Cantsin, Monty. "Auf nach Akadengorod." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre**. H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

Concerning Neoism and the search for the perfect Utopia—Akadengorod. A manifest by one of the more active and strident participants toiling under the name of Monty Cantsin. In German.

215. Carr, C. "Wait a Minute, Mr. Postman." **Coffee Table Book of Mail Art**. J. P. Jacob, Ed. New York, New York: Riding Beggar Press, 1987.

Reprinted from the *Village Voice Literary Supplement*. February 1986. "No one called anything mail art till the late 50's/early 60's, and then it was practiced for the most part by artists who did not consider it central to their careers. The exception was Ray Johnson, still Mr. Mail Art after all these years."

216. Carrion, Ulises. "Erratic Art Mail International System." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 5-6.

About this "alternative to the official post offices." Signed 1981.

217. Carrion, Ulises. "From Bookworks to Mailworks." **Second Thoughts**. Ulises Carrion. Amsterdam, Holland: Void, 1980. Pages 24-31.

"The text was originally written as an introduction to the exhibition of the same name that took place in the Municipal Museum, Alkmaar, October, 1978...this exhibition tries to show the contact points, the relationships between artists' bookworks and Mail Art. Both forms are contemporary (they belong more or less to the last two decades) and influence and enrich each other." Works of mail art discussed include Henryk Gajewski, Robin Crozier, and especially Pawel Petasz's *Common Press* project.

218. Carrion, Ulises. "Mail Art and the Big Monster." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages xv-xix.

In mail art, "the mail is not the medium but the support. An artist does not become an artist by sending a postcard but by utilizing the post office in an artistic way." The article ends with a "Table of Mail Art Works."

219. Carrion, Ulises. "Mail Art and the Big Monster." **Second Thoughts**. Ulises Carrion. Amsterdam, Holland: Void, 1980. Pages 39-46.

A theoretical text which deals with such questions as what is the true medium of mail art, is mail art democratic, does mail art need the postal service... "Mail art is no longer something easy, cheap, unpretentious and unimportant. Mail art knocks at the door of the castle where the Big Monster lives."

220. Carrion, Ulises. "The Moment has Come to Declare that Mail Art..." **Sonata In "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 7-9.

Excerpts from the essay, "Mail Art and the Big Monster."

221. Carrion, Ulises. "Osobiste Swiaty czy Strategie Kulturalne." **Mail Art Czyli Sztuka Poczty**. Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Pages 73-80.

A Polish translation of "Personal Worlds or Cultural Strategies."

222. Carrion, Ulises. "Personal Worlds or Cultural Strategies." **Second Thoughts**. Ulises Carrion. Amsterdam, Holland: Void, 1980. Pages 50-55.

"I wrote this essay as an introduction to the catalogue of my mail art project 'Artists' Postage Stamps and Cancellation Stamps.' The mail focus of the essay is the 'mail art project.' The process is analyzed and the question is asked, 'Why is the artist asking for answers from other individuals instead of giving himself multiple answers?'"

223. Carrion, Ulises. "Sztuka Pocztyn i Wielki Potwor." **Mail Art Czyli Sztuka Pocztyn**. Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Pages 61-71.

A Polish translation of "Mail Art and the Big Monster."

224. Carrion, Ulises. "Table of Mail Art Works." **Second Thoughts**. Ulises Carrion. Amsterdam, Holland: Void, 1980. Pages 48-49.

This is an outline which tries to classify different aspects of mail art. The major headings are Format, Scope, Subject, and Anomalies.

225. Carrion, Ulises. "(Untitled)." **Stamp Art**. G.J. de Rook, Ed. Amsterdam, Holland: Daylight Press, 1976.

"Stamp art is already a fashion and it will pass as such. But it will remain as a genre, it will evolve, and, wherever there is a man who feels genuinely attracted by it and knows how to exploit its possibilities, stamp art will create beauty anew."

226. Cassidy, Thomas (Musicmaster). "Basement Dweller (Fletcher Copp)." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 199-200.

"In an article reprinted from the *Portland Scribe*, Thomas Cassidy offers an in-depth, personal description of an encounter with well-known mail artist Fletcher Copp." (Editors, **Correspondence Art**)

227. Cassidy, Thomas (Musicmaster). "Basement Dweller (Lowell Darling)." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 201-202.

"In an article reprinted from the *Portland Scribe*, Thomas Cassidy offers an in-depth personal description of an encounter with well-known mail artist Lowell Darling." (Editors, **Correspondence Art**)

228. Cassidy, Thomas. "Mail Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 65-66.

"Thomas Cassidy, a.k.a. Musicmaster, is a freelance writer and visual artist. 'Mail Art,' which first appeared in the *Portland Scribe* in 1977, presents an overview of the operations and methods of mail art." (Editors, **Correspondence Art**)

229. Citizen Kafka. "(Untitled)." **Artists Postage Stamps 83.** Patrick Beilman, Ed. Milwaukee, Wisconsin: Cowtown Art, 1983.

A short meditation on the artist postage stamp. "Artist's stamps—Stamps created by persons/groups other than postal authorities of recognized nations. Decorative. Personal. Political. An additional facet of individuation of communications by mail..."

230. Cook, Geoffrey. "The Padin/Caraballo Project." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 369-373.

"...a report on the unfortunate circumstances that terminated the mail art careers of Uruguayans Clemente Padin and Jorge Caraballo. Geoffrey Cook was one of the prime organizers who attempted to channel the mail art network's protest and outrage into constructive action." (Editors, **Correspondence Art**)

231. Cook, Geoffrey. "Visual Poetry as a Molting." **Visual Literary Criticism.** Richard Kostelanetz, Ed. Carbondale, Illinois: 1979. Pages 141-142.

"Because of technology a truly international and progressive art movement(s) is (are) possible. Visual poets were one of the first groups to take advantage of this new state of affairs, for poets traditionally have been attached to the book and broadside—two of the cheapest and most accessible means of display and distribution. Mail art has furthered communication between artists and has even freed the individual from the editor/writer tyranny—which has traditionally been a damper to highly innovative work."

232. Coutts-Smith, Kenneth. "A Note on Artexts." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 77-79.

"The late Kenneth Coutts-Smith was a Canadian artist, teacher, and critic. He was one of the more articulate thinkers involved with mail art. 'A Note on Artists' describes his personal message sending form." (Editors, **Correspondence Art**)

233. Cracker Jack Kid. "Markenkunst: Ikone Oder Alternative?" **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre**. H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

Essay on the use of artist postage stamps in mail art. In German.

234. Crane, Michael. "A Definition of Correspondence Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 3-36.

An introductory essay to the first section of his book **Correspondence Art**. In it, Crane explains that correspondence art and mail art are words that "are used interchangeably." Mail art is about communication and also a network. He also states that the field has a rich history; that the field has social dimensions; and the purposes of mail art are varied. "In terms of mail art, it is useful to know who did what and when, general characteristics of productions, the behavioral and aesthetics attitudes that conditions such productions, and trends and tendencies over the years. Such information will place correspondence art on a much wider plane where boundaries, direction, and meaning may be perceived wholly instead of piecemeal."

235. Crane, Michael. "Exhibits and Publications." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 301-346.

Introductory essay to Part Four of **Correspondence Art**. In addition to a discussion on contributions to the literature of mail art exhibitions and publications, there are sections on rubber stamps and postage stamps.

236. Crane, Michael. "The Origins of Correspondence Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 83-116.

An introductory essay to Part Two of his book, **Correspondence Art**. Crane writes about the influence on mail art by Ray Johnson and the New York Correspondence School, Fluxus, Nouveau Realisme, Arte Povera, Schwitters, and Duchamp.

237. Crane, Michael. "The Spread of Correspondence Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 133-197.

The introductory essay to **Correspondence Art**, Part Three. Chronicles the spread of mail art in sections covering, (a) 1958-1968: Europe, the East and West Coasts of the United States, (b) 1968-1973: Canada, Australia, New Zealand, Japan, Eastern Europe, and South America, (c) 1973-1976: All continents."

238. Craven, Richard. "The New York Correspondence School: Alternatives in the Making." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 117-121.

"Richard Craven is a well-known and prolific mail artist whose poems are recognized throughout the network. (The article) written in 1973, is an overview of the NYCS and its originator, Ray Johnson." (Editors, **Correspondence Art**)

239. Crozier, Robin. "Eat My Words." **A Critical (Ninth) Assembling**. Richard Kostelnanetz, Ed. New York, New York: Assembling Press, 1979.

A list of correspondents with descriptions of what they send.

240. Daligand, Daniel. "L'Art Postal n'est Plus Depuis Longtemps..." **Sonata In "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 3-4.

Outlining some principles of mail art. Written 1981. In French.

241. De Filippi, Fernando. "Inside And/Or Outside." **Discourse on Mohammed**. Emanno Migliorini, Ed. Genova, Italy: Edizioni Rinaldo Rotta, 1979.

An essay concerning the Mohammed Centre for Restricted Communication directed by Plinio Mescuiulam. "That is, two types of

differentiated communication are established, one on the outside and one on the inside of the art system." In Italian and English.

242. De Rook, G. J. "Introduction." **Stamp Art**. G. J. de Rook, Ed. Amsterdam, Holland: Daylight Press, 1976.

An introduction to the author's book on rubber stamp art. "The relation between stamp-art and mail-art is evident: on many envelopes and cards, stamps have been printed, and both medias have in common the relative cheap production and the taking in own hands of production and distribution of artworks."

243. Dogfish. "(Untitled)." **Artists Postage Stamps 83**. Patrick Beilman, Ed. Milwaukee, Wisconsin: Cowtown Art, 1983.

An essay on the author's use of the artist postage stamp. "Of course stamp making has its political and aesthetic aspects as well. These rags of colored (paper) cross frontiers and symbolize the transmission of simple greeting, anguished questioning, joys and friendships across boundaries..."

244. Felter, James Warren. "Stamp Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 421-423.

"(The article) is a reprint of the introduction to the ... 'Artists Stamps and Stamp Images' exhibition, Simon Fraser University, Burnaby, B.C., Canada, 1974. James Felter was the director and organizer of the first exhibition to bring focus to the postagelike stamp as an alternative art medium." (Editors, **Correspondence Art**)

245. Fine, A.M. "The New York Correspondence (Four Articles)." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 122-123.

"A.M. Fine is a mail artist with great seniority. He is a tenured member of the NYCS. Fine's 'articles' speculate on the NYCS manner, in the NYCS manner of loose reference and association." (Editors, **Correspondence Art**)

246. Fischer, Hervé. "Dear G.J. de Rook." **Stamp Art**. G. J. de Rook, Ed. Amsterdam, Holland: Daylight Press, 1976.

A letter to the editor concerning rubber stamps. "In our society of mass media, I think it was important to take also care of MARGINAL media, which the sociology of communication had never considered as a large new field of human relation."

247. Fischer, Hervé. "Mass-Media and Marginal Communications." **Art et Communication Marginale: Tampons D'Artistes**. Hervé Fischer, Ed. Paris, France: Balland, 1974. Pages 19-30.

A landmark essay in mail art history. He cites Marshall McLuhan, Abraham Moles, and Jean Baudrillard in his investigation of marginal mediums. "Without the strength of mass-communications there would not be any sub-cultures, which depending on the circumstances, occasionally participate or else oppose themselves with resignation or aggression to the power of mass-media. From this the UNDERGROUND was born in all cultural domains." Sections of the essay include: "Art=Communication," "Reproduction=Production, Art=Animation, Mail Art, Art at a Distance, Art=Pedagogy, " "Rubber Stamps, Stamp Activity, Rubber Art." Rubber stamp activities are broken down by themes including communication, counter-institutions, protest, various statements of values, numbering, certifications, appropriations, and visual poetry. Rubber stamps are described as a tool for socialization able to bridge art and life.

248. François, Charles. "Letter to H. R. Fricker." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre**. H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

About the emerging use of the computer in mail art by this Belgian artist. Text in German.

249. Frank, Peter. "Ken Friedman: The Events." **Ken Friedman Events**. Ken Friedman, Ed. New York, New York: Jaap Reitman, 1985. Pages i-v.

An introduction to a listing of conceptual proposals by Friedman. "The particular sociability and vernacular approachability of these events has been, and is likely to remain, one of the paths by which anyone - artist, non-artist, and even anti-artist - can come to the Fluxus aesthetic." And to the mail art aesthetic.

250. Frank, Peter. "Postal Modernism: Artists' Stamps and Stamp Images." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 425-449.

"'Postal Modernism' is a reprint of an article that first appeared in *Art Express* magazine, Vol. 1, No. 1, 1981. It offers additional historical perspective to the phenomenon of artists' postage stamps. Peter Frank is an internationally known art critic." (Editors, **Correspondence Art**)

251. Friedman, Ken. "Looking Back." **Ken Friedman Events.** Ken Friedman, Ed. New York, New York: Jaap Reitman, Inc., 1985. Pages 230-234.

Reflections on Fluxus, and the author's participation in it. "It seemed to me then that there was a new world nascent in the doings of artists such as my Fluxus friends. Now, I'm not so sure. I'm no longer convinced that these works have all that much to offer the world, but I don't think that they take anything away, either. I'm profoundly undecided."

252. Friedman, Ken. "(Untitled)." **Art et Communication Marginale: Tampons D'Artistes.** Hervé Fischer, Ed. Paris, France: Balland, 1974. Pages 44-45.

Friedman mentions his rubber stamp art activities as well as those by the Fluxus artists Dieter Rot, Joseph Beuys, Wolf Vostell, J.H. Kochman, and others.

253. Friedman, Ken, and Gugelberger, Georg M. "The Stamp and Stamp Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 397-418.

"(The article) is a history of the development and use of rubber stamps by artists, co-written by Ken Friedman, whose contributions to the network include conceptual models for exhibitions and publications, and George M. Gugelberger, Professor of Language and Comparative Literature at the University of California at Riverside." (Editors, **Correspondence Art**)

254. Fukada, Shigeo. "Three Episodes on Mail Art: Monologue by the Right and Left." **Annual of Advertising Art 86/87**. Kimiyo Nakahara, Ed. Tokyo, Japan: Rikuyo-Sha Publishing, 1987.

A conversation between the right and left side of the author's brain. "L: The act of mailing, in fact, stirs an enormous excitement. R: It is a common act of making use of the system of man's work, though. L: The system, or better called 'rules' that almost everything could be mailed...R: And that on a global scale. L: Indeed, in more or less a -week- period. R: But, it might be a wasted use of the system. L: Just think it is like setting a water mill to a river...R: The river is utilized for a good purpose for man...L: Lately, as the word 'mail art' has come to be used, I wonder if such an act will be on the updraft...R: As far as it does not interfere with postal service. L: As a new form of art...R: Or, the age to enjoy oneself with the postal service system is now approaching. Enjoy mailing mentally. L: Not by mailing materials, but heart...R: Yes, mailing a moving feeling or excitement..."

255. Gaglione, William. "Arte Postale/Mail Art: Italian Communication Artists." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 375-393.

"*Arte Postale* is a description of the phenomenal surge in mail art activity in Italy since 1974, which details the individual artists, exhibitions, and publications. Bill Gaglione (a.k.a. Dadaland) is a significant figure who has done much to foster and spread mail art. Among his contributions to the field are coining the term 'dadazine,' co-editing the *N.Y.C.S. Weekly Breeder*, and *VILE International* magazine (with Anna Banana)." (Editors, **Correspondence Art**)

256. Giacomucci, Ubaldo, and Simoni, Piero. "Se per la Mail Art..." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 2-3.

Statements about mail art. In Italian.

257. Gibbs, Michael. "Tamponstampon: Some Thoughts on Stamp Art." **Stamp Art**. G. J. de Rook, Ed. Amsterdam, Holland: Daylight Press, 1976.

"Stamp artists are the brothers of the New York graffiti gangs and the lone individuals who leave their aerosol mark all over the city.

A stamp and stamp-pad are just as portable as aerosol, and can provide multiple copies in just a few seconds."

258. Gini, Gino. "The Historical and Ideological Conditions..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 7.

"Marginality of mail art is to be intended in comparison with the official system of art and not by simplifying the creative process." A call for professionalism in mail art. Written 1981.

259. Granafei, Rodolfo. "Uno Degli Interventi Ricevuti..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 12.

Pawel Petasz and Vittore Baroni are mentioned in this essay on mail art written in 1983. In Italian.

260. Griffa, Giorgio. "The Question Stays Open." **Discourse on Mohammed.** Emanno Migliorini, Ed. Genova, Italy: Edizioni Rinaldo Rotta, 1979.

An essay concerning the Mohammed Centre for Restricted Communication directed by Plinio Mescuilam. "With Mohammed, the rules of mass communication are inverted: instead of stereotypes for all, mysteries for few." In Italian and English.

261. Groh, Klaus. "International Artists' Cooperation." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Page 267.

"...a description of the author's invaluable service as an information clearing house to the network." (Editors, **Correspondence Art**)

262. Groh, Klaus. "Mail Art and the New Dada." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Page 75.

Poetic sentences attempt to compare Dada and mail art. "Mail art is life art like dada."

263. Groh, Klaus. "The Stamp Does Not Need to Write." **Artists Postage Stamps 83.** Patrick Beilman, Ed. Milwaukee, Wisconsin: Cowtown Art, 1983.

Ten points on the significance of the rubber stamp. "7: in today's electronic-technical-information environment, creative communication is an important phenomenon of human existence. At the same time, the expansion of the realm of art through elementary media signifies a democratization of creative thinking through creative exchange of ideas."

264. Groh, Klaus. "Thoughts on Dada and Mail Art and the New Dada." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 70-74.

"Klaus Groh is an influential West German mail artist who is one of the leading proponents of 'neo-dada.' (The two essays) describe some of dada's aesthetic attitudes perceived as correlative to current activities." (Editors, **Correspondence Art**)

265. Groh, Klaus. "Wer Stempelt Braucht Nicht zu Schreiben." **Stamp Art**. G. J. de Rook, Ed. Amsterdam, Holland: Daylight Press, 1976.

German original of the essay "The Stamp Does Not Need To Write." It deals with rubber stamps and rubber stamp art.

266. Groh, Klaus. "Zwei Möglichkeiten, Sich Selbst Stempel Anzufertigen." **Stamp Art**. G. J. de Rook, Ed. Amsterdam, Holland: Daylight Press, 1976.

A brief essay on rubber stamp art. In German.

267. Held, John. "Die Netzwerkarbeit in der Mail-Art der 80er Jahre." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre**. H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

An overview of mail art which concentrates on the important developments made in the eighties (Tourism, Plagiarism, Neoism), while explaining how they are outgrowths of developments in the seventies (mail art shows and publications). In German.

268. Held, John. "Impulses Toward the Congress Year." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Pages 16-21.

Meetings of mail artists are mentioned which occurred previous to the Mail Art Congress Year of 1986. They include Ray Johnson's

62 Mail Art: An Annotated Bibliography

correspondence club meetings, Dana Atchley's "Road Show" project, Interdada '80 and '84, the Cavellini Festival and other such occasions.

269. Held, John, Jr. "Information Science and the Art of Communication." **A Critical (Ninth) Assembling**. Richard Kostelanetz, Ed. New York, New York: Assembling Press, 1979.

Discusses Mohammed, a "restricted communication center," located in Genova, Italy. "This alternative distribution system has perfectly circumvented the nemesis of the Dada, Fluxus and Post-Dada artist - the gallery system and the museum establishment."

270. Higgins, Dick. "(a thought)." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Page 128.

"(a thought) is reprinted from a letter from Dick Higgins, perhaps the most respected artist involved with the field. He reflects on his role in, and participation with, the mail art network." (Editors, **Correspondence Art**)

271. Higgins, Dick. "Reflections on the History of Correspondence Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages xii-xiv.

A poetic reflection on mail art, Ray Johnson, the publishing of **The Paper Snake**, porno, junk mail, postmen, and love by mail.

272. Hitchcock, Steve. "Mail Art Communication." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 275-276.

"Steve Hitchcock is a mail artist known especially for his dadazine *Cabaret Voltaire*. 'Mail Art Communication' outlines the values he found in mail art at the onset of his involvement in the late 1970s." (Editors, **Correspondence Art**)

273. Hoffberg, Judith A. "It All Started with the Postcards..." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 15.

"The Mail Art Community truly has 'friends' all over the world, using the same international postal system to get ideas across." Written 1983.

274. Hoffberg, Judith A. "Mail Art Today: Self-Sustaining or Self-Destructing." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages xx-xxi.

"Once intimate, personal correspondence among a few artists, mail art is now pinned on the wall, seen by a larger, unoriented audience, and, in a few cases, 'sold' in a gallery situation. From the concept of a democratic, almost iconoclastic, form of expression outside the gallery and museum system, we now proceed to an institutionalization of the most democratic means for artistic expression."

275. Huber, Joseph W. "Was ist Mail Art für Dich und Warum Machst du Mit." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 2.

In German by this East German artist. Written 1980.

276. Jacob, J. P. "International Mailart Today: Aesthetic Revolution Versus Personal Evolution." **Coffee Table Book of Mail Art**. J.P. Jacob, Ed. New York, New York: Riding Beggar Press, 1987.

Unpublished article originally prepared for Chuck Welch's **Networking Currents**, 1985. The article is in three parts, (1) an explanation of the facts behind the "Franklin Furnace Events," and (2) a perceptive look into mail art as communication, and (3) "Epilogue: The Radio Broadcasts." Hard hitting and to the point.

277. Jacob, J. P. "Mail Art in Theory." **Coffee Table Book of Mail Art**. J. P. Jacob, Ed. New York, New York: Riding Beggar Press, 1987.

Also printed in Henryk Gajewski's **Mailart Handbook** (1983), *Post-Hype* V. 2, N. 4, *Tropical Trouser Snake*, V.2, N.1, Piotr Rypson's **Czyyli Sztuka Poczty**, and the **Mail Art About Mail Art** exhibition catalog. Often reprinted because it is to the point and perceptive. "As the individual artist within the network grows, he brings new ideas and information to the network. Thus, the language of the network continues to develop, and the participants, each with his or her voice, to mature."

278. Jacob, J. P. "Network-Letter." **MA-Congress 86: Documentation, Material and Sources.** Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 42-43.

"Congresses, mail art history books and mail art exhibitions are, at this time in my life, a questionable use of valuable time. I think, perhaps, that we might all do better in this world as cooks than artists. As cooks we might at least provide some true nourishment without having to worry so much how it looks on the plate."

279. Jacob, J. P. "Sztuka Poczty. Teoria." **Mail Art Czyli Sztuka Poczty.** Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Pages 35-37.

A Polish translation of the author's essay, "Mail Art: In Theory."

280. Jacob, J. P., Johnson, Ray, and Tucker, Ken. "Mail Art Mailbag." **Coffee Table Book of Mail Art.** J. P. Jacob, Ed. New York, New York: Riding Beggar Press, 1987.

Letters in response to the C. Carr article "Wait a Minute, Mr. Postman" as printed in the *Village Voice*, March 5, 1985.

281. Johnson, Ray. "Why I Don't Make Sculpture Like Alexander Calder: For Norman Solomon." **Ray Johnson - Ray Johnson.** William S. Wilson, Ed. New York, New York: Between Books, 1977.

A poem about Kafka's manuscript, "Two Frogs," Nazi buttons, and the ghost of a handsome young man.

282. Kamperelic, Dobrica, and Ruch, Günther. "Interview." **MA-Congress 86: Documentation, Material and Sources.** Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Pages 8-9.

The discussion between these Yugoslavian and Swiss mail artists touches upon such subjects as the Mail Art Congresses, Fluxus, and utopias.

283. Kattenstroth, Ulli. "Rituals in the Junk." **MA-Congress 86: Documentation, Material and Sources.** Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 107.

"The networker as a nomad has started an endless travel-tour."

284. Knizck, Milan. "Mail Piece." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Page 69.

"Milan Knizak is a Czech artist known for his relationship to happenings and fluxus and as a leader of Group Aktual. His mail piece reprinted here was done in 1965. These instructions were sent anonymously to unsuspecting receivers." (Editors, **Correspondence Art**)

285. Kostelanetz, Richard. "Preface." **Maine Moments in New York**. Charles J. Stanley, Ed. New York, New York: Pittore Euforico, 1979.

In which the author recounts the history of **Assembling**. "In an assembling, people are invited to submit a certain number of copies of their contribution without restrictions as to medium, style, and content."

286. Kostelanetz, Richard. "Why Assembling?" **A Critical (Ninth) Assembling**. Richard Kostelanetz, Ed. New York, New York: Assembling Press, 1979. Pages 7-38.

Assembling falls somewhere in between a small press publication and mail art, but enough mail artists have participated in **Assembling** projects to make this an important networking vehicle.

287. Kukowski, Stephan. "Blitzinformation." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 268-270.

"'Blitzinformation' is a description of an elusive and often humorous question—answering service. Included are Kukowski's criticisms and distinctions between 'mail' and 'correspondence' and how these terms relate to the intentions of the Blitzinformation service." (Editors, **Correspondence Art**)

288. Kustermann, Peter. "This 'Art by Mail' is a Serious Pleasure..." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 16.

"Mail art represents not only a non-commercial El Dorado for literates, thinkers, printers, gluers, painters, protesters, cartoonists

from Iceland to Argentina, but it also creates worldwide contacts and helps to better understand each other."

289. Kustermann, Peter. "What Is That - Mail Art?" **Kein Krieg In Meiner Stadt! Mailart Für Den Frieden**. Peter Kusterman. Bielfield, West Germany: Peter-Rump-Verlag, 1983.

The same essay as above under its original title but expanded to preface the objects behind a mail art project for peace. "The best thing is this open game for everybody: There are no losers, because each contribution takes part in the exhibition."

290. Lewis, Glenn. "Performance Notes from the Western Front." **Performance By Artists**. A.A. Bonson and Peggy Gale, Eds. Toronto, Canada: Art Metropole, 1979. Pages 270-287.

The Western Front, an artist collective in Vancouver, Canada, made an important contribution to the spread of mail art in Canada and elsewhere in the form of Image Bank (Michael Morris and Vincent Trasov) and the New York Corres Sponge Dance School of Vancouver (Glenn Lewis and Flakey Rose Hip). The essay is highly instructive as to their activities and includes an anecdote about "the first presentation of the work of Ray Johnson and his New York Correspondence School outside the USA."

291. Lobach, Bernd. "Über die Arbeiten von Henryk Bzdok." **Henryk Bzdok**. Bernd Lobach, Ed. Cremlingen/Weddel, West Germany: Designbuch Verlag, 1983.

Concerning the postal art activities of Polish mail artist Henryk Bzdok, especially his carved rubber stamps. In German.

292. Lobach, Bernd. "Über die Stempel und Briefmarken von Endre Tot." **Endre Tot: Stamps 1971-83**. Bernd Lobach, Ed. Cremlingen/Weddel, West Germany: Designbuch Verlag, 1983.

A discussion of the rubber stamps and postage stamps which Hungarian artist Endre Tot uses in his postal art. In German.

293. Loeffler, Carl E. "International Rubber Stamp Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Page 395.

"Carl E. Loeffler is founder and director of La Mabelle and Contemporary Art Press, San Francisco. Since 1975, Loeffler has been a

leading proponent of international contemporary art activity which he has supported through gallery exhibitions, video production, and art publishing." (Editors, **Correspondence Art**)

294. Lowes, Tony. "Against Archives." **Materiali per una (Auto Riflessione sull'Arte Postale**. Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

The author's plea is to give up art and instead "save the starving."

295. McEvelley, Thomas. "'Mail Art Then and Now,' Franklin Furnace." **Coffee Table Book of Mail Art**. J. P. Jacob, Ed. New York, New York: Riding Beggar Press, 1987.

Reprint of the exhibition review, which first appeared in *Artforum* magazine.

296. Maggi, Ruggero. "Phone-Call con G. Ruch." **Materiali per una (Auto Riflessione sull'Arte Postale**. Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

Report of a phone conversation between the author and Swiss mail artist Günther Ruch. In English and Italian.

297. Marcus, Greil. "Review: Correspondence Art: Source Book for the Network of International Postal Art Activity." **Coffee Table Book of Mail Art**. J. P. Jacob, Ed. New York, New York: Riding Beggar Press, 1987.

Reprint of the *Artform* review of Mike Crane's **Correspondence Art** in the May 1985 issue.

298. Marx, Graciela Gutiérrez. "Rio de la Plata Decentralized Worldwide Mail Art Congress." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 60-61.

Resolutions of this Argentinian mail art congress in relation to: peace, the fascist governments in Chile and Paraguay, apartheid, and intervention in Nicaragua.

299. Marx, Graciela Gutiérrez. "Was mich mit dem Netz der Artecorteo Verbindet." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre**. H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

The author, an Argentinian female mail artist, stresses the binding that occurs with mail artists participating on an international basis. In German.

300. Mesciulam, Plinio. "The Addressee is the Message." **Mohammed 1978: Yearbook of the Restricted Communication Centre.** Plinio Mesciulam and Diana Predonzani, Eds. Genova, Italy: Restricted Communication Centre, February 1979.

Some conceptual ideals of the Restricted Communication Centre administered by the author. "Within the general network particular networks are born, without counting the many internal reactions that arise in various unities with the intervention of the subsenders. The networks within the network and other types of articulation show that, for Mohammed, a communication that propagates itself 'biologically' through the formations of 'cells' is pleasing."

301. Mesciulam, Plinio. "Mohammed - Restricted Communication - Closed and Open System." **Mohammed 1980: Yearbook of the Restricted Communication Centre.** Plinio Mesciulam, Ed. Genova, Italy: Edizioni Rinaldo Rotta, February 1981.

"It has already been noted that most contemporary art is geared towards investigation on the medium employed, thus falling under the saying of MacLuhan: 'the medium is the message.' The same hold especially true for mail art tending towards appropriation and exaltation of the postal signifying as such. Artist's letters, artist's postcards, artist's stamps, artist's envelopes, artist's seals, artist's telegrams have seen the light in this context. Mohammed, however, is not interested in treating the postal medium as art. Art in this system is not 'form' but 'matter'." In Italian and English.

302. Mesciulam, Plinio. "Restricted Communication: Reasons." **Discourse on Mohammed.** Emanno Migliorini, Ed. Genova, Italy: Edizioni Rinaldo Rotta, 1979.

The director of the Mohammed Centre for Restricted Communication gives some reasons for his activities. "But the aim of restricted communication is in fact to personalize the receiver, to summon him to court, to enhance his identity—his and only his, the true object of communication. And this is the moment when it becomes the sign of the artist's love/hate towards the communication-system to which he is tied and by which he is conditioned." In Italian and English.

303. Migliorini, Ermanno. "Mohammed and Communication as Art." **Discourse on Mohammed**. Ermanno Migliorini, Ed. Genova, Italy: Edizioni Rinaldo Rotta, 1979.

An essay concerning the Mohammed Centre for Restricted Communication directed by Plinio Mesciulam. "In a world in which mass communication comprises each one of us with our violent and vulgar means, when deformed information is present at every corner of the street, in every letter-box, recourse to the means of the artisan, trusting to chance, but above all the restitution of communication represent the traditionally poetic sense that the re-evocation of Mohammed tends to inspire." In Italian and English.

304. Mittendorf, Henning. "Mail-Art (My Dream of Freedom and Love)." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 104-105.

Mail art is used as an opposite force to mankind's "existential problems...It is an attempt to create a super-socialized group, trying to bring more friendship/individualism/sensibility/freedom/love/hope/confidence/tolerance/pluralism/democracy/social balance/peace/ and much more into the world and into every man."

305. Moore, Barbara, and Hendricks, Jon. "The Page as Alternative Space: 1950 - 1969." **Artists' Books: A Critical Anthology and Sourcebook**. Joan Lyons, Ed. Rochester, New York: Visual Studies, 1985. Pages 87-95.

The authors give one of the best descriptions of the use of the mails by Fluxus artists George Brecht, George Maciunas, and Ray Johnson in a description of how distribution systems underwent changes similar to the publishing of artists' books. "The yearbox 'Fluxus 1' (1964) could be mailed without additional packaging just by stamping and addressing its integral container of wood or masonite. In 1965 he (George Maciunas, Ed.) paired Henry Flynt's essay 'Communists Must Give Revolutionary Leadership in Culture' with some of his own architectural plans, the two folded sheets sandwiched between samples of the plastic materials to be used in construction, which made a self-contained package. The design did not please the post office, which refused to mail it."

306. Morandi, Emilio. "Considerazioni Sull'Attivita dell'Arte Studio." **Materiali per una (Auto) Riflessione sull'Arte Postale**. Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

Curator Emilio Morandi describes some of the mail art projects held at his Arte Studio from 1980 to 1987. Mail artists showing work at the Bergamo, Italy, gallery included Gino Gini, Nicola Frangione, Ruggero Maggi, and Klaus Groh. A number of mail art exhibitions at other venues organized by Morandi are also listed.

307. Nikonova, Rea. "Meine Idee ist die Überschreitung der Grenzen." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre.** H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

This essay by female Russian mail artist Rea Nikonova discusses the overcoming of boundaries through mail art participation. In German.

308. P-Orridge, Genesis, and Christopherson, Peter. "Coun Transmissions: Annihilating Reality." **Performance by Artists.** A.A. Bonson and Peggy Gale, Eds. Toronto, Canada: Art Metropole, 1979. Pages 65-71.

The article deals with the Coun group integration of art into life. Genesis P-Orridge and others in the group practiced mail art in the early seventies. "Heresy: Mail Art, correspondence art is a performance art in an open system. Open systems can still be art. Infiltration of mass media and systems is vital. It means subliminal performance art reaches an arbitrary, unchosen, unsafe public."

309. Padin, Clemente. "A Cette Date..." **Sonata in "MA" Minore: Vol 1-1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 13-14.

Written 1983. In French.

310. Padin, Clemente. "Mail-art in Lateinamerika." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre.** H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

An excellent overview of mail art activities in Latin America from 1969 onward. Many names are mentioned as well as important exhibitions, publications, and collaborative projects. In German.

311. Padin, Clemente. "Uruguayan Decentralized Worldwide Mail Art Congress." **MA-Congress 86: Documentation, Material and Sources.** Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 50-51.

A report of the discussion at this mail art congress in Montevideo, Uruguay, between seven artists. Included is a call for the formation of a "Universal Federation of Mail Artists."

312. Partum, Andrzej. "A Manifesto of Insolent Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Page 265.

"(The article) is an angry call for a revolution of art via the non-art argument from Polish artist Andrzej Partum. The thoughts contained here are not atypical of those held by large numbers of mail artists." (Editors, **Correspondence Art**)

313. Peli, Romano. "Mailartists from All Over the World! Mail Art Is Twenty Years Old!" **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 10-11.

The C.D.O. manifesto. Written 1982. Nine points on mail art are made, for example: "4) Mail art spreads out through the international mail (its medium) which is employed as resonance box, with its crises, troubles and precariousness."

314. Peli, Romano, and Versari, Michaela. "A Brief History of C.D.O. and Its Involvement with Mail Art." **About Vile.** Anna Banana, Ed. Vancouver, Canada: Banana Productions, 1983. Pages 34-35.

C.D.O., Center Documentation Organization, was begun in 1972 by Romano Peli and Michaela Versari at Trento, Italy, to "organize the communication and documentation of aesthetic research in Italy and then to diffuse it again." In 1974, C.D.O. moved to Parma. The Center became interested in mail art in 1975 and was instrumental in many exhibitions and publications of high quality.

315. Peli, Romano, and Versari, Michaela. "Mail Art in Fact has Placed Itself for Twenty Years on the Fringe of the Official Art of Each Country..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 1.

"...one can state that rightfully, mail art learnt, a long time ago, to build itself a future, leaving the 'past' to the majority of official critics and their art." Written in 1980.

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316. Petasz, Pawel. "Über die Mail-Art in den Ostblock-Staaten." **I Am a Networker (Sometimes): Mail Art and Tourism im Netzwerk der 80er Jahre.** H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

An overview of mail art in Eastern Europe by this pioneer Polish mail artist. In German.

317. Pittore, Carlo (Euforico). "The Viewer of an Open, World-Wide Mail Art Activity..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 11-12.

"Many equate the movement as an offshoot of classical revolutionary DaDaim, but more significantly, beyond the amassing of exhibition credits, and establishment credibility, is the permanent revolutionary nature of communicating, in an organized fashion, with a worldwide community of artists for no other immediate or self-serving purpose than the establishment of community on a non-financial basis." Written 1982.

318. Plala, Julio. "Among the Multiple Mediums..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983).

"It's clear that it's not the nature of mail art to normally exhibit to the public at large: when this occurs mail art saturates itself and the experience of micro-groups and the information is not viewed in a fragmentary form, but in simultaneousness." Written 1981.

319. Poinot, Jean-Marc. "Utilizations of Postal Institutions and Long-Distance Communications." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 53-62.

"Jean-Marc Poinot is a French writer and critic who organized the mail art section at the seventh Biennale of Paris in 1971. 'Utilizations of Postal Institutions' is reprinted from Poinot's landmark book **Mail Art: Communication a Distance Concept**, the first to seriously consider the topic from a contemporary perspective. The psychology of communication and methods of postal institutions leading to the production of knowledge are the particular interpretations offered." (Editors, **Correspondence Art**)

320. Porta, Antonio. "Arte Postale." **Materiali per una (Auto) Riflessione sull'Arte Postale.** Alessandro Corsi, Ed. Certaldo, Italy: Corsi, 1987.

Reprinted from the magazine *Alfabeta*.

321. Ravicz, Marilyn Ekdahl. "In the Beginning Is the Word: An Anthropological History of Correspondence Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 39-51.

"Marilyn Ravicz is an anthropologist who lives and works in Los Angeles. Her special field of study is aesthetic anthropology. 'In the Beginning' is an ambitious examination of the communication impulse. Ravicz underlines the links between message sending and socialization across time from divine revelation to the present day postal network structure." (Editors, **Correspondence Art**)

322. Rehfeldt, Robert. "Make a Creative World Now." **Correspondence Art: Source Book for the Network of International Postal Art Activity.** Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 273.

"...a song of the attributes of mail art, reflective of the views and beliefs held by many other artists along the network." (Editors, **Correspondence Art**)

323. Rescio, Stelio. "Introduction." **Lettere al Mittente.** Marcello Diotallevi, Ed. Savona, Italy: Edizioni Del Brandale, 1981.

"Marcello Diotallevi uses the channels of institutionalized communication while subverting their rules, or rather, by upsetting their mechanisms...Diotallevi posts 'undeliverable' letters." An introduction to the artist's documentation of a postal happening.

324. Rigal, Christian. "La Nouvelle Carte Postale." **Nuove Cartoline.** Enrico Sturani. Rome, Italy: Savelli Editori, 1981.

A four-part essay which examines the use of postcards by twentieth century avant-garde artists from Kandinsky to Cavellini.

325. Ross, David. "A Provisional Overview of Artists' Television in the U.S." **New Artists Video.** Gregory Battcock, Ed. New York, New York: Dutton, 1978. Pages 138-165.

While mentioning a problem for video artists, that "video works created with an understanding of the audience often seem out of place in the context of an art gallery," the author refers to a collage by Nam June Paik, "Do You Know," which was dedicated to Ray Johnson ("one of the first correspondence artists").

326. Roth, Moira. "Autobiography, Theater, Mysticism and Politics: Women's Performance Art in Southern California." **Performance Anthology**. Carl E. Loffler, Ed. San Francisco, California: Contemporary Arts Press, 1980. Pages 463-489.

Briefly describes Eleanor Antin's "100 Boots" (1971-1973) postcard series. One of the postcards, "100 Boots Move On. Sorrento Valley, Ca.," 1972 is reproduced.

327. Ruch, Günther. "Correspondence Art." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 14-15.

"In the last few years the structure of MA includes not only new forms of circulation by post, but also concepts and realizations of a direct and real cooperation." Projects mentioned include those by Jürgen O. Olbrich, Vittore Baroni, and Guy Schraenen. Written 1983.

328. Ruch, Günther. "Phone-Congress Communications." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 80-88.

Telephone interviews conducted by the author with mail artists Massa, Van Der Burg, Maggi, Baroni, Pawson, Olbrich, Bleus, Juin, Krist, Stirnemann, Kamperelic, Tisma, and Spiegelman.

329. Rypson, Piotr. "Swiat, Poczta i Samotnosé." **Mail Art Czyli Sztuka Poczty**. Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Pages 7-11.

General introductory essay on mail art to introduce the author's book. In Polish.

330. Schmit, Tomas. "Mail Art." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 124-127.

"Mail Art' is a reprinted letter to the editors from Thomas Schmit, a fluxus artist who actively employed the mails in the mid 1960s. It contains his distinctions regarding the labeling and usage of mail systems for aesthetic message sending. Included are descriptions of mail acts committed by Schmit and his associate." (Editors, **Correspondence Art**)

331. Schraenen, Guy. "Szutuka Przez Poczte - Albo Sztuka Pocztowa." **Mail Art Czyli Sztuka Poczty**. Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Pages 39-41.

The author mentions his mail art publication, *Libellus*, as well as other mail art projects he organized in Belgium. In Polish.

332. Scott, Michael. "Mail Art." **About Vile**. Anna Banana, Ed. Vancouver, Canada: Banana Productions, 1983. Pages 61-64.

Originally written as an introduction to the "Poste Restante Show" exhibited at the Liverpool Academy of Arts. "To understand what the system, or game is about, it is necessary to visualize wholes through glimpses of parts."

333. Segay, Serge. "Mail-Art Ist die Einzige Rettung." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre**. H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

The story of the growth of mail art in Russia is described by one of the first participants from the country. His entry into the mail art network in 1987 represented an important development in mail art history, for a medium which prides itself on internationalism could never be truly global without participation from the Soviet Union. Russian mail artists are proving themselves knowledgeable partners in the avant-garde drawing on their experience with Zaum poetry and art, the Russian branch of Futurism. In German.

334. Shimamoto, Shozo. "Gutai. AU. Mail Art." **AU**. Shozo Shimamoto, Ed. Nishinomiya City, Japan: Shimamoto, 1985.

"The fact that we sent the first edition of *Gutai* all over the world in 1955 is the first movement of MAIL ART. While I am one of the members of GUTAI group, I will publish the magazines and send the copies abroad. After the dissolution of the group, I am going to make mail art named 'CHAUGUTAI.' In 1976 the mail art named *AU* was published and sent abroad. In August, 1985 we published 71st edition of *AU*."

335. Simoni, Piero. "La Mail Art..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 9-10.

Statements about mail art written in 1982. In Italian.

336. Simoni, Piero. "...Pretendere di Non Avere Cultura..." **Sonata in "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 13.

General statements about mail art written in 1983. In Italian.

337. Solmi, Franco. "Introduction." **Lettere al Mittente.** Marcello Diotallevi, Ed. Savona, Italy: Edizioni Del Brandale, 1981.

Introduction to a book on the "undeliverable envelopes" of Marcello Diotallevi. "Like every work of art, Diotallevi's letter is carefully composed, and like a work of art it can be integrated, hidden, removed, readdressed or simply contemplated by those whose attitude may be one of ecstasy, hostility or indifference. It is, in fact, always for others."

338. Spiegelman, Lon. "Mail Art Is to the Art World as the Olympics are to Sports..." **Sonata In "MA" Minore: Vol 1 - 1980-83.** Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Pages 15-16.

Written in response to the United States Olympic committee rejecting the offer of a mail art show. "Almost every participating country in the Olympic Games has corresponding mail artists who annually participate in hundreds of shows throughout the world at major universities and colleges."

339. Spiselman, Toby R. "Ray Johnson Speaks in a Long Island Kitchen to Two Women." **Ray Johnson - Ray Johnson.** William S. Wilson, Ed. New York, New York: Between Books, 1977.

A series of quotes by Johnson. For example, "We respond differently to this one, to that one. The only way to understand is through participatory actions. What we understand is through the way we are participating."

340. Stake, Chuck. "Correspondence Art." **The First Ten: 1975-1985: The Catalogue.** Don Mabie, Ed. Calgary, Canada: Off Centre Centre, 1985. Pages 110-115.

In a book documenting the first ten years of the artist-run-centre Clouds 'N' Water/Off Centre Centre in Calgary, Canada, its director Chuck Stake (Don Mabie) contributes an essay on the various mail art activities of this important Canadian center for postal activity.

341. Stake, Chuck, and Tisma, Andrej. "Interview: Congress." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 123-125.

An interview between these Canadian and Yugoslavian mail artists on the subjects of mail art history, mail art shows, and "tourism."

342. Stirnemann, M. Vanci. "No-Mad-Isms." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre**. H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

Essay on the use of photocopy art and performance art in mail art. In German.

343. Stussi, Marcel. "What Is to Say!" **Schweizer Kunstharz: Mit Weiteren Kleineren Werken und Arbeiten**. Marcel Stussi. Basel, Switzerland: Stussi, 1989.

The author gives a general history of mail art and his involvement within the network of artists. "Mail Art/Postal Art/Correspondence Art/Communication-Art-Work/Networking/Mail-Art-Communicating-Working. These are paraphrases for the similar, the overlapping, although to some it is the same thing, different terms and designations, that is, for which is meant, namely MAIL ART...Further, generally valid keywords in mail-art-networks (after Ben Allen): 'Artists' Stamps/Artists' Books/Rubber Stamps/Postcards/The Exhibition/Tourism/Compilation Magazines/Contributor Magazines/Add To and Return or Send on Projects. Additional keywords are: Meeting/Congress/Symposium.' In German and English.

344. Supek, Jaroslav. "Rubber Stamp Art—Umetnicki Pecat." **Rubber Stamp Art by Mail Artists of Yugoslavia**. Jaroslav Supek. Odzaci, Yugoslavia: Supek, 1984.

Introductory essay to this book of rubber stamps impressions by Yugoslavian mail artists. In Serbo-Croatian.

345. Tisma, Andrej. "Umetnicki Pecat (Rubber Stamp Art)." **Rubber Stamp Art by Mail Artists of Yugoslavia**. Jaroslav Supek, Ed. Odzaci, Yugoslavia: Supek, 1984.

On the use of rubber stamps in mail art.

346. Toth, Gabor. "Some Ideal." **Stamp Art**. G. J. de Rook, Ed. Amsterdam, Holland: Daylight Press, 1976.

A brief essay on the rubber stamp and rubber stamp art. "If I make a stamp, I create a new reality. The tract of the stamp marks the reality..."

347. Vaccari, Franco. "Mohammed, the Postal Saman." **Discourse on Mohammed**. Emanno Migliorini, Ed. Genova, Italy: Edizioni Rinaldo Rotta, 1979.

An essay concerning the Mohammed Centre for Restricted Communication directed by Plinio Mescuilam. "The extraordinary thing is that Mohammed facing the adventure of the crises of his own social identity/alone, has re-educated himself to communication and, above all, has obliged us all to follow him in this conquest of a possibility of authentic communication." In Italian and English.

348. Valoch, Jiri. "Introduction." **Jiri H. Kocman**. Bernd Lobach, Ed. Cremlingen/Weddell, West Germany: Designbuch Verlag, 1983.

Concerning the work of Czech rubber stamp and mail artist Jiri H. Kocman. In German.

349. Valoch, Jiri. "Medium Stamp(ing)." **Art et Communication Marginale: Tampons D'Artistes**. Hervé Fischer, Ed. Paris, France: Balland, 1974. Pages 46-47.

An essay on the use of the rubber stamp in art, which mentions such contributions towards its evolution as an artistic tool by artists Kurt Schwitters, Diter Rot, Daniel Spoerri, Ken Friedman, Eric Anderson, Endre Tot, and others. "If part of the artists turn their interest to mass-media and their possibilities of the largest possible communication and thereby make use of a wide scale of technical means, on the other hand a series of authors try to work with the most elementary means, the range of which is limited, but with which they are neither bound by the dictatorship of the market nor the needs or interests of institutions nor to the so called social interests."

350. Varney, Ed. "(Untitled)." **Artists Postage Stamps 83**. Patrick Beilman, Ed. Milwaukee, Wisconsin: Cowtown Art, 1983.

A short essay on the artist-postage stamp, including four reasons why the author became a practitioner. "4. Someone gave me an old perforator."

351. Vigo, Edgardo-Antonio. "Mail Art Statement." **Sonata in "MA" Minore: Vol 1 - 1980-83**. Salvatore De Rosa, Ed. Nocera Superiore, Italy: De Rosa, (1983). Page 3.

"Creativity remains (underground) to support ideological thoughts in order to avoid paternal police control." Written 1981.

352. Vigo, Edgardo-Antonio. "The State of Mail Art in South America." **Correspondence Art: Source Book for the Network of International Postal Art Activity**. Michael Crane and Mary Stofflet, Eds. San Francisco, California: Contemporary Art Press, 1984. Pages 349-367.

"Edgardo-Antonio Vigo is an artist and teacher in Buenos Aires who has played a seminal role in the spread of mail art. 'The State of Mail Art in South America' is a look at the historical development, practice, and reasons for doing mail art in South America. The interrelationships between language, politics, and change are stressed as the intrinsic appeal." (Editors, **Correspondence Art**)

353. Vigo, G.E. Marx. "Acknowledgement." **Artists Postage Stamps 83**. Patrick Beilman, Ed. Milwaukee, Wisconsin: Cowtown Art, 1983.

An essay on the artist postage stamp. "Communication is one of the fundamental elements in every creative action and our parallel stamps and seals have their condition in their self-cultural nature."

354. Welch, Chuck. "Gifted." **MA-Congress 86: Documentation, Material and Sources**. Günther Ruch. Geneva, Switzerland: Out-Press, 1987. Page 108-109.

Who "owns" mail art? Is a mail art archive a blessing or a curse?

355. Welch, Chuck. "O Sztuce Poczty." **Mail Art Czyli Sztuka Poczty**. Piotr Rypson, Ed. Warszawa, Poland: Akademia Ruchu, 1985. Pages 13-19.

Previously published in the *San Antonio Artists Alliance Revue*, March, 1983. In Polish.

356. Wilson, William S. "Correspondance: An Exhibition of the Letters of Ray Johnson." **Ray Johnson - Ray Johnson**. William S. Wilson, Ed. New York, New York: Between Books, 1977.

An introduction to the North Carolina Museum of Art exhibition of the correspondence of Ray Johnson.

357. Wilson, William S. "Drop a Line." **Ray Johnson - Ray Johnson**. William S. Wilson, Ed. New York, New York: Between Books, 1977.

Introduction to the Whitney Museum of American Art, "New York Correspondence School Exhibition." (September 2-October 6, 1970.) "When I first met Ray Johnson in 1955, he took my address and mailed me some mimeographed sheets of cut-up phrases, mock letters, and epistolary manifestoes."

358. Wilson, William S. "Grandma Moses of the Underground." **Ray Johnson - Ray Johnson**. William S. Wilson, Ed. New York, New York: Between Books, 1977.

About the author's mother, May Wilson, one of the first pupils of the New York Correspondance School of Art.

359. Wilson, William S. "NY Correspondance School." **Ray Johnson - Ray Johnson**. William S. Wilson, Ed. New York, New York: Between Books, 1977.

"The New York Correspondance School is an art of witty resemblances; it originates with Ray Johnson, but any number can play. It takes the 'New York School' of painters, an invention of careless art historians, and schools of art by correspondence in which famous artists teach commercial art through the mails, and it combines them into a satiric portmanteau that carries still other meanings."

360. Wilson, William S. "Ray Johnson." **Ray Johnson - Ray Johnson**. William S. Wilson, Ed. New York, New York: Between Books, 1977.

From the introduction to *The Paper Snake* by Ray Johnson, a Something Else Press book.

361. Wilson, William S. "Ray Johnson." *The Paper Snake*. Ray Johnson, Ed. New York, New York: Something Else Press, 1965.

An essay on Ray Johnson gracing the book jacket of *The Paper Snake*, a Something Else Press book, by an early admirer. "Ray Johnson plays the mails like a harp. His art is not of social comment, but of sociability."

362. Wilson, William S. "Ray Johnson: Letters of Reference." *Ray Johnson - Ray Johnson*. William S. Wilson, Ed. New York, New York: Between Books, 1977.

"He sends much of his work through the mails, sending images which correspond to other images as his form of epistolary correspondence. In this New York Correspondence School of Art, he takes public images (e.g., clippings from popular magazines) and sends them to friends for their private references."

363. Wilson, William S. "Ray Johnson: Vibration and Reverberation." *Ray Johnson - Ray Johnson*. William S. Wilson, Ed. New York, York: Between Books, 1977.

First published in *Collage* (Italy) magazine. "For Ray Johnson, reality is in coincidental resemblances. When one thing resembles something else, design is possible for beauty, and metaphor is possible for meaning."

364. Wilson, William S. "Reference and Relation." *Ray Johnson - Ray Johnson*. William S. Wilson, Ed. New York, New York: Between Books, 1977.

"For two thousand years in several civilizations, complex systems of correspondence were set up, analogies were established, until the great fragmentations of the modern period. Ray Johnson's first response to this nihilism is to include reference to everything: his work would eventually mention everything in the world through a chain of resemblances, although the resemblance might be arbitrary, not socially established."

365. Wurster, R. "Grafische Arbeiten zu Verschiedenn Zyklen von Albrecht/d." *Albrecht/d. - College/Geklebtes/Mix 1975-1985*. Bernd Lohbach, Ed. Cremlingen, West Germany: Designbuch Verlag, 1986.

Concerning the activities of the West German intermedia artist Albrecht/d.

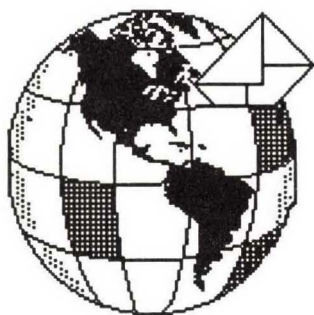
366. Zünd, Marcel. "Auf der Suche nach Edelweiss zu Tode gestürzt." **I Am a Networker (Sometimes): Mail Art and Tourism im Network der 80er Jahre.** H. R. Fricker, Ed. St. Gallen, Switzerland: Verlag Vexer, 1989.

Introductory essay giving an overview of the works of Swiss artist H.R. Fricker. Environmental and conceptual works of the artist are discussed as well as his important contributions to mail art in the eighties. In German.



Section Two

MAGAZINES



Chapter Five Mainstream Magazines

367. Albright, Thomas. "Correspondence Art." *Rolling Stone*, 1(107): 28-29, April 27, 1972.

The second and concluding article in this two-part series. Albright discusses Fluxus, Ken Friedman, Dick Higgins, Fat City School of Finds Art (Lowell Darling), the Northwest Mounted Valise, John Dowd, Image Bank, Ace Space Company, A Space, Ant Farm, and A.M. Fine.

368. Albright, Thomas. "New Art School: Correspondence." *Rolling Stone*, 1(106): 32, April 13, 1972.

This article and the second installment in the following issue of *Rolling Stone* had a profound effect upon the mail art network in America. For the first time a mass circulation periodical not involved directly with art, explained mail art to a general public. Many mail artists got involved through reading this article (at the Southwest MA Congress in Dallas, September 1986, Buz Blurr, Al Ackerman, and Ron Gasowitz all revealed that this article started them on their way). Albright discusses Ray Johnson and a New Jersey correspondent named Airpress. Albright's article is upbeat, "One of the most far-reaching, far-out and potentially revolutionary avant-garde cultural 'undergrounds.'"

369. Alloway, Lawrence. "The Expanding and Disappearing Work of Art." *Auction*, 3(2): 34-37, October 1969.

In a section on "art and distribution" the author notes Ray Johnson as a prime example of "art as a communication system."

370. Alloway, Lawrence. "Ray Johnson." *Art Journal*, 36(3): 235-6, Spring 1977.

Includes the line, "Ray Johnson is to the letter what Cornell was to the box." Part of the article "Send Letters, Postcards..."

371. Alloway, Lawrence. "Ray Johnson's History of the Betty Parsons Gallery." *The Nation*, 216(6): 189-190, February 5, 1973.

Reviews Ray Johnson's show at the Betty Parsons Gallery. While the article does not mention Johnson's affiliation with the New York Correspondance School, the fine writing reveals clues to his letters as well as the collages. "The names become as exotic as a Babylonian laundry list in the context of provocative ideographs."

372. Amaya, Mario. "Trays by Ten Artists." *Art in America*, 59(1): 55, January/February 1971.

An article on artist-produced trays includes Ray Johnson's "Beer Tray." "...he is well known for his correspondence school, a collective means of making art through the U.S. postal system. He keeps up a complex and fascinating correspondence throughout the world."

373. Anderson, Alexandra. "In Another Country: The Stamps of Donald Evans." *Portfolio*, 3(6): 86-88, November/December 1981.

Describes the life and work of postage stamp artist Donald Evans. Mentions Fluxus artists who used stamps in the fifties and sixties (Ben Vautier, George Brecht, Dick Higgins, Arman and Dieter Rot). Ray Johnson, E.F. Higgins, Buster Cleveland, Joel Smith, Carl Chew, and G.A. Cavellini are also mentioned in an attempt to give Evans' accomplishments some perspective.

374. Anderson, Jaen. "La Rotta dell'Arte." *Lei*, (Italy): 152-155, December 1984.

"*Lei* is the Italian edition of *Glamour* magazine. A fashion article on new art trends, with sections devoted to mail art and Cavellini." (Vittore Baroni) The article also mentions photocopy art, rubber stamp art, and their uses in mail art.

375. André, Michael. "Reviews and Previews: 'A Buddha University Meeting'." *Art News*, 73(3): 107-109, March 1974.

A review of a Buddha University meeting conducted by Ray Johnson. "Johnson is kindly and intelligent and he sure can put you on. His collages and attitudes pre-date pop art. Mail art is his. He's probably a major artist." About one hundred artists, writers, and literati attended the two-hour meeting.

376. Anleo, Xoan. "Mail Art: Qué es Arte Postal?" *Tinta China* (Spain), 1(8): 24-26, August 1983.

The author traces mail art to the Dada, Futurist, and Surrealistic movements. He goes on to mention Robert Filliou and Dieter Rot. Mail art is brought up-to-date with mentions of Guy Bleus and Ulises Carrion.

377. Anonymous. "Bauhaus Stamp Series." *Graphic Design*, 1(92): 3, December 1983.

Unexamined.

378. Anonymous. "Catena di San Antonio - The Chain of St. Anthony." *Flash Art* (Italy), 1(50-51): 15, December 1974-January 1975.

A short article about a chain letter that brought Ken Friedman "substantial aid for two of his projects..." In Italian and English.

379. Anonymous. "Dans la Boîte aux Lettres du C.R.D.C." *Face-B* (France), 1(8): 30-33, April - October 1987.

Reflections on mail art by the following persons: Jacques Lapage (Nice), Joseph W. Huber (West Germany), Jack Keguenner (Belgium), Daniel Daligand (Levallois), Julien Blaine (Ventabren), Bernard Briantais (Nantes), André Theval (Orvault), Paulo Bruscky (Brazil), Christiane Cote-Colignon-Delacroix (Dijon), Noel Fil-laudeau (Switzerland), Bertrand du Chambon (Lyon), Antonio Martinio (Brazil), Rafael Flores (Spain), Pegase (Aureille), Hugo Pontes (Brazil), Eliane Larus (Paris), Denis Montebello (La Rochelle), Nicolas de la Casiniere (Nantes), Louis Pons (Paris), Dominique Leloir (Coudekerque Branche), Jean-Pierre Balpe (Avon), Bertrand Bracaval (Nantes), Lucien Suel (Berquette), Marc Daniau (Paris), Marie Morel (La Rogue D'Antheron), Szymon Bojko (Poland), Lispeth Lemperier (Guerande), Fernand Barbot (United States), Rada Tomic (Yugoslavia), Aloys Ohlman (West Germany), Gino Gini (Italy), and Sanfourche (Limoges). Some see mail art as a banal exercise by the bourgeoisie, others see it as a liberating vehicle. An excellent sampling of contemporary thought on the subject at hand. In French.

380. Anonymous. "Documento Conclusivo del Congresso Italiano di Arte Postale." *Articultura* (Italy): 7, September 11, 1986.

Remarks issued at the conclusion of the Italian Decentralized Worldwide Mail Art Congress.

381. Anonymous. "Exhibition at Feigen Gallery." *Art News*, 67(2): 14, April 1968.

Review of a show by Ray Johnson at Feigen Gallery. "Like Johnson's correspondence, they (the collages, Ed.) are the residue of a transitory and unmemorable activity that occurred in harness with, and established an artificial beginning and end for, an equally transitory and unmemorable personal desire."

382. Anonymous. "Francobolli d' Artista (Artists Stamps)." *Flash Art* (Italy), 1(52-53): 3, February/March 1975.

Notice of the exhibition, "Artists' Stamps and Stamp Images," at the Simon Fraser Gallery in Burnaby, Canada. 2750 stamps from 1963 to 1975 were shown. A list of selected artists is given. Ken Friedman's "Fluxpost Commemorative Issue" is reproduced. In Italian and English.

383. Anonymous. "Gemalte Kunstlerpost (Artists' Painted Mail)." *Kunst und das Scrone Heim* (West Germany), 89(12): 740-748, December 1977.

"Letters and postcards are important means of communication. When an artist draws and writes them, they are also of both artistic and documentary interest, often representing early years of the artist's work. Referring to Wieteck's *Gemalte Kunstlerpost* (Munich: Karlthiemig, 1977) the author considers artists' cards with reference to Grosz, Karl Schmidt, Max Pechstein, Walther Gramatte, Franz Radziwill and Erich Hartmann." (ARTbibliographies MODERN, Vol. 10, No. 2, 1979, p. 21)

384. Anonymous. "Lomholt Formular Press." *North-Information* (Denmark), 1(93): 1-4, 1980.

"Documents several recent mail art events organized by David Zack and Peter Below, citing Zack's statements on the projects." (ARTbibliographies MODERN, Vol. 14, No. 2, 1983, p. 251)

385. Anonymous. "Mail Art!" *MS*, 9(9): 18, March 1981.

Four postcards (including one by Patricia Tavenner) are pictured as representative of a project organized by the Northern California Women's Caucus for Art.

386. Anonymous. "Mail Art Administratie." *Jet* (Belgium): 55, February 1985.

Concerning the Belgian mail art administrator, Guy Bleus.

387. Anonymous. "Mail Art: Die Deutsche Bundespost als Kunstmedium (Mail Art: The German Federal Post as Art Medium)." *Magazin Wunst* (West Germany), 15(3): 36-7, 1975.

388. Anonymous. "Mail Art Exhibit." *Linn's Stamp News*, 60(3045): 32, March 16, 1987.

"The International Stamp Show will be the first time that mail art and stamp collecting have been joined in the United States. Mail Art is Art as mail the entire package makes up mail art. This includes the envelope, stamp, the string, the postmark, the materials and the message."

389. Anonymous. "Mail Earth." *Flash Art* (Italy), 1(115): 62, Estate 1983.

Description of the mail art project, "Mail Art Atlas," by Guy Bleus as exhibited in Turnhout, Belgium.

390. Anonymous. "Mail, Etc. Art: Greetings From Boulder, Traveling Exhibit." *Print Collector's Newsletter*, 9(6): 191, January 1979.

Review and explanation of "Mail, Etc. Art: Greetings from Boulder," a traveling mail art show.

391. Anonymous. "Mailart." *Skriv & Beratta* (Sweden): 1985.

Article on mail art and audio art in the network in relation to the activities of Swedish mail artist Peter R. Meyer. Excellent photograph of a mail art show featuring a poster by Cavellini.

392. Anonymous. "March Show to Feature 'Mail Art'." *Linn's Stamp News*, 60(3038): 42, January 26, 1987.

"It has been said the potential of mail art is to make every person an artist, to give the power of creation back to the people."

393. Anonymous. "National University Modern Art Professor Originates 'Head Screen' for Artistic Movie Viewing." *Flash* (Japan): 48-49, March 24, 1987.

Color illustrations accompany a text on college professor Shozo Shimamoto's use of his bald head to reflect mail art images.

90 Mail Art: An Annotated Bibliography

394. Anonymous. "New York Letter." *Art International* (Switzerland), 14: 68, November 1970.

A review of the Whitney mail art show. Johnson began the whole thing in the middle fifties when he sent a friend "mimeographed sheets of cut-up phrases, mock letters, and epistolary manifestoes, the sort of heightened junk mail Picabia produced in his not-so-spare time. Over the years, this 'special handling' of the U.S. mails by one or two people mushroomed into a Dadaist pen pal club, culminating in 1970 in the deluge of a curator at the Whitney, Marcia Tucker, with hundreds of 'epistolary' contributions from the far-flung correspondents."

395. Anonymous. "Postcards and Other Mail: Truman Gallery, New York." *Arts*, 52(7): 26, March 1978.

Review of a mail art show and New York Correspondance School meeting hosted by Ray Johnson at the Truman Gallery in New York City.

396. Anonymous. "Postcards on a Shoestring." *Art News*, 78(2): 12+, February 1979.

Recounting a business venture of former New York State Council on the Arts chairman Joan Davidson, and how she issued a series of postcards by well known artists.

397. Anonymous. "Situation Schweiz." *Kunstforum International* (West Germany): 327, July/August 1983.

In a story dealing with the situation of modern art in Switzerland, there is a section on institutions of art in Switzerland. Here one finds an entry for H.R. Fricker's "Büro für Künstlerische Umtriebe auf dem Land" which states his interest in mail art. A photo of Fricker is also shown.

398. Anonymous. "Winick Expos to Launch International Stamp Show." *Linn's Stamp News*, 60(3045): 32-31, March 16, 1987.

Mentions that for the first time the International Stamp Show will host a mail art show. "This is the first time a mail art exhibit will be held in conjunction with the International Stamp Show. Previous mail art shows have been held in art galleries, colleges, museums, and other institutions."

399. Anonymous. "Wish You Were Here." *Art News*, 77(1): 26+, January 1978.

Description of a postcard series produced by mainstream artists, including Donald Evans.

400. Antin, Eleanor. "First Person Singular: Out of the Box." *The Art Gallery Magazine (West Edition)*, 15(9): 26-27, 88, June 1972.

A description of the author's postcard project "100 Boots," which she describes as being comparable to stills from a movie serial. "The only space I really want to occupy is somebody's head. In the gallery box, you put something there and leave it for several weeks. You hope that when people come in - if they do - it will do something to their heads. To anyone who has been around those empty boxes in the last two years, it's apparent there must be a surer way of reaching people. Everybody has a mailbox. If it was possible to design a mail work, the postal system would see it got there." An excellent articulation of the philosophy that generated the spread of mail art.

401. Ashton, D. "Exhibition at Willard Gallery." *Studio International (England)*, 172: 46, July 1966.

A short review of an exhibition by Ray Johnson. "What is unusual is that Johnson was prolific enough to get a reputation based on missives only the receivers knew about."

402. Ashton, Dore. "Everything Should Be as Simple as It Is but Not Simpler." *Studio International (England)*, 187(947): 86-88, Summer 1972.

Reflections on the concrete poetry works of Jonathan Williams and Bern Porter. "Their books might fit the definition of the movement's own literary forms in which the contents include art works as well as information and documentation." Illustrated with a photograph of Williams' book *The Loco Logodaedalist in Situ*, which is modeled after a postcard. Porter is called a "pronounced eccentric."

403. Askey, Ruth. "The Mailbox as Museum." *Artweek*, 9(11): 5, March 18, 1978.

A review of the exhibition, "Artwords and Bookworks," curated by Judith A. Hoffberg and Joan Hugo. Hoffberg is quoted as saying, "We wish to document the art information network...this network extends to any area reached by the postal service and so the mail is the museum."

404. Azon, Gary, and Friedman, Dorothy. "Mail Art Melee." *Village Voice*, 29(11): 38, March 13, 1984.

A reflection upon the "Artists Talk on Art" forum held at the 22 Wooster Gallery in New York City. A panel of mail artists "unleashed their collective wrath" and ousted the moderator, Dr. Ronny Cohen. "The forum was one of the most dramatic and emotional discussions we've had in the 10 years of these events," said Lori Antonacci, executive director of the 'Artists Talk' Series."

405. Baccelli, Vittorio. "Mail Art." *If* (Italy), (9): 7-11, July 1985.

General history and concepts of mail art. Contains an address list. In Italian.

406. Bacciarelli, M. "Meteor." *Sztuka* (Poland), 11(2): 31, 1986.

"In Polish. The author discusses the various activities carried out by Anastazy Wisniewski, a Polish avant-garde entrepreneur, who was responsible for establishing numerous one-man galleries throughout Poland. He was regarded as the unquestionable father of Mail Art in Poland." (ARTbibliographies MODERN, Vol. 18, No. 1, 1987, p. 388)

407. Baker, Kenneth. "Review of Exhibitions: New York: Donald Evans at Fischbach." *Art In America*, 63(4): 103, July/August 1975.

A review of Donald Evans' artist postage stamp show at Fischbach Gallery. "His stamps are false tokens of knowledge that cause us to question the credulity with which, for convenience's sake, we accept as true information about things we will never know or see first-hand."

408. Banana, Anna. "The Transformation of Anna Long of Gordon's Beach, BC." *Macleans* (Canada), 85(3): 22-23, 46-47, March 1972.

This article written by Anna Banana appears in a leading Canadian mass market magazine. It has little to do with mail art, but much to say about the type of alternate life-style beliefs that were held by early participants of the movement. The article is a first-person narrative about dropping out of the straight life.

409. Baroni, Vittore. "Katatroja na Croda." *Cart 2: Cartoline in Rivista* (Italy), 1(2): 33-38, 1987.

An account of mail art in the Eastern European countries. Some of the mail artists mentioned are Serge Segay (Russia), Robert and Ruth Rehfeldt (DDR), Guillermo Deisler (Bulgaria), Pawel Petasz (Poland), Gyorgy Galantia (Hungary), as well as others. This is an

excellent magazine that is in reality more like a book (64 pages) dealing with postcards. It is published under the direction of Enrico Sturani.

410. Baroni, Vittore. "Mail Art Heroes: Gerald X. Jupitter-Larsen." *Mente Locale* (Italy), 1(1): June 1989.

An article about Canadian mail artist Gerald X. Jupitter-Larsen which details his performance, radio, and postal activities.

411. Bassin, Joan. "Off the Wall: The Mail Species." *City*: 40-42, April 1979.

A fairly sophisticated accounting of mail art in this Kansas City magazine. The mail art show is discussed, and in specific, the work of fe-mail artists Sas Colby and Eleanor Antin. "Like most art and most mail, most mail art is junk. However, there are notable exceptions."

412. Becciani, Gianni. "Notiziario: Mail Art." *Eco D'Arte Moderna* (Italy): December 1980.

"A mail art column that existed for about a year. Edited by Gianni Becciani, who was interested for a couple of years in mail art, then returned to painting-performance." (Vittore Baroni)

413. Bekkers, Ludo. "Johan Van Geluwe: Kunst via de Post." *Kunstbeeld* (Belgium): February 1981.

Profile of architect, rubber stamp artist, and mail artist from Waregem, Belgium, Johan Von Geluwe. It is done in an interview format. Von Geluwe discusses his Museum of Museums project, rubber stamps, Stempelpplaats in Amsterdam, and mail art in general. In Dutch.

414. Bellini, Lancillotto. "Something about Mail Art." *Moj Swiat* (Poland), (1)11-12: 32, November/December 1988.

A statement that stresses mail art as a fluid concept which should not be confined either by commerce or definition. "The word 'define' always means a limitation. I think that mailart is a dynamic form in constant transformation a 'becoming' and it is characterized by a centrifugal movement of expansion."

415. Belloli, C. "Armando Mazza: Precursore 'Mail Art' Futurista d'Assalto (Armando Mazza: Precursor of Mail Art and Fierce Futurist)." *Futurismo Oggi* (Italy), 16(11-12): 15-20, November/December 1984.

"Rescues from obscurity the writer and poet Armando Mazza (1883-1964), discussing his close involvement in the Futurist movement, noting his anticipation of mail art in his postcard poems, and surveying his poetic and journalistic activity." (*ARTbibliographies MODERN*, Vol. 18, No. 1, 1987, p. 236)

416. Bernstein, Richard. "Ray Johnson's World." *Andy Warhol's Interview*: 38-51, August 1972.

I've been unable to locate this. Even *Interview* couldn't supply me with a copy. I'd appreciate it if anyone out there could.

417. Bhaskar, C. I. "The Book as Art." *Span* (India), 28(6): 30-32, June 1987.

Review of an artists' book show curated by Pauline Dove for the United States Information Agency in India. Dove is quoted in the article as saying, "An underground system began to emerge in which American artists set up their own independent networks for creating and sharing art though correspondence, exhibits, journals, and magazines."

418. Bickhard-Bottinelli, W. "Kunstlerbriefmarken/Kunstlerstempel, Kunstlerpostkarten (Artists' Stamps, Artists' Signatures, Artists' Postcards)." *Kunst Magazine* (West Germany), 18(4): 51-53, 1978.

"A quick survey of this subject in which the author comments that all over the world, artists are making their own stamps, postcards, and signatures. It is largely an 'insider' art form. The long list of artists in the field starts with Kokoschka's cards and the Wiener Werkstatte (1906-1980). Timm Ulrichs, in his 1976 Kassel talk, 'The Post as Artists' Medium', discussed the subject in relation to the contemporary art market." (*ARTbibliographies MODERN*, Vol. 10, No. 1, 1979, page 237)

419. Bleus, Guy. "An Introduction About Art and Exchange." *Moj Swiat* (Poland), (1)11-12: 21, November/December 1988.

An essay which explains the networking and communicative aspects of mail art. "Since the early 'slow motion' correspondence or art-exchange of Fluxus, Nouveau Realism and Gutai artists, the network has evolved into a structure of global measurements with 'fast motion' effects."

420. Bleus, Guy. "Overzicht van het Fenomeen Mail Art." *Vlaanderen* (Belgium), 37(4): 35-40, September/October 1988.

An article noting the evolution of mail art, its manifestations in Belgium, various "classifications" (postcards, copy-art, artists' books, magazines, archives, exhibitions, artists' stamps), and ending with remarks about networking and the Decentralized Worldwide Mail Art Congresses.

421. Borda, Juan. "El Arte Postal, Hoy." *Batik* (Spain): 45, October/December 1987.

General explanation of mail art and in particular its activity in Spain. Illustrated with works by Cavellini and Ruggero Maggi.

422. Borillo, Mario. "Mail Art: Poésie Expérimentale et Parallele." *Canal* (France), 1(25/26): February/March 1979.

About the relationship between mail art and visual poetry. Unexamined.

423. Bourdon, David. "An Interview with noshoJ yaR." *Artforum*, 3(1): 28-29, September 1964.

A "stream of consciousness" interview between the author and a poetical Ray Johnson. They discuss Schwitters, collage, happenings and nothings, the New York Correspondance School, painting, Johnson's birthplace, and other topics. Includes the following oft-quoted line: Q: "...Are these 'mailings' breakdown collages in the form of do-it-yourself kits? Is this an artform?" Johnson: "The contents is the contents; the stamp are the stamp; the address are the address. It is very clear. Your question 'Is this an art form' is the art form." An early interview with a faithful and long-time Johnson supporter.

424. Bourdon, David. "Notes on a Letterhead." *Art International* (Switzerland), 8(9): 78-80, November 1969.

An excellent overall look at Ray Johnson's history and standing in the New York artworld. Also a knowledgeable look at the similarities and differences between Johnson's gallery works and his works done through the mail.

425. Bowles, Jerry G. "Out of the Gallery, Into the Mailbox." *Art in America*, 60(2): 23, March/April 1972.

An excellent article on art as a commodity, and the efforts of mail-based artists to offer a supplement to traditional means of showing and publishing. Mentions Duchamp, Ray Johnson, Dana Atchley,

Kostelanetz, and *Assembling, A Space, General Idea, and Image Bank*. The author says that "the new movement might best be served by the label 'community' art because its real aim is to provide a system through which artists can communicate with each other, learn of joint interests, and promote the development of ideas."

426. Bressi, B. "The First International Mail Art Show." *Women Artists News*, 7(6): 8-9, Summer 1982.

"Review of an exhibition that included works from 230 people in 26 states and from 18 foreign countries. Includes a page of descriptions of a sampling of items submitted." (Manuel D. Lopez)

427. Bretonniere, Bernard. "Art Postal: l'Art Affranchi." *Face-B (France)*, 1(8): 28-29, April/October 1987.

Some general statements about mail art are presented, along with a history which mentions the Dada artists, Ray Johnson (there's that 1962 date again), and Fluxus. There is also a mention of parallels between mail art and concrete poetry. Since the magazine is published in Nantes, France, a brief history of mail art in that city is given. The article concludes with some definitions of mail art but warns that when one thing is said concerning mail art, there is always an exception. ("Chaque fois qu'une définition est donnée a l'art postal, il produit son exception.")

428. Brett, George. "Mail Art: An Overview." *Contemporary Art: Southeast*, 2(6): 42-43, 1980.

An excellent introductory article about mail art in general, mail art shows, photocopying, rubber stamps, and postcards. "Unlike many art forms, mail art is a stimulus and response situation; it is a reciprocating process."

429. Bright, Deborah. "Public Projections and Private Images." *Afterimage*, 14(10): 5-7, May 1987.

Review of "Out of Eastern Europe: Private Photography" an exhibition at the List Visual Arts Center, MIT, Cambridge, MA. "The curator, John P. Jacob, is a New York artist who, through his own internationalist 'mail art' projects, became acquainted with artists working in East Germany, Hungary, Poland, and Czechoslovakia."

430. Brody, Jacqueline. "On and Off the Wall: Barton Lidice Benes." *Print Collector's Newsletters*, 9(6): 183-9, January/February 1979.

"A transcript of an interview with Benes held on November 13, 1978, in which the New York based artist discussed the various forms of art with which he had been involved since the late 1960's: artists' books, book sculptures, mail art, rubber stamp art, etching, water-colors, shell sculptures, and performances." (*ARTbibliographies MODERN*, Vol. 13, No. 1, 1982, page 74)

431. Brody, Jacqueline. "Peter Frank: A Case for Marginal Collectors." *Print Collector's Newsletter*, 9(2): 40-46, May/June 1978.

"Discusses the formation and character of Frank's collection, which includes artists' books, mail art, postcards, and ephemera." (*RILA*, Vol. V, No. 1, 1979, page 214)

432. Brody, Jacqueline, ed. "News of the Print World: People and Places: Bound and Unbound." *Print Collector's Newsletter*, 10(2): 58, May/June 1989.

Notice of "Barbara Moore's new shop of artists' books, publications, objects, and other assorted curios." Bound and Unbound is a bookstore/gallery of avant-garde ephemera, focusing on Fluxus and other related works. "I like the term 'artists' publications' rather than 'artists' books' - we have a lot of mail art, conceptual work, multiples...There is a gap between what's currently going on and what is historically legitimized as 'avant-garde.'"

433. Brunelle, Al. "Ray Johnson." *Art News*, 67(2): 14, April 1968.

A review of Ray Johnson's collages at the Feigen Gallery, New York. "Ray Johnson is the guiding spirit behind the New York Correspondence School, an art activity that parodies limited, that is to say private, forms of communication, letterwriting, teaching, demonstration...Johnson's correspondence (like his collages) are the residue of a transitory and unmemorable activity that occurred in harness with, and established an artificial beginning and end for, an equally transitory and unmemorable personal desire..."

434. Byrne-Dodge, Teresa. "Stamping Out Art." *American Way*: 158-161, April 1983.

An overview of the rubber stamp art phenomenon mentioning Barton Lidice Benes, Leavenworth Jackson, Saul Steinberg, *The Rubber Stamp Album*, several rubber stamp companies, and more. Color photos accompany the text.

435. Campbell, Lawrence. "The Ray Johnson History of the Betty Parsons Gallery." *Art News*, 72(1): 56-57, January 1973.

A review of Ray Johnson's one-man show, "A History of the Betty Parsons Gallery." He is credited as being "the founder of the New York Correspondance (sic) School, which adds to the burdens of mail-carriers throughout the world."

436. Carr, C. "Wait a Minute, Mr. Postman." *Village Voice Literary Supplement*, 1(32): 17, February 1985.

A basically negative review of Mike Crane's *Correspondence Art* and mail art in general. "Is it any coincidence that the form is less vital now than at any time in its history? At the moment, mail artists in East Europe and South America are doing the only meaningful postal work, true to the original ideals of ending artists' isolation, sending out some uncensored maybe illegal but exquisitely coded meta-startling message right to the People, and seeing how much you can get away with."

437. Carrion, Ulises. "Ephemera: Mail Art and the Big Monster." *Journal*, 1(20): 54-56, October/November 1978.

A theoretical text which deals with many of the questions fundamental to mail art. A classic work. This article appears in the publication of the Los Angeles Institute of Contemporary Art.

438. Carstensen, Jeanne. "Mail Art." *Whole Earth Review*, 1(57): 84-86 (Back cover), Winter 1987.

Heavily illustrated article which brings mail art into a definite 1980s perspective. "Mail art is still the ultimate of the interactive communication arts." There are a couple of lines in here which made my day: "Mail art is no longer an avant-garde art movement; too many books, articles, and manifestos have been written about it." And, "Do not try to learn about mail art from books, or gallery shows, or this article. Reading about mail art is dangerous to your mental and aesthetic health." I guess this bibliography is the danger zone.

439. Carstensen, Jeanne. "Zines: Your Right to Rave." *Whole Earth Review*, 1(57): 46-47, Winter 1987.

"Zines rave about special interests: hobbies like play-by-mail games, science fiction, 'fringe' political groups, punk bands, comics, mail and xerox art, underground cassette music distribution, or that most special of special interests - the writing and art of one editor/writer/artist/designer."

440. Casson, Hugh. "Picture Post." *House and Garden*, 160(5):178-181, May 1988.

The author, Sir Hugh Casson, is the retired president of the Royal Academy of Arts. He introduces the article, which is illustrated by the decorated envelopes and stationery of Peter Beard, Edward Henderson, Steve Galloway, and Diana Epstein. "Everyone likes getting letters - even dull ones. A telephone bill is an irritant, but the gentle thump on the doormat is always a heart twister. Sometimes the sight of a familiar, much-loved hand on an envelope is so rewarding it is hardly necessary to open it." The subtitle of the article reads, "The almost-lost art of the illustrated letter is kept alive by a coterie of correspondents around the world." But no mention is made of mail art networking in the broader sense.

441. Cavalcanti, Gilberto. "Aventura do Cartao Postal (The Adventure of the Postcard)." *Artes* (Portugal): 44-49, September 1981.

"Gives a history of the postcard and its place in the 20th century, stressing mail art and artists' postcards (both multiple and unique); mentions exhibitions." (RILA, Vol. 8/2. 1982, p. 546)

442. Cavalcanti, Gilberto. "Luxo-Lixo ou la Pratique Socio-Artistique de Regina Vater (Luxo-Lixo or the Socio-Artistic Practice of Regina Vater)." *Vie des Arts* (Canada), 20(78): 36-37, Spring 1975.

"A review of Regina Vater's work both in Brazil up to 1973 and in New York after that date... Upon coming to New York she was most struck by the extravagant nature of American garbage, and has since concentrated on making photographs of rubbish which she sends round the world as postcard exports. Her work has much to say to the historian and sociologist." In French. (ARTbibliographies MODERN, Vol. 6, No. 2, 1975, p. 364)

443. Cavallin, Christian. "Audio-Konstnaren: Peter R. Meyer." *Klannibal* (Sweden): 1985.

A description of Peter R. Meyer's audio and mail art activities. Mentions Ray Johnson, Carlo Pittore, Cavellini, Guy Bleus, and others. In Swedish.

444. Cavellini, Guglielmo Achille. "Cavellini's Ten Commandments." *Flash Art* (Italy), 1(68/69): 35, October/November 1976.

Cavellini's oft-published commandments which start with, "Thou shalt not self-historify thyself."

445. Cavellini, Guglielmo Achille. "Guglielmo Achille Cavellini." *Frigidaire* (Italy), 1(19): 83-89, June 1982.

Full color layouts featuring the work of Cavellini in this mass circulation Italian journal. Posters, postage stamps, stickers, and photographs are illustrated.

446. Cavellini, Guglielmo Achille. "Life of a Genius." *Lotta Poetica* (Italy), 2(5): 25-40, January 1984.

"For many years now, hundreds and hundreds of letters come to me from all parts of the world to tell me that I am the world's greatest artist, and that my project in 'Self-Historification' is a new philosophy, a historical revolution, and a liberation from the 'system' (which has now run its course)." Following the introduction is an excellent account of Cavellini's life as businessman, art collector, and friend of artists.

447. Celant, Germano. "Postcards." *Domus* (Italy), 1(529): 52-53, December 1973.

"The author's work on the collection and documentation of mass media items used in the field of art began in 1969. Initially concerned with books and records, more recently the collector has begun including postcards. He describes the various types of postcards involved: the postcard utilized by museums and galleries for reproducing works of art in their collections; the postcard invitation sent out by galleries to inform people of the opening of an exhibition; the adoption of the postcard as the medium for a work of art; and the postcard designed to be a postcard, an image of a particular size and with a particular meaning. Some of the artists who have produced postcards as works of art are discussed." (ARTbibliographies MODERN, Vol. 5, No. 2, 1974, page 153)

448. Cline, Cheryl. "My Secret Life in the Mail." *Women Artists News*, 7(6): 5-6, Summer 1982.

How the author came to publish her mail art publication, *My Secret Life in the Mail*. A very humane, open, and practical article.

449. Cockcroft, Eva. "Heroes and Villains: The Latin American View." *Art in America*, 72(5): 15-19, May 1984.

A review of the "Artists Call" exhibitions in New York held at the New Museum and elsewhere. The article is illustrated with mail art by Argentinian mail artist Edgardo Antonio Vigo, Clemente Padin from Uruguay, and Brazilian Aristarcho. "Mail art was displayed on tables; on the wall were prints by well-known Latin American artists living in Paris, as well as the work of Salvadoran artists."

450. Cohen, Ronny. "Art and Letters: Please Mr. Postman Look and See...Is There a Work of Art in Your Bag for Me?" *Art News*, 80(10): 68-73, December 1981.

This has been the most visible article in a major American art magazine in many years. It was part of a special section on "Special Delivery" (artists' books, mailart and artists' records). The article opens with what mail art is and isn't for the uninitiated ("Still, like any serious painter or sculptor, the mailartist whose pieces are worth saving - yes, there is such a thing as junk mailart - are the ones who have developed an identity through a distinctive and ambitious body of work".) A history is given that includes the Futurists (Marinetti and Canguillo) and the Dadaists (Schwitters, Hannah Hoch) and "other important precursors were Marcel Duchamp and René Magritte." Ray Johnson's story is then told. The author chronicles her adventures in mail art with correspondents Judith Hoffberg, Carlo Pittore, Ed Plunkett, Edward F. Higgins III, Cavellini, Mohammed (Plinio Mesciulam), Buster Cleveland, and others. Illustrations in color by many of the artists previously mentioned.

451. Cohen, Ronny. "Star Quality." *Portfolio*, 5(5): 80-87, September/October 1983.

An article which states that as a "...result of the secularization of culture and the impact of mass media, the star entertainer has replaced the king and the saint in the public mind and the artist's vocabulary." Ray Johnson is mentioned, as are "second-generation mail artists Buster Cleveland and Ed Higgins." Ray Johnson's treatment of "his cast of characters as people everyone knew and recognized, almost like neighbors in a small town."

452. Collins, Bradford R. "The Western Front." *Vie des Arts* (Canada), 18(74): 29-31, 96-97, Spring 1974.

"The 'Western Front' group in Vancouver set out to underline the absurdity of forms of accepted behaviour. They derive their artworks from the writing and works of Marcel Duchamp and the European Surrealists...The author cites the group's projected one million and eleventh birthday party for art, and also plans for the

1984 Miss General Idea Pageant, which is shown to attack the accepted ideas of progress. He describes other activities of the group, including the 'Image Bank Directory,' in which are listed the names, addresses and special interests of over 200 people who are encouraged to correspond and conduct mail exchanges. The author sees their activities as a return to an attitude towards art that existed between the Wars, and poses the question 'Is Art to provide aesthetic pleasures or impetus for social change?'" In French and English. (**ARTbibliographies MODERN**, Vol. 6, No. 1, 1975, page 25)

453. Colpitt, Francis. "Umbrellas Through the Mail." *Artweek*, 10(28): 1+, September 8, 1979.

"The exhibit as a whole is much more successful than the individual works involved. If judged singly on their own merits, many of the pieces do not measure up. It is the concept of the exhibit that is finally admirable."

454. Constable, Rosalind. "The Mailaway Art of Ray Johnson." *New York Magazine*, 3(9): 42-43, March 2, 1970.

A more than adequate explanation of Ray Johnson's New York Correspondance School with examples of letters sent to the author by "students." As meaty a history of Johnson as one is likely to find (Black Mountain College, his mugging on the same day Warhol was shot, his move to Long Island, his decision to sell collages, etc.).

455. Cracker Jack Kid. "The Annual National High School Postal Art Exhibition." *School Arts*, 80(6): 49-52, February 1981.

An account of the third National High School Postal Art Exhibition initiated by the author at the Bellevue West High School Art Club. "The kids needed little incentive to get started; they caught on fast and started mailing as many as five cards to a list of high schools which they selected at random."

456. Crane, Mike. "Five Years Research Project: 76-80." *White Walls*, 1(1): 20, March 1978.

Author Crane outlines some concerns following the same time period as his research for the book, **Correspondence Art: Sourcebook for the Network of International Postal Art Activity**. "I will offer and help in freely making and distributing information. Concretely, I can say I will continue my search for 'community'."

457. D'Or, Vic. "Summer of 72, the Springing of 1984." *ArtsCanada* (Canada), 29: 65-7, December 1972.

A discussion of mail art and several Canadian artists who participate: Image Bank (Michael Morris), Art Rat, Flakey Rose-Hips, Anna Banana, Dr. Brute (Eric Metcalf), et al.

458. Daligand, Daniel. "For a Different Vision of Art and Reality." *Delo* (Yugoslavia), 1(47-48): February 1980.

Art today is commodity based. Living-art is an activity that can change the world. Exchanging through the mail is one of the means of transforming the world. In Serbo-Croatian.

459. Daligand, Daniel. "L'Art Postal." *Niouze* (France), 1(2): 50-51, January 1987.

Magazine published in Orsay, France. Ray Johnson, J. M. Poinso, Walter Zanini are cited. An envelope by Cracker Jack Kid is reproduced. In French.

460. Dana, Llys. "Mail Art World Wide Congress." *Kanal* (France): August 1986.

Announcing the World Wide Mail Art Congress as reported in *Clinch* magazine by the organizers Ruch and Fricker.

461. De Mol, Gerry. "Zak In, Zak Uit: Mail-Art." *De Morgen* (Belgium), (150): 13-15, August 30, 1986.

Three pages of mail art illustrated with works by Ruggero Maggi, H.R. Fricker, Guy Bleus, Bola, and others. "Interview with Guy Bleus, Johan Van Geluwe and myself about mail art congress, all kinds of ideas about mail art, mail art strategies, and so on." (Bola [Jan De Boever]) In Dutch.

462. Dewey, Tom. "Delta Blues Mail Art Exhibition." *Living Blues*, 19(2): 31-32, March/April 1988.

Review of a mail art show at the Delta Blues Museum curated by librarian Ruth Harris Lee. "The Delta Blues Mail Art Exhibit was varied, but among its larger truths is the observation that represented, professional mail artists were surpassed by the work of novices or non-artists in terms of urgency, originality, and immediacy." Professional mail artists?

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463. Dibbets, Jan. "Bulletin 15." *Studio International* (England), 180(924): 41-44, July/August 1970.

Documentation of a project which asked correspondents to return a numbered bulletin so that it can be marked on a world map.

464. Didden, Marc. "Guy Bleus: Serieus." *Humo* (Belgium): 107, August 16, 1981.

"Interview with Guy Bleus about mail art, money, stamps, performances, and administration." (Guy Bleus) Photo of Bleus accompanies the text.

465. Domingo, Willis. "Ray Johnson at Richard Feigen Gallery, New York." *Arts*, 45(7): 56, May 1971.

The reviewer links John Cage and Marcel Duchamp to Ray Johnson. "The productions of the New York Correspondence (sic) School are so 'cryptic' that it is tantalizing to try to piece together their 'meaning'."

466. Dunas, Michael and Bodine, Sarah. "Mail Art." *Status*, 1(4): 30-32, March 1986.

The article appears in a publication devoted to the stationery (greeting card) industry. It includes a two-page color spread featuring work by Endre Tot and Ray Johnson (from the collection of the late Brian Buczak). Basically an introductory text for the uninitiated, it covers such subjects as the New York Correspondance School, rubber stamps, postage stamps, and postcards. "The lesson of mail art is that just about anything can be used as fodder for creativity in communications."

467. Dunham, Judith L. "A Flood of Art Mags." *Artweek*, 7(41): 7, 13, November 27, 1976.

Includes a description of *La Mamelle* magazine, which "...offers an important forum for artists who rarely present their work publicly or are trying out new ideas, or whose work does not receive the exposure it should, especially in the areas of video, performance, and conceptual art." *La Mamelle* was an early supporter of mail art and the persons involved with it eventually published Mike Crane's book **Correspondence Art**.

468. Durant, Mark. "History Runs Through Our Houses Daily." *Artweek*, 18(41): 11-12, December 5, 1987.

Review of an exhibit curated by John P. Jacob of photographs from Eastern Europe. "After years of mailart correspondence, several visits to the countries in question and some word of mouth introductions, John Jacob has organized an exhibition that is not in any way an encompassing overview of contemporary Eastern Europe photography, but is an important and democratic communication from individuals living in countries that most of us see as a single monstrous entity."

469. Edmiston, Lori. "Neither Rain, Nor Sleet, Nor Snow." *Commonwealth*, 50(12): 7, December 1983.

A portrait of pioneering mail artist David E. Thompson (Davi Det Hompson) who joined the New York Correspondance School of Art in the mid-60s. He has since "dropped out to pursue other mediums." As Thompson adds, "After Calder, people making mobiles for years weren't making mobiles, they were making Calders. People weren't making mail art for years, they were making Johnsons."

470. Erickson, Don, ed. "Arts Without Letters." *Esquire*, 53(2): 106-107, August 1973.

In the last year, "he produced more than seven hundred stamps, all different..." A photographic essay of some of Donald Evans' output in this general interest magazine.

471. Espinosa, César. "Arte-Correo: Nuevos Procesos de Significacion Artstica." *Plural* (Mexico), 1(161): 32-37, February 1985.

A general history and introduction to the concepts of mail art with emphasis on Latinoamerican and Mexican participation. In Spanish.

472. Esrati, Stephen G. "Artists' Stamps Get Own Museum Exhibit." *Linn's Stamp News*, 60(3037): 20-21, January 19, 1987.

A review of the exhibition, "Corresponding Worlds," which featured the work of more than 50 artists from about 20 countries at the Allen Memorial Museum in Oberlin, Ohio, curated by Harley. Stamps illustrating the article are by Ed Varney, E.F. Higgins III, Harley, Graciela G. Marx, and Dennis Higdon. An interesting article linking artist postage stamps with the philatelic world. The exhibit was also accompanied by lectures and a film. "What I've done," Harley said, "is to put focus on artists' stamps by putting together a show of quality. It is the converse of a mailed-in art exhibit (where) there's no jury, no nothing."

473. Evans, Derro. "Collecting: Mail Art." *Texas Homes*, 9(1): 55-57, January 1985.

The author gets an introduction to mail art by Texas mail artists Al Ackerman (San Antonio), John Held Jr. (Dallas), and Tom Pack (Houston). Illustrated in color.

474. Evans, Donald. "A Portfolio of Stamps of the World." *Paris Review*, 16(62): 75-87, Summer 1975.

Artist postage stamps by Donald Evans are illustrated, and their history is given. "To my knowledge there are no artists who make stamps in the way I do. But there very well may be. It's like the question of whether we are the only planet in the universe with people on it. I just don't think we are. I'm curious, but I also dread finding there's someone in...Paraguay or Switzerland or somewhere who is doing exactly what I do, and doing it better. Throughout my life I've tended to withdraw if there was someone else doing better what I wanted to do. So that sort of competition would kill my interest in making stamps. It really would. I'd have to give up my world of stamps."

475. Feijoo, Samuel. "Arte-Correo." *Signos* (Cuba), 1(28): 211-221, 1982.

Published by the Cuban Ministry of Culture, Library Marti, Santa Clara, Cuba. Reproductions from the work of Robert Rehfeldt, Guillermo Deisler, Clemente Padin, Henryk Bzdok, and Daniel Daligand are illustrated. Mentions worldwide mail art shows and quotes from existing mail art publications. In Spanish.

476. Felter, J.W. "Artists' Stamps and Stamp Images." *ArtMagazine* (Canada), 8(29): 47-49, October/November 1976.

A description of the exhibition, "Artists' Stamps and Stamp Images," at the Simon Fraser Gallery of Simon Fraser University in Burnaby, B.C., Canada, by the curator of this show. This was the first exhibit of artists' postage stamps and such early stamp artists as Dieter Roth, Robert Fried, Endre Tot, William Farley, Carl Camu, Ken Friedman, and Joseph Beuys are discussed. The Fluxus contribution is also mentioned. "The exhibit is the culmination of more than two years research and includes approximately 3000 stamps and stamp images. It surveys the stamp art of thirty-five artists and seven art groups in nine countries. It covers a period of approximately ten years."

477. French-frazier, Nina. "Ray Johnson." *Arts*, 52(10): 8, June 1978.

Ray Johnson's silhouette portraits are discussed. Although a separate preoccupation from his letters, of course, nothing in Johnson's work is ever disparate.

478. Fierlafijn, Gina. "De Mail-Odie van Guy Bleus." *Kuifje* (Belgium), 1(59): 2, December 25, 1984.

"Mail Art and the Administration Centre." (Guy Bleus) Chronicles the activities of Guy Bleus in a rather slick magazine. Illustrated with rubber stamps and photographs of Bleus.

479. Fox, Michael. "Alle Nacht den Sternen." *Kunst+Unterricht* (West Germany), 1(98): 28-29, 1985.

Notice of the mail art show, "Nacht," curated by the author.

480. Fraboulet, Y. "Exposition: Rue Henry-Cochard: Une Nouvelle Galerie peu Ordinaire et un Sanfourche Extraordinaire." *Ouest-France* (France): December 15, 1986.

A review of an exhibition by French mail artist Jean-Joseph Sanfourche. "...que la communication est devenue art."

481. Frank, Peter. "New York Reviews: Donald Evans (Fischbach)." *Art News*, 74(6): 136-137, Summer 1975.

A review of the Donald Evans artist postage stamp show at Fishbach gallery. "Several artists have fabricated their own postage stamps. Evans, however, is the true philatelist."

482. Frank, Peter. "Postal Modernism: Artists' Stamps and Stamp Images." *Art Express*, 1(1): 18-25, May/June 1981.

One of the indispensable writings on the subject of artists' postage stamps by this well-known critic and friend of mail art. "Whereas makers of most mail art take vast liberties with the forms and functions of their modes of communication—essentially seeking the limit to what post offices recognize as 'mail'—the stamp implies a rigid codification of form and function." The article is illustrated (in color) by works of Donald Evans, Robert Watts, George Maciunas, Robert Fried, Joel Smith, E. F. Higgins III, and others. The author traces the history of the artist postage stamp to Fluxus, mentions the importance of the Simon Fraser University exhibition

curated by James W. Felter, notes the activity of Canadian and European artists and mentions individual artists like Cavellini and Donald Evans. A landmark writing on the subject.

483. Frank, Peter. "Postal Modernism: Artists' Stamps and Stamp Images." *Interpress Grafik* (Hungary): 26-31, 1982.

"Examines the uses which artists have made of the possibilities available in the postage-stamp format. The author identifies various areas of activity in this genre, from Fluxus in the 1960's to more recent American work and growing European interest in the form. With references to the illustrated examples from several countries, some actually used in the mail, he stresses the playfulness and variety of the genre." (*ARTbibliographies MODERN*, Vol. 15, No. 1, 1985, p. 173)

484. Friedman, Ken. "Flowing in Omaha." *Art and Artists* (England): 6-9, August 1973.

A history of the events which led to the important "Omaha Flow Systems" mail art show in 1972. "The basis of our project was this: a regeneration of public interest in the arts, a lively experiment involving many and affording significant personal pleasure to each in her or his own way."

485. Friedman, Ken. "International News: Other Books and So; Mail Art; Ko De Jonge: Jun Mizukami." *Contemporary Art/Southeast*, 1(1): April/May 1977.

Friedman reports on Other Books and So, an influential center of artists' books and mail art in Amsterdam, Holland; a call for information on mail art for a publication by Running Dog Press, St. Louis; Dutch artists Ko De Jonge; and a mail art show in Japan curated by Jun Mizukami.

486. Friedman, Ken. "International News: Stempelplaats, Expositao Internacional de Arte Correo, Mail and Correspondence Art." *Contemporary Art/Southeast*, 1(2): 20-21, June/July 1977.

Friedman reports on rubber stamp activity at Stempelplaats, an Amsterdam, Holland, rubber stamp art gallery; a mail art show in Recife, Brazil, curated by Paulo Bruscky and Daniel Santiago; and a thesis on mail art being written by Anne Applewhite at California State University, Sacramento.

487. Friedman, Ken. "Notes on the History of the Alternative Press." *Contemporary Art/Southwest*, 1(3): 42-43, August/September 1977.

Mentions a number of publications relevant to mail art including the *Northwest Mounted Valise*, *New York Correspondence School Weekly Breeder*, *FILE*, *Vile*, *La Mamelle*, and *Lightworks*.

488. Friedman, Kenneth. "Fluxus and Concept Art." *Art and Artists* (England): 50-53, October 1972.

An article that touches on mail art if only in attitude, as Friedman writes, "Concept art is not so much an art movement or vein as it is a position or worldview, a focus of activity." And in concluding the article he might as well have described mail art when he writes, "The future of art, particularly concept art, lies in sharing and promoting life and well-being among the peoples of the earth, striving toward enlightenment."

489. Friedman, Kenneth S. "The Retrospective was Cancelled." *Fuse* (Canada), 4(5): 304-306, July/August 1980.

A diatribe against Guglielmo Achille Cavellini. While most are content to allow the Italian mail artist his self-conceits, Friedman rushes in with a cleaving knife. "His idea, somewhat delightful at its onset, vanishes rapidly on repetition as anything more than an infantile claim to exist as the center of the universe." Illustrated with works by Cavellini, E.F. Higgins, III, and Robert Watts.

490. Fritz-Vannahme, Joachim. "Kleine Kobolde im Kasten." *Prisma* (West Germany), (30): 114-115, 1982.

Concerning the "art-in-a-frame" mail art project of Jürgen O. Olbrich.

491. Gablik, Suzi. "Donald Evans, 1945-1977." *Art in America*, 65(4): 14-15, July-August 1977.

An article written upon the death of postage stamp artist Donald Evans by this noted critic. "He was rare without being enigmatic."

492. Gablik, Suzi. "Ray Johnson." *Art Journal*, 36(3): 237, Spring, 1977.

A surrealistic homage to Ray Johnson, "the art world's Won Ton Ton, the Dog Who Saved Hollywood." Part of the article "Send Letters, Postcards..."

493. Gablik, Suzi. "700 Collages by Ray Johnson." *Location*, 1(2): 55-58, Summer 1964.

"...the collages of Ray Johnson are continually changing and new ones come to take their place. Ultimately they take the form of mailings, surprises, presents which he distributes complexly according to the rules of a private game."

494. Gardner, Paul. "Confessions of a Plantain Chip Eater." *Art News*, 80(1): 136-138, January 1981.

The author asks what are your private vices - and well-known artists reply. Ray Johnson replies, "Making collages by Joseph Cornell." Illustrated with a photograph of Ray Johnson's nipple by Toby Spiselman.

495. Gardner, Paul. "The Secret Kingdoms of Donald Evans." *Arts*, 49(7): 76-78, March 1975.

"Donald Evans' personal philately is created on a deceptively intimate scale: his stamps represent a vast world of imagination. Extending a childhood hobby, the stamps become autobiographical souvenirs and carriers of fantasy." Illustrated.

496. Georgsdorf, Heiner. "Pro Jekt und Kontra Post." *Prisma* (West Germany), 1(21): 115-116, 1980.

Concerning the mail art activities of Jürgen O. Olbrich.

497. Gidney, Eric. "The Artist's Use of Telecommunications: A Review." *Leonardo*, 16(4): 311-315, 1983.

In an article about the artistic use of telecommunications there is a brief mention of mail art. "Useful parameters of communication have been suggested by Mit Mitropoulos in connection with a related activity, mail art. He postulates that three levels of communication are possible: 1. "Hi there!" 2. "I am here, where are you?" 3. A complex interaction."

498. Gini, Gino. "L'Immagine Mitica (The Mythical Image)." *D'Ars* (Italy), 20(90): 193, July 1979.

"The use of non-traditional materials and the research of expressive means which go from metal papers to aerograph, to xerographies,

to photographic transfers, to postal operations are part of a precise and calculated operative program which intends to study the possibilities of use of latest media." Article in Italian (translation provided by the author).

499. Gini, Gino. "Mail Art." *L'Espresso* (Italy): 93, May 1979.

Bibliographic information provided by the author. The journal is published in Rome.

500. Gini, Gino. "Mail Art." *Poiesis* (Italy): 394-396, n.d. (1981).

Composed of three parts: a short foreword entitled "The Mythical Image," a longer essay, "Mail Art", and a closing manifesto, "La Professionalita." In Italian.

501. Gini, Gino. "Mail Art a Torino." *Artecultura* (Italy), 1(7): 25, July 1980.

Review of an Italian mail art show.

502. Gini, Gino. "Mail Art: Alla Galleria Apollinaire di Milano." *Artecultura* (Italy): 26, July 1981.

Concerning a mail art show curated by Gino Gini at the Galleria Apollinaire in Milan. Bibliographic information supplied by the author.

503. Gini, Gino. "Mail Art: Note a Margine di un'Operazione Postale." *Artecultura* (Italy): 6-7, May 1980.

A description of the author's mail art show, "The Mythical Image."

504. Gini, Gino. "Mostra di Arte Postale." *Artecultura* (Italy), 1(9): 7, November 1979.

Review of an Italian mail art show.

505. Gini, Gino. "Note a Margine di un'Operazione di Arte Postale." *Artecultura* (Italy): 6-7, July 1979.

An introductory essay on mail art.

506. Gini, Gino. "Novanta Artisti/L'Immagine Mitica col Francobollo." *Artecultura* (Italy): 3, November 1979.

A description of the author's mail art show, "The Mythical Image," and a listing of the participants in the show.

507. Gini, Gino. "O. P. I.: Operazione Postale Internazionale." *Carte Segrete* (Italy), 1(48-49): 68-72, April/June 1980.

A description of mail art and the author's curation of the mail art exhibition, "The Mythical Image." Illustrated. In Italian.

508. Goddard, Dan R. "San Antonio Letter." *Artspace: Southwestern Contemporary Arts Quarterly*, 12(1): 63-64, Winter 1987.

A discussion of San Antonio, Texas, artist James Cobb mentions that four of his paintings were acquired by Los Angeles collector Frederick R. Weisman. "A musician, Cobb is also known as a founder of Damn Fools, one of the city's pioneering punk rock bands, which featured a sign-language interpreter. He has also been active as a small-press publisher and in mail art."

509. Grant, Lynn. "Correspondence as Art." *Artweek*: November 1, 1975.

Unexamined.

510. Greengold, Jane, and Tanz, Chris. "Correspondences." *Visible Language*, 10(3): 269-276, Summer 1976.

"'Correspondences' explores the correspondence between Concrete Poetry and Conceptual Art, postal language and ordinary language, sending/receiving letters and private theatre. The article presents part of an actual correspondence between friends/poets-artists attending to the act and experience of corresponding, and making the language of correspondence visible." (*ARTbibliographies MODERN*, Vol. 8, No. 2, 1977, page 138)

511. Groh, Klaus. "1984 - Grusse zum Untergang." *Kunstnachrichten* (Switzerland): 87-88, March 1984.

An article on postcard art created by Jürgen O. Olbrich, Joachim Wagner, Klaus Staeck, Wolfgang Hainke, and others.

512. Gruen, John. "Ray Johnson." *New York Magazine*, 3(10): 55, March 9, 1970.

A review of collages by Ray Johnson at Feigen Gallery, New York. Johnson is after "a cryptogram or pictograph of allusions with a

miraculous logic all its own, forming a map of disparate, unrelated ideas that fall beautifully into place."

513. Gruen, John. "Ray Johnson: New York Correspondence School." *New York Magazine*, 3(40): 50, October 5, 1970.

A review of the Whitney Museum show in the form of a letter. "Dear Ray Johnson, I think your show (the letters, the postcards, the scraps of paper, the messages, the pictures and drawings, and, above all, the cryptic enclosures) are startling, informative..."

514. Gruen, John. "To My Valentine: A Portfolio." *Audience Magazine*, 1(2): 13, March/April 1971.

Reproduces Ray Johnson's "Valentine for Joseph Cornell."

515. Hall, Margareta. "Media: Haftig Video i TV-Rutan." *Damernas Varld* (Sweden): Spring 1985.

Review of Peter R. Meyers' "Nattovning" TV program composed of mail art videos shown on Swedish National TV as reported in this weekly magazine for women. Photo of Meyer. In Swedish.

516. Hancock, Marianne. "New York Galleries: Ray Johnson at Richard Feigen." *Arts*, 45(7): 56, May 1971.

"The productions of the New York Correspondence School are so 'cryptic' that it is tantalizing to try to piece together their 'meaning.' Yet at a certain point the viewer realizes that the responsibility for the meaning rests entirely with himself. Thus from a different starting point, Johnson makes the same point as Cage concerning the priority of the object."

517. Hatton, Denise. "Mail as Art Subject of Non-Philatelic Articles." *Linn's Stamp News*, 61(3090): 52, January 25, 1988.

A report of two articles about mail art. The first appeared in the magazine section of the November 8, 1987 *New York Daily News* in regard to a mail art show by Matty Jankowski. The second in the November 1987 issue of *U & LC* featured the calligraphic letters of Alan Blackman. The article also reports on an 88-year-old cardiac patient in New Haven, Connecticut, receiving a banana through the mail with stamps attached.

518. Hefting, Paul. "Mail Art." *Vlaanderen* (Belgium), 37(4): 30-34, September/October 1988.

An introductory article on mail art stressing its fine art affiliations: Kurt Schwitters, Marcel Duchamp, Ray Johnson, Fluxus, Gilbert and George, Donald Evans, and Ulises Carrion. Illustrated with works in color by Guy Bleus, Donald Evans, Private World, On Kawara, Kurt Schwitters, and Johan van Geluwe. In Dutch.

519. Held, John. "The Eternal Network: Alternate Art Through the Postal System." *Art and Artists*, 15(2): 10-11, March/April 1986.

A short history of mail art stressing Ray Johnson and Fluxus. Centers on the development of the mail art show, and how one can get involved.

520. Held, John. "Rubber Stamps: Their Life in the Mail." *Better Marking Magazine*: 14, Fall 1985.

Article intended to introduce mail art and the artful use of rubber stamps to the rubber stamp industry. Illustrations by Rockola, Leavenworth Jackson, Andrej Tisma, Creative Thing, Dadaland, Arturo Fallico, John Held, Jr., and Julie Bloch.

521. Held, Jon., Jr. "Part One: Mail Art." *Public Library Quarterly*, 7(1/2): 57-63, Spring/Summer 1986.

The first of a four-part series, "On Track of the Marvelous: The Intrepid Librarian in the Land of the Art Sharks." Gives an explanation of mail art, how it is in contrast to mainstream art, and examples of libraries which have hosted mail art shows.

522. Held, Jonathan. "Their Indelible Mark: Rubber Stamps and Libraries." *American Libraries*, 13(11): 680-681, December 1982.

Discusses a rubber stamp exhibit at the Dallas Public Library, Dallas, Texas. Curated by the author, stamps were solicited in the manner of a mail art show. Cover story. Illustrated by rubber stamp impressions.

523. Heller, Steven. "Artists Decorate Their Envelopes." *Graphis*, 39(226): 8-21, July/August 1983.

"Mail art" by successful commercial and fine artists including Folon, Soavi, and Glaser. Many decorated envelopes are shown. In English, German, and French.

524. Henderson, Jennifer. "'Make Mine Wacky': A Ken Brown Postcard Checklist." *Postcard Collector*, 5(7): 48-51, July 1987.

A checklist of Ken Brown postcards produced since 1975.

525. Henry, Gerrit. "New York Letter." *Art International* (Switzerland), 15(6): 80-81, Summer 1971.

A review of Ray Johnson's show "Dollar Bill Collages" at Feigen Uptown Gallery. "I didn't like Johnson's last show (at the Whitney) because he was being rather silly about conceptual art and museums both..."

526. Henry, Gerrit. "New York Letter." *Art International* (Switzerland), 15(9): 70-71, November 1970.

A rather unkind review ("Assorted curators might do better to hark to the calls, however faint at first, of quality over currency.") of the New York Correspondance School exhibition at the Whitney Museum of American Art.

527. Henry, Gerrit. "Ray Johnson: Collage Jester." *Art in America*, 72(11): 139-141, December 1984.

"...when we hear 'Ray Johnson,' we apparently should no longer think exclusively, or even mainly, of his New York Correspondence School-mail art for the masses-featuring bunny heads running serially across the page, named after famous personages in art or show biz or kulchur."

528. Herst, Hermann, Jr. "Fun Is Foremost in Collecting Local Stamps." *Linn's Stamp News*, 60(3076): 22-23, October 19, 1987.

The author traces the "local post" back to 1847. Local posts are stamps that have no official value, but may serve a purpose in that they can expedite mail service to unserved populations. Other stamp collectors just make up their own stamps for the fun of it. The author distinguishes between a stamp and a label (no denomination on the stamp). If artist postage stamps are "fine art," then local posts are "folk art."

529. Herzfeld, John. "Vasari Diary: Special Delivery." *Art News*, 86(9): 18, November 1987.

Description of a mail art show at the 124 Ridge Street Storefront Gallery in the Lower East Side of New York. While "mainly a place

to have fun and play show-and-tell with our friends" the show had a serious side: entries were solicited from Southeast Asian refugees.

530. Higgins, E. F., III. "Artists' Stamps." *Print Collector's Newsletter*, 10(5): 154-156, November 1979.

An excellent article by one of the pioneer artist postage stamp designers. He mentions others working within the artist postage stamp/mail art field, different types of stamps, media (photocopy, offset), and publications for further information.

531. Holliday, J. S. "The World of Clayton Lewis." *California History*, 62(3): 216-223, 1983.

"A profile of Clayton Lewis, drawing on an interview with the artist and sculptor. Since the 1960s, Lewis gained fame by writing his aged mother, illustrating the envelopes with vivid depictions of his philosophy and life style. Recently the California Historical Society presented an exhibition of Lewis's envelope paintings, sculptures, and oil paintings." (ARTbibliographies MODERN, Vol. 14, No. 1984, page 213)

532. Home, Stewart. "Mail Art." *Edinburgh Review* (Scotland), 1(78-9): 255-256, Winter/Spring 1988.

A general description of mail art stressing the non-commodity nature of the exchange between participants.

533. Homewood, Alison. "This May Be Art..." *TV World* (England): 36, August 1985.

Review of the "Night Exercises" program developed by Peter R. Meyer of Swedish National Television who compiled the video by using mail art techniques.

534. Jacob, J.P. "Mail Art Mailbag." *Village Voice*, 30(10): 3, 37, March 5, 1985.

A letter to the editor by J. P. Jacob concerning the C. Carr article, "Wait a Minute, Mr. Postman."

535. Jacob, John P., and Zelevansky, Lynn. "Letters: Ideological States." *Afterimage*, 15(2): 2-3, September 1987.

In two letters to the editor, John P. Jacob and Lynn Zelevansky reply to an earlier (May 1987) article, "Public Projections and Private Images" by Deborah Bright, in which their exhibition, "Out of

Eastern Europe: Private Photography," was reviewed. The show was partially a result of Jacob's mail art involvement. Deborah Bright replies.

536. Jeanneteau, Marc. "La Voie des Arts." *Picsou Magazine* (France), 1(109): 26-27, 1980.

A story about the "Colin Mail Art" group. Günther Ruch writes: "The Colin MA-group was a group of 8 French artists who sent themselves lots of 'aesthetic-designed' mail works through the post-office, but they have practically never participated in the international MA-network—so if you speak in France to someone not involved in MA, he knows this group, but he doesn't know anything about other MA-networkings—and if you speak with a mail-artist he doesn't know this group..."

537. Johnson, Ray. "Abandoned Chickens." *Art In America*, 62(6): 107-112, November 1974.

Surely one of the strangest articles ever put forth in a major American art magazine. You read it, you make sense of it. Heavily illustrated.

538. Johnson, Ray. "Follow Instructions Below." *Arts*, 46(2): 42-44, November 1971.

Two of Johnson's works are illustrated with instructions to, "participate by adding words, letters, colors or whatever...all material will be documented in a future issue."

539. Johnson, Ray. "Letters." *Village Voice*, 30(10): 37, March 5, 1985.

A "Letter to the Editor" in regard to the C. Carr article in the *Village Voice*, "Wait a Minute, Mr. Postman."

540. Johnson, William. "Exhibition at Feigen Gallery." *Art News*, 69(2): 68, April 1970.

Review of a Ray Johnson show at Feigen Gallery. "It would be nice to dismiss Johnson as the art world's Suzy, yet there is such a juicy dose of Duchampian humor..."

541. Josephson, Mary. "Review of Exhibitions: Ray Johnson at Betty Parsons." *Art in America*, 61(3): 104-105, May/June 1973.

A review of Ray Johnson's show, "A History of the Betty Parsons Gallery," at the Betty Parsons Gallery. "The mail art people are

pretty trivial, but triviality doesn't mean they're not fun or talented. It just means they have happy, post-comic-strip minds, a fatigue with high seriousness, and don't feel like dressing their art in antiseptic clothing for uptown, or dirtying it up a bit for So Ho."

542. Jozsa, Agnes. "Postatitkos Művészet Vagy Titkos Postaművészet." *Kritika* (Hungary): 39, September 1987.

A review of the artist postage stamp show at the Museum of Fine Arts, Budapest, Hungary, curated by György Galantai. Also quotes from the show's catalog essay written by Geza Perneczky.

543. Kamperelic, Dobrica. "Fragment Tekstu Napisanego Przez Dobrica Kamperelic/Jugo-Sławia." *Moj Swait* (Poland), 1(11-12): 31, November/December 1988.

A short portrait of mail art describing it as a political, aesthetic, and erotic action, while also mentioning the communicative and touristic aspects of the medium.

544. Katz, William. "Donald Evans: Fischbach Gallery, New York." *Arts*, 51(4): 8, December 1976.

"Through the souvenirs he sends us, these hieroglyphs of inspired perception, the reality of his work takes place in our minds." Includes a full color reproduction, "Peaches of My Bonnie, 1976."

545. Kawara, On and Lewitt, Sol. "Confirmation." *Studio International* (England), 180(924): 36-37, July/August 1970.

A telegram by On Kawara, "I Am Still Alive," and a response by Lewitt. For an issue dealing with conceptual art.

546. Kinmonth, P. "G & G Still in Movies." *Vogue* (England): 224-6, November 1981.

"Documents the development of Gilbert and George's partnership from their meeting at St. Martin's School of Art, London, in 1967, through their mail art work to their use of themselves as sculpture." (ARTbibliographies MODERN, Vol. 14, No. 1, 1983, p. 155)

547. Klaffki, Joki. "Sztuka w Ruchu: Joki Odwiedza Polskę." *Moj Swiat* (Poland), 1(11-12): 14-15, November/December 1988.

German mail artist Joki relates his experiences with the mail artists of Poland.

548. Klawans, Stuart. "The Small Time: Notes on Mail Art." *The Nation*, 244(19): 654-656, May 16, 1987.

This column on the small and marginal press mentions *Spiegelman's Mailart Rag*, and Chuck Welch's **Networking Currents**. Of *Spiegelman's Mailart Rag*, he says "not only uproarious fun in itself but offers a maniacally comprehensive guide to the mail art network." **Networking Currents**, "traces mail art to its origins in the 1950's with Local Postfolks, Ray Johnson, The New York Correspondence School, and Fluxus. Welch is clearheaded and precise in his argument that Dada is merely one tendency of mail art." The author also makes an "appeal to mail artists everywhere to write to A.M. ('Bongo Boy') Rosenthal, c/o *The New York Times*."

549. Klawans, Stuart. "The Small Time: Small Press Expo '87, Popular Reality (Revisited)." *The Nation*: 407-409, March 28, 1987.

"Clip art and mail art and other Dadaist throwaway forms are merely one tendency of small press publishing. But they're an important tendency, since they represent the most antiauthoritarian, non-aesthetic, free-for-all incarnation of the alternative press. Within this free-for-all, one does discern certain preferences, notably a disdain for explanations and a fondness for irony. Irony, in fact, is the most frequently encountered mode of presentation."

550. Klawans, Stuart. "The Small Time: Small Presses are Villages of Refuge..." *The Nation*, 243(20): 675-676, December 13, 1986.

The author reviews George Myers Jr., **Alphabets Sublime: Contemporary Artists on Collage and Visual Literature**, John M. Bennett's *Lost and Found Times* and the writings of Jack Saunders. "But we are now entering an area where the banal and sentimental are as good as anybody else; where the production of art has become truly democratic, even if the distribution of talent is not."

551. Klawans, Stuart. "The Small Time: The Welcome News from San Francisco..." *The Nation*, 245(12): 422-423, October 17, 1987.

This continuing column on the small and marginal press mentions Michael A. Gunderloy of *Factsheet Five* and Anna Banana "one of the veterans of mail art, (who) is trying to put out a quarterly newsletter and has expressed the semiheretical intention of accepting money for it."

552. Knapp, Ulrike. "Ich bin Einer, der Sich Selbst Erhoht und Preist." *Frankfurter Idee* (West Germany), 1(4): 26-36, September 1981.

An interview with Cavellini. Many reproductions of the artist's works are included.

553. Knizak, Milan. "How I See the Future of Art." *Flash Art* (Italy), 1(66/67): 20, July/August 1976.

Without mentioning mail art by name, this early participant of the Eternal Network articulates ideas prevalent at the time. "The culmination of art is in its extinction."

554. Kopse, Mirjam. "Zasebno Zivljenje." *Delo* (Yugoslavia): June 26, 1987.

Concerning the "Private Life" exhibition curated by Andrej Tisma.

555. Kotte, Wouter. "Stamp-Art: Alternatieve en Subtiële Kunstform." *Kunstbeeld* (West Germany): 16-19, May 1980.

Listed in *The World of Donald Evans*, "Selective Bibliography." Unexamined.

556. Kozloff, Max. "Junk Mail: An Affluent Art Movement." *Art Journal*, 33(1): 27-31, Fall 1973.

An overall look at the phenomenon of artists using the mails: Eleanor Antin, Ray Johnson, Les Levine, Don Celender.

557. Kuh, Katherine. "Preservation of the Avant-Garde." *Saturday Review*, 4(3): 55-57, October 30, 1976.

An excellent article about Jean Brown and her archive of Dada, Surrealistic, Fluxus, and Post-Dada art and information by a noted art critic. "It is always the marginal she stresses - such manifestations as concrete poetry, rubber stamp art, the vagaries of video. She is after elusive connections, the small interstices that relate the recent past to less-publicized present-day directions...Other borderline movements she considers extensions of Dada and also perhaps Fluxus are Postcard Art and Lettrisme. For some years certain artists have denounced what they view as the sterility of museums and private galleries. They resent, too, the difficulty of breaking through the official barriers that prevent them from reaching a public, and as a result they are turning to 'mail art' via postcards and letters."

558. Laurence, Michael, ed. "March Show to Feature 'Mail Art'." *Linn's Stamp News*, 60(3038): 42, January 26, 1987.

A brief history of mail art is given, mentioning Ray Johnson and Donald Evans, in this journal devoted to postage stamp collectors. The article notes a mail art show, which "will be combined for the first time with stamp collecting in the United States at the 'International Stamp Show' to be held March 20-22 at the Palmer House Hotel, State Street and Monroe, Chicago."

559. Leider, Philip. "The New York Correspondence School." *Artforum*, 6(2): 50-55, October 1967.

A letter exchange between Ray Johnson, Philip Leider (editor, *Artforum*), David Bourdon, and others. An introduction to the New York Correspondence School by Bourdon is also included.

560. Levine, Les. "The Information Fall-Out." *Studio International* (England). 181(934): 264-267, June 1971.

A review of the New York Museum of Modern Art show, "Information," which articulated many of the concerns present at the time in mail art—and which gave mail art a conceptual base.

561. Linville, Kasha. "New York: Ray Johnson, Whitney Museum." *Artforum*, 9(3): 86, November 1970.

A review of the highly influential mail art show staged at the Whitney Museum. "Although it is interesting to note that the NYCS involves issues of time, chance, and dissemination of information—many ideas are involved in a more sober way in current conceptual art efforts. Johnson is concerned with loosely structured interactions; but not as a conceptual artist. Instead, he is more a solicitous host who likes to provide the opportunity for people to meet, by mail or in person at one of the NYCS meetings, and to watch what happens. The only sad note about Johnson's Whitney diversion is it seems a shame to catch a living thing in flight, to pin it down and make a museum display of it."

562. Lippard, Lucy. "Dear Ray...Love, Lucy." *Art Journal*, 36(3): 240-241, Spring 1977.

An homage to Ray Johnson by this respected critic.

563. Loring, John. "Graphic Arts: Ceci n'est pas McQueen, Steve." *Arts*, 48(6): 48-50, March 1974.

"Much as Breton felt that there was an absolute equation between chance and rhythmic unity Johnson catches and orchestrates the unconscious harmonies of ideas running through the miasma of corresponding, coincidental details and trivia that come and go in his celebrated New York Correspondence School."

564. Ludwig, Myles Eric, ed. "In/Sight." *Art Direction*, 24(6): 21, August 1972.

"The New York Correspondence School approaches the found art of communication through an exchange of doodles, drawings, jokes and selected esoterica passed from member to member pen-pal fashion via the U.S. mail... On a phenomenological level, Johnston's (sic) school operates as a kind of Bergsonian time continuum where everything continues to be received, replied to or ignored." Ray Johnson is pictured at a NYCS meeting with model Naomi Sims.

565. Lum, JoAnne. "Feministo Follow-Up." *Women Artists News*, 7(2): 17-19, Winter 1982-1983.

"An account of Feministo, a network of household mothers and artists all over England. This 'postal event' which sprang up in 1975 involved the creation of small artworks and their exchange by mail. Discusses its effect and its relationship to the women's movement." (RILA, Vol. 12/1, 1986)

566. Mabie, Don. "Off Centre Centre." *Parallelogramme* (Canada), 10(5): Summer 1985.

Some particulars about this alternative art space in Calgary, Canada, including a description of the "When I Was a Cowboy" mail art show.

567. Maggi, Ruggero. "Arte Postale: Uniti per la Pace." *Articultura* (Italy): May 5, 1986.

A report of the mail art show, "Uniti per la Pace," organized by the Comune a Castiglione is followed by an essay written by Ruggero Maggi for the catalog of the show.

568. Mainarde, Pat. "Donald Evans: Fischbach Gallery, New York." *Arts*, 51(6): 28, February 1977.

Review of Evans' show at Fischbach Gallery, New York, New York, where he showed postage stamps including those from the series "Nadorp," "Tropides Islands," and "My Bonnie."

569. Marandel, J. Patrice. "Exhibition at Richard Feigen Gallery." *Art International* (Switzerland), 14(5): 75, May 1970.

A review of the Ray Johnson exhibition at the Richard Feigen Gallery. The reviewer notes that references in the collages relate to the artist's New York Correspondance School.

570. Marandel, J. Patrice. "Lettre de New York." *Art International* (Switzerland), 15(9): 68, November 1970.

Review of the "New York Correspondance School" exhibition curated by Marcia Tucker and organized by Ray Johnson. In French.

571. Marcus, Greil. "Correspondence Art: Source Book." *Artforum*, 23(9): 5, May 1985.

A review of the book edited by Michael Crane and Mary Stofflet.

572. Martin, Fred. "Art and History - Mail Art." *Artweek*, 12(37): 3, November 7, 1981.

Fred Martin writes a regular "Point of View" column. This one is dedicated to responses he received from the network after Lon Spiegelman took him to task for earlier statements on mail art.

573. Martin, Fred. "Art and History - Mail's End." *Artweek*, 12(18): 4, May 16, 1981.

The author mentions that a reader has written to say that his latest columns in the magazine have been examples of mail art. He then states that, "I must admit to a kind of aesthetic snobbery about mail art. From my side, though, it's not snobbery but simple fastidiousness which makes me feel that most mail art belongs with the neighborhood flyer from Payless Drug Stores."

574. Martin, Henry. "Mashed Potatoes: Henry Martin Looks at the Collages of Ray Johnson." *Art and Artists* (England), 7(2): 22-25, May 1972.

"The author describes Johnson as a creative master of set theory, who deals with things not in terms of what they 'are' or what they 'mean', but rather in terms of the information content of their individual characteristics..." (*ARTbibliographies MODERN*, Vol. 4, No. 1, 1973, page 118) Although this article deals with the collages of Johnson it is extremely incisive as to the way Johnson handles information-whether it be in his collages or his mailworks.

575. Martin, Henry. "Milan Letter." *Art International* (Switzerland), 16(6/7): 105-106, Summer 1972.

A review of Ray Johnson's first European one-man show at the Schwartz Gallery. "Another difference is that the Correspondance School emphasizes the functional structures of aesthetics, while the collages are always meticulous in craftsmanship and frankly interested in the attainment of 'beauty'."

576. Martin, Henry. "Reference and Relation." *Art Journal*, 36(3): 237-239, Spring 1977.

Personal reminiscences of the author concerning Ray Johnson.

577. Martin, Henry. "Should an Eyelash Last Forever: An Interview with Ray Johnson?" *Lotta Poetica* (Italy), 2(5): 3-24, January 1984.

The author, always incisive, first gives an overview and then records an interview with Johnson. They talk about many things, including performance, The New York Correspondance School (and its death), Joseph Cornell, May Wilson, graffiti, **Correspondence Art** by Mike Crane, fan clubs, and Johnson's collage work. Sounds like Martin caught Johnson on a bad day, "...but I've often come to a point of extreme exhaustion or tiredness or inability to run an international organization. And now I get these endless things about still another 'mail art' show, and I don't answer them. Or if I do, it's only the slightest gesture, like one little bunny head on a thirty cent airmail letter. It's not at all a cliché when I say that I have a kind of natural generosity and that this was the real basis of the New York Correspondence School, and this natural generosity of image and idea and information is something that I can only extend so far. I don't have the time any more..." In Italian and English.

578. McCann, Cecile N., ed. "One-Year, One-Man Show." *Artweek*, 3(4): 3, January 22, 1972.

Description of the "One-Year, One-Man Show" by Fluxus artist Ken Friedman. As conceived by Friedman the show "...will consist of...information. Materials that arrive are to be housed in the archives of the museum for research and reference. Copies of these materials and other information will be sent to selected individuals and institutions as they come in to the show."

579. McCarty, Denise. "Artistamps Combine Art and Philately." *Linn's Stamp News*, 57(2899): 30, May 28, 1984.

Describes the activity of the late mail artist Michael Bidner of London, Ontario, Canada, in the field of artist postage stamps, a genre he coined "artistamps." A show of artistamps he curated at the Forest City Gallery included "over 7,000 artistamps from 1,000 artists, representing almost 50 countries."

580. McCormick, Brad. "The Envelope as an Art Form: Computer-Aided Images." *Leonardo*, 17(1): 20-23, 1984.

The abstract reads: "Manual skills, such as freehand drawing, have long been a prerequisite to artistic creation in many traditional media. Using examples from his own work in creating computer-generated envelopes, the author shows how computers can assist explorations by those otherwise frustrated by lack of such skills. He also discusses aesthetic and philosophical concepts related to his work."

581. McEvilley, Thomas. "'Mail Art Then and Now,' Franklin Furnace." *Artforum*, 23(1): 112, September 1984.

An excellent summation of the controversies that swirled around this show curated by critic Ronny Cohen. The author knows his mail art history and shares some of it here. He sees mail art from 1960-1970 as a dada act, which then entered the museum and gallery system with shows by Johnson and Friedman. An interesting and excellent review of this landmark exhibition in mail art history.

582. McKaughan, Molly. "Small Is Beautiful; The Mini-World of Donald Evans." *Quest*, 1(5): 62-65, November/December 1977.

Illustrated article of Donald Evans' artist postage stamp work with captions by the artist. An introductory essay by the author "marks him as one of the most able miniaturists of his generation."

583. Melville, Stephen. "'How Should Acconci Count for Us?': Notes on a Retrospect." *October*, 1(18): 79-90, Fall 1981.

"With references to the retrospective exhibition of Acconci's work at the Museum of Contemporary Art, Chicago, Illinois, in 1980, the author attempts to justify his work in the light of the philosophy of Clement Greenberg and Michael Fried. Through two works in particular, the mail art project 'Service Area' (1970), and perform-

ance 'Claim' (1971), he describes Acconci's attempts to project his private self into public space, and to force his public into artistic games-playing..." (ARTbibliographies MODERN, Vol. 16, No. 2, 1985, page 2)

584. Mesciulam, Plinio. "Mohammed: An Ecological Communication." *Flash Art* (Italy), 1(100): 51, November 1980.

The author talks about his Center for Restricted Communication, one of the most conceptually perfect manifestations of mail art.

585. Metken, Sigrid. "Facteur Chevals Posttasche: Die Bildpostkarte in der Kunst." *Das Kunstwerk* (West Germany), 17(1): 3-42, January 1974.

A history of the artist-created postcard. Mentions many of the Surrealistic and Dada artists (Duchamp, Ernst) as well as contemporary mail art figures A. M. Fine, May Wilson, and Eleanor Antin. Illustrated. Bibliography. In German.

586. Mew, Tommy. "(Untitled)." *Art Journal*, 36(3): 241, Spring 1977.

A personal reminiscence by the artist of his relationship with Ray Johnson in the article "Send Letters..."

587. Meyer, Peter R. "Videokonst." *Roster i Radio* (Sweden): December 10, 1984.

A review of the television programs the author put together through contacts in the mail art network for Swedish TV. The magazine is a weekly television magazine.

588. Milinaire, Caterine. "The Fur-Lined Teacup and the Cloud-Lined Bra." *New York Magazine*, 1(2): 30-35, April 15, 1968.

Ray Johnson is quoted in regard to Dadaism in connection with a show at the Museum of Modern Art (New York). "...I cannot pinpoint any impact Dada or Surrealism have on current artistic thought. I am sort of a destructive Dadaist, but every day is new. I replough every day everything I've ever done and everything that comes into my life goes into my collages."

589. Miller, Elise. "Burn It or Put a Stamp on It." *San Diego Magazine*, 32(11): 236, September 1980.

A review of a mail art show at Art Hopkins' New Vistas Gallery in Vista, California. The headline is a quote by Lon Spiegelman. "The viewer's automatic response when strolling through an art exhibit

is that each object in the gallery is a 'work of art.' There is, however, something about Postal Art that keeps it in the realm of idea sharing. It is as if the artists were holding something back, not giving their all, and consequently restricting their concerns to the private carrier, out of the public eye. It is not the playfulness that I find shallow and limiting—only the concept itself, and most of what I see being done with it."

590. Millroth, T. "Konst i Motvind: Om Einzige Privat Galerie i Berlin och Mailart i DDR (Art Against the Odds: A Private Gallery in Berlin and Mail Art in the G.D.R)." *Kalejdoskop* (Sweden): 17-25, 1981.

"Introduces Jürgen Schweinebraden and his private art centre in Dunkerstrasse 17, East Berlin. His activities have now been stopped by the authorities and he has moved to West Germany. The author discusses his nonprofit-making art exhibitions, concerts, card printing and print sales schemes. He also considers the state of mail art in East Germany. He sees mail art as an interesting and new phenomenon which emphasizes the importance of art and its will to survive." (ARTbibliographies MODERN, Vol. 17, No. 2, p. 286)

591. Mitropoulos, Mit. "Mail Art Language." *Archaeological* (Greece): 74-79, November 1982.

In a special issue of the Greek magazine *Archaeology Review*, the theme was "the written language." This article on "mail art language" features stickers, rubber stamps, graffiti, and the body. Artists featured include Metallic Avau, Pat Larter, Cavellini, Anna Banana and the author, as well as others. "In the case of mail art, artists and artists-at-heart communicate directly, using the existing postal services and by-passing the various middlemen that even include familiar gallery-goers—since in this activity you cannot simply be a viewer, only a participant." In Greek (translation provided by the author).

592. Moore, Alan. "Reviews: Joseph Beuys, George Brecht, Geoffrey Hendricks, Ray Johnson, René Block Gallery." *Artforum*, 13(4): 83, December 1974.

A review of Ray Johnson's Asparagus Club ("a successor to his Buddha University"). "His saving grace is his wit, and an implicit self-mockery, which his announcement reveals. It pictures four of his horned faces familiar from Johnson's correspondence art, each exclaiming 'Oh dat concept art.'"

593. Moore, Barbara. "George Maciunas: A Finger on Fluxus." *Artforum*, 21(2): 38-45, October 1982.

Focusing on the graphic work of Fluxus coordinator George Maciunas, the article mentions and is illustrated by his Fluxpost stamp.

594. Morris, Michael. "The Artist as Curator of the Imagination." *ArtsCanada* (Canada), 35(220-221): 41-43, April/May 1978.

"The author here explains his work with Vincent Trasov in creating mythology: Image Bank, which has instigated and contributed to numerous activities based on the idea of an artist's network. The artist who has had the greatest influence on behavior and aesthetics in the network context is Ray Johnson, while 'General Idea' (A.A. Bronson, Felix Partz and Jorge Zontal) has questioned every liberal assumption about the aspirations of art and promoted new activity by other artists." (*ARTbibliographies MODERN*, Vol. 9, No. 2, 1979, page 27)

595. Morris, Michael. "Esoteric References Hidden within Popular Formats: The Search for Clues." *ArtsCanada* (Canada), 35(220-221): 42, April/May 1978.

A short history of Ray Johnson and his postal activities with the New York Correspondance School. "An artist whose work always maintains the highest logic and integrity, Ray Johnson himself remains elegantly inscrutable and unclassifiable—unless one understands the complex cosmology he has created through assimilating almost any occurrence or encounter."

596. Morris, Michael. "Greetings from Image Bank: The Image Bank Postcard Show, Fine Arts Gallery, the University of British Columbia." *ArtsCanada* (Canada), 28: 133-136, December 1971.

An overview of the "Image Bank Postcard Show," held at the Fine Arts Gallery, the University of British Columbia, October 13-30, 1971, which attracted the work of over three hundred artists. "The post card show is the first exhibition instigated by Image Bank. It has developed out of our love for post cards, our concern for opening communication mediums as alternate outlets for artistic expression, and as an experiment with creating an image filing system."

597. Muller, Marion. "Letters to Himself." *U & LC*, 14(3): 10-13, November 1987.

Describes the postal activities of calligrapher and former postal clerk Alan Blackman who has been decorating first day covers and

mailing them to himself and his son for twenty years in a solitary manifestation of mail art.

598. Murphy, Jay. "Communication/Alternative Expressions 1986." *Artpapers*, 10(2): 36, March/April 1986.

Review of the Four Arts Gallery mail art show, "Communication/Alternative Expressions 1986," curated by Fran Cutrell Rutkovsky and Lance Caldwell. "A bracing confirmation of Lautreaumont's 19th Century cry, 'poetry is for everyone.' Contributors ranged from Alabama school children to professional artists."

599. Nagourney, Peter. "Rubber Stamp Art." *Journal of Popular Culture*, 15(3): 80-103, Winter 1981.

"The first adult use of rubber stamps in self-conscious attempts to create 'art' goes back to 1919, although the late 1950s probably represented the first real widespread recognition, in correspondence art, of the form's potential." An excellent and knowledgeable article on rubber stamp usage by artists.

600. Nicolson, Annabel. "Canadada Fragments." *Art and Artists* (England), 8(1): 28-33, April 1973.

"An account of a visit to Canada and parts of New York State during which the author showed London co-op films by herself, Mike Dunford, David Crossthwaite, Malcolm Le Grice and others. News of activities and personalities in Montreal, Vancouver, Toronto, and New York is given, with particular reference to the mail artists of General Idea and Image Bank." (*ARTbibliographies MODERN*, Vol. 5, No. 1, 1974, page 184)

601. Oisteanu, Andrei. "Fise Pentru o Antologie de Poezie Vizuala Romaneasca (Notes For an Anthology of Romanian Visual Poetry)." *Artel Comunicare* (Romania), 1(10): 17-20, 1986.

The article translates into English, "Notes For an Anthology of Romanian Visual Poetry." The author organized the first mail art exhibition in Romania in 1985. The article deals mainly with the development of visual poetry during the beginnings of the Dada movement and onward, but does mention mail art at the end of the article. In particular, that it began in America in the sixties drawing on the traditions of the avant-garde. In Romanian.

602. Olbrich, Jürgen O. "Die Kunst, Kunst im Alltag zu Entdecken." *Publik* (West Germany): May 1979.

Concerning the mail art activities of Jürgen O. Olbrich. Six envelopes are pictured.

603. Packer, William. "Ray Johnson: Angela Flowers Gallery." *Art and Artists* (England), 8(2): 46-47, May 1973.

A review of Ray Johnson's first show in London. "He is the founder of the New York Correspondence School, a bogus institution which he uses with great wit and style to generate his source material, casting his postcards, letters and circulars upon the waters to see what they will bring forth."

604. Patrick, Tom. "Xerography." *Whole Earth Review*, 1(57): 42-45, Winter 1987.

As well as outlining the many uses of a copier in artworks, the author, a practicing artist, lists a number of photocopy/mail art magazines, including *Box of Water*, *Photostatic*, and others.

605. Patterson, Tom. "A Richard C. Chrestomathy: Fine, Medium, and Coarse Art or Decorative Doodads of Cosmic Significance." *Artpapers*, 11(6): 43-44, November/December 1987.

A review of an exhibition by North Carolina mail art pioneer Richard C. "Richard C.'s status in the long established and still-thriving correspondence art network is near legendary, due to the thousands of works he has mailed and received since the mid-sixties, when he began an ongoing correspondence with the movement's acknowledged founder, Ray Johnson. In contemporary terms, Richard C. might be described as a late-pop/neo/-dada/conceptual/correspondence/funk/fake-folk artist." An excellent article that articulates many concerns of both Richard C. and mail artists in general.

606. Peli, Romano. "Nascitae e Vita della Mail Art." *D'Ars* (Italy), 25(104): 164-174, April 1984.

The growth and life of mail art. The footnotes are longer than the article. There is an excellent bibliography included. The article is also heavily illustrated by such mail artists as Ray Johnson, Plinio Mesciulam, Klaus Groh, Henryk Bydok, and others.

607. Pevnick, Stephen. "Exhibition Review: Wisconsin: Patrick Beilman." *Art Express*, 2(2): 69, March/April 1982.

Review of show at Woodland Patterns (Milwaukee) by Patrick Beilman showing postage stamp derived imagery and a "coin-operated postage stamp vending machine dispensing the artists' works." The work is described as having "the feeling of Arakawa's post-Duchamp mixture of words and vivid symbols."

608. Phillpot, Clive. "Feedback." *Studio International* (England), 184(946): 5, July/August 1972.

The inaugural column by the author in which he discusses recently printed publications "that are not normally discussed or reviewed widely." In this issue he mentions *Rolling Stone* of 13 and 27 April, 1972, which have articles on correspondence art by Thomas Albright.

609. Phillpot, Clive. "Feedback." *Studio International* (England), 185(954): 193, April 1973.

A review of *FILE* magazine—at the time the preeminent networking periodical. The review mentions the artists behind General Idea and Image Bank.

610. Phillpot, Clive. "Feedback." *Studio International* (England), 188(970): 156, October 1974.

Art et Communication Marginale: Tampons d'Artistes, by Hervé Fischer, is reviewed. "En masse these impressions are entertaining in their typographical and pictorial diversity, and it was a good idea to gather them together; however when they are captured, mounted and labelled they lose something, for their lifetime is the lifetime of a postcard or an envelope, not a book, and they only come alive winging their way through their true element, the postal system."

611. Picasso, Claude. "The Attic of the Imagination." *Saturday Review of the Arts*, 55(41): 42-47, October 1972.

"Who would have guessed that the most daring avant-garde artists in the country are hoarding the sort of stuff that only little old ladies usually collect?" Warhol collects cookie jars; Ernest Trova collects Mickey Mouse; Walter Darby Bannard collects scrimshaw; Theodoros Stamos collects Tiffany glass; and Ray Johnson, well, he, uh, collects...mail.

612. Pincus-Witten, Robert. "(Untitled)." *Art Journal*, 36(3): 239-240, Spring 1977.

Personal reminiscences of the author's relationship with Ray Johnson. Includes an interesting story on how Johnson's rubber stamp "Evaporations by Ray Johnson" came about.

613. Pindell, Howardena. "Alternative Space: Artists Periodicals." *Print Collector's Newsletter*, 8(4): 96-109, September/October 1977.

The artist periodical is "a hybrid of the commercial periodical and the artists' bookwork." Pindell constructs a chronology of artists' periodicals since 1900, and many mail-art related works are mentioned: *FILE*, *Cabaret Voltarie*, *Assembling*, *The New York Correspondance School Weekly Breeder*, *Mail Order Art*, and *Vile*. An excellent history with a good emphasis on Neo-Dada works.

614. Plunkett, E. M., et al. "Send Letters, Postcards, Drawings and Objects...The New York Correspondence School." *Art Journal*, 36(3): 233-241, Spring 1977.

Includes personal reminiscences of Ray Johnson by E. M. Plunkett, Lawrence Alloway, John Russell, Suzi Gablik, Henry Martin, Robert Pincus-Witten, Karen Shaw, Robert Rosenblum, Lucy Lippard, Tommy Mew, and Toby R. Spiselman.

615. Podurgiel, Zbigniew. "Notatki z Wywiadu Udzielonego Samemu Sobie." *Moj Swiat* (Poland), (1)11-12: 11, November/December 1988.

Questions and answers about mail art. In Polish.

616. Poinso, Jean-Marc. "Les Envois Postaux: Nouvelle Forme Artistique." *Les Chroniques de l'Art Vivant* (France), 1(18): 8, March 1971.

Fluxus artists Robert Filliou and Ben Vautier are cited as originators of the new postal art. Also artists by the name of Le Gac and Bernard Amiard. Works by Amiard and Vautier illustrate the article. In French.

617. Poinso, Jean-Marc. "Sur la Communication Postale." *Artitudes* (France), 1(12-14): 36, July/September 1974.

"The Fluxus group were the first to explore the new medium of mail art; the geographical range of their work included the USA and Europe. The author considers that mail art is neither an artistic

movement nor a school, but a curious phenomenon resulting from the interaction of discrete factors such as the self-questioning of modern society on problems of communication, and the desire to bypass the claims of the capitalist art market. The author discusses the difficulty of getting galleries and museums to accept media work." (*ARTbibliographies MODERN*, Vol. 7, No. 2, 1976, p. 235)

618. Politi, Giancarlo, ed. "Achille Cavellini 1946-1976." *Flash Art* (Italy), 1(78/79): 11, November/December 1977.

Notice for an artist book by Cavellini.

619. Politi, Giancarlo, ed. "Artists' Stamps and Stamp Images." *Flash Art* (Italy), 1(78/79): 13, November/December 1977.

A show "which presents about 3000 artists stamps" held at the Centre for Communication and the Arts, Simon Fraser University, Burnaby, Canada. Thirty-five artists from nine countries participated including: Ken Friedman, N.E. Thing, Endre Tot, Dieter Roth, Bernd Lobach, Robert Fried, May Wilson, and Robert Watts.

620. Politi, Giancarlo, ed. "The Broadway International Post Card and Mail Art Extravaganza." *Flash Art* (Italy), 1(70/71): 9, January/February 1977.

Announcement for a mail art show at Broadway Galleries in Milwaukee, Wisconsin, USA. There were three sections: postcards, envelopes, and packages. "...Work is rendered complete by the Postal Service."

621. Politi, Giancarlo, ed. "COUM." *Flash Art* (Italy), 1(78/79): 11, November-December 1977.

A letter from Genesis P-Orridge mentioning his latest activities including a forthcoming publication about his mail art censorship case.

622. Politi, Giancarlo, ed. "Endre Tot." *Flash Art* (Italy), 1(60-61): 7, December 1975-February 1976.

Notice concerning this Czech mail artist.

623. Politi, Giancarlo, ed. "The Eternal Network." *Flash Art* (Italy), 1(64/65): 19, May/June 1976.

Short description of a publication designed by A.A. Bronson of General Idea and edited by Vic d'Or on the occasion of the Hollywood Decadance, February 2, 1974.

624. Politi, Giancarlo, ed. "Guglielmo Achille Cavellini." *Flash Art* (Italy), 1(64/65): 7, May/June 1976.

A short review of a one-man show, "25 Pieces from the Cavellini Collection." "The fine equivocation between his past (as a collector) and his present (as an artist) is pursued by Cavellini, in the titles of his exhibitions as well as in the realization of his works, even if the play between them is always skillfully concealed."

625. Politi, Giancarlo, ed. "Guglielmo Achille Cavellini." *Flash Art* (Italy), 1(60-61): December 1975-February 1976.

Includes two photo essays: "Wardrobe of Guglielmo Achille Cavellini With His History Extracted From the Encyclopaedia," and "Guglielmo Achille Cavellini Has Written His History Extracted From the Encyclopaedia on the Body of Actor Marco Mucchetti." Photos by Ken Damy.

626. Politi, Giancarlo, ed. "Mail Art." *Flash Art* (Italy), 1(72/73): 3, March/April 1977.

Notice for an upcoming mail art show organized by G.J. Rook of Utrecht, Holland.

627. Politi, Giancarlo, ed. "Mohammed." *Flash Art* (Italy), 1(80/81): 11, February/April 1978.

"Mohammed is a communication center conceived and directed by Plinio Mesciulam which, previous to this, was a postal operation also run by Mesciulam. Mohammed's scope is the personalization of the address, and the communication takes place by means of precise rules..."

628. Politi, Giancarlo, ed "Plinio Mesciulam/Mohammed." *Flash Art* (Italy), 1(72/73): 9, March/April 1977.

Review of the book **Mohammed** by Plinio Mesciulam. "A book of about 200 pages: a sort of epistolary novel with 119 letters, all photographed and each one followed by an explanation."

629. Politi, Giancarlo, ed. "Rimma Gerlovian-Valerj Gerlovian." *Flash Art* (Italy), 1(76/77): 11-12, July/August 1977.

For a series of articles on Russian "non-conformist" art, the works of Rimma and Valery Gerlovian are discussed. These two artists later settled in New York City and became active in mail art circles.

630. Politi, Giancarlo, ed. "Stamp Art Utrecht." *Flash Art* (Italy), 1(60/61): 8, December 1975-February 1976.

A notice that a rubber stamp exhibition, "Stamp Art," was held in Utrecht and repeated at Amsterdam at Other Books and So. Participating artists included: Albrecht D., John Armleder, Anna Banana, Peter van Beveran, Robin Crozier, Robert Filliou, David Zack, and other early mail artists.

631. Popescu, Carmen. "Mail-Art (Orizont, 'Atelier 35')." *Arta* (Romania), 1(2): 1986.

A review of the first "Romanian Mail Art Exhibition" curated by Andrei Oisteanu and others at the gallery Atelier 35. The review also gives a history of mail art. In Romanian.

632. Preziosi, Don. "An Interview with Ken Brown." *Postcard Collector*, 5(4): 32-36, April 1987.

A profile of sometimes mail art participant and eighties postcard artist phenomenon Ken Brown.

633. Rahmani, Aviva. "Aviva Rahmani." *High Performance*, 4(2): 60, Summer 1981.

"Describes a mail art event, 'Childbirth,' carried out by the artist in March 1981. The artist sent various documents to 100 people with whom she had some connections, asking them to explain their feelings about having children and to reply by post." (*ARTbibliographes Modern*, vol. 14, No. 2, 1982, p. 137)

634. Ratcliff, Carter. "Art and Artlessness of Gilbert and George." *Arts*, 50(5): 54-7, January 1976.

Gilbert and George treat postcards as found objects in their Postcard Sculpture show at Sperone Westwater Fischer Gallery, New York.

635. Rehwinkel, Charles D. "(Untitled)." *Data* (Italy), 4(11): 72, Spring 1974.

"Rehwinkel has achieved a bizarre fusion of trompe l'oeil, Process Art, and Conceptual Art in his work, which cannot be considered successful and complete until it has been unwittingly defaced. The

artistic validity of Rehwinkel's works rests upon the Post Office employees' inability to detect his fake stamps from real ones, and the artist admits that 'what interests me is the criminal part of the operation.' Examples of the various sorts of stamps which he has faked, using a needle on chalk background, are given with details of the Post Office's reaction, if any, to them; close inspection reveals considerable differences from the originals, such as deliberate misspellings." (*ARTbibliographies MODERN*, Vol. 6, No. 2, 1975, p. 308) In Italian.

636. Restany, Pierre. "Forum: Mail Art for Panama." *Domus* (Italy), 1(598): 54-5, September 1979.

Restany announces that a magazine published by the Museum of Modern Art of Mexico, *Artes Visuales*, has invited artists to examine the theme of Panama. So far replies have come through the post by Vito Acconci and Julien Blaine. In French, Italian, and English.

637. Rickey, Carrie. "Return to Sender." *Village Voice*, 23(33): 65, August 14, 1978.

About mail artworks by Martha Rosler, who is a writer and video artist, and Ida Applebroog, a painter.

638. Rigal, Christian. "La Nouvelle Carte Postale." *La Carte Postale* (France): 7-10, October 1979.

Mail art from the point of view of postcard collectors.

639. Rive, Jean-Marie. "Le Mail Art Mode d'Emploi." *Traits* (France), 1(25): 14-15, 17, June 1989.

A glossary of mail art including information on the ways in which envelopes, artist postage stamps, and stickers are used. A color reproduction of Ryosuke Cohen's "Brain Cell" accompanies the text. In French.

640. Robertson, Clive. "What's Wrong with This Picture?" *Fuse* (Canada), 4(3): 163-164, March 1980.

A review of the show, "Correspondents from the Western Front," at A Space, Toronto, Canada, January 17 through February 11, 1980. The five artists showing work as "Western Front" were Michael Morris, Glen Lewis, Kate Craig, Eric Metcalf, and Vincent Trasov. Michael Morris and Vincent Trasov are collectively known as Image Bank. "The role played by correspondence art in the early Seventies

was important for many isolated Canadian artists. In the catalog of this show the Western Front correctly cites Robert Filliou and George Brecht's model of a network that connects artists and others. This network decentralized the focus a way from the art market and returned the social connection."

641. Rod, Steven J. "A Basic Introduction to Local Post Labels." *Linn's Stamp News*, 62(3174): 44, September 4, 1989.

A history of local post stamps, a philatelic term to denote stamps which "started out as a legitimate auxiliary to the existing government postal service, either as a way of getting letters into the postal service system for delivery, or actually delivering the letters because the government service did not operate in a particular location." But modern day local posts have a different meaning in philatelic circles. "These are items created solely by and for collectors of this material." Closely akin to artist postage stamps, there are several mail artists who participate in this genre of philately.

642. Rogalski, Piotr. "Poczatek." *Moj Swiat* (Poland), (1)11-12: 5-7, November/December 1988.

An overview of the mail art experiences of Polish artist Andrzej Dudek-Dürer. In Polish.

643. Rohl, Gunnila. "Ljudkonst i Radio." *Antennen* (Sweden): 22-24, 1983.

Article on the linkage of mail art and audio centering on the activities of Peter R. Meyer but also mentioning Rod Summers. Nice photo of audiocassettes including TRAX and VEC products. In Swedish.

644. Rose, Matthew. "Buster Cleveland." *Art Gallery International*, 10(1): 42-43, December 1988.

Portrait of Neo-Dada artist Buster Cleveland, who "was involved in mail and correspondence art with a group of international artists, sending art to one another through the mail; signature rubber stamps identified them and their coterie of slogans." Cleveland's use of the postage stamp medium is also mentioned.

645. Rose, Matthew. "Michel Hosszu." *Art Gallery International*, 10(6): 47-51, October 1989.

I found this article fascinating. Michel Hosszu is a French artist who began making artist postage stamps to commemorate the death of Andy Warhol. He received a great deal of publicity because the

stamps were sent through the mail in lieu of regular postage. In fact, this seems to be a necessary part of his art in contrast to most artist postage stamp-makers, who are resigned to using them as mere decoration. During the interview he reveals a sophisticated knowledge of mail art. "It's using the post to send artistic things...mostly envelopes with copier stamps, rubber stamps. I think, actually, mail art is primitive. It's made with whatever is available. It's not professional, but I am trying to make it professional. I am making stamps, not real stamps but they are the quality of real stamps. I made limited editions to give them value. Quality paper, quality perforation, quality printing. Mail art is interesting; it's art brut."

646. Rosenblum, Robert. "Dear Correspondence School." *Art Journal*, 36(3): 240, Spring 1977.

A personal reminiscence about life in Ray Johnson's New York Correspondance School.

647. Roussarie, Muriele. "Le Mail Art: A ses Lettres de Noblesse..." *Traits* (France), 1(25): 12-13, June 1989.

This article in a French magazine, which deals with art materials, correctly cites mail art as a neo-dada activity stemming from Nouveau Realism and Fluxus, but goes on to highlight mainstream artists, such as Folon, who do not necessarily participate in the network. It also mentions the 1989 mail art exhibit at the Musée de la Poste in Paris. An illustrated insert, "La Petite Histoire des Lettres," accompanies the article. Illustrated in color. In French.

648. Russell, John. "Ray Johnson." *Art Journal*, 36(3): 236-7, Spring 1977.

States that "It would be a pity if people took the correspondence school to be Ray Johnson's main claim to our attention. The collages should come first."

649. s'Soreff, Stephen. "Micro Artfiche and Assorted Color Scraps." *Art and Artists*, 12(6): 17, May 1983.

A review of the mail art show catalog, "Are You Experienced," by Guy Bleus at Vrije University of Brussels. "Conceptually, this can be viewed as pure art information flowing from all over the globe to a central location where it is viewed, catalogued, and its form changed. This information then flows out again in all directions, crossing seas to reach every continent."

650. s'Soreff, Stephen. "The Postal-Modern Movement: Artists Stamp Out Art." *Artworkers News*, 10(5): 32, January 1981.

A review of "The Postman Always Rings Twice" mail art show catalog and Pawel Petasz's *Rubinternational No. 38*. "All that stands between this art and the viewers is a postage stamp."

651. s'Soreff, Stephen. "Publication: The Medium-Less Art." *Artworkers News*, 10(5): 16-17, January 1981.

An examination of book art, electroworks, mail art, rubber stamp art, and art periodicals. "Electro Art, Rubber Stamp Art, Mail Art, Book Art, Art Periodicals—are they the groundswell of some yet unrealized wave of the future or will they die of exhaustion, a hundred small swirls of conflicting energies...Most mail artists think of their form as a new cultural strategy, the first two-way art communication, but are dismayed at the confusion, ambiguities, and lack of coordination among participants."

652. Sale, Jonathan. "All Whose Own Work?" *Punch* (England), 294(7674): 22, February 5, 1988.

This is about the Festival of Plagiarism organized by Stewart Home in London, an idea that spread throughout the mail art network. Steve Perkins organized a San Francisco festival and others mentioned in the article were slated for Tokyo and Buenos Aires. The organizers are all named "Karen Eliot," and the article deals with neoist and post-neoist philosophy. "Later, the American 'mail artist' David Zack came up with 'Monty Cantsin' as 'the first open popstar, a name anybody could use. In the eighties, the people trading under this monitor split into two factions, 'No Cantsin' and our old friend 'Karen Eliot.'"

653. Schmidmeirer, Werner. "Tischgalerie." *Stern Magazin* (West Germany): June 1980.

Review of a project by Jürgen O. Olbrich where art is mailed in a plastic frame.

654. Schmidt, Angelika. "Excitin' Mail Art!" *Flash Art* (Italy), 1(70/71): 35, January/February 1977.

A visual essay by this West German mail artist.

655. Schuessler, Raymond. "Mail Art: The Romance of Textiles on Stamps." *Fiberarts*, 12(4): 26-27, July/August 1985.

This article is not about mail art in the networking sense, rather it is a discussion of international postage stamps on the subject of the textile industry, its history, and its heroes.

656. Schulz, Tomasz. "Gac." *Moj Swiat* (Poland), (1)11-12: 27-28, November/December 1988.

Concerning the mail art activities of Guglielmo Achille Cavellini including his participation at the "Inter-Dada 1980" festival in Ukiah, California. In Polish.

657. Segay, Serge. "Where the Secret Is Hidden." *Iskusstvo* (Soviet Union): 4-9, October 1989.

The magazine is a monthly journal of the Ministry of Culture of the USSR. The publication of this article marks a stunning development in the spread of mail art into new territories. Author Segay has been active in mail art since 1985. In this article he writes about mail art shows, Guy Bleus, decentralization, Ray Johnson, Cavellini, Shimamoto, Maggi, Petasz, Crozier, Fricker, different media and techniques used in mail art, Chuck Welch, the "Brain Cell" project of Ryosuke Cohen, rubber stamps and artist postage stamps, collaborative works, John Held Jr., concerns with social issues, Fluxus, Marcello Diotellevi, and much more in this wide-ranging overview of the medium. Illustrations in color.

658. Shaw, Karen. "(Untitled)." *Art Journal*, 36(3): 240, Spring 1977.

Ray Johnson and his New York Correspondance School are discussed.

659. Shimamoto, Shozo. "Gutai." *Lotta Poetica* (Italy): 42-45, January 1987.

About the Gutai art movement, an early avant-garde manifestation in Japan, and the author's transition to mail art. "After the dissolution of the group, I started to make the mail art named 'Chaugutai'. In 1976 the mail art named *AU* was published and sent abroad." In Italian and English.

660. Sisto, Maddalena. "Videoterminal di Mad." *Lei* (Italy): 307, November 1984.

"This is just a sample of the mail art section in the column 'Videoterminal di Mad' by Maddalena Sisto, that appears in every issue of

the fashion magazine *Lei* (a monthly)—usually the postcards published come from readers or artists that do not belong to the mail art network." (Vittore Baroni)

661. Spiselman, Toby R. "The First Meeting of the New York Correspondance School." *Art Journal*, 36(3): 241, Spring 1977.

Lists meetings of the New York Correspondance School from 1965 to 1976. An invaluable reference.

662. Stirnemann, Manfred. "Mail Art: Das Kunstspiel mit der Post." *Tages Anzeiger Magazin* (Switzerland), 1(45): 28-36, November 9, 1985.

"Talks about mail art of the 70s and the development to group action in the the 80s. It points out that all started with mail contact but not ended with that. The conclusion is that there is a need of real group action which doesn't mean that it would end mail art." (Manfred Stirnemann). A profusely illustrated article in color. There is a large section about Ray Johnson and Fluxus influences. Guy Bleus is quoted at length, Cavellini is mentioned, and the Padin/Caraballo episode is retold. Mail art shows and Tourism are also discussed.

663. Sturani, Enrico. "Il Futurismo in Pubblicita fu Opera dei Futuristi?" *Cart 2: Cartoline in Rivista* (Italy), 1(2): 46-49, 1987.

A review of three books on Futurism including *Futurismi Postale* by Maurizio Scudiero.

664. Supek, Jaroslav. "About Rubber Stamp Arts." *Novy Zivot* (Yugoslavia), 1(10): 757-760, 1985.

Starting with the works of Kurt Schwitters, a history of rubber stamps in art is described.

665. Supek, Jaroslav. "First Presentation of Mail Art in USSR?" *Vzlet* (Yugoslavia), 1(7): 17, 1986.

Description of a project whereby the author had a friend of his, a poet from Yugoslavia who was visiting the USSR, affix the author's artist postage stamps to some mail and had it cancelled in Russia before it was posted back to Yugoslavia.

666. Szekely, A. "Pictures of Four Exhibitions: Laszo Benyi, Mail Art, Gabor Nagy, Eva Karpati." *New Hungarian Quarterly* (Hungary), 26(98): 186-191, 1985.

"Description and review of the mail art exhibition presented by the Club of Young Artists in Hungary." (Manfred Stirnemann)

667. Talley, Charles. "Sas Colby." *Fiberarts*, 8(5): 29-31, September/October 1981.

Concerning the artistic activities of Sas Colby, which mentions her mail art involvement. "During the past five years, Sas's textile expressions have taken the form of 'mail art'; pieces of 'correspondence' sent via the postal system to various living people—and dispatched metaphorically to selected figures in history... In these pieces the medium is literally the message; each construction contains 'information' for or about its presumed recipient."

668. Tanghe, D. "Extra Ball: 042291." *Tjok* (Belgium), 1(64): 9-11, March 1981.

"An interview with Guy Bleus about mail art, indirect correspondence, administrative performance and scents." (Guy Bleus)

669. Tisa, Benedict, and Catlin, Magie. "Accessible Art: Hands-On Image Making with Photocopy Machines." *Darkroom Photography*: 34-39, January/February 1987.

How photocopy art is making publishing and art more democratic. The Society of Copier Artists, Xerox Sutra Editions, and fanzines are discussed. A list of resources and fanzines are given.

670. Tisa, Benedict, and Catlin, Magie. "Mail Art Madness." *Darkroom*, 6(5): 24-25, September 1984.

Results of a New Jersey postcard mail art show illustrated in color, as well as how to join the network, and "rules" for mail art shows. "You might call it a kind of anarchy that circumvents the established art world, providing fun, stimulation, and moral support for people who have creative ideas to express."

671. Todorovic, Miroljub, ed. "Mail Art, Mail Poetry." *Delo* (Yugoslavia), 26(2): 1-3, February 1980.

Contains pages devoted to selected mail artists works. Only partially examined.

672. Tot, Endre. "Very Special Gladness 1971-1976." *Flash Art* (Italy), 1(66/67): 36-37, July/August 1976.

Projects by Czech artist Endre Tot, many of them distributed by mail art, are illustrated.

673. Tousley, Nancy. "Mail Art Entries Concentrate on John's Living Influence." *Parallelogramme* (Canada), 7(3): February/March 1982.

Review of a mail art show curated by Chuck Stake.

674. Trachet, Dominique. "Voor wie alles Gezien Heeft: Anna Banana." *De Morgen* (Belgium): 25, November 21, 1988.

Interview with Anna Banana in regard to her appearance at De Media, Eeklo, Belgium. In Dutch. "Mostly about Anna Banana and her opinions about ecology-problems, also a bit about how she chose her name and her art." (Bola [Jan De Boveever])

675. Trebuy, Guy. "What do Leopard Saxophones and Nail Pairings Have in Common?" *Village Voice*, 20(44): 106-110, November 3, 1975.

"Correspondence art has always gone on in one form or another but it was Ray Johnson who, with his school of correspondence art, gave it legitimacy and deciphered it; articulating, as it were, a muted language. For the last twenty years his mail enclosure art works - drawings, clipping, objects, collages and, more recently, xeroxes - have been circulating through the mail like mnemonic propaganda; each piece the basis for another one, or series or event." An excellent article with plenty of mail art gossip.

676. Trend, David. "Theories of Relativity: An Interview with Bern Porter." *Afterimage*, 15(4): 20-21, November 1987.

An interview with Porter discussing his forays into artists' books, photography, film, and publishing. The author isn't interested in mail art, but to his credit, Porter insists. "But you know, the way ideas circulate is as important as what they say. I've also been a practitioner of mail art for over 60 years. The concept behind mail art is that statements can be distributed without juries, exhibitions, without fees, and can go through the mail. And the messages can be very powerful."

677. Trini, T. "Alighiero Boetti: 'I Primi 1000 Fiumi Più Lunghi del Mondo; Dossier Postale' (Alighiero Boetti: 'The First 1000 Longest Rivers in the World; Postale Dossier')." *Data* (Italy), 4(11): 40-9, Spring 1974.

"Extracts from two of Boetti's major works, 'Postal Dossier' and 'The First Thousand Longest Rivers in the World,' are accompanied by

the author's elucidation of these works. Boetti's art is characterized by a circular activity and a horizontal pattern of thought, in which letters are the privileged forms of expression, as in the case of 'Postal Dossier', consisting of letters addressed in such a way that they could not find their destination and were finally returned to Boetti..." (ARTbibliographies MODERN, Vol. 6, No. 2, 1975, p. 70)

678. Tucker, Ken. "Letters." *Village Voice*, 30(10): 37, March 5, 1985.

A "Letter to the Editor" in regard to a C. Carr article in a previous issue.

679. Van Den Veyuer, Frank. "Mail Art Is the Dream of All Travelling." *O: Tijdschrift Voor Filosofische Beproevingen* (Belgium): Summer 1984.

"Interview with Guy Bleus about philosophical principles of mail art." (Guy Bleus)

680. Van Hee, Maryse. "Guy Bleus (30) uit Wellen, een van de 400 Mail Art-Kunstenaars op Deze Aardbol: 'Stur eens een Briefje a an de Heer P.P. Rubens!'" *Panorama* (Belgium), 64(12): 24-25, March 26, 1982.

Concerning the art of Belgian Guy Bleus.

681. Van Proyen, Mark. "Voices From Within the Cage." *Artweek*, 18(41): 1-4, December 5, 1987.

A review of the exhibit, "Berlinart," curated by Kynaston McShine stresses the importance of Fluxus. "Books, recordings, residues from performance pieces and collaborative collages that were constantly being altered and passed along via the international mails are some of the relics from this under-recognized movement which are included in 'Berlinart'."

682. Vautier, Ben. "What Is Fluxus?" *Flash Art* (Italy), 1(84-85): 52-53, October/November 1978.

"Brief description of the Fluxus movement, founded in 1962. Its members are linked only by a common conception of art and by certain shared influences: John Cage, Dada, and Marcel Duchamp. The author describes Fluxus's contributions in music, art events, art as amusement (reaction against culture), and Mail Art, and accesses the work of some Fluxus artists." (ARTbibliographies MODERN, Vol. 18, No. 1, 1987)

683. Vincitorio, F. "La Parte dell'Occhio." *L'Espresso* (Italy), 1(42): 189, October 19, 1980.

Concerning a mail art show curated by Gino Gini at Galleria Image '70 in Padova. Bibliographic information supplied by the curator.

684. Vincitorio, Francesco. "Informalista o Videoartista?" *L'Espresso* (Italy), 28(44): 118-140, November 7, 1982.

An article about trends in contemporary art appearing in one of Italy's widest read weekly magazines. *Arte Postale*, a mail art publication by Vittore Baroni, is cited. A Table of Recent Trends is also given and lists mail art, as well as video art, visual poetry, and narrative art.

685. White, Paul William. "U.K. Reviews: Donald Evans at the Hester van Royen Gallery." *Studio International* (England), 189(973): 12, January-February 1975.

Review of an exhibition, "Stamps of the World," by postage stamp artist Donald Evans at the Hester van Royen Gallery, London, England. "The artist has in fact used a full vocabulary of philatelic methods while revealing a detailed imaginary world to the viewer."

686. (Wilcock, John). "The Village Square." *Village Voice*, 1(1): 3, October 26, 1955.

This is from the first issue of the *Village Voice*. It focuses on 27-year-old Ray Johnson, who works at the Orientalia Bookstore and has a mailing list of 200 people "including Elsa Maxwell and the Museum of Art's James Barr." "'I send lists either to people I think would be interested or to people I think won't be interested,' explained Ray." The article is unsigned, but the author's name is given in the bibliography in the exhibition catalog **Works by Ray Johnson**.

687. Williams, Sheldon. "Mail Art by J.M. Poinot (Review)." *Art and Artists* (England), 1(7): 61-62, October 1972.

A very fair review of Poinot's work, **Mail Art: Communication a Distance Concept**, which is called an "up-to-date inspection of one of modern art's youngest offspring." Artists associated with mail art are listed as "Wolf Vostell, Ben Vautier, Arman, Spoerri's friend Robert Filliou, Marcel Duchamp (retrospectively) and, inevitably, Joseph Beuys."

688. Wilson, William S. "N.Y. Correspondance School." *Art and Artists* (England): 54-57, April 1966.

An excellent article which describes the postal activities of Ray Johnson and the New York Correspondance School—including the reason why spelling of correspondance contains an *a* and not an *e*. "What suffices for Ray Johnson is a mind that makes metaphors and a world that yields them...He is not shooting dice, he is creating possibilities for pattern, metaphor, and meaning." By the son of May Wilson, an early supporter of Johnson.

689. Wilson, William S. "Ray Johnson: Letters of Reference." *Arts*, 44(4): 28-30, February 1977.

Much talk of "referring to," "references," "revelation." Mainly a discussion of the collages of Johnson, but mentions the New York Correspondance School of Art.

690. Winick, Les. "Avant-Garde Artist Creates Unusual Exhibit." *Linn's Stamp News*, 59(3022): 26, October 6, 1986.

A story about the postal activities of Shozo Shimamoto. "In a three-year period, he collected approximately 20,000 pieces of mail from 55 countries."

691. Winick, Les, ed. "PhilArtelic Stamp Exhibit at Chicago International Stamp Show." *International Stamp Show News*: 3, Winter 1987.

An article describing the mail art exhibit at the International Stamp Show in Chicago March 20 to 22, 1987. "Mail Art is Art as Mail the entire package makes up mail art. This includes the envelope, the stamp, the string, the postmark, the materials, and the message. Whatever is sent through the mail, the entire item is the art form."

692. Wykes-Joyce, Max. "The Envelope." *Arts Review* (England), 27(18): 505, September 5, 1975.

"Review of an exhibition of envelopes representing the creativity of Patricia Frischer, Bill Mitchell, William Farley, Catherine Ferguson, and others." (Manuel D. Lopez)

693. Yuzuro, Agi. "Mail Art Networking." *Ego* (Japan), 1(7): October 1986.

Special mail art networking issue of the Japanese art magazine. Cavellini, Günther Ruch, Vittore Baroni are some of the artists

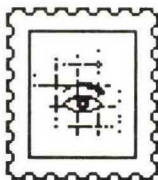
featured. Includes a special section on audio art in mail art. In Japanese and some English.

694. Zack, David. "An Authentik and Historikal Discourse on the Phenomenon of Mail Art." *Art in America*, 61(1): 46-53, January/February 1973.

A somewhat rambling but still informative account of mail art published in a major American art magazine. Heavily illustrated (Lowell Darling, General Idea, Anna Banana, Eleanor Antin, Dana Atchley, Ken Friedman, et al.). Since it is a personal narrative, by then Canadian resident Zack, it tends to focus on Canadian artists influenced by Ray Johnson and the NYCS. Cover story.

695. Zack, David. "International Artists Cooperation Booklets 1972-1974." *Art and Artists* (England), 9(6): 47-49, September 1974.

A history of Klaus Groh's booklet series. "The series is open to all comers willing to contribute six dollars to I.A.C...for a hundred copies of a 14-page booklet..." Books by Clemente Padin, Robert Filliou, Ken Friedman, Endre Tot, Miroljub Todorovic, Davi Det Hompson, Robin Crozier, and many others are described. "It would be hard to judge one pile or one item, as specially worth attention, so we conclude with praise for Groh's open approach to publishing which must in time become universally loved and enjoyed."



Chapter Six

Alternative Magazines

696. Ackerman, Al. "A Message from Ling on the Franklin Furnace Debacle." *Umbrella* (Retracted Issue), 7(2): 42, March 1984.

"This peerless organ of subterranean mail life, the N-League, devoted to confounding and humiliating the forces of establishment pedantry, recently convened to consider the Franklin Furnace menace."

697. Aiello, Alessandro. "Re-Cyclation Manifesto." *El Djarida* (Norway), 1(7): 22, January 1988.

"in mail art is common/the practice of/Disfigure/Stratify/Use Again." A poem by this Italian mail artist which stresses the recycling of images in mail art.

698. Albright, Thomas. "Informed Sources." *Artgallery Magazine*, 15(7): 7, April 1972.

A review of Ken Friedman's "One Year-One Man Show." "And while art is always information, information is not always art."

699. Almstrom, Rolf. "Den Politiska Drivkraften Neu Traliserod?" 399 (Sweden), 1(2): 94-95, (1985).

An article about the mail art activities of Swedish artist Peter Meyer.

700. Anonymous. "Aerogrammen." *Kunst And Cultuur* (Belgium): 9, 1984.

"Description of the mail art show 'Born to Survive' organized by Guy Bleus." (Guy Bleus)

701. Anonymous. "Arriva la Mail Art." *Italagas* (Italy): 3, September 2, 1972.

A discussion of mail art in relation to a Festival of Postcards curated by Christian Rigal. In Italian.

702. Anonymous. "Communications Art." *The Western Association of Art Museums Newsletter*, 1(4): Spring 1973.

A review of Ken Friedman's curation of "Omaha Flow Systems" at the Joslyn Art Museum, Omaha, Nebraska, April 1-24, 1973. "By the end of the second week of the show, project workers had logged in about 1,000 works of art, with another 3-4000 unlogged. Local critical response ranged from puzzled and favorable to highly sympathetic and favorable, plus one grand condemnation of the whole thing as a shame."

703. Anonymous. "Creativitat: Mail Art." *Pierrot* (West Germany), 1(1): 85, January 1987.

An introduction to mail art with a notice to write to Michael Fox for more information. Published in Hamburg.

704. Anonymous. "(Eternal Network)." *Oberlin College Observer*, 8(9): 2, January 15, 1987.

Reproduces two postage stamps by Chuck Welch and a notice for the "Corresponding Worlds: Artists' Stamps" exhibition at the Allen Memorial Art Museum, Oberlin, Ohio, guest curated by Harley.

705. Anonymous. "Ljudkonstnarer Byter Kassetter." *Rosler iRadio* (Sweden), 1(20): 54, 1983.

Description of the audio and mail art activities of Swedish artist Peter R. Meyer.

706. Anonymous. "Mail Art." *Bad News Bingo*: September 1987.

Interview with Daniel Plunkett, editor of *ND* magazine. Reviews the historical background of mail art, Plunkett's involvement, and mail art's impact. The publication is from Austin, Texas.

707. Anonymous. "Mail Art." *Le Cabotin* (Belgium), 1(6): 1984.

708. Anonymous. "Mail-Art alla Galleria Apollinaire di Milano." *Pan Arte* (Italy), 1(12): September 1981.

Concerning a mail art show at Galleria Apollinaire in Milan curated by Gino Gini. Bibliographic information supplied by the curator.

709. Anonymous. "Mona et l'Art Postal." *Les Amis de Mona Lisa* (France), 1(1): July 1977.

Recommended by Pierre Marquer. Unexamined.

710. Anonymous. "O Halley Ja Foi: Mas Esta no Centro." *Pauta Cultural* (Brazil), 2(20): 3, December 1986.

A review of the "Wellcomet Mr. Halley" mail art show curated by Gilbertto Prado at the Centro Cultural Sao Paulo. This is from the Cultural Center's newsletter.

711. Anonymous. "Postova Obalka." *Pionieri* (Yugoslavia): April 1986.

The envelope as a work of art.

712. Anonymous. "Privatni Zivot." *Likovne Besede* (Yugoslavia): March 1987.

Concerning the "Private Life" exhibit of Andrej Tisma.

713. Anonymous. "Razglednice Opominju." *Eliksir* (Yugoslavia): February 5, 1988.

An interview with Andrej Tisma. Published in Novi Sad.

714. Anonymous. "Signs of Intelligent Life: Mail Art Extravaganza." *Downtown*, 1(72): 2-A, November 11, 1987.

Notice for the mail art show, "The Joke is in the Mail," curated by Matty Jankowski. The show was accompanied by a rubber stamp workshop, performances by Monty Cantsin and others, and video by Hapunkt Fix and others. "First used sporadically by the Dada and Futurists artists, it has grown into a major activity, with artist-produced postcards, stamps, 'zines; drawing and collage."

715. Anonymous. "Stempel-Kunst und Kunst-Stempel." *BBB-Express* (West Germany): September 9, 1982.

About a mail art and rubber stamp art exhibit in Berkamen which attracted 270 artists from 27 countries. Illustrated with a rubber stamp impression by East German mail artist Robert Rehfeldt.

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716. Anonymous. "Works by 4 at MCBA: Borman, Helmes, Tarachow, Wirth." *MCBA* (Minnesota Center for Book Arts), 3(3): 1-2, January-March 1988.

Announces an exhibition of mail artist Scott Helmes' visual poetry and his presentation of a mail art workshop at the Minnesota Center for the Book Arts in conjunction with the Walker Art Center.

717. Anonymous. "World of Donald Evans." *Cornell Alumni News*, 80: 18-21, February 1978.

Listed in the "Selected Bibliography" from *The World of Donald Evans*. Unexamined.

718. Appelo, Tim. "The Inscrutable Mr. Chew." *The Weekly: Seattle's Newsmagazine*, 6(13): 48, April 1, 1981.

A profile of Seattle postage stamp artist Carl Chew.

719. Aronson, Margery. "Anne Gerber - Always an Artnik." *Arts Line*, 1(8): 12, December 1983.

An article about a Seattle, Washington, art patron is illustrated with commemorative stamps by Carl Chew. The cover of the magazine is also illustrated with artist postage stamps by Chew.

720. Arseneau, Diana. "The Art of Repetition." *Rubberstampmadness*, 7(1): 20-22, November/December 1986.

Profile of Phyllis Cairns (Westport, Connecticut) mail artist and publisher of *The Other Times*.

721. Arseneau, Diana. "Mail Art's Local Hero: A Visit with Michael Scott." *Rubberstampmadness*, 6(1): 20-21, April 1986.

English mail artist Michael Scott, who started corresponding in the early 1970s with Anna Banana and Bill Gaglione, is interviewed at his home near Leeds, England. Scott also organized "Poste Res-tante" in 1979, one of the largest English mail art shows to date.

722. Ashe, Herbert. "Post-Arto." *Monato* (West Germany): 29, December 1987.

An article to introduce mail art to international Esperanto enthusiasts. The article appears in a monthly Esperanto magazine and is

written in Esperanto. Seven sources are given as contacts including Rudi Rubberoid, Hapunkt Fix, and Monty "David Zack" Cantsin.

723. Azevedo, Beatriz Sampaio. "Artes Visuais: Wellcomet Mr. Halley." *Artefato* (Brazil), 1(4): March 1986.

Review of the mail art show, "Wellcomet Mr. Halley," curated by Gilberto Prado.

724. B. D. "Medjunarodna Izložba Privatni Zivot." *Politka* (Yugoslavia): July 7, 1987.

About Tisma's "Private Life" mail art show. Published in Beograd.

725. B. D. "Njujork: Izložba Andrej Tisma." *Politka* (Yugoslavia): June 13, 1987.

Review of an exhibition by Andrej Tisma at Galleria Dell'Occhio in New York City.

726. B(elt). Z(dravko). "Mail Art 'Privatni Zivot.'" *PTT List* (Yugoslavia): September 1986.

Concerning the "Private Life" project of Andrej Tisma.

727. Baccelli, Vittorio. "La Mail-Arte Scrive al Domani (Mail Art Writes to Tomorrow)." *Notiziario Del Centro di Documentazione di Pistoia* (Italy), 1(85): 2-19, February 1984.

Cites Ray Johnson, Fluxus, and Dada as early influences. Rubber stamp art and copy art are mentioned. There are sections on Cavellini, Peli and Versari, and Mohammed. In Italian.

728. Baccelli, Vittorio, and Iannicelli, Giuseppe. "Cavellini: Intervista." *Circolo Pickwick* (Italy);, 1(3/4): 37-49, March 1988.

The authors interview Guglielmo Achille Cavellini, the originator of self-historification. Revealing photos of Cavellini at home. In Italian.

729. Banana, Anna. "FILE Letters: 'Mr. Cumming's Timely Demise.'" *FILE* (Canada), 2(4): 8, December 1973.

A response to an article by Robert Cumming. Also asks why the author isn't mentioned more often in the publication.

730. Banana, Anna. "Mail Art: Canada and the Western U.S.A." *Franklin Furnace Flue*, 4(3/4): 25-28, Winter 1984.

In 1969 Michael Morris (of Image Bank) brought Ray Johnson to Vancouver. Address lists were exchanged and it seems that mail art exploded in Canada with participants like Ed Varney, Chuck Stake, the author, *FILE*, and many others. In the Bay area Patricia Tavenner, Buster Cleveland, and others were active, as was Carl Chew in Seattle. An interesting article that succinctly describes the rippling effects of mail art.

731. Banchi, Roberto (Bobo). "Mail Art News." *Stress* (Italy), 4(32): 15, October 18, 1987.

This appears to be a fairly regular column in this arts magazine from Florence. This particular article features the effort of the mail art community to free detained French performance artist Laurent Nicolas Tammam. There is also mention of Marcello Diotallevi and his efforts to start a mail art museum (museo della mail art). The column concludes with a listing of Italian mail artists.

732. Banchi, Roberto. "Mail Art News." *Stress* (Italy), 4(39): 13, November 29, 1987.

A listing of mail art projects and shows in a regular column featured in this Italian media magazine.

733. Baroni, Vittore. "The Hidden Link: The Mail Art Phenomena Part 1." *The Works*, 3(5): 8, 17, July 26, 1989.

Incisive views of mail art detailing both its strengths and weaknesses. "Mail art borders and crosses with other alternative fields of expression: underground music, literary/poetry magazines, graffiti and street art, street theater and performance, the whole complex tradition of self-publishing, the survived and metamorphosed fringes of the old counter-culture, etc. Therefore, the playful and ephemeral side of mail art is always balanced by more serious and lasting implications."

734. Baroni, Vittore. "The Hidden Link: The Mail Art Phenomena Part 2." *The Works*, 3(6): 10, 16, 18, August 7, 1989.

Baroni concludes his overview of mail art with a heavy insight. "You only learn what mail art really is by doing it. To make mail art you just have to compress your own ideas into a mailable format

and send it to somebody, it's as simple as that. What you will receive in exchange depends very much on what you send out: a bad idea will not stir up exciting replies, a work full of passion will not pass unnoticed." The article ends with a list of current informational tools.

735. Baroni, Vittore. "Letters to *Umbrella*." *Umbrella*, 3(5): 99-100, September 1980.

Italian mail artist Baroni gives his thoughts on the art establishment ("today's art is a monstrous bureaucratic structure"), mail art ("opening a hole from which you may cast a glance on a future world where again the artist is a living expression of his age, working for better-looking houses, for better public spaces and environments, for a concrete creative contact with his audience through old and new media, magazines, festivals, archives, workshops, open courses, anything yet to be invented and for this more exciting..."), Cavellini, and scholars of mail art.

736. Baroni, Vittore. "Letters to *Umbrella*." *Umbrella*, 6(5): 136, November 1983.

A letter to the editor taking issue with the article, "Mail Art is Not Correspondence Art," by Robert C. Morgan in the September 1983 issue of *Umbrella*. The author calls for mail artists, "to elude again the classification and mummification."

737. Barrett, Lyle. "Mailartmadness." *Rubberstampmadness*, 7(3): 29, March/April 1987.

The organization and reaction to the mail art show, "Artspaces of the World - An Envelope and Its Contents," held in Houston, Texas, in April, 1986.

738. Bates, Keith. "Mail Art." *Fly* (England), 1(2): 16-18, Summer 1986.

"Mail-art is an activity for those who are prepared to communicate, to share their art and to accept the work of others as honest and worthwhile representation of their lives and interests." Mail art shows are explained, and a list of mail artists and their addresses are given.

739. Bellini, Lancillotto. "Quelques Observations a Propos du Mail Art (Something about Mail Art)." *Model-Peltex* (France), 1(7): 62, 65, Autumn 1987.

A short essay by this Italian mail artist. "All mail art archives are irreplaceable centres of culture with information and formation purpose and of recovery of that 'marginal' area of creativity so rich in ferments and ideas that only through mail art can find a free expression." In French and English.

740. Beloescu, Calin, and Kiraly, Iosif. "What Is Mail Art?" *El Djarida* (Norway), 1(7): 22, January 1988.

These two Romanian mail artists ponder the meaning and aims of mail art. "It is high time we had a closer and sharper look at mail art to see whether it is moving towards professionalism or towards amateurism and folk-art."

741. Bercht, Fatima, and Carvalno, Josely. "Solidarity Art by Mail." *Franklin Furnace Flue*, 4(3/4): 41-47, Winter 1984.

Discusses and illustrates the responses received through the mail for the exhibition "Artists Call Against U.S. Intervention in Central America." Mail art in Latin America is also discussed. Works by Padin, Duch, Vigo, Bruscky, Deisler, and others are reproduced.

742. Bieler, Steven. "Rudi Rubberoid: Or How I Learned to Stop Worrying." *Rubberstampmadness*, 8(38): 29-32, March/April 1988.

An interview with the author and Rudi Rubberoid (J. C. Palmer), the editor of *The Rubber Fanzine*. While the primary focus of the article is on rubber stamping, there is lots of excellent information about the medium's relationship with mail art. "RSM: Let's talk about certain terms that get bandied about, and to my mind, become confused: stamp art, mail art, correspondence art. As much as you can define anything in art - can these three things be defined? RUDI: I don't think so, because quite often what I get on the envelopes that people send me is a combination of stamp art, mail art, correspondence art. What I get as far as contributions is normally stamp art, but quite often it's also mail art, particularly from the Europeans, who like to have a mail movement and will relate to it in their contributions."

743. Billé, Ph. "Au Sujet de l'Art Postal Au'jourd'hui (About Today's Mail Art)." *Model-Peltex* (France), 1(7): 28, 31, Autumn 1987.

The author defines "3 kinds of relationships between art and mail." He also gives the general democratic rules of mail art but blames them for encouraging poor quality of works. "All these rules,

explicitly and regularly mentioned in the invitations to collective projects and in the manifestos, express a contestation of the usual commercial circuit of art, and are based upon 2 refusals: the refusal of money and the one of selection. Whatever the legitimacy of these principles might be, one must admit that the decay of today's mail art comes not only from the poor-mindness of many organizers, but also from those very principles." In French and English.

744. Black, Bob. "Making Sense." *Small Press Review*, 19(6-7): 35, June/July 1987.

Reviewing publications by a Garland, Texas, author, the reviewer reflects, "...a self-publisher, as are many of the 80's marginals whose pamphlets, postcards, collages, and posters are in subterranean circulation through the mails, a scattered subculture largely unknown to the alternative media and small presses, to say nothing of the Establishment press."

745. Blaine, Julien, ed. "A vos Postes: Postez!" *Doc(k)s* (France), 1(19): Folio 168 (20 pages), December 1979.

An illustrated anthology of artist postage stamps.

746. Blaine, Julien, ed. "A vos Postes: Postez!" *Doc(k)s* (France), 1(23): Folio 165 (67 pages), Summer 1980.

An anthology of artist postage stamps by 64 mail artists including Anna Banana, Cavellini, Mohammed, Guillermo Deisler, and Pawel Petasz.

747. Blaine, Julien, ed. "Les Bibelots de Nos Bibliothèques." *Doc(k)s* (France), 1(66): Folio 326 (20 pages), Winter 1984.

An illustrated anthology of mail art and related publications including *Mail Art Fur Den Frieden*, *Mail Art Handbook*, *Lotta Poetica*, and works from Poema Collectivo and Artestudio.

748. Blaine, Julien, ed. "Les Livres d'Ecart." *Doc(k)s* (France), 1(15): Folio 280-281 (2 pages), June 1979.

Illustrates the covers of 15 Ecart publications including several mail art related items including those by Tot and P-Orridge.

749. Blaine, Julien, ed. "Les Stars d'Aujourd'hui." *Doc(k)s* (France), 1(23): Folio 427 (4 pages), Summer 1980.

The covers of 19 mail art publications are illustrated (book, catalogs, artists' books) with addresses of points of purchase.

750. Blaine, Julien, ed. "Liberez - Les Tous." *Doc(k)s* (France), 1(15): Folio 324 (13 pages), June 1979.

Documentation concerning the detention of Clemente Padin and Jorge Caraballo by the Uruguayan government and the efforts to free them made by the mail art community.

751. Blaine, Julien, ed. "Monty Cantsin." *Doc(k)s* (France), 1(66): Folio 23 (8 pages), Winter 1984.

Documentation of Monty Cantsin (Istvan Kantor) and Neoism. In French and English.

752. Blaine, Julien, ed. "Polaroid Notules." *Doc(k)s* (France), 1(19): Folio 263 (4 pages), December 1979.

Twenty-six mail art-related publications including rubber stamp art and visual poetry materials are illustrated.

753. Bleus, Guy. "Administrative Performance." *Aurora: Tijdschrift Voor Filosofie* (Belgium), 1(18): 56-61, 1980.

"Relation art/administration/dada/mail art." (Guy Bleus). Article is in Dutch but it appears that this concerns Bleus mailing a letter to Ludwig Wittgenstein, the philosopher.

754. Bleus, Guy. "Aerogrammen." *CIAP - Bulletin* (Belgium): 3, October 1984.

"About mail art and aerogrammes." (Guy Bleus)

755. Bleus, Guy. "Art et Exchange." *M25* (Belgium), 1(128): March 1988.

An extract from a text by Guy Bleus about mail art. In French.

756. Bleus, Guy. "Belgian Federal Police Protects 'Space'." *Letter Bomb*, 1(9): 1986.

"About a fragrant mail art package investigated by the police." (Guy Bleus)

757. Bleus, Guy. "Betreft: Administratieve Performance I." *Anarcho - Diskus* (Belgium), 1(2): March 1980.

Originally written for a Belgian philosophical journal.

758. Bleus, Guy. "Indirecte Correspondentie." *Kladdaradatsh* (Belgium), 1(7): 3, January 1980.

In Dutch.

759. Bleus, Guy. "Indirecte Correspondentie." *Le Plan K* (Belgium): 11-13, June 1980.

"Possibilities of sending mail art indirect." (Guy Bleus)

760. Bleus, Guy. "Indirecte Correspondentie." *Styff* (Belgium): 17-20, 1980.

A classic essay appearing here in Dutch.

761. Bleus, Guy. "Interview met Guy Bleus." *Ruimte Z* (Belgium): 13, 15, 26, 30, March 1980.

An interview with mail art administrator Guy Bleus. It is accompanied by a text of Bleus. In Dutch.

762. Bleus, Guy. "M.D. 42-292/Mail-Art/A.P." *Styff* (Belgium), 1(2): 12-14, Spring 1981.

"About essence of mail art/new possibilities of mail art communication." (Guy Bleus)

763. Bleus, Guy. "Mail Art Initiatie." *CIAP - Bulletin* (Belgium), 1(39): 1-15, January 1982.

Also includes a bibliography of writings by and about Guy Bleus, as well as a listing of his group shows and individual exhibitions.

764. Bleus, Guy. "Mail-Art Economy." *Model - Peltex* (France), 1(7): 12-14, Autumn 1987.

"From an economic point of view the existence and working of mail art returns to an ancient form of bartering."

765. Bleus, Guy. "Meanings of Mail Art." *Literatura Internacional*, 1(2): 27-30, 1985.

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"An analysis of the used meanings of the word 'mail art'." Published by the University of Colorado. (Guy Bleus)

766. Bleus, Guy. "1980." *Internationaal Cultureel Centrum Bulletin* (Belgium): 1, June 1980.

"Relation of my work to administration/mail art." (Guy Bleus)

767. Bleus, Guy. "Organisation du Mail Art." *Model - Peltex* (France), 1(7): 9-11, Autumn 1987.

In French. Translated from the English by J. Charmettant.

768. Bleus, Guy. "The Philosophy of Mail Art." *El Djarida* (Norway), 1(7): 5, January 1988.

Thirty-five short general statements on mail art based on ruminations of certain words such as Time, Tolerance, Boundaries, etc. For example, "Information: We have learned to reject all kinds of information, if it does not 'correspond' with our learned ways of thinking, feeling..."

769. Bleus, Guy. "Postscript: Rates of Exchange." *Lightworks*, 1(18): 53, Winter 1986-87.

Excerpts from the writings of Belgian mail art administrator Guy Bleus.

770. Bleus, Guy. "This is Not an Absolute Assertion." *Bandes* (France): 3, April 1986.

"Socio-economical aspects of mail art." (Guy Bleus) In English.

771. Bleus, Guy. "The Thrill of Working with Odours." *Le Plan K* (Belgium): 13, May 1980.

"So there are lots of possible kinds of communication often entirely unpredictable, because a specific personal reaction is involved but this fact increases the aesthetic adventure, the thrill of working with odours."

772. Bleus, Guy. "Toptien van de Mailrock." *Humo* (Belgium): 190, June 1980.

The "top-ten" in mail rock-n-roll. "The Letter," "Please Mr. Postman," "Love Letters in the Sand"...and the winner is..."Return to

Sender," by Elvis Presley! A listing of rock-n-roll tunes referring to the postal experience.

773. Bleus, Guy. "Wat Is Mail Art?" *Kultuurkrant*, (Belgium): 1, 4-5, September 1981.

"An explanation about mail art." (Guy Bleus) In Dutch.

774. Bleus, Guy. "Werken met Geuren." *Stic* (Belgium), 1(26): 18, November 1980.

"About scents in general/arts/mail." (Guy Bleus)

775. Bloch, Julie Hagan. "Dee Carving Is Dee Ding." *Rubberstampmadness*, 6(3): 6-7, July/August 1986.

Mail artist Alan Vopat is profiled with special emphasis on his eraser carving techniques.

776. Bloch, Mark. "The P.A.N. Project." *Franklin Furnace Flue*, 4(3/4): 35-36, Winter 1984.

Chronicles the growth of the author's initiations into the various layers of mail art. "I realize my own work thus far has had to do with ideas, not objects, being sent."

777. Bloch, Mark. "Pupcani Rezime." *Omladinska Iskra* (Yugoslavia): 12-15, Summer 1985.

A letter from Mark "Pan" Bloch to the Cracker Jack Kid relating the events surrounding the Navel Academy Hype Event in New York City, which gathered David Cole, Steve Random, John Evans, John Jacob, Marilyn Rosenburg, and others to obtain plaster molds of their navels for a project initiated by the Cracker Jack Kid. Published in Serbo-Croatian in a leading Yugoslavian avant-garde art periodical.

778. Bloch, Mark. "The Tao of Networking." *El Djarida* (Norway), 1(8): 17, May 1989.

Why networking? How do networks work? How do networks manifest themselves? When does networking work best? "The world must be saved from suicide and the only way that this can

happen is through the courage, audacity, regeneration and commitment of individuals."

779. Blomkvist, Olle. "Not Invented Here." 399 (Sweden), 1(3): 25, (1985).

An overview of the mail art activity of Peter Meyer in connection with a show he curated, "Mailed Art."

780. Bodine, Sarah, and Dunas, Michael. "Mail Art." *Status*, 1(4): 1986.

"Article on mail art with a few illustrations mostly describing the phenomenon. Not that much history." (Graf Haufen). Published in New York.

781. Bola. "Anna/Banana/Canada." *De Eecloonaar* (Belgium): 32, November 20, 1986.

Announcement for an Anna Banana appearance at De Media, Eeklo, Belgium. Layout dominated by banana imagery. In Dutch.

782. Bola. "Cavellini." *De Eecloonaar* (Belgium): 24, October 9, 1981.

Announcement for an appearance by Cavellini at Lunatique (forerunner of De Media) in Eeklo, Belgium. Layout features Cavellini graphics.

783. Bonini, Giuseppe. "La Mail Art Formato Manifesto." *Questarte* (Italy), 1(39): September/December 1982.

From a bibliography by Romano Peli. Unexamined.

784. Boyce, Dan. "Playing Post Office." *Rubberstampmadness*, 10(46): 6-7, July/August 1989.

How to apply for a mailer's precancel postmark from the United State Postal Service. "You can take control of what cancels your mail art!"

785. Brett, George. "International Postal Art Exhibit." *Artscope*, 2(3): 1, 7, Summer 1979.

In a publication from the Art School in Carrboro, North Carolina, the author writes about mail art in general and his OR Post in particular. The mail art show is also discussed. "Because of its very nature (an art disseminated largely through that populist channel, the post office), and its medium (basically the format of the postal

card), mail art is perhaps the most 'popular' of art forms in both scope and intent."

786. Brett, Sally. "ORtist George Brett - From Polarities, Balance." *Arts Journal*: 13, March 1980.

A pORtrait of mail artists George Brett, founder of OR Post. "OR Post is my own cancellation and processing system which imitates that larger processing system, the U.S. Postal System..." *Arts Journal* is an Asheville, North Carolina, arts magazine.

787. Brown, Maria. "Layer Cake." *Small Press Review*, 17(5): 1, May 1985.

"Xerox Sutra Editions, operated by Miekal And and Liz Was, produces experimental poetry and fiction that is always innovative - in fact, if there's something called 'deliberate improvisation' this could be the state of the art in publishing."

788. Brunet-Weinmann, Monique. "L'Effet Olbrich." *Inter* (Canada), 1(32): 24-45, Summer 1986.

An article about the art actions of West German mail artist Jürgen Olbrich.

789. Brunstrom, Christer. "Mail Art." *Atalaya* (Sweden), 13(1): 9, Winter/Spring 1987-1988.

An article about Seattle mail artist Dogfish in this Swedish publication devoted to "cinderella" philately, or local posts. Most of the article is composed of quotes from the artist. "Mail art provides me with a context for stamp and message making/sending and receiving... We mail artists keep reinventing our worlds with our exchanges and ideas. I like to think that if everything in this world disappeared but our mail streaming around the globe, a distant visitor to our solar system might still be able to discern the outlines of our planet. And I submit that shape is our true work of art."

790. Burch, Charlton. "And So Forth: Excerpts from a Book by Richard Kostelanetz." *Lightworks*, 1(10): 13, Fall 1978.

Some biographical information on Richard Kostelanetz, "a kingpin in the world of alternate art" and one of the founders of the Assembling Press.

791. Burch, Charlton. "Apolytoma: Marking Territory with Mit Mitropoulos." *Lightworks*, 1(17): 11-13, 1985.

A profile of Greek mail artist Mit Mitropoulos.

792. Burch, Charlton. "Art Alternatives in Print." *Lightworks*, 1(13): 50-53, Fall 1980.

Resources listed include *Artpolice*, *The Des Moines Festival of the Avant-Garde Catalog 1979*, *Doc(k)s*, *Duplex Planet*, *Kaldron*, and *VILE*.

793. Burch, Charlton. "Art You Can Lick." *Lightworks*, 1(11/12): 4-8, Fall 1979.

Good survey of the emerging artist postage stamp movement from Donald Evans and Bob Watts to E.F. Higgins, III, G.E. Marx-Vigo, Buster Cleveland, Harley Francis, and James Felter. Bibliography. Illustrated with works by G. A. Cavellini, Ken Friedman, Pawel Patasz, and others previously cited.

794. Burch, Charlton. "Cavellini 1914-2014." *Lightworks*, 1(8/9): 28-29, Winter 1977.

Chronicles Cavellini's quest for immortality.

795. Burch, Charlton. "Collage by Ray Johnson." *Lightworks*, 1(10): 39-42, Fall 1978.

Three pages of Ray Johnson's letters are introduced by a classic short description of his work. "He connects. To people, things, events." Includes the oft-quoted remark that "And it is said Andy Warhol 'will pay \$5.00 for any piece Ray has done'."

796. Burch, Charlton. "Correspondence." *Lightworks*, 1(10): 62-63, Fall 1978.

An excellent introduction to mail art. "Basically, it is a totally open system where anyone who declares artful purposes in postal format and drops it in the mailbox becomes an initiate to the circuit...Artists go on and off, creating subsystems which satisfy their own aesthetic demands."

797. Burch, Charlton. "Correspondence." *Lightworks*, 1(11/12): 61, Fall 1979.

"Correspondence art is an art form based on commercial-free exchange of works by artists via the mail." A selection of work from the "Lightworks Envelope Show" exhibition is reproduced.

798. Burch, Charlton. "Correspondence." *Lightworks*, 1(14/15): 61-64, Winter 1981/82.

Special focus on European correspondents including Artpool, Peli and Vasari, Robert and Ruth Rehfeldt, and a special section on Mohammed.

799. Burch, Charlton. "Correspondence: Richard C." *Lightworks*, 1(13): 64, Fall 1980.

A profile of Richard C. "He is a prolific correspondent whose well-known postcard poems are droll and minimal with much behind them." Richard C. was also an organizer of the Ray Johnson show at the North Carolina Museum of Art.

800. Burch, Charlton. "Her Weaving, Weaving Ways: Miscellaneous from the Missives of Fran Cutrell Rutkovsky." *Lightworks*, 1(19): 24-26, Winter 1988/89.

Strips of mail art woven into a textual tapestry. Illustrated.

801. Burch, Charlton. "Mail Art." *Lightworks*, 1(16): 60-63, Winter 1983/84.

Mail art has grown to "sophisticated proportions." Examples are the exhibition of "Mail Art About Mail Art" and Guy Bleus' *World Art Atlas* exhibition catalog.

802. Burch, Charlton. "Mail Art: Communications Media." *Lightworks*, 1(4): 6-7, April 1976.

A poetic waxing on mail art. "Here comes the return to one-to-one, Caveman Cybernetics in electronic frenzy." Illustrations by Ray Johnson, Robert Rehfeldt, and others.

803. Burch, Charlton. "Ppllllleeeaaazz, Mr. Postman." *Lightworks*, 1(19): 56, Winter 1988/89.

Reports on several of the mail art activities of Italian mail artist Marcello Diotellevi. "While for most the mail is a matter of licking a stamp, dropping it in the slot and waiting for the post person, for Diotellevi it is about the marvel of movement and journey."

804. Burch, Charlton. "PoeMvelope by Joel Lipman." *Lightworks*, 1(18): 21-23, Winter 1986-87.

Poet Joel Lipman uses the mails to create "a message around a message" decorating his envelopes by "combining design and information."

805. Burch, Charlton. "Poorman's Art: Postcards by Ken Brown." *Lightworks*, 1(10): 4-5, Fall 1978.

Seven photographic postcards by Ken Brown are used to illustrate the increased activities of artists using the postcard media.

806. Burch, Charlton. "The Stamping Activity of Geza Perneckzy: Making an Impression." *Lightworks*, 1(16): 24-27, Winter 1983-84.

Perneckzy is a Hungarian now living in West Germany. His rubber stamp and postal activities are described and illustrated.

807. Burch, Charlton. "These Things Too." *Lightworks*, 1(16): 54-59, Winter 1983/84.

A resource directory for alternate publishing: *About VILE, Bile, Image Nation, ME, Level, Stampola, Umbrella*, and others.

808. Burch, Charlton. "The Way We Were." *Lightworks*, 1(19): 33-35, Winter 1988/89.

Concerning the "memo(Random)" project of English mail artist Robin Crozier, who asks other mail artists to respond to memories they have of a certain day. Examples of the project by John M. Bennett, Clemente Padin, Lon Spiegelman, and others are given.

809. Burch, Charlton, and Vasilash, Gary S. "Maintaining a Lotus in a Snake Pit: The Life and Times of A.M. Fine." *Lightworks*, 1(19): 6-9, Winter 1988/89.

A profile of Fluxus artist and pupil of the New York Correspondance School, Albert Fine. "Given Fine's general approach to interpersonal relationships, a distanced, time-delayed and unfettered network of communications and exchange was most appropriate for him. So he became a mail artist. Johnson notes that Fine was one of the earliest inductees of the New York School of Correspondance."

810. Burns, Gerald. "Great Moments in Dallas Art #31." *Dallas Arts Revue*, 1(22): 24, (1986).

Actually a cartoon that reads, "Jon Held's Mail Art Conference's Dr. Al Ackerman's manner, encountered for the first time, installs a beginning to doubt."

811. Cabutti, Lucio, and Fiorentin, Luisa Re. "Al Bivio Tra Clandestinita e Moda, Dissenso e Museo, Contestazione, Anticonsumistica Boom di Mercato: Mail Art." *Italgas* (Italy), 1(2): July/December 1979.

"*Italgas* is not a regular magazine but, though professionally printed, is a periodical given freely to workers of Italgas industries in Italy (not available to the general public). This article is a short but very informed overview of mail art. In the last page, the authors call the readers to send postcards for a show to be held in Turin. *Italgas* 3, 'Arriva la mail art,' contained some of the postcards received for the project announced in the previous issue." (Vittore Baroni)

812. Calvert, Peggy L.. "How to Put on Your Own Mail Art Show." *National Stampagraphic*, 3(4): 28-30, July 1985.

A step-by-step approach to putting on a mail art show by this experienced mail art show organizer.

813. Calvert, Peggy L. "Postcards: Limited Edition." *National Stampagraphic*, 4(4): 9-11 July 1986.

The art of making postcards by this Californian mail artist.

814. Cammer, Les. "Mail Art." *Lightworks*, 1(17): 55, 1985.

Mail art is...twenty-six answers. "It can go in any direction at any moment."

815. Canto, Karen. "Envelope as Landscape." *National Stampagraphic*, 7(3): 816. 24-26, Spring 1989.

The art of rubber stamping envelopes.

816. Canto, Karen. "Stamp Ties: How to Stamp Out Beautiful Envelopes." *Rubberstampmadness*, 10(46): 40, July/August 1989.

Tips on how to rubber stamp a "naked envelope."

817. Cantsin, Monty. "Populism: Report from the Field: Monty Cantsin, Montreal, Canada." *Art Com*, 5(4): 44, 1983.

Some things about Neoism, apartment festivals, Akademgorod, and other Neoist subjects. "Forget the avant-garde. Face the real

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things. You can't do anything by yourself. You need the society, the whole system."

818. Carrion, Ulises. "What a Book Is." *Art Contemporary*, 3(1): 68-71, 73, 1977.

What Carrion considers a "new" book is also a "new" letter. Also contains a description of his "Other Books and So" gallery and bookstore in Amsterdam, Holland.

819. Carvalho, Celia Boratto. "Arte Postal: A Performance da Arte." *Metropolitano* (Brazil), 6(32): November 1987.

A general description of mail art including the contributions of the New York Correspondance School and Fluxus. There is also a section on postal art activity in Brazil citing the pioneering efforts of Paulo Bruscky and the later contributions of Jao Piraky and Gilberto Prado.

820. Cavallin, Christian. "Mail Art." *Kannibal* (Sweden), 1(2): 4, 1983.

"About mail art, especially Guy Bleus and Peter Meyer (audio art)." (Guy Bleus). Illustrated.

821. Cavellini, G.A. "Letters." *El Djarida* (Norway), 1(8): 3, May 1989.

Cavellini, the Italian mail artist and inventor of self-historification, writes seven letters to historical figures of the past.

822. Cavellini, Guglielmo Achille. "Cavellini's Ten Commandments - Cavellini 1914-2014." *Art Contemporary*, 3(1): 15-17, 1977.

Two of Cavellini's broadsides are published.

823. Cernak, Dear Miss. "Art and Politics: Mail Art in Australia." *Umbrella*, 4(1): 8, January 1981.

A report of "the first big mail art show in New Zealand," and the politics involved (theme: anti-nuclear).

824. Chambers, Bill. "101 Things You Should Know about Mail Art." *Artpapers*, 9(2): 14-15, March/April 1985.

Nicely illustrated list of 101 things to know about mail art and why mail art is important. "2. In mail art, the main goal is not to create

an image; the main goal is to create a response." Light-hearted yet revealing.

825. Champendal, Michel. "La Chronique de l'Arbre Bleu International." *Contre-Ciel* (France), 1(1): 58-59, May 1984.

The author mentions that there is an international circle of artistic contributors, some of whom participate in a magazine of photocopy art called *L'Arbre Bleu* (The Blue Tree). He then details the activities of Rafael Tous of Metronom in Barcelona, Spain, Miroljub Todorovic in Yugoslavia, and Metallic Avau in Belgium. The author writes of mail art in general, and how it can only be described by describing each participant. The network is open for different types of people working in different ways. In French.

826. Chew, C.T. "Triangle Self-Help Album." *Clinton St. Quarterly*, 7(3): 20-21, Fall 1985.

"These are not just merely out of date instructional pamphlets, but actual sheets of stamps which serve as spiritual and practical guides as well as contemporary art." Illustrated by the author.

827. Chirici, Cesare. "La Mail Art: Una Comunicazione Planetaria." *Gala International* (Italy), 1(90): 1978.

From a bibliography by Romano Peli. The periodical is published in Milan. Unexamined.

828. Cicka, Jan. "Novy Sad v Zamori." *Hlas Ludu* (Yugoslavia): June 13, 1987.

An interview with Andrej Tisma.

829. Cohen, Ronny. "A Conversation with Mike Crane." *Franklin Furnace Flue*, 4(3/4): 40, Winter 1984.

The author talks with Mike Crane about his book **Correspondence Art**. Crane discusses the "generational" spread of mail art. "I learned from my research that mail art is like other art."

830. Cohen, Ronny. "Mail Art Then: Did You Know That New York Painter Ad Reinhardt and British Conceptual Artists Gilbert and George Did Mail Art?" *Franklin Furnace Flue*, 4(3/4): 2-3, Winter 1984.

Short essay with illustrations on how these mainstream artists used the postal system as extensions of their artistic endeavors.

831. Cole, David. "A Free Surprise in Every Package: The Adventures of the Cracker Jack Kid." *Lightworks*, 1(18): 17-20, Winter 1986-87.

Profile on the postal activities of Chuck Welch, a.k.a., the Cracker Jack Kid. Discusses his various projects including the Cracker Jack Naval Academy, Flags and Stamps for World Peace, and his authorship of **Networking Currents**.

832. Conkle, d. Steven. "Collagists." *Small Press Review*, 19(5): 13-14, May 1987.

Review of George Myers, Jr.'s, **Alphabets Sublime; Artists on Collage and Visual Literature**.

833. Corsi, Alessandro. "Phone-Art vs. Mail Art? Provisional Notes." *Poplite* (Italy), 1(13): May 1987.

The author first notes the similarities between the telephone and postal mediums (widespread use, "suppression of barrier between the artist and the public") and then the differences (rapidity of contact, "products selection" in mail art is more varied).

834. Cracker Jack Kid. "Adrift." *National Stampagraphic*, 7(1): 34-35, Fall 1988.

"As I write this column I remain a mail artist without an address, a mailstream castaway with uncertain destination."

835. Cracker Jack Kid. "Dear Editors." *National Stampagraphic*, 2(3): 17, April 1984.

The Cracker Jack Kid takes Robert C. Morgan to task over his article "Stamp Art is Not (Necessarily) Mail Art." He also attacks Ronny Cohen for her handling of the Franklin Furnace show. "In short, the discovery of mail art lies in the process, not the artifact which High-Art critics are quick to damn."

836. Cracker Jack Kid. "Gifted." *National Stampagraphic*, 5(3): 28, Spring 1987.

Is mail art a gift or a commodity? Who owns a mail art archive and what rights does the owner have?

837. Cracker Jack Kid. "Mail Art Glasnost." *The Works*, 3(3): 4, 21, June 26, 1989.

"In Part I of 'Mail Art Glasnost' we explored the plausibility of a 'U.S.-U.S.S.R. Friendship Mail Art Exchange' and went on to list governmental and organizational support networks which readers could contact." This passage from the second and concluding installment of the article details the aims of this series on mail art in the Soviet Union. The article is illustrated by works of Russian mail artist Serge Segay.

838. Cracker Jack Kid. "Mail Art Glasnost: Part II." *The Works*, 3(4): 4, 21, July 10, 1989.

The second part of this series on mail art and postal regulations of the Soviet Union deals mainly with an explanation of the Soviet postal system. The article ends with an address list of nine Russian mail artists.

839. Crane, Mike. "Some Statements Concerning a Definition and History of Mail Art." *X: A Journal of the Arts*, 1(4): 10 pages (unnumbered), Summer 1978.

An early appearance of remarks Crane would later incorporate into his introduction for *Correspondence Art*. *X* is a journal edited by George Myers, Jr.

840. Crozier, Robin. "Marks of Independency." *Makkom* (Holland), 1(1): 22-23, 1985.

An interactive article, in that the reader is asked to write back to the author, "so that we can begin to continue a dialogue initiated by this first meeting of hands, into a meeting of minds across a dynamic, electric airspace."

841. Crozier, Robin. "Note on a Note on Mail-Art." *The Agent* (England), 1(2): 28, November 1979.

An editor's note reads, "In his reply, which is too long to print in full, Robin Crozier provides an art-historical explanation of North American and Western European predominance in mail-art; argues that the irritating aspects of m-a are a good sign of a truly innovative art form; suggests that the main problem with m-a is that it is called art 'as a process of definition'; and points out that *THE AGENT* has its own share of the 'jumble of mediocrity' which I described as a characteristic of the mail art network."

842. Cumming, Robert. "FILE Letters: Mr. Cumming Cor/Responds." *FILE* (Canada), 2(4): 8, 46, December 1973.

The author responds to letters and his own mail which takes him to task for proclaiming the demise of mail art in an earlier issue. "Most of the response has at least been sincere, engaging, well-thought-out stuff which beats what I hated about all that Xerox and Insta-Print excess and its going-through the motions, impersonal exercise of hitting everyone on the request lists."

843. Cumming, Robert. "The Letters of Robert Cumming." *FILE* (Canada), 2(3): 40-41, 63, September 1973.

This article generated one of the first major controversies in mail art. "I get stuff every day that makes it barely out of the envelope and into the trash it's so terrible...I used to answer everything I got, but I now find myself ignoring 3/4 of it out of principle and lack of energy. There's too much of it." A pioneer's swan song.

844. Cuning, Sheril. "Books as Art." *Rubberstampmadness*, 7(5): 3-7, July/August 1987.

Survey of the artist book field concentrating on rubber stamps and book art. Mail artists are mentioned including a collaborative work between Cracker Jack Kid and Darlene Altschul entitled "Mail Art Ambassadors." Matty Jankowski, Phyllis Cairns, and Leavenworth Jackson are also mentioned.

845. Cuning, Sheril. "Sheril Goes to Vancouver to See John." *Rubberstampmadness*, 10(46): 11-14, July/August 1989.

Mail artist John Atkin of Vancouver, Canada, is profiled.

846. Daligand, Daniel. "Heil Mail Art." *Inter* (Canada), 1(34): 18, Winter 1987.

French mail artist Daniel Daligand responds to an open letter circulated by two Austrian artists, who call for "quality" in mail art. Daligand defends an openness in mail art as opposed to the proposed elitism of the Austrians.

847. Daligand, Daniel. "Think About Mail Art." *The Oxidized Look* (Italy), 1(11): 13, June 1981.

Magazine published by Marcello Conti. In Italian.

848. Dana, Llys. "Mail Art World Wide Congress." *Model-Peltex* (France), 1(7): 26, Autumn 1987.

Reprinted from a French periodical. In French.

849. Djeric, Zoran. "Privatni Zivot." *Polja* (Yugoslavia): October 1986.

Concerning the "Private Life" mail art project of Andrej Tisma. Published in Novi Sad.

850. Eldridge, Jan. "Throw-Away Art at the Library: Tavenner Presents New Show." *Viva*, 18(14): 1, February 13, 1976.

A periodical of Solano College in Rockville, California. Patricia Tavenner was there to present a lecture, "Correspondence as an Art Form." "Pat Tavenner's work is typical of the current trend of anti-gallery, anti-accepted art form."

851. Eliot, Karen. "Orientation for the Use of a Context and the Context for the Use of an Orientation." *Inter* (Canada), 1(34): 19, Winter 1987.

Describes the Karen Eliot concept where "anyone can become Karen Eliot simply by adopting the name, but they are only Karen Eliot for the period in which they adopt the name." A list of Karen Eliot projects is given.

852. Ember, Gerd. "Kunst-Garten-Schau." *Stattzeitung* (West Germany): 19-20, July 1981.

A review of the "Garden Art Mail Art Show" curated by Jürgen O. Olbrich.

853. Epistolary Stud Farm. "A Brief Note on Mail Art." *Umbrella* (Retracted Issue), 7(2): 43, March 1984.

"A further reason Mail Art has remained relatively 'clandestine' involves its virtue of being virtually a perfect democratic form which places it beyond art galleries which can neither limit nor package it."

854. Evans, John. "Corresponding by Tattoo." *Franklin Furnace Flue*, 4(3/4): 8, Winter 1984.

The author recounts his first meeting with Ray Johnson and other early members of the New York Correspondance School.

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855. Farley, James G. "The Apocrypha of C.T. Chew." *Clinton St. Quarterly*, 5(2): 19-21, Summer 1983.

A profile of Seattle, Washington, postage stamp artist C.T. Chew. "Chew credits much of his work to Edwin Diggs, a failed designer of U.S. stamps who died in Patagonian exile after being hounded by the FBI for 'impersonation, attempted metaphor and interstate flight'."

856. Ferran, Pierre. "Le Message Est a l'Extérieur (The Message Is Outside)." *Model-Peltex* (France), 1(7): 23-25, Autumn 1987.

Taken from the periodical, *L'Education*, published in 1979. Translated from the French by J. Charmettant. "So, some people think and insinuate that mail art is not at all a mode of expression separated from reality, devoted to the museum, i.e., motionless congealed stuff. For them, the sending by post is the chief finality of their created things." In French and English.

857. French-frazier, Nina. "Ray Johnson Jumps for Joy." *East Side Express*, 11(51): 13, April 27 - May 3, 1978.

From a bibliography on Ray Johnson contained in the catalog *Works by Ray Johnson*. Unexamined.

858. Filliou, Robert. "Research on the Eternal Network." *FILE* (Canada), 2(3): 7, September 1973.

One of the basic tenets of mail art is expressed: "Now how do you react to it? To the suggestion that nowadays the Eternal Network is a more useful concept than the Avant-Garde, I mean?"

859. Filliou, Robert. "(To All the Members of the Eternal Network...)." *Sources*, 1(11): 52, (January 1974).

"Today after years of practicing and reflecting upon the subject I propose to you all the composing and performing of telepathic music to complement, buttress, and—if need be, replace all other marvelous loving correspondence." An excerpt from the author's contribution to a special issue on music and sound.

860. Fiori, P. "Mail-Art alla Galleria Apollinaire di Milano." *Il Mobile* (Italy): June 30, 1981.

Concerning a mail art show curated by Gino Gini at Galleria

Appollinaire in Milan. Bibliographic information supplied by the curator.

861. Fischer, Hervé. "Marginal Communication Encyclopedia Universalis." *Front*, 1(4): 4, May 1976.

"About twenty stamp-art shows all around the world have been organized since the first one I was responsible for, in Paris, May 1974, when **Art and Marginal Communication** was published...Rubber stamps are a very good pedagogic and communication material for 'interrogative teaching' about art and society, which I consider as a fundamental function—the interrogative/critical function—of this way of working which I call 'sociological art'."

862. Fischer, Hervé, Forest, Fred, and Trenot, Jean-Paul. "Sociological Art Group." *Art Contemporary*, 3(1): 27-29, 1977.

A manifesto for "sociological art" which seeks to link art and society. The Sociological Art Group "both raises and tackles the communication problem. It sees that it must develop its own 'underground' information network in opposition to the established economic and political power structure."

863. Fox, Hugh. "Interview with Anna Banana." *Small Press Review*, 7(10-11): 4-6, November/December 1975.

Interview with mail artist Anna Banana. Anna discusses the Banana Olympics, Dada art, publishing *VILE*, feminist art, teaching, and marriage.

864. Fox, Kevin. "Galleries: Communicating Visually." *Dallas Downtown News*, 6(35): 19, July 4-10, 1983.

A notice of upcoming shows at Modern Realism Gallery. "The gallery isn't the kind that is selling only works of art but also ideas about art. The people who gather there are involved with the survival of the arts and artists and sharing their ideas on what (if anything) it means." Fluxus is discussed as are artist postage stamps, Robert Watts, Robert Fried, and Patrick Beilman.

865. Fox, Kevin. "Modern Realism Gallery Features Johnson Letters." *Dallas Downtown News*, 5(42): August 30 - September 5, 1982.

A notice for the "Letters of Ray Johnson" exhibit at Modern Realism Gallery curated by John Held, Jr. "The unique gallery serves as an

outlet for non-traditional art forms...Adding to the history of print-making Johnson began to photocopy his drawings, enabling him to reach a larger audience."

866. Fox, Kevin. "Open Doors." *Dallas Downtown News*, 7(21): 21, April 2-8, 1984.

A notice for a show by Leavenworth Jackson at Modern Realism Gallery. "Modern Realism is consistently enjoyable, and Friday night the artist will be in attendance."

867. Fox, Michael. "Nacht." *Live Im Potte* (West Germany), 1(84): 8, July 1985.

Notice of the mail art show, "Nacht," by the curator of the exhibition.

868. Fox, Michael. "Nacht." *Public* (West Germany), 1(7): 20-21, July 1985.

Notice of the mail art show, "Nacht," curated by the author.

869. Frank, Peter. "Fluxus in New York." *Lightworks*, 1(11/12): 29-37, Fall 1979.

"Fluxus, along with Happening and Nouveau Realism, was heavily responsible for creating the aesthetic atmosphere which made all subsequent concept and performance art possible. These movements and tendencies disseminate the 'lesson' of Duchamp, Schwitters, Cage and other seminal figures into the mainstream of artistic thought."

870. Franklinstein. "Another Kind of Mail Art." *National Stampagraphic*, 5(2): 34-35, Winter 1987.

About a postcard show held at Hausfrau Haven for over ten years. Prizes were awarded.

871. Franklinstein. "Barton Lidice Benes - An American Stamp Artist." *National Stampagraphic*, 2(1): 10-11, October 1983.

Benes is a rubber stamp and book artist, but "not a correspondence artist." He explained, "I tried it for a while, but I got so much junk that I gave it up. It holds no interest for me today."

872. Franklinstein. "Carlo Pittore: A One Man Intermedia Event." *National Stampagraphic*, 1(4): 14-15, July 1983.

A visit to Carlo Pittore's East Village loft and gallery (Gallery Dell

'Occhio) is described. Editor of *ME* magazine, prolific mail artist and archivist, Carlo Pittore is a strong voice for artists' rights.

873. Franklinstein. "Cole Unrolls the Scroll." *National Stampagraphic*, 6(2): 32-36, Winter 1988.

An account of David Cole's curatorship of the mail art show, "The Scroll Unrolls," held at the Marcel Janco Museum in Einhod, Israel.

874. Franklinstein. "Everything You Wanted to Know about Networking." *National Stampagraphic*, 4(3): 32-33, April 1986

Breaks down mail artists into different types (Found Mail Artists, New Mail Artists, Asian Mail Artists, etc.) and then graphs out the author's perception of mail art in 1986. I can't be sure this is entirely serious.

875. Franklinstein. "The Global Network." *National Stampagraphic*, 2(3): 10-12, April 1984.

A review of the Artists Talk on Art panel on mail art (part one) featuring Robert C. Morgan, Mark Bloch, John Evans, Carlo Pittore, E. M. Plunkett, and Steve Random. Questions they were asked include: What is mail art? How do you get involved in the Network? How many people do you mail to each day?

876. Franklinstein. "International Mail Art Exhibit at Franklin Furnace in New York." *National Stampagraphic*, 2(3): 6, April 1984.

Gives background on Franklin Furnace and the mail art exhibition curated by Dr. Ronny Cohen. Also mentions the catalog published in connection with the show.

877. Franklinstein. "Mail Art Dialogue." *National Stampagraphic*, 2(4): 26-28, July 1984.

Two pieces done in response to the Franklin Furnace exhibit and the ensuing Artist Talk on Art panel discussion which invoked so much hysteria. The two pieces are: "Franklinstein's Guide to Being in on the Rules for Joining the International Rubber Stamp and Mail Art Network and/or Displaying Mail, Postal or Correspondence Art," and "A Cosmic Haha to the Franklin Furnace Brouhaha."

878. Franklinstein. "Mail Art: More Than One Way to Eat an Apple." *National Stampagraphic*, 5(2): 36-37, Winter 1987.

A conversation between the author and Brooklyn mail artist Matty Jankowski.

879. Franklinstein. "Mail Art: More Than One Way to Eat an Apple: Part II." *National Stampagraphic*, 5(3): 32-34, Spring 1987.

Second part of an interview with mail artist Matty Jankowski conducted as he is setting up a mail art show in New York City. The show includes video, audio, and performance.

880. Franklinstein. "National Association of Letter Carriers Joins the Ranks of Mail Artists." *National Stampagraphic*, 7(3): 28-30, Spring 1989.

A giant envelope is circulated to different post offices throughout the United States to celebrate the hundredth anniversary of the National Association of Letter Carriers AFL-CIO. "We wish the National Association of Letter Carriers all the best as they enter their work into the history of mail art."

881. Franklinstein. "Networking Currents." *National Stampagraphic*, 6(2): 26-28, Winter 1988.

Current news about the move of the Cracker Jack Kid, Matty Jankowski's mail art show in New York City, and the *Annotated Bibliography of Mail Art* project of John Held, Jr.

882. Franklinstein. "Networking Review." *National Stampagraphic*, 5(1): 34-35, Fall 1986.

A review of *Networking Currents* by Chuck Welch. The author states that this book "is obviously written by someone who gives a damn about networking and wants you to feel that way as well." A good description of the different sections of the book in a sympathetic review.

883. Franklinstein. "A Review." *National Stampagraphic*, 3(1): 32-34, October 1984.

A review of *Correspondence Art: Source Book for the Network of International Postal Art Activity* by Crane and Stofflet. It breaks the book into sections and describes each. The review highly recommends the book.

884. Franklinstein. "Stamp Artist and Teacher Dies." *National Stampagraphic*, 3(4): 38, July 1985.

A death notice for rubber stamp/mail artist Betty Ruth Curtis of Princeton, New Jersey, who died as a result of drowning.

885. Franklinstein. "This Article Will End All Confusion, Or Else It Won't." *National Stampagraphic*, 1(4): 18, July 1983.

Intermedia and the overlapping worlds of stamp art, mail art, correspondence art, Fluxus, performance, sound art, et al.

886. Frasketi, Joseph J. "Crackerjack Naval Academy." *The Poster*, 13(5): 50-51, September/October 1985.

Chuck Welch's "Umbilical Post" cooperative stampsheet project is described in this magazine for philatelists (stamp collectors) who design their own "cinderellas" (unofficial postage). A belly-button casting party photo is reproduced. Pictured are Chuck Welch, E.F. Higgins, III, David Cole, Mark Bloch, J.P. Jacob, and others in this New York City mail art event.

887. Frasketi, Joseph J. "Special Announcement." *The Poster*, 12(2): 13, March/April 1984.

Exhibition announcement for the International Artistamp Exhibition and Bourse to be held in London, Ontario, Canada, curated by Michael Bidner. Also mentions Bidner's *Artistamp Catalog* (unpublished). Chuck Welch writes in about his artistamp activities.

888. Friedman, Ken. "A Discourse on Community." *Art Contemporary*, 3(1): 12-14, 73, 1977.

A discussion on art centers and of "the creation of an international community which offers more than slogans of concern and participation requires many forms of effort and consciousness."

889. Friedman, Ken. "George Maciunas: In Memoriam." *Umbrella*, 1(3): 69, May 1978.

A moving notice on the death of Fluxus organizer George Maciunas who died in May 1978.

890. Friedman, Ken. "Mailart History: The Fluxus Factor." *Franklin Furnace Flue*, 4(3/4): 18-24, Winter 1984.

After an excellent discussion of the place of Ray Johnson and the Nouveaux Realistes in correspondence art, the author describes the postal activities of Fluxus and Fluxus artists. "At first Fluxus artists

took part in correspondence art as private individuals...By the end of the 1960's, a number of Fluxus people had begun to view mail art as a medium offering unique potentials and challenges." A wide-ranging and excellent history of the growth of the medium. "Fluxus approached mail art as an opportunity to experimentation, to communication and to interaction."

891. Friedman, Ken. "Notes on the History of the Alternate Press." *Lightworks*, 1(8/9): 41-47, Winter 1977.

An excellent article on alternative publishing yields a gold mine of information on the emerging mail art movement. He cites Ray Johnson's NYCS inspiring such artist's periodicals as *The Northwest Mounted Valise*, *NYCS Weekly Breeder*, publications from the Bay Area Dada group, *Modern Correspondence*, *Cabaret Voltaire*, *Or, Sluj*, *Luna Bisonte*, *FILE*, *VILE*, and more.

892. Friedman, Ken. "NYCS Weekly Breeder." *Sources*, 1(11): 31-36, (January 1974).

Reprints from Friedman's early contribution to the emerging mail art network; his editorship of the *NYCS Weekly Breeder*, an early mail art publication.

893. Friedman, Ken. "An Open Letter to Ed Higgins." *Umbrella* (Retracted Issue), 7(2): 44, March 1984.

The author takes mail artist E.F. Higgins, III to task for his abusive behavior during the Artist Talk on Art mail art panel.

894. Friedman, Ken. "Perspective: Brief Notes on an Exhibition." *La Mamelle Magazine: Art Contemporary*, 1(2): 6-10, Fall 1975.

The author writes about the spread of Fluxus and conceptual art and presents some "events," including one dealing with the mails entitled "10,000." "Mail to friends, people chosen by random processes, etc., 10,000 objects, papers, events, etc., over the span of a pre-determined time. 1971. (Which recipients are to receive which items and on what dates may also be selected at random. First performed in 1971 over the span of one year.)"

895. Friedman, Ken, and Gugelberger, Georg M. "The Stamp and Stamp Art." *Front*, 1(4): 6-10, May 1976.

The article intends to "shed light on the meanings and implications of the stamp in an art context...When Schwitters' stamp activity began over a half century ago, he was unique. With the growing use of the stamp by artists launched in the mid-50's by Arman and Dieter Roth, and carried forward by a small significant group of artists through the 60's, the rubber stamp became a medium of interest to historians and critics concerned with contemporary art. Today, the use of the stamp by artists has blossomed into a major international phenomenon." The article is an important history, both for the artists mentioned and the literature of the field which is recounted.

896. Friedman, Kenneth S. "Post Haste: Reflections on Mail Art." *Umbrella*, 3(3): 56-58, May 1980.

A long, thoughtful review of the *Mail, Etc., Art: A Travelling Correspondence Art Exhibition* catalog edited by Bonnie Donahue, Ed Koslow, Michael Becotte, and Robert Fichter, by one of the pioneers of mail art. He both praises the publication and takes it to task. "Mail art must be subject not only to the enthusiastic thoughts of its unquestioning proponents, but to the enthusiastic questions of those who support mail art without accepting every flawed premise or flawed work offered. Only when it is the subject of thoughtful criticism will mail art mature. And only as a mature medium will mail art finally rise to its potential."

897. Fulton, Len, ed. "New Listings: *Lightworks* Magazine." *Small Press Review*, 12(12): 14, December 1980.

Particulars on *Lightworks* magazine edited by Charlton Burch.

898. Fulton, Len, ed. "New Listings: *Umbrella*." *Small Press Review*, 15(5): 15, May 1983.

Review of *Umbrella* magazine published by Judith A. Hoffberg. Includes a "mail art calendar for shows and competitions."

899. Fulton, Len, ed. "Small Press Book Club Selection List: **Bern! Porter! Interview!**" *Small Press Review*, 14(2): 8, February 1982.

"This little gem is a real interview with the real Bern Porter, if that is possible, and the book itself is a beautifully designed representation of the same Bern Porter...The attractive blue cover is die-cut to reveal a Carlo Pittore stamp (Bern Porter commemorative) and other of Pittore's eloquent funny stamps are scattered throughout."

900. Fulton, Len, ed. "Small Press Book Club Selection List: **The Book of Do's**, by Bern Porter." *Small Press Review*, 15(9): 8, September 1983.

Review of Porter's book published by the Dog Ear Press. "Porter's cut and paste collage method juxtaposes typography from a wide variety of printed matter: advertisements, junk mail, textbooks, scientific literature, information booklets, flyers, packaging, wrappers, etc."

901. Gaglione, William, and Domel, Darlene. "Back to the Futurists." *Rubberstampmadness*, 8(39): 15, May/June 1988.

Concerning the Italian Futurist art movement and the contributions it made to mail art. "The origins of mail art can be traced back to 1909 and the beginning of the Futurist art movement."

902. Gaglione, William J. "Book as Art." *Rubberstampmadness*, 7(5): 17, July/August 1987.

A short article on a mailart/rubber stamp/artists book show in Remont, Poland, organized by Aart Van Barneveld.

903. Galligani, Alberto, and Becciani, Gianni. "Mail Art: Un Gioco?" *Eco d'Arte Moderna* (Italy): April/May 1979.

From a bibliography by Romano Peli. The publication is from Florence, Italy. Unexamined.

904. General Idea, ed. "Aller et Retour: Pen Pals Face to Face." *FILE* (Canada), 2(1 & 2): 6-8, December 1972.

John Dowd comes to Toronto, Canada, and hosts a meeting of the Fanny Club. Also present are Ace Space Co., Mr. Peanut, and Art Rat.

905. General Idea, ed. "Editorial: Downtown, Is There Any Place You'd Rather Be?" *FILE* (Canada), 4(3): 15, Summer 1980.

"It seems that *FILE* is still a network magazine. In the early seventies our context was the correspondence network, artists in correspondence and collaboration through exchange and rewrites via the mail. Like chain letter addicts, they threw out a vast debris of art garbage of no use to the collector's market...or so we thought...Almost ten years later we can't help but notice that a shift has been affected.

Throughout rubbing against the mass media, McLuhan's Global Village has moved downtown. *FILE* finds itself servicing the needs of a new network: the Global Downtown."

906. General Idea, ed.. "FILE Books and Zines." *FILE* (Canada), 2(3): 7, September 1973.

A discussion of "notebooks" - "Choosing contributors on the basis of their connections to a particular scene, rather than on the basis of stylistic 'quality' or opinionated lucidity. Editing for the most part was limited to the choice of contributors and the design of a basic format within which the contributors worked." Discusses *Snore*, *Ace Space Atlas*, *Assembling*, and Klaus Groh's *IAC News*. An important article on early networking publications.

907. General Idea, ed. "Image Request Lists: Discontinued." *FILE* (Canada), 3(2): 63, Spring 1976.

"The Image Bank Request Lists are being discontinued as of this issue. As the letters below demonstrate (*Art Diary*, mail art shows, etc.), the request lists and artists' directory have spawned more varied and specialized offspring."

908. General Idea, ed. "The John Dowd Fanny Club: The Indispensable Man." *FILE* (Canada), 1(2&3): 42-44, May/June 1972.

Correspondence between members of the club including John Jack, A.A. Bronson, and others.

909. General Idea, ed. "Media: It's A Very Touchy Subject." *FILE* (Canada), 2(1&2): 43, April/May 1973.

Mentions of mail art in the mainstream media are noted including David Zack's article in *Art in America* ("marred surfacing of the Year Award"), and mentions of *FILE* in *Oui*, *Studio International*, *Flash Art*, and other periodicals.

910. General Idea, ed. "Nudes of the World." *FILE* (Canada), 2(4): 36-37, December 1973.

"The summer of '73, following the Death of the New York Correspondence School and Robert Cummings resignation of mail art, signaled a decline in the volume of junk mailings (distinctly passe) and a return to information and escapade." A visual essay of recent mail received including Gilbert and George, Klaus Groh, Robert Filliou and photos of Ray Johnson, E.M. Plunkett, and May Wilson.

911. General Idea, ed. "Paris Image Requests." *FILE (Canada)*, 2(5): 56-57, February 1974.

"The following Image Requests were collected by Image Bank in the Summer of 1973 from visitors to Canadada."

912. General Idea, ed. "Pass It On." *FILE (Canada)*, 2(1 & 2): 44-45, April/May 1973.

Gossip about networkers, including mentions of Dadaland, Ray Johnson, Ken Friedman, Milan Knizak, Davi Det Hompson, and others.

913. General Idea, ed. "Suspected Spitter." *FILE (Canada)*, 1(2&3): 5, May/June 1972.

"...Information concerning the April 8, 1972 First New York Correspondence School Spitting."

914. General Idea, ed. "Top Ten." *FILE (Canada)*, 1(2&3): 21-23, May/June 1972.

"The Top Ten...outlines the arena of our concern..." A who's who in the Eternal Network, with Runners Up and Honourable Mentions (as revealed by this Canadian art group).

915. Gini, Gino. "Cartoline d'Autore." *Arte Triveneta (Italy)*, 1(10): December 1980.

Concerns a mail art show curated by the author at Galleria Image 70 in Padova. Bibliographic information supplied by the author. The magazine is published in Udine.

916. Gini, Gino. "Mail-Art a Padova." *Eco D'Arte Moderna (Italy)*: 26 December 1980.

Description of a mail art show curated by the author at Galleria Image 70 in Padova. Bibliographic information supplied by the author. The magazine is published in Florence.

917. Gini, Gino. "Mail Art: Note: La Professionalita." *Sorbo Rosso (Italy)*, 1(2): 24, April/June 1981.

A manifesto on mail art concerned with its marginality. In Italian.

918. Gini, Gino. "Mail Art: Mandami una Cartolina." *Open Art* (Italy), 2(6): 2, June 1981.

A general introductory article on mail art (Dada, Fluxus, Ray Johnson), plus some information about the author's mail art show in Milan, "L'Immagine Mitica" (The Mythical Image). In Italian.

919. Gini, Gino. "Mail-Art Mandami una Cartolina." *Open Art* (Italy), 2(6): 2, June 1981.

Concerning a mail art show curated by the author at Galleria Apollinaire in Milan. Bibliographic information supplied by the author.

920. Gini, Gino. "Note a Margine di un'Operazione di Arte Postale." *Carte Segrete* (Italy), 1(48-49): 68-72, April/June 1980.

Description of a mail art show at Galleria Studio 16, in Turin, curated by Gino Gini. The magazine is published in Rome. Bibliographic information supplied by the curator.

921. Gini, Gino. "La Professionalita." *Sorbo Rosso* (Italy), 1(2): 24-25, April/June 1981.

Concerning a mail art show curated by Gino Gini at Galleria Image 70 in Padova. Bibliographic information supplied by the author.

922. Groh, Klaus. "The Stamp Does Not Need to Write." *Front*, 1(4): 4, May 1976.

Ten points about art, rubber stamps, and communication; for instance, "(8) the bureaucratic procedure of stamping is now recognized as a form of publication in the art world—in verbal, literal and iconal forms. Works are thus being produced and disseminated without the intervention of customary distribution systems like galleries and art dealers."

923. Heisler, Faith. "Panel Review: International Mail Art - Part II: The New Cultural Strategy." *Women Artists News*, 9(4): 18, May/June 1984.

A review of the stormy Artists Talk on Art panel which is best remembered for the panel's removal of moderator Dr. Ronny Cohen. This is a clear-headed and unbiased account of the evening's events. "The ousting of Ronny Cohen, no matter how unpleasant, was seen as unfortunate but necessary by the majority of panelists. It was not meant to be personally vindictive."

924. Heisler, Faith. "Review of Postal Art Panel." *Umbrella* (Retracted Issue), 7(2): 39, March 1984.

A review of the Artists Talk on Art panel discussion, "International Mail Art—Part Two: The New Cultural Strategy."

925. Held, John. "Mail Art." *Shots*, 1(13): 21, January/February 1989.

Reprint of the *Art and Artists* article, "The Eternal Network: Alternate Art Through the Postal System."

926. Held, John, Jr. "Mail Art: Japanese Diary." *The Works*, 2(9): 9, 12, 18, October 2, 1988.

A day-by-day diary of the author's trip to Japan to participate with Japanese, French, Italian, and American mail artists in a series of performances and the International Mail Art Symposium at Hiroshima, as well as other events of mail art tourism. Illustrated with photos of the trip.

927. Held, John, Jr. "Mail Art Today: The Eternal Network." *Rubberstampmadness*, 8(39): 30-33, May/June 1989.

A wide-ranging article which explores some of the tendencies of current mail art including recent Russian involvement, recent theories on the beginnings of mail art, mail art congresses, tourism, performance and mail art, mail art publications, Neoism and plagiarism.

928. Held, John, Jr. "Mail Art 'Tourism': International Mail Art Show at Hiroshima." *The Works*, 2(7): 12, September 4, 1988.

An explanation of mail art tourism noting gatherings of mail artists such as Ray Johnson's "Buddah University Meetings" and the International Symposium of Mail Art at Hiroshima. "Mail art has become networking art and is occurring either through the post or in person."

929. Held, John, Jr. "Mailartmadness: Keep Mail Art Free." *Rubberstampmadness*, 6(4): 13, September/October 1986.

A discussion of the similarities between rubber stamp artists and mail artists and their common heritage. Also—a review of why mail art shows make no distinctions in quality—participation being more important.

930. Held, John, Jr. "The Museum Project: Mail Art for Kids at the Dallas Museum of Art." *National Stampagraphic*, 3(4): 32-33, July 1985.

An overview of the organization of a mail art show and workshop for children in a museum setting.

931. Held, John, Jr. "On the Road with Jon Held at Interdada 84." *Rubberstampmadness*, 4(3): 16-17, November/December 1984.

A roundup of the activities at Interdada 84 in San Francisco, California, September 2-9, 1984. Cavellini attends from Italy, and Jürgen O. Olbrich from West Germany. A large meeting of mainly West Coast mail artists.

932. Held, John, Jr. "(What Is) Mail Art (Anyway)?" *National Stampagraphic*, 3(4): 27, July 1985.

A description of mail art reprinted from the catalog of the Dallas Museum of Art mail art show for children.

933. Held, John, Jr. "Where Rubber Stamps and Mail Art Connect: Excerpts from A World Bibliography of Mail Art." *National Stampagraphic*, 7(4): 34-35, Summer 1989.

"Going through the Bibliography, I have noted references to rubber stamps and rubber stamp art. But don't be misled: this is not a bibliography about rubber stamps, but rather, a bibliography about mail art, which includes information on rubber stamp usage as well...By noting the variety of places of publication, it is clear that the rubber stamp phenomenon is worldwide and taken quite seriously by researchers exploring the medium as a communicative tool."

934. Held, Jon, Jr. "Mail Art/Artists Postage Stamps." *Inquirer*, 1(12): 16-17, November/December 1986.

Essay written by the author for the Glassel School of Art exhibit "Mail Art/Artist Postage Stamps." Mail art history and the importance of artist postage stamps within the genre are discussed.

935. Held, Jon, Jr. "Mailartmadness: Mail Art Face to Face." *Rubberstampmadness*, 7(5): 37, July/August 1987.

A report of the Southwest USA Decentralized Mail Art Congress held in Dallas, Texas, on September 19-21, 1986. Mail artists participating included Dogfish, Al Ackerman, Buz Blurr, Dan Plunkett, Tom Pack, James Chefchis, Dazar, Pam Nelson, Ron Gasowski, and others.

936. Held, Jonathan. "Their Indelible Mark: Rubber Stamps and Libraries." *National Stampagraphic*, 1(3): 18, April 1983.

Mentions that the Dallas Public Library exhibit on rubber stamps from libraries was conducted in the manner of a mail art show.

937. Higgins, Dick. "A Child's History of Fluxus." *Lightworks*, 1(11/12): 26-27, Fall 1979.

How a group of artists were linked together by George Maciunas. An excellent straightforward, informed history.

938. Higgins, E.F., III. "On Mail Art: Doo-Da Postage Works." *Franklin Furnace Flue*, 4(3/4): 37-39, Winter 1984.

The first part of the article lists a number of artist postage stamp artists. The second half lists a number of possibilities for getting involved in mail art.

939. Hoffberg, Judith A. "Art People in the News." *Umbrella*, 2(2): 27, March 1979.

A regular feature of *Umbrella* magazine which reports on artists and their accomplishments and projects. See individual issues for relevant information.

940. Hoffberg, Judith A. "An Artful Autumnal Jaunt: On the Road with JAH." *Umbrella*, 1(6): 123-127, November 1978.

A trip to Chicago, New England, Atlanta, Mt. Berry (Georgia), New York, and Philadelphia yields meetings with mail artists Uncle Don Milliken, Steve Durland, Al Souza, Tommy Mew, Vito Acconci, Peter Frank, Dick Higgins, Buster Cleveland, E.F. Higgins, III, E. M. Plunkett, Peter Below, and others.

941. Hoffberg, Judith A. "Artists' Books: News and Reviews." *Umbrella*, 2(2): 44, March 1979.

A regular feature of *Umbrella* magazine reviewing a selection of artist books, many of which deal with aspects of mail art. See individual issues for relevant information.

942. Hoffberg, Judith A. "A Bookman's Holiday: On the Road with JAH." *Umbrella*, 8(2): 18-22, November 1985.

Editor Hoffberg chronicles a visit to Europe on which she meets a number of mail artists in London, Paris, Cologne, East and West Berlin, Hanover, and Frankfurt.

943. Hoffberg, Judith A. "A Bookman's Holiday: On the Road with JAH." *Umbrella*, 4(5): 113-116, November 1981.

The author chronicles her trip to Washington, D.C., Philadelphia, New York, and Tyringham (Massachusetts). Along the way she meets many mail artists and makes a special visit to see the Jean Brown Archives in Tyringham.

944. Hoffberg, Judith A. "Bern Porter: An Interview." *Umbrella*, 3(5): 93-95, September 1980.

A portrait of Bern Porter: poet, physicist, and pioneering book artist. He claims also that "mail art was beginning in those days and I later found that Marcel Duchamp was doing it about the same time, and Kurt Schwitters in Switzerland, I later learned (they were independent of each other, but 1918-1922 was a very rich time for the beginning of artists' books, mail art, and what we later called posters)...The first artists' books went through the mail and were swapped very much as we do mail art now."

945. Hoffberg, Judith A. "Cavellini Comes to California in May; Inter-Dada 80 Update." *Umbrella*, 3(2): 25, March 1980.

A notice that mail artists and others will gather in Ukiah, California, on May 2-3, 1980. Performances by Anna Banana, Dadaland, and Buster Cleveland are being scheduled. A special guest from Italy, Cavellini, will appear.

946. Hoffberg, Judith A. "Cavellini Comes to California." *Umbrella*, 3(3): 49-54, May 1980.

Chronicles the adventures of Cavellini at the Inter-Dada 80 Festival in Ukiah, California, as well as his visit to Los Angeles. Illustrated by photos from the journey.

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947. Hoffberg, Judith A. "Cavellini, Guglielmo Achille. 1946-1976: Incontri/Scontri Nella Guingle Dell'Arte. Brescia, Shakespeare and Company, 1977." *Art Contemporary*, 3(1): 72-73, 1977.

A review of some books by Cavellini.

948. Hoffberg, Judith A. "East Meets West at Last." *Rubberstampmadness*, 6(2): 15-19, May/June 1986.

The author visits East German mail artists Robert and Ruth Rehfeldt in Berlin and West German mail artist Geza Perneczky in Cologne, West Germany.

949. Hoffberg, Judith A. "The Elusive Madame X, Mail Artist." *Umbrella*, 3(1): 14, January 1980.

A short portrait of an anonymous mail artist in Southern California.

950. Hoffberg, Judith A. "Erratic Art Mail International System." *Umbrella*, 1(4): 86, July 1978.

"The E.A.M.I.S. will carry messages in any format - cards, letters, parcels, etc., and realized in any medium - book, cassette, tape, film, etc. The message must reach the E.A.M.I.S. office by any way other than the official post offices...The E.A.M.I.S. guarantees delivery of the entrusted pieces by any means other than the official post offices." A project conceived by Ulises Carrion.

951. Hoffberg, Judith A. "Europe, Summer 1980: On the Road with JAH." *Umbrella*, 3(4): 64-73, Summer 1980.

The editor of *Umbrella* chronicles her travels to New York, Geneva (visiting with John Armleder), Zurich, Luzern, Basel, Stuttgart (Angelika Schmidt, Albrecht D.), Markgroninegen (Hans Sohm, Dieter Rot, Hansjorg Mayer), Austria, Brescia (Cavellini), Venice, Genova (Mohammed), Milano (Betty Danon), Parma (Romano Peli and Michaela Versari), Florence, and Amsterdam (Ulises Carrion and Aart van Barneveld).

952. Hoffberg, Judith A. "Exhibitions and Competitions." *Umbrella*, 2(2): 35, March 1979.

A regular feature in *Umbrella* listing mail art show information. See individual issues for relevant information. This column was one of

the main vehicles for the explosive growth of mail art shows in the late seventies and early eighties.

953. Hoffberg, Judith A. "Impressions of a Summer in Europe." *Umbrella*, 5(4): 97-99, September 1982.

The author travels to documenta 7 and visits Jürgen Olbrich who has set up an alternative exhibition showing 100 artists in 100 days. Also chronicles travels to Paris, Venice, and Amsterdam.

954. Hoffberg, Judith A. "Mail Art: A Survey." *Umbrella*, 2(4): 79, July 1979.

Results of a questionnaire sent out by Gary Allen of New York City.

955. Hoffberg, Judith A. "Mail Art: Crisis and Concern." *Umbrella*, 4(2): 35, March 1981.

Some mail art concerns of the moment are aired, especially relating to mail art shows: documentation, fees, selection.

956. Hoffberg, Judith A. "News and Notes." *Umbrella*, 2(2): 46-51, March 1979.

A regular feature of *Umbrella* magazine which features "news and notes" on such topics as mail art, artist archives, rubber stamp news, etc. See individual issues for relevant information.

957. Hoffberg, Judith A. "Profile: C.D.O. Parma." *Umbrella*, 4(2): 25-26, March 1981.

The mail art activities of Romano Peli and Michaela Versari, and their archive C.D.O. (Centro Documentazione Organizzazione) is described. This Italian couple curated many exhibits and produced excellent catalogs.

958. Hoffberg, Judith A. "Profile: Maurizio Nannucci and Zona, Florence." *Umbrella*, 6(5): 143-145, November 1983.

A history of Zona, which began in 1974 as an archive and exhibition space for Fluxus, concrete poetry, intermedia, and mail art in Florence, Italy.

959. Hoffberg, Judith A. "Profile: Mohammed, Genova." *Umbrella*, 4(1): 1-2, January 1981.

In 1976, Mohammed set up a Center of Restricted Communication, whereby an artist sends in work and a list of twelve names and

addresses. Mohammed then color xeroxes the work and sends to the twelve persons requested. Each piece is assigned a "unit number" and over 1000 "units" were sent out. The article describes in detail the workings of one of the most fascinating mail art projects ever.

960. Hoffberg, Judith A. "Profile: Other Books and So." *Umbrella*, 1(1): 1, January 1978.

Describes Other Books and So, a center for artist books, mail art, and stamp art in Amsterdam, Holland. Also announces the opening of Stempelplaats Gallery.

961. Hoffberg, Judith A. "Profile: Phil Dodson, New Zealand Musician." *Umbrella*, 5(4): 88-91, September 1982.

Primarily a musician, the artist discusses his involvement in mail art after his introduction to the medium by Ken Friedman.

962. Hoffberg, Judith A. "Profile: Rod Summers, Sound Artist in Holland." *Umbrella*, 6(3): 70-72, May 1983.

History of Rod Summers and V.E.C. (Visual and Experimental Concrete Poetry). A mail artist well-known for his involvement with audio exchange.

963. Hoffberg, Judith A. "R. Mutt: In Memoriam." *Umbrella*, 1(3): 58, May 1978.

Noting the death of Los Angeles correspondence artist R. Mutt. In 1975 he published *Letters to R. Mutt* and in 1977 an exhibition catalog *California Drought* (both unavailable for examination).

964. Hoffberg, Judith A. "Russian Samizat Art: 1960-1982." *Umbrella*, 5(2): 25-26, March 1982.

Discusses the Gerlovins and Vagrish Bakhchanyan, Russian emigrants who became involved in mail art.

965. Hoffberg, Judith A. "U.S. Post Office Stratifies the Postcard." *Umbrella*, 2(4): 1-2, July 1979.

How the change in U.S. postal law regarding the postcard affected mail art activities.

966. Hollingsworth, Skip. "Still Life with Hell's Angels and Microphone." *D Magazine*, 13(6): 60-65, June 1986.

A review of performance art in Dallas, Texas, includes a description of works performed at John Held, Jr.'s Modern Realism Gallery by Canadian mail artist G.X. Juppiter-Larsen and Rev. Ivan Stang of the Church of the Sub-Genius.

967. Home, Stewart. "To Tell the Truth." *Lightworks*, 1(19): 30-32, Winter 1988-1989.

The author writes about his involvement with "multiple names," Neoism, *Smile* magazine, Art Strike 1990-1993, and the Festival of Plagiarism. "To practically examine the question of truth I spread ideas that I do not believe in and carefully watch other people's reactions to them."

968. Hompson, Davi Det, and Lara, Mario. "An Interchange Between Davi Det Hompson and Mario Lara." *Umbrella*, 4(1): 8-9, January 1981.

An angry artist (Hompson) writes to the editor of a *Commonpress* edition (Lara) that his work was misrepresented. Lara replies with an explanation. Ugly.

969. Howe, Richard Paul. "Robert Ashworth's Innovation in Journalism." *Chryme*, 1(2): 1-2, March 1981.

A critique of mail artist Robert Ashworth's publication, *Robert's Telling Tales*. "Newspaper clippings, a couple of letters, plus some creative journalism - that may be what is meant by 'person-to-person' media."

970. Hoyt, Margaret. "Giggles by Mail: The Lighter Side of Postal Images." *Rubberstampmadness*, 10(46): 17-19, July/August 1989.

Postal imagery (postage stamps, to/from) on rubber stamps are illustrated and explained.

971. Hugunin, James R. "Post-Partum." *La Mamelle*, 1(2): 14-16, Fall 1975.

Describes a conceptual project dealing with post cards. "The Postal System is a perfect model of Behaviorist conditioning; this project is an attempt to subvert this conditioning, and give free choice back to the Postal employee."

972. Humphrey, Clark. "With or Without a Mind, There Is Much to Enjoy in Underground Seattle." *Arts Focus*: May 1986.

A review of "Underground Seattle" curated by Larry Reid, which

included a mail art show. "...I need to again mention the mail art room. Mail art is an international community of artists who create compact visions of life and art, usually in ink and paper, and send expendable copies of them to competitions at alternative spaces around the world." Carl Chew is also mentioned in connection with a work he did for the show.

973. Idea, Marcel. "Even the Potatoes Opened Their Eyes." *FILE* (Canada), 1(2&3): 40, May/June 1972.

Information about the group, Image Bank, from Vancouver, Canada.

974. Image Bank. "Artists' Directory." *FILE* (Canada), 2(3): 59-61, September 1973.

A regular feature of *FILE* which listed names of artists and others plugging into the network. This played a major role in the spread of mail art.

975. Image Bank. "Image Bank Request List." *FILE* (Canada), 2(3): 54-58, September 1973.

A regular feature of *FILE* which lists mail art participants with the images they desire to receive from others in the network. Lists name, address, and request(s). Discontinued Vol. 3, No. 2.

976. Image Bank. "Pablum for the Pablum Eaters." *FILE* (Canada), 2(1&2): 16-31, April/May 1973.

This article could well serve as a primer for the start of the spread of the Eternal Network. In large part, Image Bank (from Vancouver) was instrumental in taking Ray Johnson's fledgling New York Correspondance School of the sixties and turning it into a networking phenomena called mail art. In lieu of the mail art show catalogs of the late seventies, Image Bank took responsibility for maintaining address lists in the early seventies, both through their regular feature columns in *FILE* and their book **Image Bank Image Request Lists** published by Talon Books of Vancouver, Canada. This article ranges wide: from archives to rubber stamps to pseudonyms in the mailing network to the establishment of a sense of community. "Image Bank is primarily a structure for setting up, extending, stabilizing, and reinforcing correspondences, and literally so. Correspondence through the mails. A collaborative vision arrived through the mails by rewrite."

977. Irwin, Irwin. "For Better or Verse - Performance/Mail Art Anthologies." *Art Com*, 6(1): 23, 1984.

Review of **Correspondence Art: Source Book for the Network of International Postal Art Activities**, by Michael Crane and Mary Stofflet. "The idea of using postal systems as an invisible museum is by now a mythological concept. A host of art movements from Concept, Body, Fluxus, Minimal, Earth, Punk to Neo Dada were influenced by it, if not directly linked to it."

978. Jacob, J. P. "If Mailart Is to be Considered High Art." *El Djarida* (Norway), 1(7): 14, January 1988.

Reprint of an editorial from the author's *Posthype* (vol. 2, no. 3, 1983). "My friend Carlo Pittore likes to say that we get back from things as much as we put into them...If, as Carlo claims, mail art is the most important movement in the Art World today, then it is time for mail artists to demand quality, and command dignity."

979. Jacob, J. P. "An Open Letter to Dr. Cohen from HYPE." *Umbrella* (Retracted Issue), 7(2): 42, March 1984.

"While I applaud the effort to exhibit mail art in a fashion appealing to the public as well as to the participating artists, I deplore the effort to do so at the expense of the very principles upon which our network is based."

980. Jacob, John P. "HYPE Reports on the Fiasco." *Umbrella*, 7(2): 45-46, March 1984.

An inside look at the Artists Talk on Art panel discussions, which took Dr. Ronny Cohen to task. "...While our desires and our motivations in all this may have been correct, our research and execution of those motivations was messy."

981. Janssen, Ruud. "Expositie Wat Is Mail-Art?" *Melkweg* (Holland): February 20-March 3, 1985.

In an in-house magazine of the famous Melkweg nightclub in Amsterdam, Holland, the author writes about mail art in explanation of the exhibition he held there. In Dutch.

982. Janssen, W. "Tentoonstelling Van Guy Bleus." *Koerier* (Belgium), 1(1): 12, August 8, 1979.

"A description of an exhibition with scents, administration, and mail art." (Guy Bleus)

983. Joachim, Frank. "On Mail Art and Artists." *Umbrella* (Retracted Issue), 7(2): 45, March 1984.

In response to the controversy that surrounded the Franklin Furnace mail art show the author states that, "From this concept of mail art as a new art of mailing it follows that the only bad mail art is one that never arrives at its destination, due to wrong postage or the failures of our global postal network."

984. Johnson, Ray. "Fluxfringe." *Lightworks*, 1(11/12): 44, Fall 1979.

"Mr. Burch, What do you pay for contributed original fluxus material? R. Johnson asks."

985. Johnson, Ray. "The Letters of Ray Johnson." *FILE* (Canada), 2(3): 43, 63, September 1973.

Includes the unpublished letter to "Deaths, *New York Times*" announcing the demise of the New York Correspondance School on April 5, 1973. Also includes "Ray Johnson's History of Lucy Lip-pard."

986. Johnson, Ray. "Mail Art Then: Ray Johnson Speaks." *Franklin Furnace Flue*, 4(3/4): 14-17, Winter 1984.

An anthology of mailings by Ray Johnson from work created in 1968-1969.

987. Johnston, Peter. "Art Imitates Life." *Prism*: March 1988.

A report of the San Francisco "Festival of Plagiarism." "Plagiarism, theft and reapplication of ideas are becoming accepted, although controversial techniques for artists and musicians." An outgrowth of mail art philosophy and performance.

988. Judit, Acsay. "Kiallitas: Belyegkepek." *Ujttukor* (Hungary): June 21, 1987.

Review of the "International Artists' Postage Stamps" exhibition curated by Gyorgy Galantai at the Museum of Fine Arts, Budapest, Hungary. The article is accompanied by a reproduction of a work by E.F. Higgins, III.

989. Kamperelic, Dobrica. "Conseive, Postman Jure in the Service of Art." *Omladinska Iskra* (Yugoslavia): March 13, 1987.

Article in a Yugoslavian magazine for youth.

990. Kamperelic, Dobrica. "Erotika U Mail-Artu." *Split* (Yugoslavia), 1(66): 19-22 July 1987.

A discussion of mail art and eroticism with illustrations by Pat Larter, Dobrica Kamperelic, Joki, Bob Kirkman, and others. In Serbo-Croatian.

991. Kamperelic, Dobrica. "First International Decentralized Mail-Art Congress." *Omladinska Iskra* (Yugoslavia): May 1987.

A report of the Decentralized Mail Art Congresses.

992. Kamperelic, Dobrica. "Interview: Günther Ruch." *Omladinska Iskra* (Yugoslavia): 17, September 8, 1987.

An interview between the author and Günther Ruch. They discuss the Decentralized Worldwide Mail Art Congress and Fluxus in relation to mail art.

993. Kamperelic, Dobrica. "Mail Art: Avant-Garde Tendency." *Dvoje* (Yugoslavia), 1(423): March 6, 1985.

A discussion of mail art by the editor of *Open World*, a Yugoslavian mail art magazine.

994. Kamperelic, Dobrica. "Mail Art: Neka Nova Bolest?" *Omladinska Iskra* (Yugoslavia): 16, 17, March 13, 1987.

Long, illustrated article on mail art written in Yugoslavian. Contains reproductions of works by the Cracker Jack Kid, A-1 Waste, and others.

995. Kamperelic, Dobrica. "Planetary Possibility." *ML Adost* (Yugoslavia): December 1984.

An article about Andrej Tisma's mail art exhibit "Communication-Art."

996. Kamperelic, Dobrica. "Prvi Medjunarodni Decentralizirani Mail-Art Kongres." *Omladinska Iskra* (Yugoslavia): 35, May 15, 1987.

An overview of the Worldwide Decentralized Mail Art Congress.

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997. Kamperelic, Dobrica. "Universal Messages." *ML Adost* (Yugoslavia): February 1985.

Description of the exhibition, "World's Artists Family," curated by the author.

998. Kamperelic, Dobrica. "Universal Messages." *Okò* (Yugoslavia), 1(25): February 1985.

About the author's "World's Artists Family" mail art exhibit.

999. Kamperelic, Dobrica. "(Untitled)." *Omladinska Iskra* (Yugoslavia), 1(64-65): August/June 1987.

A report of the performances the author presented in Italy during the Summer of 1987.

1000. Kennedy, Terry. "Reviews: Lost Writings; Full Plate; Common Sense; Blue Darter, by Jack Saunders." *Small Press Review*, 18(3): 8, March 1986.

An overview of one of mail art's indomitable warriors, the writer Jack Saunders, "...the avenging angel of the silenced writer."

1001. Keseljevic, Miroljub. "Mail-Art Kao Otvoreni Proces." *Omladinska Iskra* (Yugoslavia): 19, February 12, 1988.

An interview with Dobrica Kamperelic.

1002. Kinsey, Susan. "I was a Juvenile Mail Artist." *Rubberstampmadness*, 9(42): 45, November/December 1988.

The author relates several incidents of her childhood which predated her involvement with mail art. "One day, while I was at the mailbox, I decided to mail a few things of my own. So I dropped a couple of pounds of oranges that had fallen from a nearby tree, and a pile of nice, big rocks."

1003. Kirshner, Sarah. "Please Forward to Marcel Duchamp." *Downtown*, 1(74): 8A-9A, December 2, 1987.

A review of the mail art show, "The Joke Is in the Mail," curated by Matty Jankowski. Monty Cantsin performed at the opening. A rubber stamp workshop was also held.

1004. Klingsick, Judi. "Eraser Carver Extraordinaire." *Rubberstampmadness*, 6(3): 14-15, July/August 1986.

A profile on eraser carver Elizabeth Walsh, Olympia, Washington, is given. She is the editor of *The Erasistible Stampers News* and engages in several networking activities.

1005. Klorto, Ariel. "Picture Perfect Penpal." *Rubberstampmadness*, 10(43): 9-11, January/February 1989.

Portrait of Californian Susan Newell and her decorated stationery, which she creates by using rubber stamps.

1006. Kume, Lucio. "Arte Postal: 'A Work in Progress'." *Arte Agora* (Brazil), 1(26): 4, 5, July 1987.

"This text is a small essay of mail art phenomenon: about its nature and different aspects of the mail art network." (Lucio Kume) In Portugese.

1007. Lanau, Javier. "Alberto Lateral Acusticos Santiaguez." *Musica y Tecnologia* (Spain), 1(4): 36, Summer 1986.

This Spanish musical magazine comments on conceptual recordings by Joan Borda for EPCI, and generally comments on the character of alternative production.

1008. Lanxner, Kate. "An Explosive Evening with Larry Ashe." *Rubberstampmadness*, 8(39): 20-, May/June 1988.

A portrait of mail artist Larry Ashe.

1009. Lanxner, Kate. "TAM (Traveling Art Mail) Is Everywhere." *Rubberstampmadness*, 5(2): 10-12, October 1985.

Background material on the postal art activities of Dutch mail artist Ruud Janssen (TAM). An interview is also included.

1010. Lathrop, Susan. "Oh, Susanna!" *Rubberstampmadness*, 5(24): 18-19, December 1985.

An interview with Albuquerque, New Mexico, mail artist Oh Susanna!

1011. Laughter, Gene. "The Metamorphosis of Ray Johnson: A Computer Study of Modern Evolution." *Rubberstampmadness*, 4(1): back cover, July/August 1984.

A visual depiction of Ray Johnson as he changes from portrait to bunny face.

1012. Laughter, Gene. "Virginia Chapter - International N-League of Mail Artists." *Umbrella* (Retracted Issue), 7(2): 40, March 1984.

Letter to Dr. Ronny Cohen decrying her actions in regard to the Franklin Furnace exhibit.

1013. Law, Carol. "The Liberation of the Rubber Stamp." *Front*, 1(4): 5, May 1976.

"What is curiously amazing to me is the upsurge of usage in the 1960's and the explosion of the early 1970's. Much of this was due to the concrete poetry/art produced in Western and Eastern Europe, Fluxus and the Correspondence Art from Canada and New York. The Correspondence Art School (promoted by *FILE* magazine, the *Western Front*, Ray Johnson, Pat Tavenner, and others) brought out all the 'closet' rubber stampers in style!"

1014. Leavitt, Tom. "Carla Cryptic." *Stampola*, 3(2): 13-14, Spring 1983.

Short article with illustrations on mail artist and eraser carver Carla Cryptic.

1015. Levi-Strauss, David. "Non-Nagasaki-Neoist Songs." *Art Com*, 6(1): 62-63, 1983.

A review of Monty Cantsin's (Montreal, Canada) "Neoist Songs." "Monty Cantsin is a movement within a movement without a cause."

1016. Linden, Frank Vander. "Gezegeld Zij Uw Naam: Mail Art." *Nitro* (Belgium), 1(3): 6-7, January 1985.

"Article about mail art with reference to the mail art show 'Born to Survive' in Tienen." (Guy Bleus)

1017. Lipman, Joel. "No Price Tags, No Rejections, No Returns: The Creative Democracy of Mail Art." *Gamut: A Journal of Ideas and Information*, 1(19): 80-93, Fall 1986.

This broad-ranging article gives a brief history of mail art and stresses the motivations forming its character. Artists highlighted include: Morris Edelson, Christina, Dazar, Larry Smith, Michael Kasper, Carlo Pittore, Cavellini, and Ray Johnson. Illustrated. With sources for further reading.

1018. Lipman, Joel. "PoeMvelope." *Lightworks*, 1(16): 21-23, Winter 1986-87.

Mail art as poetry.

1019. Lloyd, Ginny. "The Mail Art Community in Europe: A Firsthand View." *Umbrella*, 5(1): 1-5, January 1982.

Chronicles the author's trip to England, Holland, Germany, France, Italy, Poland, and Belgium. Among the mail artists she meets are Michael Scott, Ulises Carrion, Aart van Barneveld, Rod Summers, Jürgen Olbrich, Angelika Schmidt, Henryk Gajewski, Ruth and Robert Rehfeldt, Vittori Baroni, Cavellini, Pawel Petasz, Johan van Geluwe, Guy Schraenen, and many others.

1020. Loeffler, C.E. "Introduction: International Rubber Stamp Exhibition." *Front*, 1(4): 3, May 1976.

Introduction to the "International Rubber Stamp Exhibition" held April 23-May 30, 1976, at La Mamelle Arts Center. This was one of the first major rubber stamp exhibitions in the United States. "Rubber stamp art activity is no longer marginal, and the combination of precious and non-precious work exhibited here illustrates that point."

1021. Loeffler, Carl, ed. "Beta Reports: Fax to the Max." *Art Com*, 7(1): 4, 25, 1984.

Report of the Burroughs 3500 series facsimile machine (FAX) in use in an international mail art project, "Electronically Yours," originated by the CAT facility located in Toronto. The FAX machine acts like a photocopy machine over the telephone. "To shake hands internationally via FAX brought participants to a global perspective and comraderie. In the future perhaps mail art will become facsimile art - but it's still correspondence art!"

1022. Loeffler, Carl, ed. "Kunst per Post." *Art Com*, 5(3): 1982.

Review of G.J. De Rook's *Kunst Per Post, Mail Art*, an exhibition catalog in both Dutch and English. It contains 88 examples of mail

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art from 21 countries. The organizer states that "mail art has nothing to do with art...the best it can produce is artmindedness."

1023. Long, Shelley. "Galleries: Artistamp Exposition and Bourse." *Spotlight* (Canada): 16, 1984.

A review of the exhibition, "Artistamp Exposition and Bourse," curated by Michael Bidner at the Forest City Gallery in Toronto, Canada. "The exposition...is no ordinary gathering of stamp collectors. Visitors to the Gallery can view what at first glance seems to be a mish-mash of stamps, envelopes, and scribbled notes hastily tacked to the wall, but with careful inspection proves to be a fascinating collection of miniature works of art...Another interesting aspect of the Exposition is the computer technology on display for public use as part of pARTiciFAX, a celebration of electronic mail."

1024. MH. "L'Art Postal: 1A libeRté a la leTtre (Mail Art: freedom of the letter)." *Messages Des PTT* (France): April 1986.

The periodical is the review of the French Ministry of Post and Transmission, Paris, France. Mentions Daniel Daligand and his mail art publication, *Le Timbré*. An introductory description of the field. Works by Tolsty and Ryosuke Cohen illustrate the text.

1025. Maggi, Ruggero. "Alcuni Dati Relativa alla Storia dell'Arte Postale o Mail Art." *Contesto* (Italy), 1(1): 10, December 1987.

An introductory essay on mail art mentioning its history and forms. In Italian.

1026. Maggi, Ruggero, et al. "Les Congres Mail-Art." *Model-Peltex* (France), 1(7): 44, 46, 49-50, Autumn 1987.

Statements of conclusions from the Italian Mail Art Congress at Turin, May 7, 1986. In French and English.

1027. Maggi, Ruggero. "(Interview)." *Model-Peltex* (France), 1(7): 37-38, Autumn 1987.

The author answers five questions about mail art, i.e., "Do you think there is a difference between mail art and network?" In French and English.

1028. Maggi, Ruggero, and Restany, Pierre. "Mail Art/Debate-Inquest." *La Terra Del Fuoco* (Italy): September 1987.

Maggi's oft-printed text with notes by Pierre Restany drawn over them.

1029. Magri, Ken. "Adventures in Mailart." *On the Wing*. 8(6): 4-5, July/August 1988.

The author introduces mail art and quotes from others on their thoughts concerning the medium.

1030. Magri, Ken. "What the Heck Is Mail Art?" *On the Wing*. 8(5): 4-5, June 1988.

An introductory article on mail art in this Sacramento, California, arts magazine. "Oh my gosh, it's a conspiracy! But it's a good conspiracy, and you won't regret a moment spent while engaged in this imaginative way of reaching out to others."

1031. Malan, Michael. "Ken Brown - Pop Culture Anthropologist." *Rubberstampmadness*, 4(4): 6-7, January/February 1985.

The postcard art of Ken Brown is discussed. He mentions his involvement in a 1981 Boston College mail art show.

1032. Marina, Fusari. "Arte Postale." *Lodivecchio Mese* (Italy): 8, June/July 1987.

An interview with Italian mail artist Ruggero Maggi on both mail art in general and his activities in Latin America.

1033. Massa, Jacques. "Le Mail Art, Encore." *Interface* (France), 1(1): September 1985.

"The essay is written as a basic information, with all the important points on networking and some illustrations." (Graf Haufen)

1034. Massa, Jacques. "1984 + 1." *Model-Peltex* (France), 1(7): 16-21, Autumn 1987.

A brief history of mail art with a special focus on its growth in France. Juliene Blaine, Jean-Marc Poinot, Daniel Daligand, Pascal Lenoir, and Phillipe Bille are mentioned in this regard. In French and English.

1035. McCallion, Barry. "FILE Letters." *FILE* (Canada), 2(4): 7-8, December 1973.

Letter to the Editor in response to an article by Robert Cumming on the demise of mail art. "I will cheerfully receive mail from those who no longer wish to inhabit Mr. Cumming's can."

1036. McLean, Des. "Copy Art: Doing It Often." *Métier*. 5, Fall 1987.

An article on photocopy art and its use in mail art, publications, and artists' books. "Early in the 20th Century Max Ernst and Marcel Duchamp saw the potential created by the age of mechanical reproduction and used the available 'image library' for their collages."

1037. McLean, Des. "Scorning Eternity: The Casual Approach to Art." *Métier*. 8, Summer 1987.

A general article on mail art featuring discussion about mail art shows. "The characteristics of a mail art exhibit cannot be achieved through conventional forms. Missing are the physical assurances of craftsmanship, finish and work which underlie investment considerations. The archival reflex is a signal that 'this is for eternity.' Mailart is not precious and scorns eternity."

1038. Medvedow, Jill. "(Con) Texts: Update on the Collection/International Mail Art." *Franklin Furnace Flue*, 2(1): 7-8, (1981).

The archivist of Franklin Furnace ruminates on the mail art she received while at this artist's book archive, and discusses the correspondence from Eastern Europe, in particular Waclaw Ropiecki (Poland), Koppany Marton (Hungary), and Goran Djordjevic (Yugoslavia). "The chain of mail art offers the possibility for a constant exchange of ideas and information among members of the art community."

1039. Meyer, Peter. "Night Exercise: A Mail Art Exercise in Sound." *Rubberstampmadness*, 4(5): 12-13, April 1985.

Swedish mail artist Peter Meyer, who specializes in audio and video mail art compilations, describes his "Nattovning" radio programs for the Swedish Radio Company.

1040. Mitchell, Charles Dee. "Art." *Dallas Observer*, 1(99): 4, April 5-18, 1984.

A review of the "Mail Art about Mail Art" show at Richland College curated by John Held, Jr. "According to Lon Spiegelman, the artist

faces two choices: 'Either burn it, or put a stamp on it.' He and over 200 like-minded artists chose the latter alternative and forwarded their work to local gallery owner John Held."

1041. Mitchell, Charles Dee. "Art in '82 - A Quick Review." *Dallas Observer*, 1(66): 10, December 30, 1982 - January 12, 1983.

"The most notable newcomer was not an artist but a gallery. When Modern Realism opened up last spring in its tiny headquarters on Young Street, some people were skeptical when attending the preview of Artists' Postage Stamps, but the quality of the work at Modern Realism has been consistently high."

1042. Mitchell, Charles Dee. "Banana's Foolishness Pays Off." *Dallas Observer*, 1(65): 15, December 16-29, 1982.

A preview of Anna Banana's performance, "Why Banana," at the Dallas Public Library sponsored by Modern Realism gallery. "Anna Banana is an artist who can not only get people to act silly in public, but who can also nonchalantly incorporate a photograph of a hanged man with an erection into one of her collages. She wants to entertain, to tickle, to shock and to make us think. Anna Banana can play the fool in a grand way."

1043. Mitchell, Charles Dee. "Modern Realism and Rubber Stamps." *Dallas Observer*, 1(48): 10, April 22 - May 5, 1982.

The article relates the reasons behind the opening of Modern Realism gallery, directed by John Held, Jr. and Paula Barber. Rubber stamps and mail art are also discussed. "He refers repeatedly to a network of artists whose primary aesthetic concern involves the direct distribution of their work to those who are interested in it. Their avoidance of traditional museum and gallery formats prevents what Held describes as an entropic dwindling of the works' effectiveness."

1044. Mitchell, Charles Dee. "Some Breezy Spots Among the Doldrums." *Dallas Observer*, 1(79): 7, June 30 - July 13, 1983.

A notice for the summer exhibitions at Modern Realism gallery; "Fluxus, the Most Radical Art Movement of the Sixties," "Artists' Postage Stamps," and "Posters of the Avant-Garde." "Modern Realism continues its tradition of showcasing some of the more interesting marginalia of contemporary art."

1045. Mitchell, Peter. "Putting the Art Where the Mail Is." *Rubberstampmadness*, 2(5): 9-11, 19, May/June 1983.

The history of Rustmarx, a "RubberStamp MailArte Xchange."

1046. Mollett, Michael. "An Open Letter to Ronny from ZTZU." *Umbrella* (Retracted Issue), 7(2): 41, March 1984.

Expressing concern about the Franklin Furnace "Mail Art Then and Now" exhibition.

1047. Moore, Barbara, and Hendricks, Jon. "The Page as Alternative Space - 1950 to 1969." *Franklin Furnace Flue*, 1(2): 1,7, December 1980.

In a discussion of bookworks, the small press, artist publications, and Fluxus, Ray Johnson is also mentioned. "Distribution systems underwent parallel changes. As early as the mid-fifties Ray Johnson began using the mails to disseminate his artwork. In addition to the collages for which he is best known, he sent small but bulky sculptural pieces and even, circa 1965, page-by-page, **The Book About Death**, for which complete sets of pages were never sent to the same person."

1048. Moraes, Carlos. "O Halley de Cada Um." *Caro: Varig Inflight Magazine* (Brazil): 13, 31, April 1986.

An article on Halley's Comet is illustrated by mail art from the "Wellcomet Mr. Halley" mail art show curated by Gilberto Prado.

1049. Morgan, Robert C. "Mail Art Is Not Correspondence Art." *Umbrella*, 6(4): 117-119, September 1983.

A distinction is made between *mail art* and *correspondence art*. One gets the impression that the author puts down *mail art* because often anything passes as art. But *correspondence art* is more personal. "Mail art can be anonymous, can be editioned, can be political, can communicate art world messages, but correspondence art is more personal, more experimental, more inward."

1050. Morgan, Robert C. "Stamp Art Is Not (Necessarily) Mail Art." *National Stampagraphic*, 2(2): 18-19, January 1984.

1051. Morgan, Robert C. "Stamp Art Is Not (Necessarily) Mail Art." *Umbrella*, 7(1): 36, January 1984.

Article reprinted from *National Stampagraphic*. The author argues that not all rubber stamp art is mail art.

1052. Mori, D. "Mail-Art a Pavia di Gino Gini." *Rassegna Artistica* (Italy), 1(7/8): 79, July 1982.

Concerning a mail art show curated by Gino Gini at the University of Pavia. Bibliographic information supplied by the curator. The publication originates from Milan.

1053. Morris, Michael. "Art's Birthday and the Hollywood Decca-Dance." *FILE* (Canada), 2(4): 34-35, December 1973.

Announcing a major event of the Eternal Network held on February 2-3, 1974 in Hollywood, California. "It's a first for us and a first for you." Sponsored by Image Bank, Mr. Peanut, Dr. Brute, Fat City School of Finds Art, the New York Correspondence Dance School of Vancouver, The John Dowd Fan Club, General Idea, Ace Space Co., Robert Filliou, and Willoughby Sharp.

1054. Moulinier, Didier. "Il n'y a que le Mail-Art qui m'Aille..." *Model-Peltex* (France), 1(7): 4, 6, Autumn 1987.

Concerning the concepts of mail art. In French.

1055. Mulcay, Aaron. "Tranquility and Stew: An Introduction to *Modern Times*, by George Myers, Jr." *Small Press Review*, 16(1): 1, January 1984.

A review of this book which includes small press/mail art participants Myers, Dick Higgins, Opal Nations, Paul Zelevansky, Gerald Burns, Richard Kostelanetz, and others.

1056. Munday, Georgette. "A Note on Mail Art." *The Agent* (England), 1(1): 25, July 1979.

A brief background on mail art is followed by two criticisms. The background includes the following: "The breakdown of isolation between artists, etc., in different parts of the world (or even the same city) is obviously desirable; the mail 'network' (enlarged to include writers and others) could be a versatile weapon in the fight against the pressures that cause sterile separation - there's no reason why poets, artists, aliens, shouldn't be able to communicate internationally as effectively as businessmen (though with quite different aims...)." The author's criticisms are 1) that the network despite

claims of being worldwide, really isn't. It excludes Africa, the Middle East, Asia, and the USSR; and 2) that publications and shows accept everything. "This allows everyone and anyone to participate (though only mail artists are likely to know about the exhibitions) but also means a complete lack of 'differentiation'; intelligent, stupid, skillful, thoughtless stuff is all mixed together and the unfortunate effect is a jumble of mediocrity...Until this element of m-a is shown up for what it really is, the m-a network will remain very much unstimulated and unstimulating."

1057. Munday, Georgette. "A Note on Mail Art." *Umbrella*, 3(1): 14, January 1980.

"Mail art is generally in favor of empty idiotism and consequently accepts the narcissism and ego-crap that goes with it." Reprinted from *The Agent* Number One, July 1979, an English periodical.

1058. Musicmaster. "Basement Dweller: A Krishnik Peddling Carnations..." *Portland Scribe*: 14, July 21-27, 1977.

Discussion of *Light Times* magazine. "Purists may question my classifying it as mail-art just because I receive it in the mail. Well (I shouldn't be leading myself like this), I may not know mail-art, but I know what I like."

1059. Musicmaster. "Basement Dweller: Alternative Overflow." *Portland Scribe*: 14, June 9-15, 1977.

Illustrated artifacts of mail art: Buttons, show invitations, Cavellini, and more.

1060. Musicmaster. "Basement Dweller: And Then What Happened?" *Portland Scribe*:: 14, April 7-13, 1977.

Anecdotes about the mail art experience are revealed. "Mail art (which is, eventually, what this column is about) is a type of exchange that consistently offers visual and verbal anecdotes that provoke the 'But what happened then?' not as a problem but as a pleasure."

1061. Musicmaster. "Basement Dweller: 842377." *Portland Scribe*: 18, February 17-24, 1977.

An interview with Dutch mail artist Cees Francke.

1062. Musicmaster. "Basement Dweller: I've Been Toying..." *Portland Scribe*: 14, July 7-14, 1977.

A discussion of differently shaped mailboxes (juke-mailboxes, cigarette machine mailboxes) is followed by photographs of mail art from the Musicmaster collection (Pauline Smith, Dr. Ackerman, Davi Det Hompson, David Zack, and others).

1063. Musicmaster. "Basement Dweller: Journalistic AWOL, SOCKET to 'em!" *Portland Scribe*: 13, August 11-17, 1977.

Notices of mail art shows are followed by cartoon drawings of "Things that Arrived or Happened in the Basement This Week."

1064. Musicmaster. "Basement Dweller: Mail Art Is an Activity That Involves Postage..." *Portland Scribe* : 15, April 14-20, 1977.

An incisive article about mail art, its history, relationships, projects, and philosophies. "...there are many histories and chronologies about mail-art exchange. They're all marvelously draped with snow-balling legends, funny disguises, inbreeding, rare publications, noble intentions, foolish gestures, self-serving band wagons, and thousands of minor plots."

1065. Musicmaster. "Basement Dweller: Multi-Dimensional Faces." *Portland Scribe*: June 23-29, 1977.

A discussion of pseudonyms that mail artists have chosen is followed by a self-portrait of mail involvement by Third Story, also known as Charlton Burch, editor of *Lightworks*.

1066. Musicmaster. "Basement Dweller: Somewhere in the Night of '72..." *Portland Scribe*:: 15, March 10-17, 1977.

A dadaistic portrait of a correspondence relationship between Sub Waxin Haddock and the author.

1067. Musicmaster. "More Mail Artists: SIRQ Sends SLUJ." *Portland Scribe*: 14, April 21 - May 4, 1977.

Portrait of mail art activities of Frank Ferguson (SIRQ), of Bozeman, Montana.

1068. Musicmaster. "Portland's Best Known Unknown Art Mob: A Brief Introduction to the Blasters." *Prologue*, 1(1): 49-62, June 1979.

A poetic rumination on the life of Blaster Al Ackerman. The author explains Ackerman's start in mail art (with the *Northwest Mounted Valise*) and his various living accommodations in Houston, Portland, and San Antonio. Mrs. Patty Blaster makes a brief appearance. "The Doctor had inadvertently entered the correspondence network via his production of bizarre sci-fi fanzines. In masterminding publications with strict allegiance to speculative or nostalgic allegory, he smoothly embarked on writings which contained less regular fan-fare and more truly inspired spin-offs, whiplashes and discoveries. Stu Horne, then the popular *Northwest Mounted Valise* (an operation which pretty much became an archetype for collaged-news-paper news), stumbled across one of Ackerman's creations and that's where the tie-in began."

1069. Nesta, Paolo. "Arte Postale per la Pace." *Rivoli 15* (Italy), 1(9): 9, May 3, 1985.

Review of the mail art show, "Arte Postale per la Pace," curated by Leonardo Coronique in Torino, Italy.

1070. Newell, Susan. "Anne Made in Tennessee." *Rubberstampmadness*, 10(43): 28-29, 40, January/February 1989.

The rubber stamp decorated stationery of Anne Phillips is featured.

1071. Nichols, Nathan. "Good Head: Scalped Shozo Shows Star Quality." *Dallas Observer*. 3, July 23, 1987.

Notice for a performance, "Peace Networking on the Head," featuring Shozo Shimamoto, Ryosuke Cohen, and John Held, Jr. at the Dallas Museum of Art, and a special tribute to Marcel Duchamp on the occasion of his 100th birthday at Club Dada.

1072. Nissim, Renzo. "Lettere al Mittente." *Poste E Telecomunicazioni* (Italy): 46-48, May/June 1982.

A review of the exhibition, "Lettere Al Mittente," by mail artist Marcello Diotallevi. This is printed in the magazine of the ministry of the Italian postal system. Not a traditional mail art show, this is a one-person display. A book by the same title was also published.

1073. Nova, Betty. "Chosen by the 14 Secret Masters of the Universe." *El Djarida* (Norway), 1(7): 11, January 1988.

An interview with Monty Cantsin (Istvan Kantor). "Yes, I am Monty Cantsin. But I'm not the only one. There are many different Monty

Cantsins all over the world. You become a neoist by doing everything in the name of neoism and by calling yourself Monty Cantsin. I was the first one to use both names, but anybody can be Monty Cantsin."

1074. O'Neil, John. "From Mail Art to Videogames." *Art Com*, 6(1): 40, 1983.

A video game designer writes how his interest in postcards led him to Atari. "By doing commercial video games, I am attempting to get art out to people. To do that, an artist must produce material in terms that people can relate to."

1075. Oisteanu, Valery. "Illegal Mail Art." *Franklin Furnace Flue*, 4(3/4): 11, Winter 1984.

The author claims that he emigrated from Romania to the United States thanks to mail art. He describes meeting Ray Johnson and participating both in the mails and "fan-club" meetings. "Correspondence art is still the freest form of exchange of ideas and collaboration, the most liberal and democratic art trading from artist to artist."

1076. Oisteanu, Valery. "Wall Patrol: Valery Gallery." *Cover-Arts New York*, 1(9): 3, November 1987.

Notes the passing of Albert M. Fine, an early participant in the New York Correspondance School. A posthumous show of the works of Brian Buczck at the Barbara Moore Gallery is also mentioned.

1077. Olbrich, Jürgen O. "Kunstgartenschau." *Archivert* (France): 19-21, December 1981.

A notice of the "Garden Show" of Jürgen O. Olbrich, who put mailed-in objects in his garden.

1078. Ortega, Javier (I.C.D.). "Arte Correo: Una via de Comunicacion." *Revista Jovan de Diario de Burgos* (Spain), 1(97): 28, February 6, 1987.

General information on mail art and a notice of a mail art show curated by Joan Borda in Lérida, Spain.

1079. Padin, Clemente. "Arte Correo en el Uruguay." *La Revista del Sur* (Uruguay): 44-46.

An overview of mail art in Uruguay. In Spanish.

1080. Peattie, Noel, ed. "Alphabets Sublime." *Sipapu*, 17(2): 30, Late 1986.

A review of *Alphabets Sublime*, edited by George Myers, Jr. The book deals with collage and visual literature and the persons interviewed overlap into mail art. "Excellent bedtime reading, for when you wake up in the morning and want something stimulating with your morning beverage."

1081. Peattie, Noel, ed. "Anti-Isolation." *Sipapu*, 16(2): 24, Late 1985.

A review of *Anti-Isolation*, a periodical by Miekal And and Liz Was of Xerox Sutra Editions. "The subscriptions are usually small, they carry a lot of letters from friends, and serve as a network of experimental art - the way specialists in some very little-explored branch of history or science - the later Byzantine Empire, for example, or the physics of colliding galaxies - might write each other instead of waiting until articles can be published in the standard referred journals." As perceptive a review as I've ever seen.

1082. Pejic, Dragan. "Umenie Postou." *Vzlet* (Yugoslavia): December 1987.

An interview with Andrej Tisma concerning his mail art activities.

1083. Peli, Romano. "Che Cos'e Oggi la Mail Art." *Terzo Occhio* (Italy), 1(27): 42-43, June 1983.

From a bibliography by Romano Peli. Unexamined.

1084. Peli, Romano, and Versari, Michaela. "First International Mail Art Manifesto." *Umbrella*, 5(5): 120, November 1982.

A nine-point manifesto celebrating the twentieth birthday of the New York Correspondance School. Signed by some of the major figures in mail art.

1085. Peters, Robert. "Black and Blue Guide to Magazines: Menu." *Small Press Review*, 17(11): 2, November 1985.

Review of *Menu* (first issue) edited by George Myers. "The feature on Mail Art, by Buzz Spector, though brief, is of primary interest."

1086. Pignotti, L. "La Mail-Art al Lavotoio Contumaciace." *La Arti News* (Italy): 51-52, April/May 1983.

Concerning a mail art show curated by Gino Gini at the gallery Lavatoio Contumaciace in Rome. The publication originates from Milan.

1087. Pignotti, Lamberto. "Dalla Cartolina Illustrata alla Cartolina d'Artista." *Terzo Occhio* (Italy), 1(24): 40-43, September 1982.

An article concerning artist postcards. From a bibliography by Romano Peli. A publication from Bologna, Italy.

1088. Pignotti, Lamberto. "La Mail Art." *Le Arti News* (Italy), 1(2): 51-52, March-April 1983.

From a bibliography by Romano Peli. A publication from Milan, Italy.

1089. Pittore, Carlo. "Jean Brown Archive." *Menu*, 1(1): 33, 44, April 1985.

An homage to the great archivist of the avant-garde, Jean Brown, whose archives were designed by George Maciunas. The archive is described as well as the scope of her collection.

1090. Pittore, Carlo. "The N-Tity." *Franklin Furnace Flue*, 4(3/4): 32-34, Winter 1984.

The Italian Futurists are cited as forerunners of mail art. Dada, Surrealism, Ray Johnson, and Fluxus are also given their due. "International Mail Art fosters an attitude of independence, coupled with community; a willingness and a preparedness of multi-disciplines, multi-correspondence and to exhibit, perform, communicate and interrelate...What the Network Hears, and How the Network Responds, is the N-tity."

1091. Pittore, Carlo. "An Open Letter to Dr. Ronny Cohen." *Umbrella* (Retracted Issue), 7(2): 38+, March 1984.

An open letter from the author to the mail art network in which the curator of the Franklin Furnace mail art show is taken to task for not exhibiting all materials submitted to the show as stated in her invitation.

1092. Plescan, D. "La Mail-Art di G. Gini." *Rassegna Artistica* (Italy), 1(7/8): 83, July 1982.

Concerning the mail art show curated by Gino Gini at the University of Pavia. Bibliographic information supplied by the curator. Publication originates from Milan.

1093. Plunkett, Daniel. "This is (Not) a Recording." *Lightworks*, 1(19): 49-50. Winter 1988-1989.

How to tap into the cassette network. "The network of hometapers is vital. It is a way of adding audio information from a variety of sources and locations. The networks of cassettes and mail artists are tools for a personal journey." A diagram of sources accompanies the text.

1094. Plunkett, E.M. "Rubber Stamps, Past, Present, and Future." *Front*, 1(4): 4-5, May 1976.

The author mentions some historical precursors of mail art - Cleopatra, Caracall, Archimboldo, drums, and carrier pigeons. By a pioneer of the New York Correspondance School. "In recent years the simplicity, economy and pop effectiveness of the rubber stamp has led artists to explore its potentialities. Thus it has become a favored device for corresponding art."

1095. Plunkett, E.M. "Rubber Stamps - Past, Present and Future (An Historical Perspective of Correspondence Art)." *National Stampagraphic*, 1(4): 16, July 1983.

A surreal overview of the history of rubber stamp art.

1096. Plunkett, Ed. "From Pre- to Post-Postal Art." *Franklin Furnace Flue*, 4(3/4): 4, Winter 1984.

The author begins by recounting his relationship with Ray Johnson, which began in the early sixties. He then speculates on some earlier beginnings of mail art (Charlemagne and Marcel Duchamp).

1097. Poppinga, Starr. "How Much Do You Love Your Garbage Cans?: A High School Mail Art Event." *National Stampagraphic*, 4(2): 32-33, January 1986.

A student of mail artist and art teacher Bob Kirkman writes about his experiences during the course of a high school mail art show.

1098. Portz, David. "Mail Art: Post Dada." *Spot*, 3(2): 20, Summer 1985.

A review of the "Echo" mail art show at Diverse Works, Houston, Texas, curated by Tom Pack. The topics discussed include the mail art show itself, Dada, and mail art pseudonyms. "Tom Pack says mail art is growing, but he doesn't think it's going to sweep the nation. 'I don't see it as a moving force in the art world, but I might be wrong.'"

1099. Poznanovic, Bogdanka. "Mail Art: What Is It?" *Umbrella*, 2(5): 119, September 1979.

A thoughtful investigation of mail art which first appeared in a catalog for "Feedback Letter-Box," an exhibition in Zagreb, Yugoslavia. "The process of interaction is established by continuously circulating messages created in various unpretentious techniques, the result of which is a truly democratic form of art."

1100. Raay, Jan van. "Profile: Ulises Carrion: An End and a Beginning." *Umbrella*, 2(5): 120-121, September 1979.

Carrion talks about his decision to close Other Books and So as a gallery and shop, and its reopening as an archive. Carrion, one of the great theoreticians of mail art, died in 1989.

1101. Radio Free Dada. "News from Mexico." *Umbrella*, 4(3): 62, May 1981.

Radio Free Dada writes of his trip to Mexico City and visiting with mail artists Aaron Flores, Mauricio Guerrero, and others. Collectively the Mexican mail artists are known as Gruppo Março.

1102. Radovanovic, Olivera. "Sida i Umetnost." *Studio* (Yugoslavia): March 6, 1987.

A review of the exhibition, "Aids and Paradise," curated by Andrej Tisma.

1103. Ratner, Rochelle. "Please Write Me: The Poetry Postcard as Art." *Contact II*, 3(13): 4-8, Summer (1978).

The author discusses mainly postcards printed by presses (Glasswork, Bellevue, Unicorn, White Pine, Release, Fireweed) featuring poetry on them. But mail art and some Fluxus postcards are mentioned (especially Jonathan Williams, and one of his postcards graces the cover of the magazine). "In recent years, more and more presses have been issuing poetry postcards, colleges and galleries have been arranging exhibitions of mail art and postcards."

1104. Ravicz, Marilyn. "In the Beginning Is the Word: An Anthropological Prehistory and History of Correspondence Art." *Art Contemporary*, 3(1): 59-67, 1977.

"If one believes in the doctrine of divine revelation, this could perhaps be nominated as the first instance of correspondence art, air mail and on a cosmological scale." A somewhat tongue-in-cheek ramble through history to find examples of correspondence and mail art and the reasons for its continuation.

1105. Rehfeldt, Robert. "Some Thoughts on Mail Art." *Umbrella*, 2(4): 78, July 1979.

Artists can overcome isolation by the postal system, and "come a bit closer in the sense of human understanding by giving signs of peaceful neighborliness, whatever their differences in opinion."

1106. Reuter, Mario. "Artcore Gallery." *Reuters* (West Germany), 1(18): 1986.

"The music magazine Reuters wrote about several exhibitions of mail art in the Artcore Gallery. Mentioned are Jupiter-Larsen, and Klaus Groh and the 'Every Woman is a Gentleman' show." (Graf Haufen)

1107. Robinson, Holly. "Mail Art: A New Dimension in Pen Pals." *Throttle*: August 1983.

Concerning the mail art activities of Paul Summers as reported in this Richmond, Virginia, publication. It describes the basics of mail art and goes into some detail about the correspondence between Summers and Piotr Rypson of Poland. "Whether politically or aesthetically motivated, mail art is growing in popularity...A new dimension in pen-pals, mail artists correspond through visual images collaged upon cards, envelopes and contents."

1108. Roniger, Patricia. "Is Correspondence Art Really in Our Future?" *Long Island Heritage*: 35, March 1983.

A portrait of Ray Johnson discussing his mail art, performance, fan clubs, and silhouettes. "The New York Correspondence School can be likened to a communication center. Mail of all different types is received by Johnson and then forwarded to someone else, who can then add to it and send it to another person. Johnson compares it to a chain letter of ideas."

1109. Rosulj, Zarko. "Verbo-Voko-Vizuelna Poezija." *Knjizevne Novine* (Yugoslavia): July 25, 1987.

This article on visual poetry contains information on the mail art activities of Andrej Tisma.

1110. Rowe, Wilyum. "Introduction." *Quiver*, 2(5): unnumbered, 1984.

The author has written a somewhat surreal introduction to a magazine devoted to artist postage stamps. The magazine is produced by the Tyler School of Art of Temple University, Philadelphia, Pennsylvania, and is composed entirely of gummed and perforated stamps except for the author's brief essay which is broken down into four sections: Activities, Pastimes, Stamp Collecting, and Worlds Within Worlds. The contributors of postage stamps are mostly unknown to me (probably students) but does contain the work of John Baldassari, Jerry Crimmins, and Rowe.

1111. Rubber Bandes. "Fran Carves Florida." *Rubberstampmadness*, 9(42): 42-43, November/December 1988.

Portrait of Tallahassee mail artist Fran Cutrell Rutkovsky which focuses on her eraser carvings, mail weavings, and curation of the "Communication/Alternative Expressions" mail art show.

1112. Rypson, Piotr. "Mail Art Objects - New Collections and Archives." *Studio News* (Poland): 5, January 1981.

Article in Polish and English in this periodical issued by a gallery in Warszawa, Poland. The author first gives a general background of mail art ("The incompetence of cultural institutions, often manipulated by diverse [financial/political/other] systems, caused a situation, where hundreds of artists had to form a communication and distributing system of their own.") and then takes up the subject of Mail Art Archives: "A real M.A. collection can be gathered only by a mail artist. Such a collection is the documentation of his work. A cultural institution, such as a museum, is not able to create a M.A. collection/archives systematically. It could though, only in the case when one of the employees would be a mail artist. There is only one conclusion - if any institution, cultural or other, wish to remain in permanent contact with mail artists - it has to employ one of them - that is the only way."

1113. Sakolsky, Ronald B. "Networking Course." *Networking Newsletter*, 2(3): 8-9, 1985.

The author talks about the course he taught on networking at Sangamon State University, Springfield, Illinois, which used the Crane/Stofflet book as a text. A Correspondence Art Club was established, and the group organized a M.A. show, "1000 Uses For a Dead Tree."

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1114. Salzberg, Brian. "Mail Art." *The Works*, 2(4): 2, July 24, 1988.

This is one of the first articles on mail art in this arts magazine from Bloch Island, Rhode Island. The editor, Brian Salzberg, continued to feature articles on mail art by John Held, Jr., Cracker Jack Kid, Vittore Baroni, and Petr Sevik in successive issues. This appearance features the work of Japanese artist Shozo Shimamoto.

1115. Sampson, David. "Mail Music: Collective Work." *Art Com*, 7(1): 41, 1984.

Review of "Mail Music: 5th Project of Mail Art International" compiled by Italian mail artist Nicola Frangione. The record includes 47 pieces by artists representing 18 nations. "Frangione's record introduces us to a mail art experiment in music."

1116. Saunders, Jack. "Guest Editorial: A Dissenting View." *Small Press Review*, 19(4): 3, April 1987.

Jack Saunders, a participant in mail art because it affords him a vehicle to distribute his voluminous writings, talks here about wanting to move up to "the major leagues."

1117. Saunders, R. "Open Letter to Dr. Ronny from R. Saunders." *Umbrella* (Retracted Issue), 7(2): 44, March 1984.

Commenting on the responsibility of curating a mail art show.

1118. Savkovic, Nada. "Pismo 12." *Studio* (Yugoslavia): October 10, 1986.

An interview with Andrej Tisma.

1119. Scheurmann, K. "Lieux, Trajets, Nomades." *Inter* (Canada), 1(35): 53-55, Spring 1987.

Mail artists Jürgen Olbrich, Chuck Stake, Günther Ruch, Manfred Stirnemann, and three others gather for a project bridging art and life in September 1986.

1120. Seidman, Anne. "Triple Dose." *Columbus Art*, 7(1): 11, Winter 1986.

Review of the exhibition, "Triple Dose," which included work by John M. Bennett and his wife C. Mehrl Bennett. Mail art is discussed in relation to John M.'s work, and is described as "a vast flea market." From a Columbus, Ohio, art magazine.

1121. Serpa, Geraldine. "Bill Whorrall." *Stampola*, 3(1): 8, February 1983.

Short article on the mail art and other artistic activities of Bill Whorrall of Indiana.

1122. Serpa, Geraldine. "Heavy Pieces." *Stampola*, 3(1): 16, February 1983.

Description of a mail art project by Dave Lovell, who sent out a camera on September 20, 1979, to be passed throughout the mail art network. After travelling over 39,000 miles, it was returned on October 28, 1981, and the photographs were printed.

1123. Serpa, Geraldine. "Mailer's Postmarks." *Stampola*, 2(3): 5, November 1982.

After a local newspaper printed a story featuring the author and her interest in rubber stamps, a gentleman wrote of his involvement with "mailers postmarks." This is a branch of philatelic interest dealing with personalized cancellation stamps.

1124. Serpa, Geraldine. "More on Mailer's Postmarks." *Stampola*, 3(1): 9, February 1983.

The second part of a series on the history of mailers postmarks which were introduced in the 1930s.

1125. Serpa, Geraldine. "Odds and Ends." *Stampola*, 2(1): 10, February 1982.

A regular feature of this rubber stamp oriented magazine. This issue featured short stories on Guy Bleus, Carlo Pittore, and Mel Tearle.

1126. Serpa, Geraldine. "Postcard - Pourri." *Stampola*, 2(2): 8-9, June 1987.

Postcards by Frank Ferguson, Bruce Wood, Ken Brown, and others are illustrated and discussed.

1127. Sevcik, Petr. "Mail Art in Czechoslovakia." *El Djarida* (Norway), 1(7): 20, January 1988.

A discussion of mail art in Czechoslovakia and how it appealed to about twenty persons since the seventies, especially to those artists interested in "visual poetry, concept and minimal art." "In Czechoslovakia, some people have been interested in mail-art activity since

the very beginning. They understood it as 'mail-poetry' or 'poetical letters', calligraphes, drawing on postcards, interpreting banal picture postcards—all what could be called mail and was not to be rejected at the post office window..."

1128. Sevcik, Petr. "Mail Art in Czechoslovakia." *The Works*, 3(2): 8, June 12, 1989.

A history of the evolution of mail art in Czechoslovakia. The contributions of Josef Slepicka, Jiri Valoch, and J. H. Kocman are mentioned.

1129. Shimamoto, Shozo. "The Beginnings of Gutai." *Lightworks*, 1(16): 36, Winter 1983-84.

The author, a student of Jiro Yoshihara, who directed the avant-garde Japanese movement Gutai, gives a history of this influential art group, which ultimately resulted in a deep interest in mail art as a cooperative undertaking.

1130. Silva, Falves. "Os Pioneiros da Arte Correio no Brasil." *A Margem* (Brazil), 3(21): 1, June/July 1989.

A history of the evolution of mail art in Brazil featuring the contributions of Paulo Bruscky, Leonard Frank Duch, and the author. Other Latin American artists such as Clemete Padin (Uruguay) and Edgardo Antonio Vigo (Argentina) are cited as influences.

1131. Sindik, Nikola. "Mail Art i Dalje Medu Nama." *Omladinska Iskra* (Yugoslavia): 8, Summer 1985.

An article in a leading Yugoslavian avant-garde journal about mail art in general and the Cracker Jack Kid in particular. The article also mentions H.R. Fricker and Tourism, Shozo Shimamoto and Gutai, and Ray Johnson and the New York Correspondance School. In Serbo-Croatian.

1132. Sindik, Nikola. "Pupcana Akademija Kreker Dzek Kida." *Omladinska Iskra* (Yugoslavia): 9-11, Summer 1985.

An article about the Cracker Jack Kid's Navel Academy project initiated by Chuck Welch. In Serbo-Croatian.

1133. Skewis, Kris. "Do Not Be Afraid to Open Your U.S. Mail." *Klipsun*: 4-7, May 1986.

This article appeared in a magazine published by the Journalism Department of Western Washington University. It discusses the origins and philosophy of mail art as expressed by Jack Palmer (Rudi Rubberoid), Des McLean, Denny Sargent (editor of *RNA-DNA* magazine), and others.

1134. Snyder, Art. "Comunicazione Extraordinary: A Conversation with Robert Rocola." *Rubberstampmadness*, 8(37): 19-22, January/February 1988.

A portrait of the collage, rubber stamp, performance, and mail art activities of San Francisco artist Robert Rocola. "I wrote letters to Johnson in 1966,' Rocola remembers, 'they were very elaborate. I got simple ones back from him, which I didn't understand at the time'."

1135. Snyder, Art. "High-Flying Carver: Steve Frenkel Takes Off for New Artistic Heights." *Rubberstampmadness*, 10(45): 11-13, May/June 1989.

Artist Steve Frenkel uses rubber carved erasers in his mail art. "'The mail art community is great,' he says, 'While most mail artists are not professionally trained, I stay open. You never know where inspiration will come.'"

1136. Spector, Buzz. "Forewording Address: Some Things about Mail Art." *Menu*, 1(1): 35-36, April 1985.

"More than any other aspect of contemporary art practice, the phenomenon of mail art examines and demonstrates the nature of art as an ongoing process of human exchange." This thoughtful article examines Ray Johnson, Fluxus, the Futurists, and Duchamp in relation to the growth of artistic postal activity. Copy art, postage stamps and rubber stamps, and postcards are also discussed.

1137. Speer, Laurel. "Reviews: *Screed*, by Jack Saunders." *Small Press Review*, 15(12): 5, January 1983.

"This is a book that resists categorization. So does its author, who infuses more energy into one paragraph of this sprawling, provocative, irreverent kaleidoscope of a writer's life than most scribblers put into a whole book."

1138. Sperling, Roberta. "Be Fruitful and Multiply." *Rubberstampmadness*,

6(1): 16-17, April 1986.

A mail art group of two, Steve Byer and Laura Kling, who also run Fruit Basket Upset rubber stamp company in Chico, California, are profiled.

1139. Sperling, Roberta. "Cowguy Dave." *Rubberstampmadness*, 7(4): 24-25, May/June 1987.

Profile on mail artist Dave Knepper who learned of the medium from Bill Whorall. He lives in Indiana.

1140. Sperling, Roberta. "Femail Artist." *Rubberstampmadness*, 6(29): 8-9, September-October 1986.

Article on Darlene Altschul from Tarzana, California. Book artist, eraser carver, mail artist, postage stamp artist, Darlene is also known by the name DKA Productions, Femailist and Tarzana Savannah.

1141. Sperling, Roberta. "From Erasers, with Love." *Rubberstampmadness*, 6(3): 11, July/August 1986.

Eraser carver and mail artist Julie Hagan Bloch is profiled.

1142. Sperling, Roberta. "Grand Opening at P. O. Box Gallery." *Rubberstampmadness*, 5(3): 13-15, February 1986.

Discusses the postal art activities of Gene Laughter (Richmond, Virginia), who uses a computer to make postal stamp images. Six of his stamp sheets are illustrated.

1143. Sperling, Roberta. "Love Letters in the Mail." *Rubberstampmadness*, 8(37): 10-11, January/February 1988.

Article about Neato Stuff's (a rubber stamp company) Valentine Project: a mail art project centered on love and Valentine's Day. Illustrated with Valentine greetings by Tarzana Savannah, Matty Jankowski, Eric Farnsworth, and others.

1144. Sperling, Roberta. "Mail Art Safari." *Rubberstampmadness*, 4(2): 10-11, September/October 1984.

Correspondence Art: Source Book for the Network of International Postal Art Activity is reviewed. "A real boon to people who

want a better understanding of mail art or to people who want to write about it."

1145. Sperling, Roberta. "Mail Art: Something to Write Home About." *Rubberstampmadness*, 3(4): 3-4, May/June 1984.

The new editor of *Rubberstampmadness* discovers mail art at the Franklin Furnace "Mail Art Then and Now" exhibit and the Artists Talk on Art mail art symposium. Baptism by fire.

1146. Sperling, Roberta. "Mailartmadness: Artists' Stamps." *Rubberstampmadness*, 8(37): 35, January/February 1988.

A review of the artist postage stamp exhibit at the Museum of Fine Arts in Budapest, Hungary. Also mentions the catalog of the exhibition, and the essay in it by Geza Pernecky.

1147. Sperling, Roberta. "Mailartmadness: The Many Faces of Mail Art." *Rubberstampmadness*, 7(2): 13, January/February 1987.

A short report on the Calgary Mail Art Symposium at the Canadian Correspondence Art Gallery, May 5 to 10, 1986. Organized by Chuck Stake, Mark Dicey, and Sandra Tivy, participants included Anna Banana, Chuck Welch, Buzz Blurr, Richard Meade, Ed Varney, Jürgen Olbrich, and others.

1148. Sperling, Roberta. "News from the Mail Art Front." *Rubberstampmadness*, 8(37): 37, January/February 1988.

Mentions publications by Lon Spiegelman, Daniel Plunkett, and Anna Banana. Also describes the recent postal activities of George Jeffus and a mail art show curated by Kay Sluterbeck.

1149. Sperling, Roberta. "Origins of Mail Art." *Rubberstampmadness*, 8(39): 5, 35, May/June 1988.

Ray Johnson and New York Correspondance School members Ed Plunkett, May Wilson, and John Evans are stressed, as well as Dick Higgins, George Maciunas, and other Fluxus members, in the evolution of the medium.

1150. Sperling, Roberta. "The Origins of Mail Art: The Early Days of the New York Correspondence School and Fluxus." *Rubberstampmadness*, 4(1): 5-7, July/August 1984.

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"The current mail art movement is traceable to the 1950's, to an artist named Ray Johnson." Mentions the work of the New York Correspondance School, Ed Plunkett, May Wilson, and John Evans. Fluxus is also discussed. Fluxus newsletters are mentioned, as are the Postal Kits and cancellation stamps. Illustrations.

1151. Sperling, Roberta. "Pushing the Envelope." *Rubberstampmadness*, 10(46): 42-44, July/August 1989.

Weird things get through the postal system: a paper cast head of Shozo Shimamoto by the Cracker Jack Kid; plastic fish; wooden postcards, etc.

1152. Sperling, Roberta. "Speak Softly and Wear a Loud Shirt." *Rubberstampmadness*, 6(1): 25, April 1986.

A Ken Brown show at Dallas' Modern Realism gallery is described. Chuck Stake was also there showing the "When I Was a Cowboy" mail art show.

1153. Sperling, Roberta. "Stamp Art in the Making and Rubberta in Dadaland." *Rubberstampmadness*, 3(3): 11-14, March/April 1984.

Describes Bill Gaglione's *Stamp Art* publications.

1154. Sperling, Roberta. "Stylish Stationery." *Rubberstampmadness*, 10(44): 22-33, March/April 1989.

Rubber stamp stationery by Steve Frenkel, Pumpkin Speiser, Lowry Thompson, and others is featured.

1155. Spiegelman, Lon. "After Tourism Comes Spiegelmism." *Model-Peltex* (France), 1(7): 40, Autumn 1987.

Mail art philosophy couched in terms of "Spiegelmism." "Spiegelists believe that a world of toy stores, not recognizing national boundaries, will set the children to play; while the big kids bury themselves with broken yellow telephones."

1156. Spiegelman, Lon. "A History of Los Angeles Mail Art (1978 through 1983)." *Franklin Furnace Flue*, 4(3/4): 29-31, Winter 1984.

The author sees the spread of mail art in Los Angeles stemming from the "Artwords/Bookworks" show in 1978. From that time onward, mail art "germinated into an intertwining growth consisting of approximately 66 significant mailart-related happenings over the next six years." Dadafest L.A. 1980 is also described as a

major event. The article shows how mail art forged a community of interests in Los Angeles.

1157. Spiegelman, Lon. "International Mail Art." *Stampola*, 3(2): 18, Spring 1983.

Equates mail art and the Olympics: "Mail art is to the art world what the Olympics are to sports, with the substitution of cooperation for competition." The author mentions his unsuccessful attempts to interest the 1984 Los Angeles Olympic Arts Festival in a mail art show.

1158. Spiegelman, Lon. "Letters to Umbrella." *Umbrella*, 3(5): 99, September 1980.

Spiegelman warns about the growing number of mail art shows charging fees for either entry or documentation. "...I'm seriously thinking of boycotting all future shows that have fees attached."

1159. Spodarek, Diane, and Delbeke, Randy. "Ray Johnson." *Detroit Artists Monthly*: 3-9, February 1978.

As listed in a bibliography by Romano Peli. Unexamined.

1160. Stake, Chuck. "Boredom Quotes." *X: A Journal of the Arts*, 1(4): 2 pgs. (Unnumbered), Summer 1978.

A two-page essay in the characteristic handwritten script often used by Canadian mail artist Chuck Stake. A notice for his "First Annual Toronto Correspondence and Junk Mail Exhibition" is also given.

1161. Stamps, Jeffrey. "Creation in the Mailbox." *Networking Journal*, 1(1): 3-4, Spring/Summer 1985.

The author has received correspondence from Shozo Shimamoto in Japan and has written an article about it; especially Shozo's sending of the cardboard sculpture "Ah" symbol through the mails. Shozo is also quoted as to his philosophy of networking art: "Mail art networking has not been devised by an artist, but has been designed and carried out by mail art networking itself."

1162. Steed, George. "The Birth of Slugnet." *Rubberstampmadness*, 10(45): 45, May/June 1989.

The history of a circle of mail artists using the slug image is described

1163. Stein, Melody Hope. "Corresponding Worlds - Artists' Stamps." *National Stampagraphic*, 5(2): 33, Winter 1987.

A review of the "Corresponding Worlds" artist postage stamp exhibit at Allen Memorial Art Museum, Oberlin, Ohio, curated by Harley. "The Allen exhibition will provide a unique opportunity to appreciate the high quality of work being produced, as well as a chance to explore the fascinating connections between artists' stamps and philately."

1164. Stein, Melody Hope. "Finders Keepers." *National Stampagraphic*, 3(3): 12-15, April 1985.

The joys of the found rubber stamp. Ken Friedman is quoted in *Correspondence Art* (by Mike Crane) as saying Kurt Schwitters is the father of rubber stamp art. Mail artist Steve Random shows some of his found stamps, as well as other mail and rubber stamp artists.

1165. Stein, Melody Hope. "First Adventures in Mail Art." *National Stampagraphic*, 3(4): 34-36, July 1985.

The author teaches mail art to 22 sixth graders at the Woodmore Middle School in Long Island, New York.

1166. Stein, Melody Hope. "A First Look at Fluxus." *National Stampagraphic*, 1(4): 8-9, July 1983.

Reflections on a first meeting with Fluxus art after viewing a Fluxus exhibition at SUNY Purchase.

1167. Stein, Melody Hope. "From the Stamp Pad." *National Stampagraphic*, 2(2): 5, January 1984.

A review of the "Mail Etc., Art" exhibition.

1168. Stein, Melody Hope. "From the Stamp Pad." *National Stampagraphic*, 3(1): 6, October 1984.

The editor congratulates John P. Jacob on his *Posthype* Vol. 3, No. 1, which transcribes the Artists Talk on Art panel discussions dealing with mail art.

1169. Stein, Melody Hope. "From the Stamp Pad." *National Stampagraphic*, 4(4): 7, July 1986.

International Artist Cooperation: Mail Art Shows, 1970-1985 by John Held, Jr. is cited. "A prodigious work."

1170. Stein, Melody Hope. "The Great Mail Art Supply: A Beginning." *National Stampagraphic*, 1(4): 13, July 1983.

Description of the grand opening of an art store in Greenport, Long Island, New York, devoted to helping mail artists gain recognition. The Mail Art Supply was the brainchild of Heather Taylor and Carlo Pittore.

1171. Stein, Melody Hope. "Mail Art Events." *National Stampagraphic*, 1(4): 20, July 1983.

A regular feature of *National Stampagraphic* starting with this issue.

1172. Stein, Melody Hope. "Neither Rain Nor Snow Nor Gloom of Night." *National Stampagraphic*, 5(3): 8-11, Spring 1987.

What happens to your letter once it goes in the mailbox. Facts about the U.S. Postal Service.

1173. Stein, Melody. "Not for Teachers Only." *National Stampagraphic*, 7(4): 14-15, Summer 1989.

A special issue of *Kids Art* on mail art is reviewed.

1174. Stein, Melody Hope. "Reflections on Mail Art." *National Stampagraphic*, 1(4): 6-7, July 1983.

Introduces mail art to the rubber stamp enthusiast. Mentions mail art publications and shows. Stresses the democracy of mail art but mentions that problems arise when this public art strives toward High Art. Carlo Pittore is quoted, as is J.P. Jacob.

1175. Stein, Melody Hope. "Return to Ray Johnson." *National Stampagraphic*, 2(3): 14, April 1984.

A review of the Ray Johnson show at the Nassau County Museum of Art.

1176. Stein, Melody Hope. "Stampart #5: A Non-Review." *National Stampagraphic*, 3(2): 36-37, January 1985.

A description of a rubber stamp/mail art publication edited by Bill Gaglione.

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1177. Stevens, Kelli, and Herfort, Caryl. "It's in the Mail." *Dallas Observer*, 1(254): 36, December 24, 1987.

A story on a project initiated by David Hynds, video coordinator of the Starck Club, and a mail artist. Hynds sent out a video letter and asked people to respond in kind by videotaping their own letters. The video letters will open the Starck Club's regular Friday night programs of video. "I expected them to be more like telling me what they did last week, but people are really getting creative with them."

1178. Stitt, Andre. "Shaun Caton." *ND*, 1(10): 22-30, 1988.

An interview with this London performance artist who participated in the 1988 Festival of Plagiarism.

1179. Stuckens, Guy. "Ryosuke Cohen et Shozo Shimamoto." *Model-Peltex* (France), 1(7): 42, Autumn 1987.

An interview with Ryosuke Cohen and Shozo Shimamoto. Taken from the mail art magazine *Info-Mam* published in Brussels. In French.

1180. Summers, Rod. "V.E.C. Poetry (Extraits)." *Inter* (Canada), 1(32): 24-25, Summer 1987.

Visual poetry on the personal computer by prolific mail artist Rod Summers of V.E.C.

1181. Supek, Jaroslav. "Art Ipso Facto." *Vidici* (Yugoslavia), 1(247-250): 322-325, 1986.

Article in Serbo-Croatian by Yugoslavian mail artist Juroslav Supek.

1182. Supek, Jaroslav. "Stamp Art." *UJ Symposion* (Yugoslavia), 1(3/4): 50-51, 1984.

An article about rubber stamps use by Yugoslavian mail artists including Tisma, Bogdanovich, Kamperelic, Szombathy, and others. Illustrated. In Serbo-Croatian.

1183. Taska, Ilmar. "Swedish Television's 'Night Exercise'." *Videoguide* (Canada): 18, 1983.

A review of the series of tapes called Night Exercises produced by Swedish mail artist Peter R. Meyer for Swedish National Television. The videotapes are collected through the mail art network.

1184. TenDADAnis, Cary. "Media: Mail Art Wages War on Mediocrity." *Music Calendar*, 4(12): November 1985.

A dada approach to explaining mail art in this San Francisco publication. "Prescriberituals whose completion is to be announced through the mails by a specified or unspecified time. Propound manifestos of any length. Announce the death of mail art. Mail it." Ginny Lloyd is given as a contact person.

1185. Tennis, Cary. "(Inter) DADA (Festival '84) Explained." *Music Calendar*, 111(10): 16, September 1984.

Ginny Lloyd and Bill Gaglione advise the author on the meaning of Dada for this San Francisco music magazine. "It is a kind of radar for the absurd and most poignant contradictions in society."

1186. Thompson, Lowry. "geORge brett: OR Post." *Rubberstampmadness*, 2(1): 27, December 1981.

Story about geORge brett of Georgia, a mail artist of the mid-seventies who picked up on the idea of OR Post founded by Al Souza. The group included Don Milliken, Steve Durland, Mel Tearle as well as Souza. Nicely illustrated with his eraser carving commemorating various mail artists.

1187. Thompson, Lowry. "Heavy Pieces." *Rubberstampmadness*, 2(2): 21-26, Spring 1982.

The author documents the "Heavy Pieces: the X-15 Travelogue" show a "mailart/travel/trust photo experiment" by Dave Lovell. A camera was sent through the mail for a pass-along experiment, which went to Athens, Saudi Arabia, Cincinnati, Washington, D.C., and San Francisco. In all, twelve mail artists forwarded the camera without mishap.

1188. Thompson, Lowry. "Leavenworth Who?" *Rubberstampmadness*, 1(2): 21-26, December 1980.

Personal reflections on rubber stamp and mail artist Leavenworth Jackson with illustrations of her work that appeared in *Wet*, *Village Voice*, and *Arte Postale!* magazines.

1189. Thompson, Lowry. "Mail Art Listings." *Rubberstampmadness*, 2(1): December 1981.

A regular listing of mail art shows. See individual issues from this number forward.

1190. Thompson, Lowry. "Pittore Euforico." *Rubberstampmadness*, 2(3): 8-11, June 1982.

Carlo Pittore, painter, magazine publisher, stamp artist, and mail artist is explored in this illustrated article.

1191. Thompson, Lowry. "Postcards." *Rubberstampmadness*, 1(1): 11-13, 1980.

Links between rubber stamps, mail art, and postcards are made. Four artists are shown: Ken Brown, Bruce Velick, Hero Arts, and Bruce Wood. In the premier issue of *RSM*.

1192. Thompson, Lowry. "Rosalea's Hotel: The Oasis of the Bible Belt." *Rubberstampmadness*, 1(2): 16-17, December 1980.

A short story on mail artist and Harper, Kansas, entrepreneur Rosalea, who runs a hotel seemingly at odds with the townsfolk on a consistent basis.

1193. Thompson, Lowry. "Stamp Out Ronnie." *Rubberstampmadness*, 1(3): 12-13, June 1981.

Report of the author's lecturing at the rubber stamp art show "Stamp Out Ronnie" at Lightwork gallery, Syracuse, New York, organized by Joan Ricardi. Artists include Kihm Winship, Carlo Pittore, John Held, Jr., Bruce Wood, Barton Benes.

1194. Thompson, Lowry. "SWAK: The Complete Book of Mail Fun for Kids." *Rubberstampmadness*, 1(4): 4, August 1981.

A review of the book which featured mail artists Anna Banana, Ken Brown, Leavenworth Jackson, and Lon Spiegelman. Published by Workman, the same publisher who released *The Rubber Stamp Album*.

1195. Thompson, Lowry. "There's No Name for Meryl." *Rubberstampmadness*, 1(5): 16-17, October 1981.

Envelope art by rubber stamp company owner of No Name Stamps.

1196. Tisma, Andrej. "Aids and Paradise." *Bandes* (France), 1(5): January/February 1988.

Concerning the author's mail art project, "Aids and Paradise."

1197. Tisma, Andrej. "Aspekti, Mail Arta." *PTT List* (Yugoslavia): December 1986.

Fragment from the author's **Private Life** exhibition catalog.

1198. Tisma, Andrej. "Mailart - Umenie Komunikacie." *Novy Zivot* (Yugoslavia): February 1985.

Essay on mail art as an art of communication.

1199. Tisma, Andrej. "Mejl Art - Umetnost Komunikacije." *Letopis Matice Srpske* (Yugoslavia): September 1984.

An introduction to mail art stressing its communicative aspects. In Serbo-Croatian.

1200. Tisma, Andrej. "Mejl Art Publikacije: Casopisi, Fanzini, Katalozi." *Dalje* (Yugoslavia), 1(18-19): Autumn 1986.

An overview of mail art publications including magazines, fanzines, and catalogs.

1201. Tisma, Andrej. "Mejl-Art-Umetnost Komunikacije." *Omladinska Iskra* (Yugoslavia): 16, March 13, 1987.

Mail art as a communicative process.

1202. Tisma, Andrej. "Prvi Medjunarodni Mail-Art Manifest." *Omladinska Iskra* (Yugoslavia): April 15, 1987.

A mail art manifesto. In Serbo-Croatian.

1203. Tisma, Andrej. "Sida i Raj." *Omladinska Iskra* (Yugoslavia): April 4, 1987.

Text from the exhibition catalog *Aids and Paradise*.

1204. Tisma, Andrej. "Sukromny Zivot, Medzinarodna Vystava Mailartu." *Novy Zivot* (Yugoslavia): July/August 1987.

Fragments from the *Private Life* exhibition catalog.

1205. Tisma, Andrej. "Umbrella 2/3 1984." *Letopis Matice Srpske* (Yugoslavia): July/August 1984.

A review of the magazine *Umbrella* mentioning an issue which featured a report of the "Mail Art Then and Now" exhibition controversy.

1206. Tisma, Andrej. "Umenie Multiplikacie." *Novy Zivot* (Yugoslavia): December 1985.

An essay on the art of the photocopy.

1207. Tisma, Andrej. "Zasto 'Privatni Zivot'?" *Dalje* (Yugoslavia), 1(17): Summer 1986.

Concerning the author's project, "Private Life."

1208. Tisma, Andrej, Translator. "1962/1982: Njujork - Parma." *Dalje* (Yugoslavia), 1(17): Summer 1986.

A translation into Serbo-Croatian of the mail art manifesto written by Romano Peli.

1209. Tong, Darlene. "Profile: La Mabelle, Inc., San Francisco." *Umbrella*, 2(4): 81-82, July 1979.

Describes the activities of La Mabelle, Inc. which is involved in publishing, video, performance, artist books, and mail art. Directed by Carl E. Loeffler and Nancy Frank.

1210. Tot, Endre. "I am Glad if I Can Ask You Questions." *Art Contemporary*, 3(1): 40, 1977.

A mail art project conducted through the magazine.

1211. Trawick, Leonard M. "John Bennett's Poetry of Beauty and Disgust." *Gamut*, 1(16): 70-83, Fall 1985.

While the article mainly focuses on Bennett's poetry, it does mention his mail art activities (not the least of which resulted in his meeting wife C. Mehrl Bennett). His label poems are also discussed.

1212. Trip, John C., ed. "(What Is Art?)" *Ipsa Facto*, 1(3): 8, November/December 1987.

Notice of the mail art activities of Matty Jankowski including a mail art show he curated at Public Image Gallery in New York, and his plans for an International Neoist Festival slated for October 1988.

1213. Truck, Fred. "An Electronic Time for Publishing." *Small Press Review*, 15(6-7): 13-14, June/July 1983.

A description of publishing the author's **Biennial Report of the Performance Bank** by means of computer. The author makes a strong case for the computer changing the mechanics of publishing and transferring information.

1214. Ur, Anatole. "An Open Letter to Miss Ronny Coney from Anatole Ur." *Umbrella* (Retracted Issue), 7(2): 45, March 1984.

"...I am a Russian artist; and that gives me a very keen sense of freedom...You declared that it was a curatorial choice. I can spell it out a different way: it was CENSORSHIP."

1215. Vasilosh, Gary S. "Either/Or: Telecommunications Art w/a Contemporaneous Glance @ Mail Art." *Lightworks*, 1(18): 37-39, Winter 1986-1987.

"One implication is that telecommunications art is actually the next evolutionary step for mail art, which somehow seems rather dinosaurian, plodding along under the gravity that pulls down hardcopy, in relation to the zip of electronic mail."

1216. Vidal, Chris. "Mail Art." *Reporter*, 19(20): 16, March 10, 1988.

A review of a mail art show from mailworks in the collection of Gregory Puchalski at the Lockwood Memorial Library, The State University of New York at Buffalo. The publication is the College's newspaper. "'The punk movement of the 70's is a lot like the mail art movement.' He noted that the phenomenon of mail art began as a counter-culture of artists who were not able to get their work exhibited in galleries and devised a correspondence network that allowed them to circulate their art. Likewise, early punk musicians who were unable to get their works recorded formed their own network and circulated tapes as a means of exposure."

1217. Volkes, Ann Eugenia. "Stamping in Amsterdam." *National Stampagraphic*, 6(1): 12-15, Fall 1987.

Story about Posthumus, a rubber stamp store in Amsterdam, Holland, which also contained a rubber stamp and mail art gallery from 1976 to about 1980.

1218. Vollers, Jane Booth. "Post Canada vs. Post Canadada." *Rubberstampmadness*, 2(3): 13, 15, June 1982.

Article on Michael Duquette, mail artist and postal worker, and how he provoked the wrath of the Canadian postal authorities.

1219. Walker, Kate. "Feministo: A Portrait of the Artist as a Young Housewife." *Heresies*, 4(1): 34, 1980.

"An account of the origins, development and events associated with the British 'postal event' established in 1975 by two artists/mothers/housewives who aimed at communication with other women and the creation of a female/feminist 'image-language'." (*ARTbibliographies MODERN*, Vol. 12, No. 1, 1981, p. 219)

1220. Weir, Wendy. "Panel: Consciousness as a Creative Center." *Women Artists Newsletter*. 19, April/May 1981.

Review of a panel which included pioneer fe-mail artist Patricia Tavenner. "All of her work expresses a feeling of spontaneity, impulse, intuition, energy, and - in her mail art - fun."

1221. Welch, Chuck. "Art: Post-Modern, Modern Postal." *ANAC Newsletter*, 32: 1, 3, Summer 1982.

A general introduction to mail art written for the Associated Nebraska Art Center's newsletter. "I believe mail art to be a ritual of creative communion; an affirmation of the creative spirit and a synthesis of the visual language of global communication. Most mail artists give away their art in a gesture of good-will and in a spirit divorced from pretensions of fame, fortune, or achievement. Individually and collectively, mail artists participate in an exciting movement of post-modern art. These artists represent an affirmation of collaboration and a belief that alternative art forms, like mail art, are valuable modes for expressing creative freedom in the visual arts."

1222. Welch, Chuck. "Corresponding Worlds - Artists' Stamps." *National Stampagraphic*, 5(3): 35-37, Spring 1987.

A report of the Oberlin College artist postage stamp show and symposium curated by Harley. Mail artists included in the symposium included Ed Varney, E.F. Higgins, III, Cracker Jack Kid, Judith A. Hoffberg, Patrick Beilman, Mike Bidner, Gerard and Fernard Barbot, Joel Smith, Dennis Higdon, State of Being, Charlton Burch, Joel Lipman, John Jacob, Dogfish, and John Held, Jr.

1223. Welch, Chuck. "Crackerjack Local Post." *The Poster*, 12(4): 1-2, July/August 1984.

This is a magazine published by the Local Post Collectors Society, a group of stamp collectors who make stampworks. Chuck Welch (Cracker Jack Kid) maintains in the article that he is the first mail artist to join the group. Welch describes his activities with artist postage stamps and mail art. Illustrated by Welch's work.

1224. Welch, Chuck. "Flags for Peace." *Rubberstampmadness*, 6(2): 3-5, May/June 1986.

The origin and execution of the mail art show "Flags for World Peace," organized by the author (Cracker Jack Kid) and shown in Nagano, Japan.

1225. Welch, Chuck (Cracker Jack Kid). "Injury by Jury: An International Postcard Art Action on the Theme of Artwork and Artists Rejected." *Umbrella*, 7(1): 14-15, January 1984.

An account of the author's mail art show on the theme of rejected artworks.

1226. Welch, Chuck. "Injury by Jury: Artwork and Artists Rejected." *National Stampagraphic*, 2(2): 20-21, January 1984.

Reprinted from the introduction to the catalog for the show "Injury by Jury." A short personal history of the author's involvement in "an international creative thought bank." He raises such current issues as selling mail art, recognition by the art establishment, and "junk" mail.

1227. Welch, Chuck. "It Ain't (Necessarily) So, Mr. Morgan." *Umbrella* (Retracted Issue), 7(2): 43, March 1984.

The author rebuts the statements of Robert C. Morgan, which attempt to distinguish the differences between *correspondence* art and *mail* art.

1228. Welch, Chuck. "It Ain't (Necessarily) So, Mr. Morgan: A Mail Art Rebuttal." *National Stampagraphic*, 2(3): 19, April 1984.

1229. Welch, Chuck (Cracker Jack Kid). "It Ain't (Necessarily) So, Mr. Morgan: A Mail Art Rebuttal by Cracker Jack Kid." *Umbrella*, 7(2-5): 55, Autumn 1984.

1230. Welch, Chuck. "An Open Letter to Dr. Cohen from Cracker Jack Kid." *Umbrella* (Retracted Issue), 7(2): 41, March 1984.

Suggestions are presented for a new approach to exhibiting mail art in galleries.

1231. Welch, Chuck. "Mail Art Glasnost: Part One: Proposing a U.S.-Soviet Friendship Mail Art Exchange." *National Stampagraphic*, 7(3): 18-23, Spring 1989.

Since about 1987, Soviet artists have entered into the mail art network. Author Welch writes about the difficulties of conquering the Soviet postal system and the rewards of doing so. The artwork of Serge Segay illustrates the article.

1232. Welch, Chuck. "Mail Art Glasnost: Part Two: Mailing to the Soviet Union." *National Stampagraphic*, 7(4): 24-27, Summer 1989.

Some tips are given on getting your mail through to the U.S.S.R. Article illustrated with the Soviet mail art of Serge Segay, Ilmar Krusamae, Rea Nikonova, and Nekrasius Jonas.

1233. Welch, Chuck. "Mailstream." *National Stampagraphic*, 5(2): 30-31, Winter 1987.

An overview of the Decentralized Mail Art Congress concept. The Tate Gallery, London, England, Congress is discussed and a Washington, D.C., Congress is commemorated in a drawing by Mark Wamaling.

1234. Welch, Chuck. "Postfolk Artistamps: Folk Artists of the Philatelic and Mail Art Worlds." *The Poster*, 12(4): 38-42, July/August 1984.

The author writes about artist postage stamps designed by mail artists, and an offshoot of philately called "local posts." Local posts were first created to provide mail service to unserved populations. A history of the movement is given. An important article linking these two disparate branches of postage stamp activity.

1235. Wiles, David. "Results from the Wild and Bizarre Correspondence Art Exhibition." *National Stampagraphic*, 4(3): 30, April 1986.

Results of a juried mail art show sponsored by Gumbo Graphics, Midland, Michigan. As well as having judges, prizes were awarded.

1236. Wilson, Ann. "...from a Patchwork History: 1958." *Collage* (Italy), 1(13): 60-61, September 1966.

Listed in a "Selected Bibliography" in the Nassau County Museum of Fine Arts catalog *Works by Ray Johnson*. Unexamined.

1237. Wilson, William S. "Vibration and Reverberation." *Collage* (Italy), 1(13): 58-59, September 1966.

"Ray Johnson used to taxi from the Harbor Bar across lower Manhattan to Barbara Bar, just for the sake of a bad rhyme, a coincidence of sounds." And other remarks about the life, writings, and collages of Ray Johnson.

1238. Winship, Kihm. "Dear Melody." *National Stampagraphic*, 2(2): 19-20, January 1984.

"If the art world's hierarchy, intrigues, jealousies, et al., are coming to mail art, please list me as an eccentric so that I might be passed over."

1239. Wittels, Anne. "Mailartmadness: Networking Currents." *Rubber-stampmadness*, 7(1): 17, November/December 1986.

A review of *Networking Currents*, by Chuck Welch. "For its small size, this is an amazingly complete book on Mail Art - its history (partly obscure), and its purposes (varied), and its practices (multi-plex) and its practitioners (multitudinous)."

1240. Wittels, Anne. "Stamp Out Quilts." *Quilt World Omnibook*: 56, 1981 Christmas Special.

In which the author introduces quilters to the world of rubber stamps, noting that they can be used to make notepaper and envelopes. "And one stamp impression next to your return address on an envelope will 'tell the world' your message is coming from a quilter."

1241. Wittels, Anne. "Woopee for Rubber Stamp Conventions." *Stampola*, 4(3): 10-11, Fall 1984.

Report of a rubber stamp convention in Carson, Nevada, organized by Kathy Okamoto. Mail artists Leavenworth Jackson, and Vicki Timmons were present as well as others.

1242. Wolfe, Claire. "Wallace Berman: A Seminal Influence." *Umbrella*, 2(1): 1-2, January 1979.

"Editor's Note: Wallace Berman is so important as a pioneer in copy art, mail art, and concrete poetry that we felt it was important to familiarize our readers with this important artist..."

1243. Wulffen, Thomas. "Kopfkunst." *Zitty* (West Germany), 1(25): 1985.

"An article about the 64th Neoist Festival, which mentions also briefly mail art as the medium of the Neoists." (Graf Haufen)

1244. Wulffen, Thomas. "Kunst im Wohnraum." *Zitty* (West Germany): 1986.

"The article is about a three-man installation in the Artcore Gallery. The writer also mentioned the previous program of the gallery which featured mostly mail art." (Graf Haufen)

1245. Wyss, Barbara. "Mail Art." *Basler Magazine* (Switzerland), 1(19): 9, May 14, 1983.

"This is the whole story about how Fred Siegenthaler managed his mail art with cotton flags. F. S. is a hand-papermaker and the first European paper artist." (Fred Siegenthaler). This is an article with accompanying color photos taken from a Sunday newspaper magazine section in Basel, Switzerland.

1246. Zabitsky, Freya. "Artist at Play." *Rubberstampmadness*, 8(37): 5-8, January/February 1988.

A portrait of Barton Lidice Benes which discusses his rubber stamp art, bookworks, moneyworks, and mailworks. "While Barton doesn't participate in any of the mailart networks proliferating today, he does make use of the U.S. mails in his art." Three such projects are described: "Return to Sender," "Art with Redeeming Value," and a cockroach project.

1247. Zabitsky, Freya. "Circle Arts: Going Around with Matty Jankowski." *Rubberstampmadness*, 7(3): 16-18, March/April 1987.

The article starts with a description of a performance evening sponsored by Circle Arts. (E.F. Higgins, III, Monty Cantsin, and Mark Bloch). Circle Arts is discussed as is its New York director Matty Jankowski, mail artist, and his many mail art projects.

1248. Zabitsky, Freya. "Hype and Posthype." *Rubberstampmadness*, 6(3): 26-27, July/August 1987.

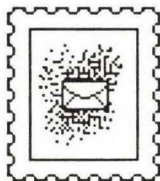
Article on John Jacobs, mail artist and editor of *Hype* magazine. A number of his eraser carvings illustrate the text.

1249. Zabitsky, Freya. "Mail Art 101: Strange Encounters of the Ray Johnson Kind." *Rubberstampmadness*, 8(39): 6-9, May/June 1988.

On Ray Johnson and how to read letters sent by him. "Corresponding with Ray Johnson is a little like a novice playing chess with a grand master. As long as you know the pieces move, and a few basic rules, the chess master is forced to confront the reality of the chess board and the deployment of the pieces."

1250. Zastoupil, Carol. "Modern Realism Is Alive and Well and Living in Texas." *Rubberstampmadness*, 5(1): 8-9, August 1985.

Story on mail artist John Held, Jr. and his mail art gallery, Modern Realism, located in Dallas, Texas.



Chapter Seven

Mail Art Magazines

1251. Ackerman, Al. "Duplex Planet Stories." *Laughing Postman*, 1(3): 1-2, n.d. (1981).

The author is not one known to throw praise around lightly, but he does in this review of D. B. Greenberger's *Duplex Planet* magazine, a journal that recounts the wisdom of the residents of the Duplex Nursing Home in Jamaica Plains, Massachusetts. "This is a real art mag. Why? Because it does something beautiful and difficult. And because it is often of value to be shown something of what in a wink comes next."

1252. Ackermans, Dr. O. "Leboenfism, Mailart Congresses, Symposiums Spark 'New Audiencelessness'." *Spiegelmans Mailart Rag*, 1(4): 10-11, December 1986.

A satiric look at the mail art congress phenomenon.

1253. Albrecht/ d. "Endless Music." *Clinch* (Switzerland), 1(6): 1985.

German mail artist Albrecht/ d. writes about his "endless music" project. In German.

1254. Anonymous. "DADA, Mail-Art Reveal Historic(al) Parallels from 1913-1985." *Wellcomet Boletim* (Brazil), 1(2): (1985).

"As art holds a mirror to society, Postal Art reflects the unstable, kinetic, passing, interchangeability that mocks Duchamps ready-mades."

1255. Argañaraz, N.N., Padin, Clemente, et al. "Federacion Mundial de Artistas Correo." *Wellcomet Boletim* (Brazil), 1(6): 1987.

A manifesto stating the aims of the Association of Uruguayan Mail Artists.

1256. Azon, Gary. "Mail Art Melee." *Arte Postale* (Italy), 1(48): April/May/June 1986.

A reprint from the *Village Voice* (March 13, 1984) detailing the Dr. Ronny Cohen controversy at the Artists Talk on Art panel.

1257. Baache, Rolf-Peter. "Think About Mail Art." *Arte Postale* (Italy), 1(19): May/June 1981.

A short poem which reflects on mail art. "Mail art is time space movement energy."

1258. Baj, Enrico. "Edouard Jaguer Rivista d'Avanguardia e Mail-Art." *Scarabeus* (Canada), 1(10): 1984.

About Edouard Jaguer, a precursor to the mail art movement. In Italian.

1259. Baj, Enrico. "(Untitled)." *Wellcomet Boletim* (Brazil), 1(3): (1986).

Taken from the catalog essay for the mail art show, "1985 International Mail Art Ecology Exhibition," curated by Roberto Mascheroni in Italy.

1260. Banana, Anna. "Anna Banana Speaks! New York, 1984." *PostHype*, 3(1): 10-11, July 1984.

A down-to-earth accounting of the spread of mail art and the reasons for its growth.

1261. Banana, Anna. "Editorial: Concept Realized, etc." *VILE*, 3(2): i-ii, Summer 1977.

"*VILE* is a product of Mail Art, which is an alternate art form. Most artists involved in mail art are also involved on a local level, wherever they live, in putting on art events or performances, organizing shows of Mail Art, putting out small publications concerning their activities. They are more interested in and excited about contact from like-minded artists around the world than they are in producing saleable works. They are people who have, perhaps, recognized that the process of doing is more exciting than the products produced."

1262. Banana, Anna. "Introduction: Every Woman Needs Her Daily Mail." *VILE*, 6(3 Issue #6): 1-8, Summer 1978.

Introduction to a special issue of *VILE* (*Fe-Mail Art*) on women involved in mail art. The contents of the issue were drawn from the files of the Banana Archives. Several female mail artists are discussed in the introduction: including the author, Berlin Dada group artist Hanna Hoch, Angelika Schmidt, Irene Dogmatic, Pauline Smith, Judith Hoffberg, et al.

1263. Banana, Anna. "Mail Art and Money Don't Mix?" *Arte Postale* (Italy), 1(56): 17, January/June 1987.

Reprinted from the author's mail art magazine *Banana Rag*. The editorial states that mail artists should not always reject money matters out of hand, especially charging for the publications they distribute. "Idealism is great, but if it leaves one feeling overwhelmed with demands for responses, and financial hardship on the part of producers, it will inevitably produce disillusionment and a discontinuation of the effort."

1264. Barneveld, Aart Van. "Fluxus Stamps." *Rubber* (Holland), 2(3): 1-2, March 1979.

A listing of rubber stamps used by Fluxus artists including Wolf Vostell, Dick Higgins, Robert Filliou, and others. Includes the contents of "Flux Post Kit 7."

1265. Baroni, Vittore. "Also Mail Art Can be Jail Art or Who is Afraid of Ronnie Cohen?" *Arte Postale* (Italy), 1(48): April/May/June 1986.

"It is not only a game of art, it is art-in-life, like a collective graffiti. To select and discriminate mail art with traditional art criteria means to conceal the true original features of the movement. We choose to play our little game to be free from the ball and chain of the market. If you don't like the idea, stay out of it."

1266. Baroni, Vittore. "Baroni Views Italian Mailart." *Spiegelmans Mailart Rag*, 1(4): 1, 19, December 1986.

Why is Italy blessed with so many mail art practitioners? Cavellini, Romano Peli, and the author himself, are some of the reasons cited.

1267. Baroni, Vittore. "Beating a Dead Horse." *Smile* (Minden, West Germany), 1(3): 40-41, December 1985.

The author describes the compilation of a Trax cassette on Neoism. "Trax 1085 Neoist Ghosts therefore is not your average home-taped music compilation, but the casual encounter of an experiment in calling forth the spirit of dead rockers with some evidence of subterranean alien conspiracies." In German and English (translated by Peter Kustermann).

1268. Baroni, Vittore. "Chain - Reactions." *Arte Postale* (Italy), 1(56): 30, January - June 1987.

A short essay which argues against the chain letter in mail art. "A networker tends to grow a dangerous greed to expand his tentacles all over the globe, without realizing that the further he mind-travels the more his signals become faint and opaque."

1269. Baroni, Vittore. "Commonpress." *Arte Postale* (Italy), 1(4): January 1980.

A short history of *Commonpress*, an international magazine of art, founded by Pawel Petasz of Poland, and published by a revolving list of editors.

1270. Baroni, Vittore. "A Few Words to the Wise Guy from Near the Edge Headquarters." *Arte Postale* (Italy), 1(30): May 1982.

"As an art RENEGADE I reject the diluted image of mail art as the kindergarten of the avantgardes, a cheap way to produce cheap exhibitions, a short cut to heaven."

1271. Baroni, Vittore. "Golden Eggs." *Arte Postale* (Italy), 1(38): March 1983.

"Mail art is not the hen with golden eggs. It's not an alternative to anything if you let yourself be deceived."

1272. Baroni, Vittore. "Idea and Communication." *Commonpress* 36 (Switzerland), 1(36): 1980.

Mail art started as idea plus communication. In the blitz of mail art shows, mail art became communication without idea. The author would like to see mail art incorporate a marriage of idea and communication again. "A regained acquaintance with a popular audience. A stimulus for each receiver to use the artwork/information, to react to it and to think with his own mind."

1273. Baroni, Vittore. "Impulse." *Clinch* (Switzerland), 1(1): 1983.

"The spreading of communication keeps the operative mind alive. The post office provides a distribution network but it does not define the work. It's up to ourselves to use all available media and tools to achieve the purpose of our creative projects...A wider communication between artists and audience as well as between artist and artist can only improve the quality of our emotional involvement."

1274. Baroni, Vittore. "L'Influenza del Movimento Dada." *Arte Postale* (Italy), 1(6): March 1980.

A short essay on the influences of Dada on contemporary art, especially in North America. Also mentions the Inter-Dada 80 Festival in Ukiah, California.

1275. Baroni, Vittore. "Live Mail Artist - Dead Mail Artist." *Arte Postale* (Italy), 1(42): July 1983.

"MA is relevant as a new cultural strategy and not as another artistic trend...MA fanatics stick only to the more superficial aspects of the phenomenon."

1276. Baroni, Vittore. "Living a Renegade Life: Part I." *Arte Postale* (Italy), 1(8): May 1980.

One of the mail arts favorite iconoclasts recounts his life previous to his mail art beginnings in 1978. "Sometimes people ask me for a resume of my activity and I have nothing to send in reply. To write a real 'resume' would have been too boring, so I decided to put together this special autobiographical issue of *Arte Postale*."

1277. Baroni, Vittore. "Living a Renegade Life: Part II." *Arte Postale* (Italy), 1(10): July 1980.

Detailing the author's life in mail art 1978-1980.

1278. Baroni, Vittore. "Living a Renegade Life: Part III." *Arte Postale* (Italy), 1(11): August 1980.

The concluding part of a three-part article on how the author got involved in mail art (through Cavellini) and his thoughts on his future in the network. "I never expected to receive masterpieces. I think communicating with people in different areas of the world was the incitement for me to start the massive sending out of originals, to organize as well as participate in exhibitions, to print

and distribute this magazine...I don't see mailart as a dead experience but as one of many possible media for a free alternative marginal communication."

1279. Baroni, Vittore. "Mail Art and Money (Do Mix)." *Arte Postale* (Italy), 1(56): 1-30, January/June 1987.

An important essay which seeks to examine the place of money and/in mail art. Several mail artists are sent money by Baroni and their response is reported. "I'm not having a lot of fun flogging the 'MA philosophy' of pure and unselfish exchange, I usually prefer to consider the positive aspects of networking instead of the faults, yet MONEY is an issue that always pops out when you talk in private with a mail artist. We should not skip the complex pattern of responses that are a consequence of living in a material(ist) world."

1280. Baroni, Vittore. "Mail Art Earstory." *Clinch* (Switzerland), 1(4): n.p., (1984).

Description of a joint mail art exhibit between Vittore Baroni and Günther Ruch.

1281. Baroni, Vittore. "Mail Art Earstory." *Posthype*, 3(1): 51, July 1984.

"The most inspiring answer I received for my show of Lost Mail Art Shows came from Mr. Günther Ruch of Switzerland, who proposed the Ear Show: I was to get the real ears of mail artists and he was to get their bloody knives."

1282. Baroni, Vittore. "Mail Art or the Eternal Network?" *PostHype*, 3(1): 8-9, July 1984.

"I believe that the worst enemy and major source of misunderstanding for the prevailing mail art philosophy is its own name: the definition of 'mail art' channels the phenomenon in a narrower perspective than it deserves. It is not only visual 'art' that is circulated in the network, and though of course you can call poetry and music and anything else art, it is not only an envelope framed on a museum wall or three lines in an art history book that mail artists are seeking...it is a whole new consciousness, a way of playing with the world in a creative fashion just like governments play with it in a suicidal crescendo." The Franklin Furnace controversy is also discussed.

1283. Baroni, Vittore. "Mail Lonta Tauta." *Arte Postale* (Italy), 1(48): April/May/June 1986.

A reflection on mail art in the wake of the Franklin Furnace Controversy. "Mail art is no Eden of the free and pure, friends are made and lost as easily. Don't smile, show your teeth. Don't let the suckers upset your balance, defend your ideals."

1284. Baroni, Vittore. "A Neoist Research Project: A Trip to Akademgorod." *Arte Postale* (Italy), 1(46): January/February 1984.

A special issue of *Arte Postale* devoted to Neoism.

1285. Baroni, Vittore. "Nurds into Mail." *Arte Postale* (Italy), 1(32): July/August 1982.

The soaring postal rate increases are dooming mail art. "In the meantime, we must prepare ourselves to consider 'mail art' as post stage in the development of an international creative network. Long-distance transmissions - exhibition of computer art already took place and are very likely to become the 'network shows' of tomorrow."

1286. Baroni, Vittore. "Peace Mail Art and Freedom." *Mailartspace - International* (Italy), 1(0): June 1981.

In Italian.

1287. Baroni, Vittore. "Piccolo e Bello." *Arte Postale* (Italy), 1(42): a-c, January/June 1989.

An essay on artist postage stamps noting different types, history, exhibitions, and artists in the field.

1288. Baroni, Vittore. "Post Art Guerrilla: Mail Art for Inner Peace." *Arte Postale* (Italy), 1(42): July 1983.

Eight tactics for the "Post-Art Guerrilla." "-Invent your own strategies, make proselytes, spread the virus...-write correspondence using the name of another mail artist -be nasty."

1289. Baroni, Vittore. "Real Correspondence - 4: Masked M.A. Thought." *Arte Postale* (Italy), 1(33): September 1982.

A long, somewhat rambling, letter to the network in somewhat hard-to-read longhand. "Isn't it nice to receive some Real Correspondence sometimes...How are the old folks at home?"

1290. Baroni, Vittore. "Real Correspondence Six." *Clinch* (Switzerland), 1(5): (1984).

A diagram of art distribution - before and after mail art.

1291. Baroni, Vittore. "Real Correspondence - Six: MA Tactics." *Arte Postale* (Italy), 1(43): August/September 1983.

Diagram of a network system. "In a network system the audience may at all times become actively involved in a direct communication."

1292. Baroni, Vittore. "Think About Mail Art." *Arte Postale* (Italy), 1(19): May/June 1981.

Editorial for the "Think About Mail Art" issue of the author's influential mail art publication. He quotes responses he received on the theme plus his own thoughts. "It is not important what a mail artist do(es) - it's more important what he refuses to do."

1293. Baroni, Vittore. "Transcript of Telepathic Transmission." *Clinch* (Switzerland), 1(7): 1985.

Baroni's response to the Ruch/Fricker call for discussion on the mail art congress concept. "...personally I prefer them to be very intimate, un-official meetings, without the necessity to 'do things' for an audience, more of a day in the life of friends gathering than a secret sect or a glossy sponsored festival..."

1294. Baroni, Vittore. "What Is Neoism?" *Smile* (Minden, West Germany), 1(3): 39, December 1985.

"Each neoist writes his own manifesto, adds symbols to the mythology of Monty Cantsin, publishes *Smile* magazines, draws maps of the promised land." In German and English (translated by Peter Kustermann).

1295. Billé, Ph. "About Today's Mail Art." *Arte Postale* (Italy), 1(56): 39, January/June 1987.

The author defines mail art in three ways: as art material (envelopes, rubber stamps, etc.), as communication event, and as a medium for the circulation of "pictures" (by which I think he means visual statements). He then goes on to state that the acceptance of the rules that reject money and selection have produced "shallow participations."

1296. Bleus, Guy. "Art et Exchange: Une Introduction (Belgium)." *M.A.M.*, 1(53): November 1987.

Magazine published by Guy Stuckens. In French. Translation by Colette Ruch.

1297. Bleus, Guy. "Arte Correo/Arte Correio." *Hoje-Hoja-Hoy* (Argentina): January/February 1985.

"A statement about mail art." (Guy Bleus) In Spanish and Portuguese.

1298. Bleus, Guy. "Black Yellow Red Reflections about the 30-08-86 Mail Art Congress in Rainy Belgium." *Clinch* (Switzerland), 1(8): 1986.

Some thoughts on Mail Art Tourism. "Tourism is nothing more and nothing less than one new aspect of mail art...I actually hate travelling. Most of all I like to be at home, living in the archive."

1299. Bleus, Guy. "Commonpress-Retrospective: 1977-1984." *Commonpress* 56 (Belgium), 1(56): 104-131, September 1984.

One of the great research projects in mail art: tracking down the results of the publications of the various *Commonpress* issues, a conceptual publishing project conceived by Pawel Petasz of Poland and continued by Gerald Jupitter-Larsen of Canada. The article has introductions by both Petasz and Jupitter-Larsen, plus a listing of the various *Commonpress* issues by theme, date, organizer, number of participants and countries, pages, and place of publication.

1300. Bleus, Guy. "Exploring Mail Art." *Commonpress* 56 (Belgium), 1(56): 10-52, September 1984.

There are two sections of this critical analysis of mail art: a look at the actual word (its etymology, grammar, spelling, and meanings), and the object of mail art (its practice, history, economy, psychology, sociology, art criticism, ethics, communication, and philosophy). Highly recommended, as the author is one of the greatest theoreticians of mail art and this one of his most important texts.

1301. Bleus, Guy. "Indirect Correspondence." *Arte Postale* (Italy), 1(19): May/June 1981.

1302. Bleus, Guy. "Indirect Correspondence." *Clinch* (Switzerland), 1(3): 1983.

Several diagrams are drawn to show how letters can be misdirected in the mail art process. "A letter arrives at the addressee, but he has moved without leaving his address."

1303. Bleus, Guy. "An Introduction About Art and Exchange." *AU* (Japan), 1(72): September 25, 1985.

1304. Bleus, Guy. "An Introduction About Art and Exchange." *El Djarida* (Norway), 1(5): 6, April 1987.

1305. Bleus, Guy. "An Introduction About Art and Exchange." *Wellcomet Boletim* (Brazil), 1(2): (1985).

A text appearing in many publications, which comments about the economics of mail art, its various forms, and its spread from Fluxus and Nouveau Realisme beginnings.

1306. Bleus, Guy. "Mail Art by Balloon." *Arte Postale* (Italy), 1(24): 1, October 1981.

"An alternative for postal mail art." (Guy Bleus)

1307. Bleus, Guy. "Mail Art Initiate (Part E)." *Artists International Newspaper - Correspondence Life*: Winter 1983.

"Definition mail art (structure)." (Guy Bleus) Bibliographic information supplied by the author.

1308. Bleus, Guy. "Mail Art Sociology." *Clinch* (Switzerland), 1(8): 1986.

"What are the boundaries of the mail-art circuit? Mail art has anchored on an existing medium (the post) to develop a new art circuit, loose from the official art circuit. But how isolated is this new structure? And what are the intentions of mail artists with the network in the Future?" A theoretical text.

1309. Bleus, Guy. "Philosophy of Mailart." *El Djarida* (Norway), 1(7): 5, 1987.

18 numbered points about the mail art experience. "(10) Boundaries. The earth is the sculpture and canvas on which mailartists operate."

1310. Bleus, Guy. "Philosophy of Mailart." *Spiegelmans Mailart Rag*, 1(3): 8, 19, September 1985.

1311. Bleus, Guy. "The Thrill of Working with Odours." *Art/Life*, 3(1): 1983.

Information provided by the author.

1312. Bleus, Guy. "The Thrill of Working with Odours." *Perpetual Motion* 1(5): May 1986.

Information provided by the author. *Perpetual Motion* is published by Matty Jankowski in Brooklyn, New York.

1313. Bleus, Guy. "The Thrill of Working with Odours." *Xeropost*: 12, 1982.

Information provided by the author. Magazine published by Sheldon Polsky, Philadelphia, Pennsylvania.

1314. Bloch, Mark. "The End of the Line." *Panmag*, 1(1): 2, September 1983.

"People in the network are talking about how mail art is dead...I say let's move into phase two. Phase one sprouted almost spontaneously out of Ray Johnson's pineal gland. Since then, the collective sludge of the 60's, 70's and 80's has spawned more and more mail art until we now live engulfed in our own filing systems..."

1315. Bloch, Mark. "Excerpts from a Rough Draft on Mail Art for the Franklin Furnace Show." *Panmag*, 1(4): January & March 1984.

"One cannot casually become a mail artist. To be a real mail artist one must catch the fever that IS the network. This fever will not succumb. It is relentless."

1316. Bloch, Mark. "Introduction to *Panmag* 15 (C Nile)." *Panmag*, 1(12): 1985.

An introduction to a special issue of *Panmag* on Neoism.

1317. Bloch, Mark. "Introduction." *Panmag*, 1(4): January & March 1984.

"Some people feel we need a new name. Some people feel we need a more definite direction. All I know is after 5 years of doing what I've been doing, I feel very strongly connected to some sort of network - call it what you like - but I'm glad to be part of it."

1318. Bloch, Mark. "Japanese Mail Artists." *Panmag*, 1(19): 1987.

A listing of nine Japanese artists working in Japan and New York City, and about On Kawara, "the Japanese mail artist who was active in the early seventies."

1319. Bloch, Mark. "A Letter to Guy Bleus about Common Press 56." *Panmag*, 1(11): 1-6, (1985).

The author responds to Guy Bleus' monumental work on mail art, *Commonpress 56*.

1320. Bloch, Mark. "Ok, So Now Pan Will Try to Explain What Happened Tonight at Carlo Pittore's N League Meeting." *Panmag*, 1(4): January & March 1984.

An account of a meeting of mail artists at Carlo Pittore's home moderated by Bern Porter.

1321. Bloch, Mark. "P.A.N. Ohio." *Panmag*, 1(8): July 1984.

The author talks about going back to perform at Kent State and meeting Polish mail artist Tomas Sikorski there. He dwells on the question of correspondents meeting. "Perhaps postal meetings, like the Cavellini Festival or the Neoist Festival in Europe or the upcoming Dada 84 Fest in San Francisco are the future of our network...Is the mail too impersonal a medium for what we want to achieve? Perhaps it has served its purpose, and now we are heading for something larger than just the mail."

1322. Bloch, Mark. "Panarchy." *Panmag*, 1(4): January & March 1984.

"With shows like the 'Last Mail Art Show' and the 'Mail Art About Mail Art' show and Vittore Baroni's 'Mail Art Show Show' and Blaster's 'Fritten' show...isn't it obvious that mail art is turning on itself? I say let's start over..."

1323. Bloch, Mark. "Preparing for Tomorrow." *Panmag*, 1(1): 1, September 1983.

A brief history of *Panmag* in its previous incarnations.

1324. Bloch, Mark. "Real Network Activity." *Panmag*, 1(6): February 24, 1984.

Concerning the missing work of the author that was sent to the Franklin Furnace "Mail Art Then and Now" exhibition.

1325. Bloch, Mark. "The Stanton School." *Panmag*, 1(19): 1987.

The author explains the various activities he has conducted from his Stanton Street (New York City) apartment for the previous five years. "Until now I have been working under the advice of Duchamp who said 'Go Underground, don't let anyone know you are working.'"

1326. Bloch, Mark. "We Are Not Listless!" *Panmag*, 1(6): February 24, 1984.

"The following is an incomplete listing of those who expressed indignation at the way the International Mail Art Exhibition at Franklin Furnace was handled." Sixty-three artists are named.

1327. Bloch, Mark and Fricker, H.R. "Phantastische Gebete Revisited." *Panmag*, 1(6): February 24, 1984.

An "open letter to everyone in the network." Six points are made - number three reads: "Create person-to-person correspondence. The network is no longer a school, (sorry, Ray Johnson) it is real life now."

1328. Brett, George. "OR Post." *Rubber* (Holland), 2(7): 2-7, July 1979.

"But the (postal) service also provides mail artists a model of imitation. The creation of specific postal systems is an obvious imitation of the larger system; OR Post is an example." Illustrated by carved rubber stamps commemorating different mail artists.

1329. Bruscky, Paulo. "Arte Correo: Hoje a Arte e Este Comunicado." *Le Timbre* (France), 1(1): 3-6, August 1986.

A history of mail art, with special emphasis on South America. In Portuguese.

1330. Cantsin, Monty. "Tips and Trends: The Concept of Monty Cantsin." *Smile* (Minden, West Germany), 1(2): 46-48, April 1985.

Answers questions which are sometimes difficult and confused: What is the concept of Monty Cantsin, of *Smile*: and of White Colours. In German and English.

1331. Capatti, Bruno. "Mail Ad Copy Art." *Artzine* (Italy), 1(1): 2-9, 1987.

The first issue of this magazine, a "Laboratory - Review of Aesthetical Projects," is concerned with mail art and photocopy art. It also

contains an excellent bibliography listing mainly European sources. In Italian.

1332. Cardoso, Norma. "Alternativas de Expressao e Comunicaçao." *Wellcomet Boletim* (Brazil), 1(2): (1985).

General statements about mail art. In Portuguese.

1333. Carrion, Ulises. "Introduction." *Rubber* (Holland), 2(2): 2-15, February 1979.

Rubber stamp works by four Brazilian artists (Paulo Bruscky, Leonhard Frank Duch, Unhandeijara Lisboa, and J. Medeiroa) are reviewed. Stempelplaats Gallery in Amsterdam, Holland, hosted the exhibition.

1334. Carrion, Ulises. "Rubber Stamps Theory and Praxis." *Rubber* (Holland), 1(6): 2-6, June 1978.

Reasons why artists choose to use rubber stamp imagery. "The most striking thing about rubberstamps as they function in our social reality is, that they are a symbol of power - their role is to validate or invalidate something."

1335. Champendal, Michel. "Message to Mail Artists." *Arte Postale* (Italy), 1(34): September 1982.

"Mail art is a good thing, but not all things. Plug on good medias and present experiences, like mail art but not only mail art, and create new supports to plug other people, avoiding ego trips." Following this message is a list of magazines, critics, publishers, and libraries interested in "mail art and media researchers."

1336. Cohen, Ryosuke. "One Day of This August..." *Arte Postale* (Italy), 1(44): October/November 1983.

"To my regret, mail art is still far from popular in Japan. But mail art is splendid. It is over the fence of former and visual art."

1337. Cohen, Ryosuke. "(Untitled)." *AU* (Japan), 1(88): August 22, 1987.

Report of the author's travels to the United States where he met over 80 mail artists. "I met many mail artists in this overseas travel and I more strongly felt limitless possibilities of network art that many persons are able to join and every man can't make a prediction about the transfiguration from now as Tourism."

1338. Cole, David. "Mail Art." *Anti-Isolation*, 1(1): (3), n.d. (1985).

A visual essay following the poetic life of an envelope.

1339. Colectivo-3. "Colectivo-3: Mail Art." *Clinch* (Switzerland), 1(7): 1985.

Mail art is described as: "long-distance dialogue," "a testimonial act," "an artistic decentralization process," and "a rejection regarding the artistic market." By a group of mail artists from Mexico City, Mexico.

1340. Colectivo-3. "Arte-Correo: Poética y Comunicacion." *Post Arte* (Mexico), 1(3): (1982).

Concerning the unique abilities of poetry to communicate artistic concerns.

1341. Cook, Geoffrey. "Art as Communication." *Commonpress 36* (Switzerland), 1(36): 1980.

A letter to United States Senator Cranston concerning the detention of Uruguayan mail artist Clemente Padin.

1342. Cracker Jack Kid. "Statement by Cracker Jack Kid to the February 24th Artists Talk on Art Gathering, 22 Wooster Street, New York City." *ND*, 1(3): 25, June/July 1984.

A statement read at the Artists Talk on Art panel asking Dr. Ronny Cohen to relinquish her position as moderator of the panel discussion. This statement was drafted by the entire panel in a pre-panel meeting the afternoon of the discussion.

1343. Creative Thing, ed. "Decentralized Mail Art Congress." *Rant*, 1(20): October 31, 1986.

A brief account of the Santa Barbara, California, Mail Art Congress with Jesse Edwards, Pat Fish, Richard Meade, and Creative Thing participating.

1344. Crozier, Robin. "Diary." *Networking* (Holland), 1(6): 28-29, July 1987.

A diary of the artist's life from selected days of 1983-1985, in England, Scotland, Italy, and the United States.

1345. Crozier, Robin. "A Little Story (Fact or Fiction) About Robin Crozier and Tania Erlij." *Networking* (Holland), 1(2): October 1987.

In a mail art newsletter produced by Henryk Gajewski, Crozier writes of a relationship and a correspondence.

1346. Crozier, Robin. "Mail-Art Memories." *Clinch* (Switzerland), 1(6): 1985.

A record of the first mailings for each year from 1974 to 1984.

1347. Daligand, Daniel. "Arte Postale." *Le Timbre* (France), 1(4): 3, August/September 1983.

"Text in Italian similar to the text published in *Mantua Mail 78*."
(Daniel Daligand)

1348. Daligand, Daniel. "A Brief History of Mail Art in Europe." *Le Timbre* (France), 1(2): 4, May 1983.

Mail art was born in the beginning of the 20th century with the Dadaists and Futurists. Ray Johnson and Fluxus "re-discovered" mail art. In France, the first official appearance was a section dedicated to mail art in the 1971 "Biennale de Paris." Italy is now very active, as are the Eastern European countries. "Mail art is a kind of criticism of the reigning way of living as well as in the so-called free world as in the so-called socialist countries."

1349. Daligand, Daniel. "Elogio del Arte-Correo (Eulogy of M.A.)." *Le Timbre* (France), 1(3): 2-3, June 1983.

"Text in Spanish giving reasons why mail-art is important." (Daniel Daligand)

1350. Daligand, Daniel. "First Congress Franco-Brésilien d'Art Postal." *Le Timbre* (France), 1(1): 10-14, August 1986.

A photographic account of the French-Brazilian Mail Art Congress in Recife, Brazil, July 22-24, 1986. Participants included Paulo Bruscky, L.F. Duch, Daniel Santiago, the author, and others.

1351. Daligand, Daniel. "First Mail Art Congress in Paris." *Le Timbre* (France), 1(2): October 1986.

An account of the Paris Mail Art Congress, Paris, France, on October 27, 1986, organized by Jacques Massa, Daniel Daligand, Charles François, A. Dudek-Durer, and E.G. Maman.

1352. Daligand, Daniel. "Is Mail-Art Art or Not?" *Le Timbre* (France), 1(2): 2-3, May 1983.

In the West, art is a commodity. In the Eastern European countries, art is an ideological function. Mail artists do not produce commodity, they express their thoughts. "If mail art cannot change the world, it can express the universal wish to change it into a true human world."

1353. Daligand, Daniel. "Mail Art Congress in Venice." *Le Timbre* (France), 1(3): November 1986.

An account of the Mail Art Congress in Venice, Italy, November 13, 1986, organized by Lancillotto Bellini and Daniel Daligand. "It begins and grows up as a utopic project to change the world."

1354. Daligand, Daniel. "Schedule of Shozo Shimamoto's European Tour." *Le Timbre* (France), 1(4): 1-5 January 1987.

An outline of the different stops on Shozo Shimamoto's European tour and an account in pictures of his stay in Paris. Featured is a performance by Ben Vautier writing on the head of Shimamoto. Also pictured are Joki, Jacques Massa, and the author.

1355. De Boever, Jan. "Artistamps." *De Media* (Belgium): 3, October/November 1986.

"About an exhibition of artists' stamps organized by Guy Bleus." (Guy Bleus)

1356. De Boever, Jan. "Cavellini." *De Media* (Belgium), 1(3): 1-2, June 1984.

Special issue dealing with the European Cavellini Festival. In Dutch.

1357. De Boever, Jan. "Cavellini at De Media." *De Media* (Belgium), 1(9): 3, January/February 1985.

A short notice of Cavellini's visit to De Media, Eeklo, Belgium. On hand to meet him were Carlo Pittore, Ruggero Maggi, Guy Bleus, Geza Perneckzy, Arno Arts, and many others. Also a listing of exhibits at De Media.

1358. De Boever, Jan. "Small Mags Archive." *De Media* (Belgium): 2-8, September 1986.

Extra Small Mags issue. The author describes small magazines ("they are not distributed by big companies") and his Small Mags Network. He lists 318 titles in alphabetical order that are in the De Media Archive, Eeklo, Belgium.

1359. De Jonge, Ko, and Van Geluwe, Johan. "Think About Mail Art." *Arte Postale* (Italy), 1(19): May/June 1981.

"Mail-art is an event with action and reaction: an artform which directs itself at the recipient, whereby potential reaction can perfect the work with added dimension."

1360. Deisler, Guillermo. "Algunas Explicaciones Acerca del 'Arte por Correo.'" *Post Arte* (Mexico), 1(8): March 1983.

A short history of mail art in South America. In Spanish.

1361. Dunn, Lloyd. "The Work of Art in the Age of Mechanical Reproduction and the Ontology of the Xerographic Image." *Photostatic*, 1(19): 548, 552, 554-555, 562, 566, July 1986.

An essay on the aesthetics of the photocopy medium. Mail art is not mentioned by name, but distribution patterns between the copier artist and the mail artist overlap. "The Xerox artist is not someone who makes a living at it. He trades his work for the work of others, and often gives it away for free."

1362. Elenes, Laura. "Museo del Chopo il Muestra Internacional de Tarjetas." *Post Arte* (Mexico), 1(8): March 1983.

This appears to be a review of a mail art show curated by Aaron Flores and Blanca Noval reprinted from a newspaper article. In Spanish.

1363. Evans, John. "Book Review: A Review of 'Correspondence Art' by Michael Crane." *Spiegelmans Mailart Rag*, 1(3): 1-2, 9, September 1985.

Although Crane is commended for his effort, the book is judged too pedantic by this pioneer of the movement.

1364. Evans, John. "Thoughts on Mail Art/Correspondence Art." *ME*, 3(2): 2, (1983).

An early initiate of the New York Correspondance School elaborates on his personal mailing strategies.

1365. Fox, John Leslie, III. "Thoughts on Interdada 84." *Spiegelmans Mailart Rag*, 1(2): 12, 15, November 1984.

A review of the activities at Interdada 84.

1366. Frangione, Nicola. "Mail Art." *Arte Postale (Italy)*, 1(19): May-June 1981.

Some thoughts on the subject "Think About Mail Art." In Italian.

1367. Frank, Joachim. "Human Affection." *Prop*, 1(13): 3, January 1986.

"Mail art, the unconventional yet still extrovert pastime of creative urban minds, has reached its crest. *Umbrella*, *Artcomnet*, *Thermos*, *Prop*, to name but a few magazines, have faltered. The postal fees are soaring. The daily sorting of mail art into art-mail, exhibit announcements, personal niceties, sort-of interesting junk, and junk per se has become a nightmare."

1368. Frank, Joachim, ed. "Image Bank." *Prop*, 1(1): 3, 6, March 1979.

"Being an image myself, I was quite attracted by the idea of an image bank...Image Bank, as it turns out, is one of the activities of *FILE* magazine...Image Bank in *FILE* was an attempt to facilitate visual communication without the aid of expensive commercial tools."

1369. Fricker, H. R. "About Tourism." *Clinch* (Switzerland), 1(6): 1985.

"Tourism is the execution of the mail-art concept."

1370. Fricker, H.R. "About Tourism." *Tourism Review* (Switzerland), 1(1): 9, January 1985.

A manifesto by H.R. Fricker on Tourism. An early appearance of this concept which gained widespread popularity during the mail art congress year of 1986.

1371. Friedman, Ken. "Letters to the Editors: Fluxus West/Dear Friends." *VILE*, 3(1): 4, December 1975.

A call for quality in mail art. "The pressing onslaught of the latter-day junk-mail movement took the joy out of it for us, and I notice that none of us today engage in much of that sort of work. Why should we place effortful works at the service of persons who dash KWIK-KOLLAGE bits of trash together, printed in the thousands

and sent out with little care or concern." Replies by several artists, including "Sweeny Todd," taking him to task are included.

1372. Fritz, T. Neil. "MA/CA/FLA: The State of Mail Art." *Tropical Trousersnake*, 2(2): (1984).

The author ponders the concept of the chain-letter in mail art. "Every piece of mail art is not going to be a Rauschenberg, but it will have someone behind it trying to make a connection. To build a bridge in the dark."

1373. Gaglione, Bill, and Banana, Anna. "Introduction." *VILE*, 1(2-3): IV-VI, Summer 1976.

"One of the main things that mail art seems to be about, is artists getting into and using the printed medium for their own designs and purposes, as opposed to the usual commercial use of such media...creating an international consciousness/circle of contacts that reflects the avant-garde of art activity around the world." The editor explains that this issue focuses on artists in the mail art network outside the United States - Canada, South America, Australia, New Zealand, Japan, England, and various European countries. Also contains an excellent recapping of the publishing history of dada and mail art "zines" from *Cabaret Voltaire* and *Blind Man* to the *New York Weekly Breeder*, the *Banana Rag*, *FILE*, and more.

1374. Greenberger, D. B. "Dear Ack." *Laughing Postman*, 1(3): 3-4, n.d. (1981).

A letter to the editor (Al Ackerman) about starting his publication the *Duplex Planet* which chronicles the lives of the residents of the Duplex Nursing Home in Jamaica Plains, Massachusetts. "They are characters that are being sketched in, month by month, in more detail."

1375. Groh, Klaus. "Communication Art." *Commonpress* 36 (Switzerland), 1(36): 1980.

"The avantgarde-forms of communication art, (mail art, stamp-art, rubber-stamps-art) are so important because they use forms of distribution, which is not subjected to any kind of jury, whose judgements are based upon commercial and ideological points of view."

1376. Grumman, Bob. "Ruminations Against a Recent Review in *The Nation*: During Which the Following, Among Others, are Discussed: George Myers, Jr., Bern Porter, Doris Cross, John Bennett, Karl Kempton, and Jack Saunders." *Velocity*, 1(7): (1987).

Reviewer Stuart Klawans of *The Nation* is taken to task for his desultory discussions of George Myers, Jr., Bern Porter, Doris Cross, John Bennett, Karl Kempton, and Jack Saunders. Some of the above are involved in aspects of mail art, of which the author writes, "In the final analysis mail art is simply underground art which has found a way of getting out of big city art-ghettoes to everybody. It thus has all the faults and virtues of all such art. It is too bad reviewers like Klawans take it with such little seriousness."

1377. Guderna, Ladislav. "Mail Art." *Scarabeus* (Canada), 1(10): 1984.

Six reasons why the author participates in mail art. "5. Mail art rehumanizes the relationship between artists and public and the immediate contact helps overcome mistrust amongst artists themselves."

1378. Guderna, Ladislav, Guderna, Martin, and Varney, Ed. "Editorial." *Scarabeus* (Canada), 1(10): 1984.

"Mail art continues to be an important and vital communication medium of the 80's because it is so necessary. Within a seemingly humble exterior, mail art embodies the actual realization of global communication and cooperation on a person to person basis. Mail art is a concrete example of the spirit of mutual understanding thru communication which is the foundation of the dream of global peace and prosperity."

1379. Guerilla Art Group. "Criminal Code Reform Acts." *Commonpress* 36 (Switzerland), 1(36): 1980.

By Jon Hendricks and Jean Toche. A diatribe against "them." "You are going to get told what to paint...You are going to get told what to think."

1380. Gussow, Allan, and Slepach, Donna Grund. "Shadow Project." *Clinch* (Switzerland), 1(6): 1985.

An invitation for artists to join in on an "International Shadow Project" to help commemorate the bombing of Hiroshima. Many mail artists, notably Ruggero Maggi, responded to this.

1381. H.Y.P.E. (John Jacob). "Free Ticket." *ME*, 3(2): 5, (1983).

A review of the Cavellini performance at Club Armageddon in New York City on October 6, 1982.

1382. Haertling, Joel. "Networking Primer." *Anti-Isolation*, 1(3/4): 6, Spring 1987.

Tips for networking through the mail. "Network because you want to know and you will be known for that."

1383. Haufen, Graf, ed. "Mail Art Discussion." *Smile* (West Berlin, West Germany), 1(54): 6-9, May 1986.

The editor writes an open letter taking to task an idea presented in the network to "inundate" major art establishments with mail art. Responses are then presented by Enrico Oliva and Lancillotto Bellini of Italy, Peter Horobin of Great Britain, and César Espinosa of Mexico.

1384. Haufen, Graf, ed. "Mail Art Discussion." *Smile* (West Berlin, West Germany), 1(63): 6-8, September 1986.

Mail art theory by Enrico Oliva, Ulli Kattenstroth, Mart Krist, Tony Lowes, and Harry Polkinhorn plus statements by the Turin, Italy, Mail Art Congress.

1385. Haufen, Graf. "Mailart - Berlin." *Smile* (Minden, West Germany), 1(3): 27-31, December 1985.

A profile of mail art activity in West Berlin. The author's activities are chronicled along with other mail artists including Hapunkt Fix, Ona Nuk, Ulli Kattenstroth, and Friedhelm Schulz. In German and English (translated by Peter Kustermann).

1386. Haufen, Graf. "Open Letter." *ND*, 1(6): 5, 1986.

The author derides the idea of sending mail art to institutions such as museums. "To reduce mail art only to artworks that are sent out by mail is to castrate mail art! Mail art is a living underground culture and every contact with 'normal' art institutions is dangerous!"

1387. Held, John, Jr. "Bridging Art and Life at Documenta 8." *ND*, 1(9): 11, 1987.

A report of Jürgen Olbrich's expanded performance, "City Souvenir," at documenta 8 in Kassel, West Germany. "By going to where the people were, instead of having paying customers queue up at an invitational exhibition, the theme of the latest documenta became apparent."

1388. Held, John, Jr. "A Report on Interdada 84 by John Held, Jr." *Spiegel-mans Mailart Rag*, 2(1): 18-20, November 1984.

A description of the activities of the Interdada 84 Festival in San Francisco, September 2-9, 1984.

1389. Held, John, Jr. "San Francisco Interdada '84 Festival, September 2-9, 1984: A Report by John Held, Jr." *Newark Press*, 3(1): 3-12, Autumn, 1984.

A day-by-day account of the 1984 Interdada Festival in San Francisco, California.

1390. Held, John, Jr. and Plunkett, Daniel. "Networking Art." *ND*, 1(9): 22-26, 1987.

An introduction by Plunkett is followed by a conversation between Held, Plunkett, Shozo Shimamoto, and Ryosuke Cohen. "Shozo: My networking art is my message but neutral. It is more interesting to get other people to express according to their own impressions. Myself I am only the medium between people."

1391. Higgins, E. F., III. "Argomento: America Mail Art." *Arte Postale (Italy)*, 1(6): March 1980.

A short excerpt from a letter by the author which mentions Ray Johnson, color Xerox, Donald Evans, Robert Watts, the artist postage stamp, and Dada art.

1392. Hoffberg, Judith A. "Mail Art: A Bridge to the World." *PostHype*, 3(1): 4, July 1984.

"Archaic as it may be to some, it is the best device to communicate carefully and well, with guaranteed delivery even over a long period of time of mailed surface. The mails do get through, and mail art captivates the imagination and the communication of people across the miles."

1393. Hopkins, Art. "Dear Vittore and Mail Art Friends." *Arte Postale (Italy)*, 1(19): May/June, 1981.

A letter to the editor in response to his call for comments on the theme "Think About Mail Art." "I have noticed, along with the many opportunities to participate in mail art exhibits, that there are also several outspoken mail artists (self appointed prophets) who speak out loudly about what should be and what must be and what is correct in mail art."

1394. Horobin, Pete. "Tourism Valid if Separated." *Spiegelmans Mailart Rag*, 1(4): 7, December 1986.

Some thoughts on Tourism, and the path it should take if it aspires "to be an art movement!"

1395. I.P.U.T. (International Parallel Union of Telecommunications). "Genetical Codes." *Commonpress 36* (Switzerland), 1(36): 1980.

The "embodied collective consciousness of the global-village" warns against electronic control by mass telecommunications. A parody.

1396. Iros, Jape. "On Mail Art." *Newark Press*, 2(4): Almost Spring 1984.

"Succinctly, - a visual folk song - mail art is perhaps the most democratic of all the arts since its definitions of the who and what of mail art, are so free, fluid and open." Mail art personalities and formats are named. I believe this was written by John Pyros (Epistolary Stud Farm).

1397. Ivan, Herman. "Guy Bleus." *ND*, 1(2): n.d. (1983).

Report on the performance art activities of this prolific Belgian mail artist. The artist shreds papers while dressed in a handmade costume of banknotes.

1398. Jacob, J.P. (transcriber). "Artists Talk on Art: Mail Art Panel One: The Global Network'." *PostHype*, 3(1): 12-25, July 1984.

A transcription of the Artists Talk on Art panel in New York City about mail art featuring Robert Morgan, Mark Bloch, Ed Higgins, III, Carlo Pittore, Ed Plunkett, Steve Random, Alex Igloo, Louise Neaderland, Ronnie Cohen, Dick Higgins, Richard Kostelanetz, H.R. Fricker, Ed Gomez, and Paul Zelevansky.

1399. Jacob, J. P. (transcriber). "Artists Talk on Art: Mail Art Panel Two: 'The New Cultural Strategy'." *Posthype*, 3(1): 29-37, July 1984.

A transcription of the Artists Talk on Art panel which caused so much controversy by ousting moderator Ronny Cohen, curator of the Franklin Furnace Mail Art Show. Participants include Cracker Jack Kid, Dr. Ronny Cohen, Jon Held, Jr., Ed Higgins, III, J. P. Jacob, Carlo Pittore, Mark Bloch, Paul Zelevansky, David Cole, Marilyn Rosenberg, Dislokate Klammer, and others.

1400. Jesch, Birger. "Kurzgeschichte der DDR-Postkunst." *Clinch* (Switzerland), 1(6): 1985.

A history of mail art in East Germany. In German.

1401. Johnson, Ray. "An Open Letter from Ray Johnson." *Panmag*, 1(6): February 24, 1984.

"Mark, please tell all the other kids that the New York Correspondence School is now the New Orleans Correspondence School. Ray."

1402. Jupiter-Larsen, G.X. "Nobody's Ideas; Views of Jupiter-Larsen's." *Arte Postale* (Italy), 1(19): May/June 1981.

"In your art, don't simply talk about having a revolution. Get out of your studio and start one as well, as a kind of performance. Then let the revolution itself become your art. Have your art be an idea and not just a representation of one."

1403. Kamperelic, Dobrica. "Interview." *Open World* (Yugoslavia), 1(28): 6-7, (January 1988).

An interview with the author and Günther Ruch of Switzerland. Questions asked include: How did the idea for a mail art congress originate? What is the relationship between Fluxus and mail art, and what are your thoughts on a mail art island?

1404. Kamperelic, Dobrica. "Mail Art - Kosmopolitska Kultura." *Open World* (Yugoslavia), 1(16): 1986.

Mentions the mail art activities of Günther Ruch and Ruggero Maggi, as well as mail art activities in Latin America and Japan. In Serbo-Croatian.

1405. Kattenstroth, Ulli. "Im Clinch Liegen." *Clinch* (Switzerland), 1(6): 1985.

Some writings in praise of *Clinch* magazine edited by Günther Ruch. In German.

1406. Kattenstroth, Ulrich. "Kunstarchaologie im Kosmopolitischen Urbanismus: Ein Versuch Über Mailart." *Smile* (Minden, West Germany), 1(2): 38-41, April 1985.

In German.

1407. Klaffki, Jo (Joki). "Art on the Move." *Smile* (Minden, West Germany), 1(4): 5-13, 1986.

Joki visits Polish mail artists Arthur Dudek and Piotr Rogalski, conducts rubber stamp workshops, and ponders the meaning of mail art: "like the holes in Swiss cheese." In German and English.

1408. Klaffki, Jo (Joki). "Decentralized International Congress in Mail-Art-Mekka Minden." *Smile* (Minden, West Germany), 1(4): 47, 1986.

Notice for a large Mail Art Congress in Minden between September 20 and 29, 1986.

1409. Klaffki, Jo (Joki). "Homage a Liberty." *Smile* (Minden, West Germany), 1(2): 27-31, April 1985.

A description of the mail art exhibit, "Homage a Liberty," leads also to a discussion of the history of mail art, and of the genre's appearance in Minden, West Germany. In German and English (translation by Peter Kustermann).

1410. Klaffki, Jo (Joki). "International Postage Stamps." *Smile* (Minden, West Germany), 1(3): 13-25, December 1985.

An important contribution to the literature of artist postage stamps, as the author describes the work of 125 artists involved in this activity at the peak of the field's popularity. In German and English (translated by Peter Kustermann).

1411. Klaffki, Jo (Joki). "Mail Art Mekkaminden." *Smile* (Minden, West Germany), 1(5): 5-29, October 1986.

An account of the Minden Mail Art Congress in Minden, West Germany, September 19-29, 1986. This was an extended Congress with workshops, performances, and other art actions.

1412. Klaffki, Jo (Joki). "Mail Art - The Fall of Man in the Limelight of the Arts." *Smile* (Minden, West Germany), 1(2): 3-21, April 1985.

Mail art is viewed as a metaphor concerning the Tree of Knowledge. "The most spectacular phenomenon of contemporary history is doubtlessly the already worldwide and certainly still growing mail art movement. The communicative ability of establishment cultural apparatuses, frozen and purpose directed, seem to have been infiltrated effectively already. But already one recognizes in mail art 'the diabolical paragon of destructiveness.' Well, there you are, mail art as Fall of Man in the light of the arts." In German and English (translated by Peter Kustermann).

1413. Kustermann, Peter. "Art on the Move: Peter and Joki Visit Berlin." *Smile* (Minden, West Germany), 1(4): 13, 1986.

A meeting at Robert Rehfeldt's house in East Berlin joins East and West Berlin artists in the production of a commemorative stamp sheet.

1414. Kustermann, Peter. "Cavellini." *Smile* (Minden, West Germany), 1(3): 33-36, December 1985.

The author hosts a Cavellini exhibition in Minden, West Germany, and visits the artist in Italy. In German and English.

1415. Kuwaki, Yoko, ed. "The International Mail Art Symposium for Hiroshima." *AU* (Japan), 1(91): January 30, 1987.

Announcing the International Mail Art Symposium for Hiroshima as suggested by Ruggero Maggi and Shozo Shimamoto. Other announced participants include John Held, Jr., Byron Black, and others.

1416. Lara, Mario, and Spiegelman, Lon. "Mail Art Shows." *Clinch* (Switzerland), 1(5): (1984).

A response to the Italian "Gang of Four" (Baroni, Chillini, Frangione, Pachetti) in regard to "Considerations" which should prevail in mail art shows: (1) no fee, (2) no jury, (3) no returns, (4) all works received will be exhibited, (5) catalog sent free, (6) postcard sent alerting participant that work has arrived. Often reprinted.

1417. Lloyd, Ginny. "Why Doesn't Mail Art and Money Mix?" *Monthly News: An Irregular Periodical*, 3(1): 1-2, August 1987.

Ginny joins the fray. Positions by Anna Banana and Lon Spiegelman are discussed. "My personal choice has been and continues to be: 1) You be nice to me, I'll be nice to you. 2) Answer the mail (slow at times). 3) I don't send entry fees. 4) I participate in shows when I know the organizer and/or when proper documentation follows. 5) I don't sell mail or the mail art shows/projects I organize."

1418. Maggi, Ruggero. "Conclusive Statement of the Italian Decentralized Mail Art Congress." *ND*, 1(8): 24, 1987.

A statement issued by the participants of the Italian Decentralized Mail Art Congress organized by Ruggero Maggi.

1419. Maggi, Ruggero. "Decentralized MA - Congress." *Wellcomet Boletim* (Brazil), 1(5): (1987).

"Conclusive Statements" from the Mail Art Congress held in Villorba, Italy, from August 12 to 15, 1986.

1420. Maggi, Ruggero. "La Gran Abbuffata O Sea: Como el Gran Pulpo." *Le Timbre* (France), 1(3): July 1983.

I'm not sure I understand this one: an article written in Spanish by an Italian author in a French mail art magazine. Or maybe it's the best example yet of international mail art cooperation.

1421. Maggi, Ruggero. "La Gran Abbuffata." *Hoje-Hoja-Hoy* (Argentina), 1(2): April/May 1985.

In Spanish.

1422. Maggi, Ruggero. "La Grande Abbuffata." *Poesia Postale* (Italy): 1986.

1423. Maggi, Ruggero. "Here Is the Short History of Amazon." *ND*, 1(4): 10, January 1985.

Detailing some of the mail art activities of this prolific Italian mail artist, including the author's "Amazonic Trip," the first mail art show in Peru.

1424. Maggi, Ruggero. "Hiroshima Shadow Project." *ND*, 1(12): 31-33, 1989.

An account of the Shadow Project that took place in Hiroshima, Japan, August 1988, including the participation of mail artists Daniel Daligand, Shozo Shimamoto, Ryosuke Cohen, the author, John Held, Jr., and Gerard Barbot.

1425. Maggi, Ruggero. "Mail Art/Debate - Inquest." *Le Timbre* (France), 1(4): 3, August/September 1983.

A short statement about mail art by the author, a prolific Italian mail artist, which reads in part: "The most evident 'purposes' which M.A. is pursuing are the need to feel near surmounting the difficulties of physical and, sometimes spiritual, distance and of the political and geographic barriers and the 'natural contrast' with the so-called, 'official' art and with 'its world' (like the squalid 'chain' art-criticism-gallery)."

1426. Maggi, Ruggero. "Mail Art/Debate - Inquest." *ND*, 1(3): 5, June/July 1984.

1427. Maggi, Ruggero. "Mail Art/Debate - Inquest." *Newark Press*, 2(6): Summer 1984.

1428. Maggi, Ruggero. "Mail Art/Debate - Inquest." *Newark Press*, 2(4): Almost Spring 1984.

1429. Maggi, Ruggero. "Mail Art/Debate - Inquest." *Photostatic*, 1(7 and 8/23): clxxxiv, May 1987.

1430. Maggi, Ruggero. "Mail Art/Debate - Inquest." *Wellcomet Boletim* (Brazil), 1(2): (1985).

1431. Maggi, Ruggero. "Memory of an Art Fracture." *Wellcomet Boletim* (Brazil), 1(1): (1985).

Enumerating some examples of Italian and Brazilian cooperation in mail art. In Spanish.

1432. Maggi, Ruggero, et al. "Congres Mail-Art!" *La Gazette de Monsieur Mose-Mose* (Belgium): June/July 1986.

"Report on the 'Decentralized Congress of Mail Art' celebrated on the 7/5/86 (June 7, 1987, ed.) in Turin at the Youth Assessorship."

1433. Maggi, Ruggero, et al. "Report on the 'Decentralized Congress of Mail Art' Celebrated on the 7/5/86 in Turin at the Youth Assessorship." *Wellcomet Boletim* (Brazil), 1(4): (1986).

Some networking ideas as expressed at the Turin Mail Art Congress.

1434. Marx, G.G., and Paz, Hilda, et al. "Congreso de Artec correo." *Wellcomet Boletim* (Brazil), 1(5): (1987).

A report with statements from the Mail Art Congress of the Asocia-cion Latinoamericana y del Caribe de Artistas correo. In Spanish.

1435. Marx, Graciela Gutiérrez. "Artec correo No Acepta ser Definido." *Hoje-Hoja-Hoy* (Argentina), 1(2): April/May 1985.

1436. Marx, Graciela Gutiérrez. "El Art correo No Acepta ser Definido." *Wellcomet Boletim* (Brazil), 1(2): (1985).

An introductory essay about mail art. In Spanish.

1437. Marx, Graciela Gutiérrez, et al. "Federacion Mundial de Artistas Correo." *Wellcomet Boletim* (Brazil), 1(6): (1987).

A mail art manifesto signed by many of the more active South American mail artists including the Association of Uruguayan Mail Artists. In Spanish.

1438. Mesciulam, Plinio. "Restricted Communication: Reasons." *Commonpress 36* (Switzerland), 1(36): 1980.

"When each message has a limited and fixed number of receivers, the mortal entropic flux, due to the indefinite reproduction of mes-sages, stops." This and other reasons why the author established the Mohammed Center for Restricted Communication.

1439. Meyer, Peter R. "Audio Goes Video." *ND*, 1(3): 16, June/July 1984.

Contemporary video and audio are compiled by using the methods of mail art. The "Night Exercise" project of the author is discussed.

1440. Minarelli, Enzo. "Ma Quale Parola per la Mail - Art?" *Mailartspace-International* (Italy), 1(0): June 1981.

Mentions the contributions of the Futurist artist Giacomo Balla. In Italian.

1441. Misery Research Center. "Who Needs Mail Art? Well, Maybe You." *ND*, 1(4): 5, January 1985.

Want to become a mail artist? The Misery Research Center tells you how. The six steps to follow are: 1) Become an artist, 2) Make up a name for yourself, 3) Get some rubber stamps made, 4) Learn to love xerography, 5) Write to everyone, 6) Send to all mail-art shows.

1442. MIT. "Think About Mail Art." *Arte Postale* (Italy), 1(19): May/June 1981.

The author responds to the magazine's theme of "Think About Mail Art." He states that he is currently interested in "Mail Art-Sculpture" and Mail Art-Performance, and that he relates to three levels of mail art communication, "(1) Hi There! (2) I am here, where are you? (3) A complex interaction."

1443. Mittendorf, Angela and Henning. "The Year of Decentralized Mail-Art-Congresses and Mail-Art-Tourism..." *Clinch* (Switzerland), 1(8): 1986.

An account of participation in the mail art congresses at Minden, West Germany, and Eeklo, Belgium. Also a tale of visitors at the authors' house.

1444. Mittendorf, Henning. "Roll Over the Conceptual Mafia." *Arte Postale* (Italy), 1(38): March 1983.

"The unthinkable has to be thought. New troublesome and long, very long ways have to be walked on. Their signposts, the new impulses like new medicine, new economy, new agriculture and new ways of communication, for instance the world connecting system of mail art, have to be recognized and to be tested."

1445. Moller, Klaus-Dieter. "Dr. Klaus Groh - Dada Heute." *Smile* (Minden, West Germany), 1(1): (1984).

A profile of pioneer West German mail artist Klaus Groh.

1446. Mollett, Michael. "Off the Road with L. Alien: Mollett Lands on Interdada Festival." *Spiegelmanns Mailart Rag*, 1(2): 9, 15, November 1984.

Michael Mollett of Los Angeles gives his views on Interdada 84.

1447. Musicmaster. "Basement Dweller: Russell Butler's Trainset." *Xero Post*, 1(3): 1981.

A profile of mail artist Russell Butler (alias Buz Blurr, Sweeney) outlining his past activities in mail art (Hoo Hoo Archives, meanwhile...) and his graffiti art on trains. Reprinted from another (unnamed) source.

1448. Musicmaster. "Basement Dweller: Who Is Robert Filliou?" *Xero Post*, 1(3): 1981.

This column is reprinted from an unnamed Minneapolis paper. It deals with mail art and the background of the Basement Dweller articles. "This column will not remedy a lack of serious research and writing on correspondence art, but it will slowly log informations and commentaries that may someday assist a doctoral thesis on creative relationships with mailboxes."

1449. Oisteanu, Valery. "Send No Ordinary Letters: Poetical Essay on Ray Johnson." *ME*, 3(2): 5, (1983).

A poem in honor of Ray Johnson by New York artist Oisteanu.

1450. Oz, Dave (Zack). "Cavellini's Contribution: From the Book-Modern Mail Art." *Newark Press*, 2(6): Summer 1984.

"This is the thrust of his work in auto-historiazione: to be known, to be famous, to be very famous. To be rich doesn't enter into it especially. Cavellini was always rich. He uses his money the way Anna Banana uses her glands." Reflections upon Cavellini in a stream of consciousness style. There is also an excellent sketch of Ray Johnson at the end of the essay.

1451. Oz, Dave (Zack). "Cracker Jack Kid-Nebraska." *Correspondence Life* 1(1): 1, Winter 1983.

A report of the papermaking and mail art activities of Chuck Welch - the Cracker Jack Kid. "Why does Chuck Welch call himself the Cracker Jack Kid? Mail art is definitely a kind of popcorn item sweetened and nutty."

1452. Padin, Clemente. "Arte Correo: Un Pretexto para la Unidad." *Post Arte* (Mexico), 1(9): July 1983.

In Spanish.

1453. Papp, Tibor. "The Secret Message by Tibor Papp." *Panmag*, 1(6): February 24, 1984.

A letter from Tibor Papp of Australia to Mark Bloch. "I don't mind to make money out of mail art, but I still feel we should never use copyright. My artwork is always a present to my fellow artist and I also don't mind if someone makes his fortune with it."

1454. Pawson, Mark. "Decentralized Worldwide Mail-Art Congress!" *Smile* (London, England): 1986.

An account of the Decentralized Worldwide Mail Art Congress held at the Tate Gallery in London, England. Participants included the author, David Jarvis, Michael Leigh and Hazel Jones, Niall Monro, Peter Kustermann, Harry Fox, and others.

1455. Paz, Hilda. "Asociacion Latinoamericana y del Caribe de Artistas Correo." *Hoje-Hoja-Hoy* (Argentina), 1(2): 1, April/May 1985.

A manifesto of mail artists banding together in common cause. In Spanish.

1456. Paz, Julio. "Como Imaginas a Mamablanca en 1985?" *Hoje-Hoja-Hoy* (Argentina), 1(2): April/May 1985.

A review of the mail art show, "Los Codices Marginales de Mamablanca." In Spanish.

1457. Peli, Romano. "Duemila Metri Quadrati di Arte Postale a S. Paolo del Brasile." *Mailartspace - International* (Italy), 1(1): June 1982.

A review of the mail art section at the Bienale of Sao Paulo, Brazil. The spread of mail art is documented with a large list of names. In Italian.

1458. Peli, Romano, and Versari, Michaela. "Atypical Languages in Mother-Tongue." *Mailartspace - International* (Italy), 1(1): June 1982.

"...with this issue, we do want to go on documenting the mailart planet in a methodic way, and see 'The True Possibilities of Cooperation' offered by mail art, by avoiding simple 'additions' of works, assembled together only to make thickness, with the deluding role to be alternative editors, but really, being alternative to nothing, and looking for a personal success which can reward a frustrated state."

1459. Peli, Romano, and Versari, Michaela. "Editoriale." *Mailartspace - International* (Italy), 1(0): June 1981.

Introduction to this special issue on Italian mail artists. In Italian.

1460. Peli, Romano, et al. "International Mail Art Manifesto." *Post Arte* (Mexico), 1(6): December 1982.

Nine points about mail art. In English.

1461. Perkins, Steve. "Shozo and Cohen in San Francisco." *ND*, 1(9): 25-26, 1987.

A report of the visit of Shozo Shimamoto, Ryosuke Cohen, and Fumiko Tatematsu to San Francisco. "Not since the Interdada Festival in 1984 has anything galvanized the Bay Area mail art community into quite as much action as the visit of Shozo Shimamoto, Ryosuke Cohen, and Fumiko Tatematsu."

1462. Perneckzy, Geza. "Mail Art as an Alternative?" *PostHype*, 3(1): 6-7, July 1984.

"To answer this question we would have to know what mail art should replace and what it should be an alternative for. For arrived art? For institutionalized modernism? Or for a widely, ritually practiced kind of an end-in-itself communication that does not even exist yet?"

1463. Perneckzy, Geza. "Mail-Art as an Alternative?" *Clinch* (Switzerland), 1(5): (1984).

1464. Perneckzy, Geza. "Open Letter." *PostHype*, 3(1): 5, July 1984.

The author writes that mail art is a way to make contact with artists and avoid the marketplace of art. Comments on the Franklin Furnace mail art show controversy.

1465. Peters, Ursula. "To H.R. Fricker and Ruch." *Clinch* (Switzerland), 1(7): 1985.

Response to the mail art congress organizer's request for comment on mail art meetings.

1466. Pirai, Joao. "Breve Introducao a Arte Postal." *Wellcomet Boletim* (Brazil), 1(2): (1985).

General comments and history about mail art. In Portuguese.

1467. Pittore, Carlo. "Declaration of War." *ME*, 3(2): 3, (1983).

A rant against charging artists fees for exhibiting work.

1468. Pittore, Carlo. "Independence Movement." *ME*, 3(2): 1, (1983).

A manifesto on artists' rights. "Isolating artists from one another and from our audiences is the most effective way of keeping us powerless."

1469. Pittore, Carlo. "On Mail Art." *ME*, 3(3 (6)): 1, 1983.

"International mail art is now, perhaps, the most important and most significant art movement in the world today. Nothing else compares with it, neither in its broad international and global scope, nor in its simultaneous employment of multiplicity of interdisciplines, nor its potential and actual numbers of frequent and passionate participants."

1470. Pittore, Carlo. "An Open Letter to Dr. Ronny Cohen." *ND*, 1(3): 23, June/July 1984.

Asking the curator of the Franklin Furnace mail art show to return works that were not properly displayed.

1471. Pittore, Carlo. "That the 'Dignity of the Dying Art' May Be Revived." *Post Arte* (Mexico), 1(8): March 1983.

Six reasons why mail art is dying. "5. Overemphasis on concerns that regulate aesthetics."

1472. Plunkett, Daniel. "Andrej Tisma: Interview." *ND*, 1(9): 17-18, 1987.

An interview with this prolific Yugoslavian mail artist. He answers questions on the difference between Yugoslavian and American mail art, reactions to his mail art projects, future projects, and meetings with other mail artists.

1473. Plunkett, Daniel. "Earth to Venus 469 Miles." *ND*, 1(8): 18, 1987.

Relating a project of Dogfish. "Two sided postcards were sent from Earth, Texas, to Dallas, Texas (to Grande Tui). Then these same postcards were mailed from Venus, Texas, to various people."

1474. Plunkett, Daniel. "Ivan Sladek: Interview." *ND*, 1(9): 19-21, 1987.

An interview with this Czechoslovakian mail artist and photographer.

1475. Plunkett, Daniel. "John Held." *ND*, 1(10): 9-13, 1988.

Held talks about getting started in mail art (1975), his gallery Modern Realism, the **Annotated Bibliography of Mail Art**, longevity in mail art, and the future of networking. A list of shows at Modern Realism from 1982-1987 concludes the article. "So my advice to those just starting out is not to become involved thinking this is a hot, new, about-to-explode genre of art. Get involved because you want to find what other artists are thinking without it being watered down by an art magazine. Get involved because you have something to share and no one in your hometown wants to hear it. Get involved because this is an open system that allows anyone to participate at their own level. Most important, get involved because it's fun. Fun if you enjoy going to the mailbox with a beating heart and the prospect of something life-changing in the next concealed package."

1476. Plunkett, Daniel. "Lon Spiegelman: Interview." *ND*, 1(9): 5-8, 1987.

"Whether he would admit it or not, he has inspired many with his constant efforts." So begins a description of Lon Spiegelman at the beginning of this interview. Spiegelman is asked how he got started in mail art, what changes he has noticed, is mail art the right word for present activities, will recognition change the character of mail art?

1477. Plunkett, Daniel. "Mail-Art Congress: Southwest USA Decentralized Mail Art Congress." *ND*, 1(8): 22-24, 1987.

An account of the Southwest USA Decentralized Worldwide Mail Art Congress held in Dallas, Texas, September 19-21, 1986. The Congress was organized by John Held, Jr., and featured a Keynote Address by D. Al Ackerman.

1478. Plunkett, Daniel. "Mail-Art Shows." *ND*, 1(6): 7-9, 1986.

A short essay on mail art shows accompanied by Lon Spiegelman's mail art show manifesto. "There is the need for mail-art shows. At the least, they are a vehicle for networking various bodies together."

1479. Plunkett, Daniel. "Map: A Mail Art Show International." *ND*, 1(3): 4, June/July 1984.

A review of the "Maps" mail art show at Diverse Works, Houston, Texas, curated by Tom Pack. Over 300 artists from 25 countries were exhibited.

1480. Plunkett, Daniel. "Nenad Bogdanovic: Interview." *ND*, 1(9): 15-16, 1987.

An interview with the Yugoslavian mail artist Nenad Bogdanovic. Questions asked include how the artist got started in mail art, difference of mailart in Yugoslavia, how his mail art shows are received, and the artist's *Total* magazine projects.

1481. Plunkett, Daniel. "Pat Larter." *ND*, 1(5): 15, October 1985.

A short description of the work of Australian mail artist Pat Larter. "Pat Larter is a performer using the mails for the dissemination of her work. She uses male given sexual energy stereotypes in the art gallery situation..."

1482. Plunkett, Daniel. "Ruggero Maggi." *ND*, 1(10): 5-7, 1988.

An interview wherein this prolific Italian mail artist is asked about his start in mail art (1975), the "Amazon" project, mail art in Italy, mail art congresses, politics and mail art, the Shadow Project, and more.

1483. Plunkett, E. M. "Report from Hypnagogic City." *ME*, 3(2): 4, (1983).

A report of the Third New York Correspondance School Dinner, February 1982, at Lanza's Restaurant. Those present included Anna Banana, Judith Hoffberg, E.F. Higgins, III, Rimma and Valerie Gerlovin.

1484. Postler, Klaus. "Homage to Mail Art." *Character Disorder*, 1(1): 1, (1987).

"Ignoring the hype and hierarchy of the commercial art establishment, mail artists represent a totally democratic tradition, a free community of live, creating communicating beings."

1485. Prado, Gilberto. "Informações da Arte Postalios Ultimos 3 Meses da A.P. No Brasil." *Wellcomet Boletim* (Brazil), 1(4): (1986).

An account of the French-Brazilian Mail Art Congress. In Portuguese.

1486. Prado, Gilberto. "Um Toque Sobre a Mail Art." *Wellcomet Boletim* (Brazil), 1(10): June 1989.

A general history of mail art is given before bringing it up-to-date with mentions of the mail art congresses of 1986 and recent participation by Soviet artists. The article concludes with current phrases which are in widespread usage, such as H. R. Fricker's "After Dadaism, Fluxism, Mailism, Comes Tourism."

1487. Quinlan, Jim. "(Untitled)." *Panmag*, 1(4): January & March 1984.

"On January 7, 1984, there was a meeting of mail artists held at La Galleria dell'Occhio. Moderated by Bern Porter, the theme of the evening was the potential of the network, especially as it regards; 1) the politics of the world; 2) the politics of the art world."

1488. Restany, Pierre. "Reflexion sur le Mail Art." *Wellcomet Boletim* (Brazil), 1(10): June 1989.

A reprint of the author's essay written for the show, "Coup d'Envois" at the Musée de la Poste, Paris, France. He views mail art as a descendent of Dada, Fluxus, and the Nouveau Realist movements. The author is a major European art critic.

1489. Rigal, Christian. "Other Stamps." *Arte Postale*, 1(59): January/June 1989.

An essay on artist postage stamps. "...the advent of the 'artist stamp' marks the birth of a new artform whose artistic goals and/or message content excludes any other functional concern." "Facets" of the artist stamp are: "the symbolization of an imaginary country; tautological works; 'metastamps'; non-gratuitous use of the monetary value attached to stamps; artist stamps whose subject matter is 'typical' of ordinary postage stamps; and the non-gratuitous use of the puzzle-like characteristic of a stamp sheet."

1490. Ruch, Günther. "Decentralized MA - Congress 1986." *Clinch* (Switzerland), 1(8): 1986.

A listing of over 20 mail art congresses - sessions from 14 countries as of August 1986.

1491. Ruch, Günther. "Editor's Crisis." *Clinch* (Switzerland), 1(8): 1986.

The editor of *Clinch* describes some of the things he doesn't like in the present mail art situation.

1492. Ruch, Günther. "From Mail Art to Other Co-Works." *Clinch* (Switzerland), 1(5): (1984).

A theoretical text about the development of mail art as an outgrowth of Fluxus and conceptual art. "There were 3 decades of MA activity: The sixties with the development of mail art as art-medium (New York Correspondence School/Fluxpost), the seventies with the development of mail art as network-idea (*CommonPress*/network catalogues/archives), the eighties with the development of mail art as self-definition (Text-informations/Sourcebooks/Flue-catalogue)." Essay dedicated to the 50th issue of *Arte Postale* and the 60th issue of *Commonpress*.

1493. Ruch, Günther. "Idea and Communication." *Common Press* (Switzerland), 1(36): 4-5, 1980.

Comments on the reasons for the publication of this *Commonpress* issue on the theme Idea and Communication.

1494. Ruch, Günther. "It's Time to Meet." *Clinch* (Switzerland), 1(7): 1985.

An introductory essay to a special mail art congress issue of *Clinch* magazine. The Mail Art Congress concept is introduced. At first the organizers - Ruch and Fricker - conceived of a congress in Switzerland. After receiving 200 mailings from 160 artists, it was decided to hold decentralized meetings, where two or more mail artists could discuss network concerns. These discussions would then be reported to Ruch and Fricker who would publish the results.

1495. Ruch, Günther. "MA - Congress 86." *Clinch* (Switzerland), 1(9): 1987.

An address list of 76 congress organizers, with a list of the Decentralized Mail Art Congresses (date, place, organizer, and number of participants). A list of 30 different Congress documentations in book form is also given.

1496. Ruch, Günther. "M.A. Messages: A Short Uncomplete Chronology." *Clinch* (Switzerland), 1(5): (1984).

A diagram of mail art activity from 1960-1980. Lists include magazines, archives, book-shops, and more. Often reprinted.

1497. Ruch, Günther. "MA - Messages." *Sphinx*, 1(14/15): 120, 1982:

A short chronology of mail art history.

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1498. Ruch, Günther. "MA Messages: A Short Uncomplete Chronology." *Post Arte* (Mexico), 1(6): December 1982.

1499. Ruch, Günther. "Ma - Messages." *Arte Postale* (Italy), 1(19): cover, 1981.

A short chronology of mail art history. Often reprinted. Here published for the first time.

1500. Ruch, Günther. "Ma - Messages." *Colective - 3* (Mexico): 2, 1983.

A short chronology of mail art history.

1501. Ruch, Günther. "Mail Art Scheme." *Arte Postale* (Italy), 1(19): May/June 1981.

Diagrams showing development of mail art exchange.

1502. Ruch, Günther. "Mail Sound." *Clinch* (Switzerland), 1(2): June 1983.

The author enumerates some mail art activities using music and sound including Peter Meyer's Nattovning radio program, Nicola Frangione's record "Mail Music," VEC in Holland, TRAX in Italy, and others.

1503. Ruch, Günther. "Open Letter." *ND*, 1(8): 25, 1987.

A letter by Günther Ruch disassociating himself from a "Network Letter" mailed by H.R. Fricker and to which his name was signed.

1504. Ruch, Günther. "Texts and Statements/MA History." *Clinch* (Switzerland), 1(5): (1984).

Short texts about mail art from Guy Bleus, Ray Johnson, Cavellini, Mark Bloch, Ulrich Kattenstroth, Vittore Baroni, Lon Spiegelman, Dobrica Kamperelic, and Carlo Pittore.

1505. Ruch, Günther. "Utopia and Reality." *Clinch* (Switzerland), 1(4): 1984.

"The MA scene is a complex, often contradictory affair to anyone studying it closely...In the MA-field some artists have tried to spring about barriers that different countries in east, west and third world have built. Some mail actions to support and help directly mail-friends in Latin America have sometimes brought little success..."

1506. Ruch, Günther. "Visual Poetry." *Clinch* (Switzerland), 1(3): December 1983.

"The world in a visual poem does not have verbal function, but signifies a state which can be unfolded, can be a new compound, or bring through an alphabetic composition a visual image."

1507. Ruch, Günther, and Fricker, H.R. "Fiction and Non-Fiction: First International Swiss MA-Congress 1985/86." *Clinch* (Switzerland), 1(6): 1985.

First appearance of a concept for a Mail Art Congress in which proposals for such a congress are solicited. "The survival of art-communication is depending on common-ideas about communication...Please send your proposals to the first phase of this international meeting also if you can't participate to the Congress." It was later resolved to hold "decentralized" mail art congresses.

1508. Schraenen, Guy. "(Mail Art Stamps)." *Libellus* (Belgium), 1(7): April 1981.

Rubber stamp impressions (and some postage stamps) from 68 mail artists. A classic source.

1509. Serpa, Geraldine. "Modern Realism Gallery." *Stampola*: Winter 1984.

A brief account of Modern Realism gallery in Dallas, Texas, directed by John Held, Jr. "The gallery has featured mail art and rubber stamp shows so far by Ray Johnson, Anna Banana, Carlo Pittore, and a show of artists' postage stamps."

1510. Shimamoto, Shozo. "(AU Chart)." *AU* (Japan), 1(81): August 15, 1986.

A chart listing the evolution of mail art in Japan from 1954-1986.

1511. Shimamoto, Shozo. "AU Mail Art Map." *AU* (Japan), 1(46): September 30, 1981.

"This map shows mail artists around the world who have contacted our AU organization and have given us their addresses."

1512. Shimamoto, Shozo, ed. "The Encyclopedia of Mail Artists: AU Collection 1985." *AU* (Japan), 1(68): April 1, 1985.

A collection of 128 portraits of mail artists.

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1513. Shimamoto, Shozo. "Gutai." *Panmag*, 1(19): 1987.

A history of Gutai, by an important participant in this Japanese avant-garde movement.

1514. Shimamoto, Shozo. "Inviting Cavellini to Come to Japan." *AU* (Japan), 1(83): January 15, 1987.

How Shozo Shimamoto came to invite Cavellini to Japan. "I was resolved to extend my invitation to Cavellini, to come to Japan where the greater percentage of people still think, terribly behind the times, that the mail art is merely a part of the conceptual art of 1960's."

1515. Shimamoto, Shozo. "Turismo." *AU* (Japan), 1(76): April 1986.

A photographic essay of a "touristic" trip by Shozo Shimamoto, Ryosuke Cohen, and others to Eastern and Western Europe. "These are the portraits of the very artists whom they communicated with at that time."

1516. Shimamoto, Shozo. "Unwrapping Manifest." *AU* (Japan), 1(78): June 10, 1986.

The author writes about his receiving mail from the general population after receiving publicity on his activities with mail art. "The history of art has undergone changes from time to time, because artistic geniuses came up with something new or uncommon to appeal to. In this field of new mail art, however, people having had less experience with the modern art have come to join with deep or extraordinary enthusiasm providing proposals to a variety of problems encountered in modern art."

1517. Solidarte Group. "Comunique." *Solidarte Informa* (Mexico): October 1983.

Statement by a Mexican mail art collective that grew out of periodic meetings "to discuss and analyze the mail art movement and its multi-faceted contribution to the cultural world."

1518. Spiegelman, Linda. "As My Dream Faded..." *Spiegelmans Mailart Rag*, 1(3): 18, September 1985.

A tale of the author's son Lee and mail art enigma Harry Bates.

1519. Spiegelman, Lon. "About this Issue." *Spiegelmans Mailart Rag*, 1(2): 1-2, November 1984.

Spiegelman covers issues relating to mail art prevalent at the time this was written: mail art and money, Mike Crane's **Correspondence Art** book, and a central clearinghouse for mail art.

1520. Spiegelman, Lon. "Archives." *Spiegelmans Mailart Rag*, 1(4): 15-16, December 1986.

An important article in relation to mail artists and their archives and the ethical questions involved in ownership. Discusses the Jean Brown Archives and the Hoffberg Collection of Bookworks and Artists' Publications.

1521. Spiegelman, Lon. "Congresses." *Spiegelmans Mailart Rag*, 1(4): 10-11, December 1986.

A listing of mail art congress sessions with number of participants.

1522. Spiegelman, Lon. "First Family Fun and Games Los Angeles Mailart Congress." *Smile* (Minden, West Germany), 1(5): 43, October 1976.

An account of a family outing/mail art congress with Lon and Lee Spiegelman. Lon and Linda Spiegelman celebrate their son Lee's 9th birthday as part of the larger Worldwide Decentralized Mail Art Congress by taking a train trip from Los Angeles to Tijuana, Mexico.

1523. Spiegelman, Lon. "First Family Fun and Games Los Angeles Mailart Congress." *Spiegelmans Mailart Rag*, 1(4): 14, December 1986.

A family outing turns into a mail art congress or vice versa.

1524. Spiegelman, Lon. "Homage to Chaw Mank." *Spiegelmans Mailart Rag*, 1(4): 16, December 1986.

Described as "the most prolific mailer of all time," Mank was the president of 22 fan clubs and a member of 265 others. He is purported to have written up to 25,000 letters a year.

1525. Spiegelman, Lon. "Homage to the Network's 'Audio Man'." *Spiegelmans Mail Art Rag*, 1(4): 18, December 1986.

A description of the activities of Rod Summers of Maastricht, Holland, who specializes in audio art and sound poetry.

1526. Spiegelman, Lon. "MA Publications Total Over 130." *Spiegelmans Mailart Rag*, 1(4): 1-3, 19, December 1986.

"The 'best' definition of a mailart publication is that its editor is a mailartist, because if he wasn't a mailartist, then he wouldn't be doing a mailart publication." A list of such publications from the author's archives. An important mail art research project and the most complete listing of these publications to date.

1527. Spiegelman, Lon. "Mail Art." *ME*, 1(1): (1981).

A brief essay on mail art and mail art shows. "The abolishment of jurying takes the competition out of art and leaves artists free to share ideas and work."

1528. Spiegelman, Lon. "Mail Art Shows." *Libellus* (Belgium), 1(9): June 1981.

Reprint of several manifestoes concerning mail art show "rules." Included is the Italian original (Vittore Baroni, Nicola Frangione, et al.) and a follow-up by Spiegelman and Mario Lara.

1529. Spiegelman, Lon. "Mr. Network." *Spiegelmans Mailart Rag*, 1(3): 16, September 1985.

A response to a show organized by Shozo Shimamoto. A fictitious account of Harry Bates.

1530. Spiegelman, Lon. "Network - Letter." *Clinch* (Switzerland), 1(6): 1985.

A letter to Günther Ruch on his Mail Art History edition of *Clinch*. "Hey, with the big BOMB hanging over our heads...all of our heads...in all our individual countries...something has got to change, man. If we mailartists can't get along and pull this thing off, ain't no way in hell we can expect our bureaucratically-mentally-deficient politicians to even approach this level of reality."

1531. Spiegelman, Lon. "Networking Currents: MA Book Done by Cracker Jack Kid." *Spiegelmans Mail Art Rag*, 1(4): 20, December 1986.

A review of *Networking Currents* by Chuck Welch. "For both novice and veteran, the book is filled with interesting facts and food for thought."

1532. Spiegelman, Lon. "1981 Interview with Buster 'Dada' Cleveland." *Spiegelmans Mailart Rag*, 1(2): 6-7, November 1984.

A discussion of Dada and its relation to mail art...and points in between. An excellent discussion between Buster Cleveland and Lon Spiegelman.

1533. Spiegelman, Lon. "1984 Mailart Events: Shows, Projects, Publications." *Spiegelmans Mailart Rag*, 1(3): 4-5, 14-15, September 1985.

An invaluable listing of mail art shows and publications initiated in 1984.

1534. Spiegelman, Lon. "1985 Mailart Events." *Spiegelmans Mailart Rag*, 1(4): 4-5, December 1986.

A listing of shows and projects that occurred, and publications that were printed, during 1985. Invaluable as a chronicle of the times.

1535. Spiegelman, Lon. "On the Road with LHS: Spiegelman Leaves 1/2 His Beard at Interdada 84." *Spiegelmans Mailart Rag*, 1(2): 5,8,20, November 1984.

A description of the author's experiences in San Francisco at Interdada 84.

1536. Spiegelman, Lon. "Spiegelism." *ND*, 1(8): 4, 1987.

A manifesto of Spiegelism. One point being that, "Spiegelists feel that only God can give a degree in art."

1537. Spiegelman, Lon. "Symposium Lost in Shuffle." *Spiegelmans Mailart Rag*, 1(4): 17, 19, December 1986.

Report of a mail art symposium at Chuck Stake's Canadian Correspondence Art Gallery in Calgary, Canada. Participants included Jürgen O. Olbrich, Buz Blurr, Cracker Jack Kid, Anna Banana, Big Dada Varney, Richard Meade, and others. A letter by Buz Blurr is included.

1538. Spiegelman, Lon. "Thoughts from the League of Nations." *Spiegelmans Mailart Rag*, 1(3): 1-2, 9, September 1985.

The author discusses his feelings about mail art at the present time: participation in mail art shows, the volume of correspondence, process vs. product, etc.

1539. Stuckens, Guy. "Aerogrammes." *M.A.M.* (Belgium): 1984.

Notice of the "Aerogrammes" mail art show and "Commonpress Retrospective" at the Museum Het Toreke, Belgium, curated by Guy Bleus.

1540. Stuckens, Guy. "Ryosuke Cohen et Shozo Shimamoto." *AU* (Japan), 1(85): March 23, 1987.

A reprint of an interview with Cohen and Shimamoto conducted by the editor of *MAM* magazine. In French.

1541. T., Patrick. "What Is Art to a Posturban Artist? Mail Art." *Eat It Up*, 1(10): November 1981.

"The Posturban artist says, 'Mail art is the art you can forget about.' Meaning it's fine to send an original without having a copy to keep for oneself. Remember, it's communication for arts sake."

1542. Thompson, Lang. "Networking." *Photostatic*, 1(25/26): 785-786, August 1987.

Some thoughts on networking to introduce a special issue of the magazine on the subject. "There are unaccountable networks, each overlapping and each with one person at the center." An excellent issue of this periodical devoted to photocopy art.

1543. Tiller, Th. "Think About Mail Art." *Arte Postale* (Italy), 1(19): May/June 1981.

A short essay in reaction to the theme "Think About Mail Art." In French.

1544. Tisma, Andrej. "Natural Selection Breeds MA Quality." *Spiegelmans Mailart Rag*, 1(4): 4, December 1986.

"There is a natural selection for quality in mailart. Authors of poor ideas, with faulty execution, and a weak potential of creative energy radiating from their works do not find any response from other participants in the mail art network."

1545. Tisma, Andrej. "Why Private Life." *Wellcomet Boletim* (Brazil), 1(4): (1986).

A reprint from the author's introductory essay from his *Private Life* mail art catalog.

1546. Todorovic, Miroljub. "Artists' Postage Stamps." *Post Arte* (Mexico), 1(8): March 1983.

An overview of artists' postage stamps written by this Yugoslavian artist. "After some hesitation at the beginning, I am more and more determined to view mail art as a completely new and independent art form, which is entirely separated from both conceptualism and Concretism. So far, mail art has expanded and developed to the point that, even within its own context, some disciplines and subgroups begin to form. The most significant, at the moment, are Rubber Stamp art and Artists' Postage Stamps." The activities of Ulises Carrion, E.F. Higgins, III, and Guy Schraenen are mentioned, as well as Yugoslavian participation in artist postage stamp activity.

1547. Tully, Judd. "Mail Art Bout." *ME*, 3(2): 11, (1983).

A poetical ode to Le Galleria dell Occhio, a mail art gallery curated by Carlo Pittore in the Lower East Side of New York City.

1548. Van Der Burg, Sonja. "Ancestors: Four Million Years of Humanity." *Panmag*, 1(9): 1984.

A diary of the author's stay in New York City, in which she is squired about town by Mark Bloch. Sonja was visiting from The Hague, Netherlands.

1549. Vigo, Edgardo A., and Zabala, Horacio. "Nueva Forma de Expresion: Arte-Correo." *VILE*, 1(2/3): 34-35, Summer 1976.

An early history of mail art in South America. In Spanish.

1550. Vigo, Edgardo Antonio, and Zabala, Horacio. "Arte Correo - Nueva Forma de Expresion." *Buzon de Arte* (Venezuela), 1(1): 1976.

As listed in a bibliography by Romano Peli. Published in Caracas.

1551. Vigo, G. E., and Marx, Graciela Gutiérrez. "Possibilities for a Platform." *Libellus* (Belgium), 1(9): June 1981.

Six points of action for mail artists: Number six reads: "Point out Institutional inaction by means of marginal action."

1552. Vigo, G.E. Marx. "Latinamerican Marginal Actions." *Commonpress* 36 (Switzerland), 1(36): 1980.

Repression of intellectuals in South America has led to the imprisonment of Padin and Caraballo (two mail artists from Uruguay) and others. "Our marginal action has to be a shot against oppression."

1553. Wamaling, Mark. "After the Ultimate." *Newark Press*, 3(3): Spring 1985.

Documenting a trip devoted to mail art tourism and venturing from Maryland to New York City. The author meets Buster Cleveland, Carlo Pittore, John P. Jacob, E. F. Higgins, III, Mark Bloch, and others.

1554. Was, Liz. "Liz Was on Mail Art." *Anti-Isolation*, 1(1): (6-7), n.d. (1985).

"In the simplest sense, it is anything which is sent through the mail for the purpose of sharing art and ideas. Mail art is also a movement in that it has a manifesto and active members, but the material that is solicited and sent via the postal service is so diverse that mail-art can't be considered an 'art-form' like 'expressionism', etc."

1555. Welch, Chuck. "Postfolk Artistamps: Folk Artists of the Philatelic and Mail Art Worlds." *Newark Press*, 2(5 3/4): April/May 1984.

The author introduces a branch of philately (stamp collecting) called "Lost Post Philalartists." These are often collectors of "cinderellas," or stamps having no legal value. Or they may be justified in setting up a local post because they are served by no post office in the area in which they live. The author profiles several of these "postfolks" including one mail artist who straddles both forms; Harley Francis. He also mentions the research work of Michael Bidner of Canada and his proposed *Artistamp Catalog*.

1556. Zabala, Horace. "Hypercommunication or Hypersilence." *Commonpress* 36 (Switzerland), 1(36): 1980.

"Today art is a prison. A prison is a totality and a unity which limits freedom by separating and denying, that is to be depriving beings of their wholeness and unity."



Section Three
NEWSPAPERS



NEWSPAPERS

1557. A.L. "L'Exposition de Mailart Censurée!" *La Voix Du Nord* (Lille, France): 5, June 6, 1986.

Concerns the censorship of a mail art show held in Arras, France. One of the works in the show was found objectionable. The show was curated by Emmanuel Laloux.

1558. ads. "Da Oggi al 4 Ottobre alla 'Hatria' i Documenti della Biennale di Villa di Serio." *Bergamo Oggi* (Bergamo, Italy): September 21, 1985.

Notice for a mail art show and performances at Galleria Hatria. Those noted as being in attendance at the opening are Enrico Baj, Guglielmo Achille Cavellini, Ruggero Maggi, and Nicola Frangione.

1559. Aguilar, Margot. "1984 en 1984: ?Qué Futuro Buscamos?" *El Dia* (Mexico City, Mexico): 8-12, September 9, 1984.

Concerning the mail art show, "1984 en 1984: ? Que Futuro Buscamos?," curated by the mail art collective Colectivo-3.

1560. Albright, Thomas. "A Guerrilla Attack on Traditional Art Ideas." *San Francisco Chronicle* (San Francisco, California): 49, February 9, 1972.

Listed in a bibliography by Ken Friedman which was included in his article, "Flowing in Omaha," published in *Art and Artists*, August 1973. Unexamined.

1561. Andrae, Christopher. "Happy Membership." *Christian Science Monitor* (Boston, Massachusetts): July 14, 1969.

Ray Johnson, John Willenbecher and May Wilson initiate the author into the New York Correspondance School. He struggles with coming to grips with his acceptance. "I am certain only of my own uncertainty. I am now a member of the New York Correspondence School. I know this because it says so on the postcard..."

1562. Andrla. "Subjekt Posle Akcije?" *Glas Omladine* (Novi-Sad, Yugoslavia): May 20, 1987.

Review of the book, *Alter*, by Andrej Tisma.

1563. Anleo, Xoan. "A Arte Postal." *Faro de Vigo* (Vigo-Galicia, Spain): August 1983.

While unexamined, this newspaper article submitted by the author was probably done in connection with the show he organized at the 1983 Bienal de Arte, Pontevedra, Spain.

1564. Annas, Teresa. "Mail Call: Professor Is a Man of Art and Letters." *Virginian-Pilot* (Norfolk, Virginia): B4, May 4, 1983.

A profile on Professor Ronn Ives of Old Dominion University, also known in mail art circles as Edgar Allen Buchmiller. Most of the article deals with his curation of the mail art show, "UFO/Project White Book." Participants singled out include Cavellini and Guy Bleus. Ives sends out "an average of 30 to 50 pieces of mailart each week and spent \$1000 in postage last year."

1565. Anonymous. "A Arte Postal Surpreendendo a Cidade." *Jornal Da Tarde* (Sao Paulo, Brazil): 18, December 17, 1987.

Review of a mail art show curated by Gilberto Prado, which featured a performance artwork in honor of Marcel Duchamp during the opening.

1566. Anonymous. "Arte In Citta e Provincia." *Bergamo-Oggi* (Bergamo, Italy): September 24, 1983.

Review of a mail art show at Artestudio in Ponte Nossa, Italy. A list of international participants is included. A photograph of the gallery accompanies the article.

1567. Anonymous. "Arte Postal 'Ayuda al Sahel'." *Diario Da Figueira Da Foz* (Salamanca, Spain): 5, December 27, 1986.

A review of the mail art show, "Ayuda al Sahel," organized by El Olivare, which features the works of "de artistas de grande prestigio como Pawel Petsz, Ruggero Maggi, Shozo Shimamoto, Cavellini, Vittore Baroni, Robin Crozier."

1568. Anonymous. "Arte Postal de Ruggero Maggi." *El Comercio* (Lima, Peru): February 14, 1986.

A review of the mail art show, "Arte Postal," curated by Ruggero Maggi at the Magia Cultural Arts Center, in Lima.

1569. Anonymous. "Arte Postal no Clube de Criação Sao Paulo." *Diario Popular* (Sao Paulo, Brazil): 23, December 17, 1987.

Notice of a mail art show, "A Terra e Seus Terraqueos em 88," curated by Gilberto Prado in Sao Paulo, Brazil.

1570. Anonymous. "Arte Postal sai do Envelope em SP." *Folha De S. Paulo* (Sao Paulo, Brazil): A57, December 17, 1987.

Review of a mail art show, "A Terra e Seus Terraqueos em 88," curated by Gilberto Prado at the Clube de Criação in Sao Paulo, Brazil. It is mentioned that mail art is inspired by Dada, and Marcel Duchamp is mentioned in particular.

1571. Anonymous. "Artista...per Posta." *La Tribuna Villorba* (Villorba, Italy): August 15, 1986.

Notice of a Mail Art Congress held in the town of Villorba, Italy. It was the site for a large gathering of mail artists.

1572. Anonymous. "Arts: Taking a Dim View." *Alberta Report* (Calgary, Canada): January 11, 1980.

Review of the mail art show, "1984 is Coming...Soon," organized by Chuck Stake for Clouds 'N' Water Gallery. Mail art is described as having begun with "the Dadaist movement of the 1920's and also as an offspring of Ray Johnson's New York Correspondence School of the 50's...Out of that grew the modern correspondence art network, an international group of artists that send their art off to exhibitions never expecting to see it again, and also not expecting to see any money from it."

1573. Anonymous. "Auch so Kann Man ein Abonnement Bestellen." *Ostschweizer Az* (St. Gallen, Switzerland): November 7, 1973.

The newspaper reprinted the envelope H.R. Fricker sent to them which contained his subscription to the paper.

1574. Anonymous. "Ausstellungseröffnung für Mail Art mit Fahnen." *Badische Zeitung* (Bad Sackingen, West Germany): 42, February 21, 1983.

"This is a description of the Flag Mail Art Exhibition in Bad Sackingen, West Germany, with Fred Siegenthaler's Flag Collection of about 200 pieces." (Fred Siegenthaler)

1575. Anonymous. "Ausstellungsreihe 'Im Blickpunkt Europa.'" *Mannheimer Morgen* (Mannheim, West Germany): July 7, 1983.

Announcement of two flag exhibitions in Mannheim: a competition for a flag of Europe, and a mail art show of flags curated by Fred Siegenthaler.

1576. Anonymous. "Berlino Est e Owest Uniti all' Artestudio." *Bergamo Oggi* (Bergamo, Italy): August 15, 1986.

"Talks about the main points of the expo, that there are no borders between east and west for mail art." (Graf Haufen)

1577. Anonymous. "Big Success...Haleyville Mail Art." *Northwest Alabamian* (Haleyville, Alabama): December 10, 1984.

A review of the "Bridges" mail art show held at the Haleyville High School curated by Mimi Holmes.

1578. Anonymous. "Briefmarkenfalscher Fricker Stellt in Weddel Aus (Stamp-faker Fricker Exhibits in Weddel)." *Neue Braunschweiger* (Braunschweiger, West Germany): 1, March 6, 1986.

A brief description of mail art and a review of H.R. Fricker's mail art on display at Bernd Lobachs' Museum für Moderne Kunst, Weddel, West Germany.

1579. Anonymous. "'Bunkermalers' Resumee." *Neue Westfälische* (Minden, West Germany): April 14, 1987.

A review of the mail art show, "Homage to the Noise," curated by Jo Klaffki (Joki Mailart).

1580. Anonymous. "Cartoons, Jux und Jazz." *Neue Westfälische* (Minden, West Germany): December 10, 1980.

Description of a festival with a mail art exhibit curated by Joki Mailart.

1581. Anonymous. "Dollar und D-Mark-Kriegen Ihr Fett ab." *Mindener Tageblatt* (Minden, West Germany): December 25, 1985.

Review of the mail art show, "Money Art," curated by Jo Klaffki (Joki Mailart).

1582. Anonymous. "Dudek-Dürer in der Fabrik." *Westfalen-Blatt* (Minden, West Germany): October 19, 1985.

Notice of a mail art workshop by Minden artists Joki and Peter Kustermann, who are joined by Polish artist Andrzej Dudek-Durer.

1583. Anonymous. "Dura Condena a la Deuda: Causa Esencial del Deterioro Social." *La Hora* (Montevideo, Uruguay): 9, October 24, 1986.

Review of a mail art show organized by Clemente Padin and the Uruguayan Association of Mail Artists on the subject of Nicaragua.

1584. Anonymous. "Ein 'Lebenszeichen' vom Atlantikwall." *Mindener Tageblatt* (Minden, West Germany): 6, July 7, 1979.

A report of Joki Mailart's "Bunker Letters," which involved a mail art project in France. "My first official mail art." (Joki Mailart)

1585. Anonymous. "Eine Postkarte..." *Westfallen-Blatt* (Minden, West Germany): December 22, 1980.

Notice of a donation by Jo Klaffki (Joki Mailart) of his mail art to aid Italian earthquake victims. Illustrated.

1586. Anonymous. "Einmal auf Besondere Art." *Neue Westfälische* (Minden, West Germany): December 12, 1980.

Mail art donated for a social cause by Joki Mailart is illustrated and described.

1587. Anonymous. "El Arte Postal de Ruggero Maggi." *El Peruano* (Lima, Peru): 4, January 28, 1986.

Notice for the mail art show, "Arte Postal," curated by Ruggero Maggi at Magia, a cultural arts center, in Lima, Peru.

1588. Anonymous. "Encontro de Arte Postal." *Jornal da Semana* (Sao Paulo, Brazil): 33, May 31, 1987.

An article about the postal art activities of Gilberto Prado also mentioning the work of Clemente Padin (Uruguay) and Paulo Bruscky as well as other Brazilian mail artists.

1589. Anonymous. "Enrico Baj Padrino d'eccezione per la 'Mail Art' tre le 200 Opera ce n'e una Arrivata dal Giappone." *La Prealpina* (Italy): 3, November 27, 1985.

Review of the mail art exhibition, "Long Life to the Arts - Long Life to the Earth," curated by Roberto Maria Mascheroni. It mentioned the participation of well-known Italian painter Enrico Baj who contributed an essay to the exhibition catalog.

1590. Anonymous. "Erotik: 'Leben ist' Kampf Zwischen Zwei Menschen." *Neue Westfalische* (Minden, West Germany): February 25, 1980.

A review of a mail art show curated by Joki on the theme of erotica.

1591. Anonymous. "'Exklusiv' - E Roffnung fur eine Schulklasse: Money Art." *Mindener Tageblatt* (Minden, West Germany): 3, December 14, 1985.

Photo with caption of a "Money Art" mail art show and performance by Jo Klaffki (Joki Mailart).

1592. Anonymous. "Exposiçao na Galeria Cucau." *Jornal de Domingo* (Campinas, Brazil): June 8, 1980.

Review of a mail art exhibition at Galeria Cucau curated by Gilberto Prado.

1593. Anonymous. "'Flux Project' Growing at SDSU Library." *San Diego Independent* (San Diego, California): October 17, 1973.

Review of a participatory exhibit curated by Ken Friedman.

1594. Anonymous. "Frankreich Labt Durch Jo Pflingstlich Gruben." *Mindener Tageblatt* (Minden, West Germany): 3, June 6, 1981.

Notice of a donation of mail art by Jo Klaffki (Joki Mailart) to aid Italian earthquake victims.

1595. Anonymous. "'Funny Mail Art' für Freunde Deftigen Spaßes." *Mindener Tageblatt* (Minden, West Germany): 4, December 4, 1981.

Notice of the show, "Funny Mail Art," curated by Jo Klaffki (Joki Mailart).

1596. Anonymous. "Gino Gini Mostra di Arte Postale." *La Provincia* (Pavia, Italy): 13, May 21, 1982.

Concerning a mail art show at the University of Pavia curated by Gino Gini. Bibliographic information supplied by the curator.

1597. Anonymous. "Halley, Na Arte Postal e Nos Livros." *Terça-Feira* (Sao Paulo, Brazil): February 4, 1986.

Review of the mail art show, "Wellcomet Mr. Halley," curated by Gilberto Prado.

1598. Anonymous. "Hin und Her ohne Bomben (Back and Forth Without Bombs)." *Ostschweizer AZ* (St. Gallen, Switzerland): October 19, 1982.

About the mail art show, "Artistic Activities in the Countryside," curated by H.R. Fricker.

1599. Anonymous. "Hoy Inauguran Tercera Muestra de Arte Postal." *El Comercio* (Lima, Peru): C7, January 29, 1986.

A review of the mail art show, "Arte Postale," curated by Ruggero Maggi. A photograph of his work accompanies the text.

1600. Anonymous. "Incontro con la Mail-Art." *La Gazzetta del Mezzogiorno* (Bari, Italy): November 13, 1982.

Concerning the mail art show at Palazzo Comunale in Brindisi curated by Gino Gini. Bibliographical information supplied by the curator.

1601. Anonymous. "Jo Klaffki Hat Seine Mail-Art-Station Aufgelöst." *Neue Westfälische* (Minden, West Germany): November 2, 1987.

A review of the festivities of "Mail-Art-Station" organized by Jo Klaffki.

1602. Anonymous. "Jo Klaffki Machte das Dutzend Voll." *Mindener Tageblatt* (Minden, West Germany): 4, September 28, 1981.

Notice of mail art activities of Jo Klaffki (Joki Mailart). Illustrated with a drawing by Joki.

1603. Anonymous. "Jo Klaffki's Mail Art Brief Sollen Behinderten Zugute Kommen." *Mindener Tageblatt* (Minden, West Germany): December 11, 1980.

Mail art donated for a social cause by Joki Mailart is illustrated and described.

1604. Anonymous. "Kentuck Opens 'Mail Art' Exhibit." *Tuscaloosa News* (Tuscaloosa, Alabama): 3C, January 17, 1988.

Review of the mail art exhibit, "Dreams/Life in the South," curated by Mimi Holmes. 205 entries were received.

1605. Anonymous. "La Censure de Mail Art: Quelques Précisions." *La Voix du Nord* (Lille, France): 6, June 19, 1986.

Concerning the censorship of a mail art show at the City Hall in Arras, France. Some mail artist had a woman do a nasty thing with a tower, a local landmark.

1606. Anonymous. "La Obra Plastica en el Contexto Social." *La Hora* (Montevideo, Uruguay): May 3, 1987.

A report on the activities of Clemente Padin and the AUAC (Asociacion Uruguaya de Artistas Correo) and their effort to put art to the service of social concerns.

1607. Anonymous. "Larm um Nichts bei Jo Klaffki." *Mindener Tageblatt* (Minden, West Germany): 4, April 13, 1987.

Review of the mail art show, "Homage to the Noise," curated by Jo Klaffki (Joki Mailart).

1608. Anonymous. "Licnost i u Vestima." *Politika* (Beograd, Yugoslavia): June 23, 1986.

Review of the mail art show, "Private Life," curated by Andrej Tisma.

1609. Anonymous. "Lleida Contara con su Primera Exposicion de Arte Postal." *Segre* (Lleida, Spain): September 20, 1986.

Notice of a mail art exhibition curated by Joan Borda in Lleida, Spain. Illustrated with a work by Rafael Flores.

1610. Anonymous. "Mail an Octopus with Stamps on Its Head." *Japan Times* (Tokyo, Japan): July 17, 1986.

Concerning a mail art exhibition by Shozo Shimamoto. "The professor believes that art is primarily the means to take others by surprise and that the 'mail art,' though the 'artists' can't make money by them, are able to satisfy their imagination and creativity." By the way, this is my favorite title for any book, newspaper or magazine article listed in this book.

1611. Anonymous. "Mail-Art." *Bundner Zeitung* (Chur, Switzerland): May 29, 1982.

"About a mail art show in the 'Aqua Sana' Gallery from material in the H.R. Fricker archive. As an example of an invitation for a mail art exhibition or project they wrote about the Jürgen Olbrich invitation for his stamp project at the Hochschule in Kassel." (H. R. Fricker)

1612. Anonymous. "Mail Art." *Il Corriere della Sera* (Milan, Italy): December 12, 1979.

A calendar of art listing notice of a mail art show curated by Gino Gini at Galleria Arti Visive.

1613. Anonymous. "Mail-Art a Matera." *La Repubblica* (Milan, Italy): December 12, 1979.

Concerning a mail art show curated by Gino Gini at Galleria Arti Visive. Bibliographic information supplied by the curator.

1614. Anonymous. "Mail-Art a Torino." *La Repubblica* (Milan, Italy): March 23, 1980.

Concerning a mail art show at Galleria Studio 16 in Torino, curated by Gino Gini. Bibliographic information supplied by the curator.

1615. Anonymous. "Mail-Art Alla Galleria Lavatoio Contumaciale." *Paese Sere* (Rome, Italy): April 10, 1983.

Concerning a mail art show at the gallery Lavatoio Contumaciale in Rome curated by Gino Gini.

1616. Anonymous. "Mail-Art-Ausstellung in Marseille." *Westfallen-Blatt* (Minden, West Germany): December 29, 1986.

Notice of a mail art show curated by Jo Klaffki (Joki Mailart) in Marseille, France, at the Goethe Institute.

1617. Anonymous. "Mail Art en Video in Provinciaal Museum." *Het Belang Van Limburg* (Hasselt, Belgium): 9, March 30, 1983.

"Description of the 'Telegraphy and Mail Art' show organized by Guy Bleus." (Guy Bleus)

1618. Anonymous. "Mail Art Exhibition Set for Hiroshima." *Oklahoma Gazette* (Oklahoma City, Oklahoma): 22, March 23, 1988.

"Shozo Shimamoto, founder of the Gutai dada art movement of Japan and internationally-known proponent of mail art, is hosting the 'International Mail Art Symposium for Hiroshima' at Hiroshima, Japan, July 24 through August 2."

1619. Anonymous. "Mail-Art Kongres Minden." *Westfalenblatt* (Minden, West Germany): September 18, 1986.

A notice about the Minden Mail Art Congress organized by Jo Klaffki (Joki Mailart).

1620. Anonymous. "Mail Art on Exhibit at Main Library." *Northside Neighbor* (Jacksonville, Florida): 4, January 14, 1987.

Notice of a mail art show at the Jacksonville, Florida, Public Library curated by Mimi Holmes.

1621. Anonymous. "'Mail Art' Ouvero l'Art per Posta." *Il Tirreno* (Vada, Italy): December 27, 1987.

Review of a mail art show curated by Santini Franco in Vada, Italy.

1622. Anonymous. "Mail-Art Project 'Aerogrammen' in Tiens Museum." *Het Belang Van Limburg* (Hasselt, Belgium): 16, October 17, 1984.

Review of the "Aerogrammes" mail art show and "Commonpress Retrospective" curated by Guy Bleus at the Museum Het Toreke in Belgium.

1623. Anonymous. "Mail-Art u Galeriji 'Kosijek'." *Glas Slavonije* (Osijek, Yugoslavia): September 12, 1986.

A review of the "Private Life" exhibition curated by Andrej Tisma.

1624. Anonymous. "Mailart Show Set." *Northwest Alabamian* (Haleyville, Alabama): December 2, 1985.

A notice for the third Haleyville mail art show curated by Mimi Holmes. "Things" was exhibited at the Haleyville Public Library. "Ms. Holmes has gotten her students hooked on mail art. Last year students at the high school had their work exhibited in Israel, Canada, and Japan."

1625. Anonymous. "Mail's Artistic Missives Make it to CCC Display." *Coffeyville Journal* (Coffeyville, Kansas): 3A, November 5, 1987.

A review of the mail art show, "Midwest Mailart Exhibition," curated by David McCormick at Coffeyville College. One hundred twenty-six artists from 26 states and one country, Japan, responded. "He said the work can be serious as well as fun. Some make political statements, others are romantic expressions, still others are open to varied interpretations."

1626. Anonymous. "Manifestazioni Artistiche all' 'Hatria'." *Bergamo Oggi* (Bergamo, Italy): September 26, 1985.

A number of mail art related events are planned for Galleria Hatria including an installation by Ruggero Maggi, a video performance by Nicola Frangione, a performance by Emilio Morandi, and others.

1627. Anonymous. "Matera la Mostra di Arte Postale." *Il Tempo* (Rome, Italy): 10, December 15, 1979.

Reviewing a mail art show curated by Gino Gini at Galleria Arti Visive.

1628. Anonymous. "Meditation und Leben als Kunst." *Mindener Tageblatt* (Minden, West Germany): 4, October 21, 1985.

Notice of a mail art show curated by Joki Mailart and his special guest A. Dudek-Durer from Poland. Together they gave a workshop with Peter Kustermann.

1629. Anonymous. "Menschliche Silhouetten." *Neu Westfälischer* (Minden, West Germany): October 7, 1986.

Photo and story about Ruggero Maggi and his "Shadow Project" which commemorates the bombing victims of Hiroshima.

1630. Anonymous. "Metronom, Nou Centre d'Art Actual." *Avui* (Barcelona, Spain): October 15, 1980.

Review of a mail art show at CDAA (Centre de Documentacio d' Art Actual) in Barcelona.

1631. Anonymous. "Mini Festival bei Jo Klaffki." *Mindener Tageblatt* (Minden, West Germany): 9, August 23, 1980.

Notice of the first "mail art festival" staged by Joki in Minden, West Germany.

1632. Anonymous. "Multi-Media-Artist Maggi im 'Büz.'" *Westfalen Blatt* (Minden, West Germany): October 4, 1986.

Report of Ruggero Maggi in Minden, West Germany, performing his Shadow Project in commemoration of the bombing victims of Hiroshima.

1633. Anonymous. "Nedeljkovic u Stutgartu, Tisma u Kalgariju." *Dnevnik* (Novi-Sad, Yugoslavia): February 18, 1986.

Review of the "Olympic Games" exhibition organized by Andrej Tisma and shown at the Off Centre Centre in Calgary, Canada.

1634. Anonymous. "Neue Mail-Art-Ausstellung in der 'Fabrik.'" *Neue Westfälische* (Minden, West Germany): February 11, 1985.

Review of a mail art show, "Liberty," curated by Jo Klaffki (Joki Mailart).

1635. Anonymous. "Neuer Klaffki-Band: 'Reise-Bilder-Briefe.'" *Neue Westfälische* (Minden, West Germany): October 10, 1981.

Notice about the mail art activities of Jo Klaffki (Joki Mailart), and a report about a book concerning his "journey" letters.

1636. Anonymous. "Neuerakzent in der Mail-Art-Bewegung." *Mindener Tageblatt* (Minden, West Germany): 4, September 23, 1985.

Review of the "International Postage Stamps Expo" curated by Jo Klaffki (Joki Mailart) in Minden. 110 artists were exhibited.

1637. Anonymous. "Omaggio a Demos Ronchi." *La Nazione* (Florence, Italy): 22, September 29, 1980.

"Review of MA show organized by Vittore Baroni and Vittorio Baccelli in homage to Demos Ronchi, perished in a car crash, active mail artist and visual poet." (Vittore Baroni)

1638. Anonymous. "Open Season on the House." *Dallas Morning News* (Dallas, Texas): E9, March 7, 1984.

A photo essay of fashions worn at a Modern Realism gallery opening for "The Self-Histories of Cavellini" curated by John Held, Jr. "The resulting mix was a humorously outrageous blend of flash and trash. And the fashion wasn't bad either."

1639. Anonymous. "Opere di Mail-Art Scomparse dalla Mostra." *La Gazzetta del Mezzogiorno* (Bari, Italy): 12, November 18, 1982.

Concerning a mail art show at Palazzo Comunale in Brindisi curated by Gino Gini. Bibliographical information supplied by the curator.

1640. Anonymous. "Palestra Hoje Na BPP: Arte Postal." *Diario Popular* (Sao Paulo, Brazil): September 15, 1987.

An article about the postal activities of Gilbertto Prado and a notice for a lecture at the Biblioteca Publica (Public Library) do Parana. Prado and Marco Valle were to show 150 slides from his mail art show, "Babel-Torru de Bambu."

1641. Anonymous. "'Pare e Impar' de Gilbertto Prado, no Centro Cultural." *Diario Popular* (Sao Paulo, Brazil): 13, June 1, 1987.

Review of a show by Gilbertto Prado which mentions his mail art activities.

1642. Anonymous. "Parodie und Opulente Fülle." *Mannheimer Morgen* (Mannheim, Germany): July 1983.

"This article describes the event of two flag exhibitions in Mannheim, Germany. One was the competition for a creation of an Artist's Flag for Europe, where Fred Siegenthaler won first prize; the other was

an exhibition of Fred Siegenthaler's flag mail which contained about 200 small flags." (Fred Siegenthaler)

1643. Anonymous. "Per Satellit Verbindung nach Texas." *Mindener Tageblatt* (Minden, West Germany): September 19, 1986.

Notice of the mail art congress in Minden organized by Jo Klaffki (Joki Mailart) and Peter Kustermann. Special mention is made of a telephone hook-up to the Southwest USA Mail Art Congress in Dallas, Texas, organized by John Held, Jr.

1644. Anonymous. "Por los Derechos del Trabajador." *La Hora* (Montevideo, Uruguay): March 25, 1985.

Details some actions of the Uruguayan Association of Mail Artists.

1645. Anonymous. "Privatni Zivot u Somboru." *Dnevnik* (Novi-Sad, Yugoslavia): August 15, 1986.

Concerning the "Private Life" exhibit of Andrej Tisma.

1646. Anonymous. "Rassegna di Arte Postale Internazionale." *La Gazzetta del Mezzogiorno* (Bari, Italy): 10, November 5, 1982.

Concerning a mail art exhibition, "San Vito dei Normanni," at the Palazzo Comunale in Brindisi curated by Gino Gini. Bibliographical information supplied by the curator.

1647. Anonymous. "Ratselraten um Ratselmarken." *Berner Zeitung* (Bern, Switzerland): October 10, 1984.

An article on the artist postage stamps of H.R. Fricker and the post office's reaction to them.

1648. Anonymous. "Recht Spektakulare Mailart - Aktionen." *Neue Westfälische* (Minden, West Germany): December 24, 1986.

Report of activities of Jo Klaffki (Joki Mailart) in Marseille, France, where he had a show sponsored by the Goethe Institute, and in Paris, where he joined Shozo Shimamoto in the opening of a show at the Centre Pompidou. A picture of Joki writing on the head of Shozo accompanies the article.

1649. Anonymous. "Reclaman la Libertad de Nelson Mandela." *La Hora* (Montevideo, Uruguay): 5, July 15, 1986.

Report of a mail art show and letter writing campaign in support of the release of Nelson Mandela organized by the Uruguayan Association of Mail Artists.

1650. Anonymous. "'Reise-Bilder-Briefe' von Jo aus England." *Mindener Tageblatt* (Minden, West Germany): 3, December 10, 1980.

Notice of a mail art related one-man show by Joki Mailart.

1651. Anonymous. "Ruggero Maggi: Arte Postal Busca Eliminar Distancia entre Artistas." *Expreso* (Lima, Peru): January 31, 1986.

An interview with Ruggero Maggi on mail art while he was curating a mail art show in Lima, Peru.

1652. Anonymous. "Ruggero Maggi: Poesia Visual." *Oiga* (Lima, Peru): February 10, 1986.

Ruggero Maggi, then in Lima, Peru, to curate a mail art show, lectures about visual poetry and mail art at the Institute of Italian Culture.

1653. Anonymous. "Stasera Anche Musica 'Neoista' al Gran Festival Internazionale." *Bergamo Oggi* (Bergamo, Italy): June 5, 1985.

Report of a Neofest featuring music. Mail artists named in the article include Sever Rossi, Emilio Morandi, Hapunkt Fix, Graf Haufen, Vittore Baroni, Nicola Frangione, and Ruggero Maggi.

1654. Anonymous. "Stempelkunst zum Mitmachen." *Mindener Tageblatt* (Minden, West Germany): May 6, 1985.

Review of a rubber stamp workshop by West German mail artist Henning Mittendorf at the Cafe Pratt in Minden, West Germany.

1655. Anonymous. "They're Making Mail Masterpieces." *Omaha Sun* (Omaha, Nebraska): 39-A, March 22, 1979.

An article about Chuck Welch's planning the "First National High School Postal Art Exhibit." "I'm having this exhibition because I want to get high school students involved in a modern art form."

1656. Anonymous. "'Torre de Bambu' Mostra Internacional de Arte Postal." *Correio Popular* (Sao Paulo, Brazil): March 15, 1987.

Review of the mail art show, "Tower of Babel," curated by Gilberto Prado. Prado is pictured looking at the entries.

1657. Anonymous. "Über Hundert Kultur-Termine Fest." *Mindener Tageblatt* (Minden, West Germany): November 3, 1987.

A notice of events for "Mail-Art-Station" organized by Jo Klaffki (Joki Mailart).

1658. Anonymous. "Umetnine po Posti." *Dnevnik* (Novi-Sad, Yugoslavia): June 3, 1987.

Review of a mail art show curated by Andrej Tisma.

1659. Anonymous. "Wellcomet Halley e Botao Postal." *O Estado do Parana* (Parana, Brazil): September 9, 1987.

Notice of a talk by Gilbertto Prado at the Biblioteca Publica do Parana (Parana Public Library) about mail art, and giving some background of his postal activities. A work by Lucio Kume illustrates the article.

1660. Anonymous. "West Art Teacher Wins Award with Superior Postal Art." *West Wind* (Bellevue, Nebraska): Fall 1980.

A Bellevue West High School newspaper story on art instructor Chuck Welch, who won a \$800 Hilda Maehling Fellowship award from the Nebraska Education Association for his work in promoting mail art within the school system.

1661. Anonymous. "Zarin i Mejl-Art." *Dnevnik* (Novi-Sad, Yugoslavia): June 20, 1986.

Concerning the mail art activities of Andrej Tisma.

1662. Anonymous. "Zerr-Bilder und Applikationen von und bei Jo Klaffki." *Mindener Tageblatt* (Minden, West Germany): 6, February 25, 1980.

Photo and caption of an exhibition of erotic postcards by Joki.

1663. Argañaraz, N.N. "Arte-Correo." *El Dia* (Mexico City, Mexico): Supplement (El Gallo Illustrated) 2-4, September 9, 1984.

General history and concepts of mail art. Includes a chart by Günther Ruch translated into Spanish by César Espinosa.

1664. Argañaraz, N.N. "Un Creador de Nuestro Tiempo." *La Hora* (Montevideo, Uruguay): August 15, 1985.

Reviews of the show, "Signografias y Textos," by Uruguayan mail artist Clemente Padin.

1665. Arqué, Meritxell. "Joan Borda Inspira sus Obras en la Musica de Mertens." *La Manana* (Lleida, Spain): May 25, 1987.

A profile of Spanish mail artist Joan Borda mentioning his curation of a mail art show at the Museu Morera, Lleida, Spain.

1666. B.P. "Umjetnici Suijeta Sarajevskoj Olimpijadi." *Oslobodjenje* (Sarjeve, Yugoslavia): February 21, 1986.

Concerning the Olympic Mail Art project curated by Andrej Tisma.

1667. Backlund, Monica. "Miljoner Lyssnade till 'Nattovning.'" *Svenska Dagbladet* (Stockholm, Sweden): July 14, 1984.

Review of Swedish mail artist Peter R. Meyer's "Nattovning" radio program, which broadcast audio works collected through the mail art network.

1668. Badjun, P. "Umjetnost Komunikacije." *Glas Slavonije* (Osijek, Yugoslavia): September 10, 1986.

Concerning the mail art activities of Andrej Tisma.

1669. Balint, Szombathy. "Amikor a Postas Csonget." *Magyar Szo* (Novi-Sad, Yugoslavia): October 16, 1984.

An interview with Andrej Tisma.

1670. Balint, Szombathy. "Postamuv Eszeti Olimpia." *Magyar Szo* (Novi-Sad, Yugoslavia): February 18, 1984.

A review of the Olympic Mail Art project curated by Andrej Tisma.

1671. Bauer, Hermann. "Ein Weg, der zum Irrweg Wird." *Die Ostschweiz* (St. Gallen, Switzerland): December 14, 1982.

Description of the mail art magazine founded by Pascal Froidevaux and H.R. Fricker, entitled *Ostschweizer Kunstanarchiv*.

1672. Beem, Edgar Allen. "A Few Rounds with Carlo Pittore." *Maine Times* (Topsham, Maine): March 27, 1987.

Focuses on Carlo Pittore as a painter, but mentions his mail art activities.

1673. Belmonte, Maria. "Arte-Correo, Poesia Visual." *El Porvenir* (Monterrey, Mexico): 13C, December 20, 1987.

A conversation with César Espinoza about his mail art activities and his coordination of "Bienales de Poesia Visual."

1674. Belmonte, Maria. "Conversacion con César Espinoza." *El Porvenir* (Monterrey, Mexico): 12C, December 27, 1987.

An interview with César Espinoza about his mail art and visual poetry activities.

1675. Bernstein, Sandra. "When It Comes to Artistamps, Canada Delivers." *Globe and Mail* (London, Ontario, Canada): L5, December 31, 1983.

Article about Michael Bidner and his artistamp collecting and his hopes to publish a catalogue. "Each stamp entry is coded and listed by artist, alphabetically, with biographical details supplied. The miniature art works are described by date of issue, perforation, paper type, watermark, size, color, gum, and number produced...Bidner now suspects there might be 1,000 artists who have produced 100,000 stamps since the 1950's."

1676. Bernuy, Jorge. "Arte Postal: Protesta Politica, Humor e Ingenio." *El Comercio* (Lima, Peru): February 6, 1986.

A review of the mail art show, "Arte Postal," curated by Ruggero Maggi.

1677. Bogdanovic, Nenad. "Ljubav Mail-Art Karijeriste." *Oklo* (Zagreb, Yugoslavia): January 3, 1985.

Concerning the mail art activities of Andrej Tisma.

1678. Bourgeois, Marc. "Guy Bleus." *De Nieuwe Gazet* (Antwerp, Belgium): June 14, 1980.

"A definition of mail art." (Guy Bleus)

1679. Braemer, Nicole. "Lachelt Doch ein Bibchen." *Saarbrucker Zeitung* (Saarbrucker, West Germany): 5, March 8, 1986.

Notice of the show, "Mail-Art Manifest," by West German mail artist Henning Mittendorf.

1680. Braun, Wolfgang. "Mail-Art-Mekka Minden." *Westfalen-Blatt* (Minden, West Germany): September 23, 1986.

"Report of NRW-Festival in Dusseldorf, one day before the Minden MA-Congress." (Joki Mailart).

1681. Bresette, James. "Postal System Is Shaping Art Show." *Omaha World-Herald* (Omaha, Nebraska): 4, April 16, 1972.

An article about Ken Friedman and his curation of "Omaha Flow Systems," an exhibition at the Joslyn Art Center. "The whole purpose of this is to generate communication that gives people a good time and broadens their horizons."

1682. Brown, Tammy. "Art...Sometimes It Gets Delivered." *Arlington Neighbor* (Arlington, Florida): 1-2, January 31, 1987.

A review of a mail art show curated by Miz Mimi Holmes at the Haydon Burns Library. "For the most part, the mail art displayed at the library is offbeat - bordering on zany. Stamps, strange colors, envelopes with graffiti displaying a New Wave wisdom about life are popular." A color photograph of the show with Holmes's mother and grandmother graces the front page.

1683. Brown, Tammy. "Mail Art on Exhibit at Main Library." *Arlington Neighbor* (Arlington, Florida): 2, January 14, 1987.

Notice of a mail art show on view at the public library in Jacksonville, Florida, curated by Mimi Holmes. "There is one stringent requirement that must be met if a piece is to be mail art: The artist must be able to send it through the mail. Ideally, the piece should not be in an envelope, box or other container, but should be in such a form that it can be addressed, stamped, and mailed as is."

1684. Buckley, Tom. "About New York: 2 Artists in Flesh Tones." *New York Times* (New York, New York): 28, April 7, 1975.

Listed in the "Selected Bibliography" in *The World of Donald Evans*.

1685. Burke, Wally. "Postal Artist Communicates with Pictures, Not with Words." *Daily Courier* (Grants Pass, Oregon): July 11, 1984.

A profile of mail artist Paul Summers. "Though the postal art networks attract some weird characters,' Summers said, 'mainly the

purpose of participating is to communicate with artists from around the world."

1686. Busse, Gundel-Maria. "Akademisch 'Richtige' Arbeiten und Erfreuliche Steiger." *Frankfurter Rundschau* (Frankfurt, West Germany): 4, November 17, 1983.

Mentions mail artist Henning Mittendorf.

1687. Cahill, Timothy. "Liberal Arts: Correspondence." *Metroland* (Albany, New York): 11, 23, November 27-December 3, 1986.

An excellent review of the Junior College of Albany's "Post Impressions" mail art show curated by Willie Marlowe. "The result of all this openness is a diversity of technical and conceptual quality: some of the work here is brilliant, and some downright awful. To quibble over such a thing would be to miss the point, however; a lot like complaining that the Sex Pistols only knew three chords. There is a vitality to this show that is missing in most art exhibited today."

1688. Callewaert, Marc. "De Posterijen als Artistiek Medium." *De Gazet Van Antwerpen* (Antwerp, Belgium): B2, May 24, 1980.

"About a mail art show of Guy Bleus in Gallery 'Ruimte Z' in Antwerp (Belgium)/Definition of mail art as an accessible art medium/Information about indirect correspondence." (Guy Bleus). Illustrated with envelopes by Bleus.

1689. Callewaert, Marc. "Het Topje van de Ijsberg." *De Gazet Van Antwerpen* (Antwerp, Belgium): B2, July 21, 1980.

"Concerning a group exhibition where Guy Bleus showed mail art/relation mail art-dada is mentioned." (Guy Bleus). The exhibition took place at the International Cultural Centre in Antwerp.

1690. Callewaert, Marc. "Obsessies, Verkenningen en Kommentaren." *De Gazet Van Antwerpen* (Antwerp, Belgium): 2, July 21, 1980.

A review of the show "1980" which included a mail art section by Guy Bleus at the International Cultural Centre, Antwerp, Belgium.

1691. Camacho, Eduardo. "El Maraton de Arte-Correo '1984 en 1984: Qué Futuro Buscamos?' Comenzara el Dia 13." *Excelsior* (Mexico City, Mexico): August 30, 1984.

Review of the Colectivo-3 mail art show held in Mexico City.

1692. Canter, Mark. "Please Mr. Postman, Look and See..." *Bradenton Herald* (Bradenton, Florida): C1, September 21, 1986.

Two local mail artists, Terry Porter and Charles Harwood, are interviewed. The works of Cracker Jack Kid, Bill Chambers, and Ray Johnson are discussed. There is a lot of misinformation included in the article (New York Correspondance School started "in the early 1950's," "one Latin American mail artist who called himself the 'Center for Restricted Communication' has even spent time in prison because of his art.").

1693. Carpintieri, T. "The Mythical Image di G. Gini." *Il Quotidiano* (Lecce, Italy): 12, November 10, 1982.

Concerning a mail art show at the Palazzo Comunale in Brindisi curated by Gino Gini. Bibliographical information supplied by the curator.

1694. Carstensen, Jeanne. "The Art of Mail." *San Francisco Chronicle* (San Francisco, California): 9, May 18, 1988.

Written by one of the editors of the *Whole Earth Review*, the article describes ways in which one can contact others by mail. "This stream of worldwide imagery into my mailbox was like participating in a collective postal dream. Having images from all these people I'd never met, from countries I'd never visited, placed me in a new kind of community." Artist postage stamps by London mail artist Michael Leigh illustrate the article.

1695. Catlin, Roger. "Artist Reaches Out and Touches Someone - by Mail." *Sunday World-Herald* (Omaha, Nebraska): 18, March 18, 1984.

A review of Chuck Welch's farewell-to-Omaha show at Gallery 72 and the Antiquarium Bookstore gallery. It also features a discussion of the then recent Franklin Furnace/Artists Talk on Art controversy.

1696. Catlin, Roger. "Artists Put Their Stamp on World and Local Events." *Sunday World-Herald* (Omaha, Nebraska): 14, February 5, 1984.

A review of the exhibition, "Stamp Art," by Chuck Welch (Cracker Jack Kid) and E.F. Higgins, III. "It's all bogus, of course, or shall we say unofficial (because some of the stamps here have been given approval by real cancellation stamps through the ingenuity of the crafty artists)."

1697. Catlin, Roger. "Postman Delivers Art Bundle to Bellevue." *Sunday World-Herald* (Omaha, Nebraska): December 20, 1981.

A review of the "Material Metamorphosis" mail art show at Bellevue College curated by Chuck Welch (Cracker Jack Kid). "Welch's plan was to collect sentimental pieces of clothing from his network of mail artists, churn the old laundry into new pieces of handmade paper in his basement paper mill, return these pieces of paper and have the artists send them back after turning them into art while also telling how their lives have changed."

1698. Catlin, Roger. "Some Curious Stares at Mail Art Display." *Sunday World-Herald* (Omaha, Nebraska): 14, April 29, 1980.

A review of a mail art show for high school students curated by the Cracker Jack Kid (Chuck Welch). Sixty-two schools responded. "Ten professional mail artists agreed to send works to the show, which Welch said, 'takes the show back to its original motive: To involve students with modern art instead of sitting back and passively observing it.'"

1699. CB. "Mail-Art - Kunst für einen Freund (Mail-Art for a Friend)." *Ap-penzeller Zeitung* (Herisau, Switzerland): 5, October 16, 1982.

A review of the mail art show, "Artistic Activities in the Countryside," curated by H.R. Fricker. Also more on the activities of H. R. Fricker and a description of mail art.

1700. Chabrely, Eric. "Mail-Art: Viva Europa." *Soud-Ouest* (Bordeaux, France): June 15, 1984.

Review of the show, "Mail Art," in Bordeaux, France, curated by Jean-Pierre Roche. Joki Mailart aided in the project, and his work illustrates the article.

1701. Chadwick, Susan. "Critic's Choice: Mail Call." *Houston Post* (Houston, Texas): 3E, December 5, 1986.

Spotlighting a mail art show from the collection of John Held, Jr. at the Glassell School of Art. "Mail art is a spontaneous, democratic art form that has been increasing in the last 15 years." Postage stamps by E.F. Higgins, III illustrate the article.

1702. Chapman, James. "Artist Presents Lectures, Sculptures." *Middle Tennessee State University Sidelines* (Murfreesboro, Tennessee): 1, March 5, 1987.

Review of an art show curated by mail artist Mimi Holmes. "Mimi is a very active part of the international movement of mail art."

1703. Chayat, Sherry. "Mail Art." *Syracuse Herald American Stars Magazine* (Syracuse, New York): 20, July 6, 1986.

A review of the mail art show, "Is There No Justice?" curated by Sally Mericle. "I've been corresponding with some of these people for five or six years and have closer feelings for them than for some of my friends." Mentions Guy Bleus and quotes from his works.

1704. Churchman, Deborah. "Telltale Signs of Rubber Stamp Art." *Christian Science Monitor* (Boston, Massachusetts): August 5, 1982.

A general history is given as well as interviews with the editor of the *Marking Industry Magazine* and Miller and Thompson, authors of the *Rubber Stamp Album*. "Finally there are artistic rubber stamps. Since the 1950's people like Andy Warhol, Saul Steinberg, and Yoko Ono have stamped art books, prints, sculptures, paintings, and multiples...And a woman named Anna Banana stamps her correspondence with a certificate bestowing life membership in the Royal Order of the Banana."

1705. Clerinx, Luc. "Guy Bleus en Mail-Art in de Ciapte Hasselt." *Het Belang Van Limburg* (Hasselt, Belgium): February 6-7, 1982.

"About a mail art show (organized by Guy Bleus) and about indirect correspondence, Cavellini, Baroni, Petasz, Pittore, and mail art in general." (Guy Bleus) The text is accompanied by reproductions of imprints of rubber stamps from Bleus' collection.

1706. Clouston, Erlend. "Mr. Postman - This a Not a Bomb." *Liverpool Post and Echo* (Liverpool, England): June 14, 1979.

Review of the mail art show, "Post Restante," curated by the late Michael Scott (died January 5, 1988) at the Academy Gallery in Liverpool, England. "Mail art is an essentially anti-bureaucratic gesture, fired by resistance to the State aid/gallery systems that some feel warp-not to mention frustrate - artistic expression. Mail art gleefully pursues the opposite: art that is private, unsolicited and free."

1707. Clurman, Irene. "Documenting History of Mail Art." *Rocky Mountain News* (Denver, Colorado): 49, 51, February 28, 1984.

A review of the exhibition, "Correspondence Art," at the Center for Idea Art curated by Mike Crane. "Only the best-known mail artists are represented, and their work is sorted into three major movements: New York artist Ray Johnson's seminal 'New York Correspondence School' founded about 1958; the Fluxus group, also founded in the late 50's; and the European Nouveau Réalisme group, formed by the French critic Pierre Restany in 1960. In addition, the display includes some of the mail art books and exhibition posters that began to appear in the late 60's...It's a little sad to see the self-conscious tentacles of art history wrapped around this zany, anarchistic form of expression, but the exhibit does offer a concise introduction for the uninitiated and a chronology to enlighten even those in the know."

1708. Colby, Joy Hakanson. "This Art Is RSVP; Johnson's Postal Impressionism Turns Mail Into a Performance." *Detroit News* (Detroit, Michigan): 1C-2C, December 31, 1986.

A story on local-boy-makes-good Ray Johnson, a native Detroiter who "grew up on streets like Pilgrim, Quincy and Sunderland." He also attended Detroit Public Schools, "where he was tapped for Saturday morning art classes at the Detroit Institute of Arts, and continued his art studies at Cass Technical High School, winning a scholarship to the Art Students League in New York." Johnson mentions that he visited his parents who still live in Detroit, is extending his series of 250 portraits, and is doing performance art. "In one of my new pieces, I work with 10 boxes of Tide, tying the boxes to my body and wrapping myself into a cocoon of rope and soap."

1709. Conroy, Sarah Booth. "Modern Art and the Sultans of Swap." *Washington Post* (Washington, D.C.): H1, H6, January 3, 1988.

In an article about art patrons and collectors Sydney and Frances Lewis, a meeting with Ray Johnson is recalled. "Ray Johnson, whose major works are envelopes mailed to and from patrons, sent word through Karp that he wanted to do Sydney Lewis' portrait. So the day came, and Lewis dutifully appeared at Karp's office. Johnson put a record on the turntable, unpacked a box of this and that (no one remembers exactly what, but all agree the objects were forgettable). And Karp announced: 'That's your portrait.' That was all there was to it: a portrait to hang up in the mind rather than on the wall."

1710. Costello, Ed. "Cranking Out Happiness at Robert's Think Tank." *Tacoma News Tribune* (Tacoma, Washington): F10, March 8, 1981.

An article on mail artist Robert Ashworth's project, "Robert's Think Tank," which answers questions by mail.

1711. D'Elia, A. "Mail-Art in Ateprima di G. Gini." *La Gazzetta del Mezzogiorno* (Bari, Italy): 3, November 6, 1982.

Concerning the exhibition, "San Vito dei Normanni," at the Palazzo Comunale in Brindisi curated by Gino Gini. Bibliographic information supplied by the curator.

1712. De Azevedo, Manuela. "A Arte Postal." *Diario de Notinos* (Lisbon, Portugal): September 22, 1980.

Review of a mail art show in Lisbon, Portugal, organized by Maria Irene Ribeiro for the gallery Quadrum. Illustrated by a collage by G. E. Marx Vigo.

1713. De Mol, Gerry. "Zak In, Zak Uit: Mail Art." *De Morgen* (Ghent, Belgium): 14-15, August 30, 1986.

"About mail art stress, the word 'mail art' philately. Article based on interviews with three Belgian mail artists." (Guy Bleus) The three artists are Bleus, Johan Van Geluwe, and Jan De Boever. The three are photographed in mail sacks and the article is heavily illustrated by the three plus Ruggero Maggi and H. R. Fricker.

1714. De Santis, Antonio. "Collettiva di Maestri Berlines: Per Nuove Esperienze Artistiche." *Bergamo Oggi* (Bergamo, Italy): August 9, 1986.

An article about the "Berlin Mail Art Show," which featured mail art from artists in East and West Berlin.

1715. De Santis, Antonio. "Ville di Serio: Arte Postale in Mostra alle Galleria Teco." *Bergamo Oggi* (Bergamo, Italy): April 1984.

Review of a mail art show in Villa di Serio. The theme of the show was "Homage to Cavellini." A photograph illustrating the article pictures Cavellini with Ruggero Maggi.

1716. Dencker-Hill, Debbie. "Mail Art - No Rules, But a Lot of Respect." *Neighbors* (Whittier, California): 6, October 23, 1985.

Review of the "October" mail art show at the Whittier Public Library curated by Creative Thing (Leslie Caldera). "It's an unusual art form and many art associations do not acknowledge its existence."

1717. Devoss, David. "An Addiction That Can't Be Stamped Out." *Los Angeles Times* (Los Angeles, California): Section V: 1-2, December 7, 1987.

An overview of the Carson Rubber Stamp Convention. "Today about 125 companies produce rubber stamps, up from 30 five years ago."

1718. Di Bussolo, Valerio. "Non Capisco, Ma Mi Adeguo." *Bergamo 15* (Bergamo, Italy): July 30, 1985.

Concerning a Neoism Festival at the Artestudio, Ponte Nossa.

1719. Dillman, Emil. "Weltbild in Bildern." *Saarbrucker Zeitung* (Saarbrucker, West Germany): 18, January 22, 1988.

Concerning the art activities, including mail art, of Henning Mitten-dorf, of Frankfurt, West Germany.

1720. Dilworth, D.G. "Democracy of a Form Limited Only by the Post Office." *Florida Flambeau* (Tallahassee, Florida): 9, 12, January 31, 1986.

A review of the Florida State University Four Arts Gallery mail art show, "Communications/Alternate Expression 1986," curated by Fran Rutkovsky and Lantz Caldwell. "Because hundreds of people, each with his/her own assumptions and opinions about art, have participated in the Four Arts show, it looks like a carnival laid out to delight anyone who chooses to join in the fun."

1721. Dilworth, D.G. "Please, Mr. Postman, Won't You Check..." *Florida Flambeau* (Tallahassee, Florida): 10-11, January 24, 1986.

Review of the Florida State University Four Arts Gallery exhibition, "Communications/Alternative Expressions 1986," curated by Fran Rutkovsky and Lantz Caldwell. The show received over 1,000 pieces of mail.

1722. DiMaggio, Nelson. "Um 'Correio' com Poucas Novidades." *O Jornal* (Lisbon, Portugal): September 26, 1980.

A review of a mail art show at Quadrum gallery organized by Maria Irene Ribeiro.

1723. Dittborn, Eugenio. "Carta a Eugenio Dittborn." *El Dia* (Mexico City, Mexico): Supplement (El Gallo Illustrated) 5, September 9, 1984.

A letter from Chile quoting thoughts of Carlo Pittore plus questions about photocopies.

1724. Djeric, Zoran. "Umetnost Bez Zanos." *Glas Omladine* (Novi-Sad, Yugoslavia): October 29, 1985.

Reviews an exhibition which includes the work of Andrej Tisma.

1725. Djuza, Petar. "Saopstavanje Intime." *Jedinstvo* (Pristina, Yugoslavia): November 5, 1987.

Review of the "Private Life" exhibition curated by Andrej Tisma.

1726. do. "'Mail-Art' Ist Kunst per Post." *Braunschweig Zeitung* (Braunschweig, West Germany): March 17, 1986.

A review of the exhibition of H. R. Fricker's mail art at Bernd Lobach's Museum fur Moderne Kunst, Weddel, West Germany.

1727. Dolan, Carrie. "Art of Letter Writing Is Alive and Still Fun, Encouraged by a Club." *Wall Street Journal* (New York, New York): 1, 8, January 5, 1988.

Article about Stephen Sikora who started the Letter Exchange to encourage the art of letter writing. Not mail art, but a kindred association.

1728. Donato, Marla. "The Unexpected and Unusual Becomes Business as Usual at Joz Place." *Chicago Tribune* (Chicago, Illinois): Section 7:8, February 1, 1985.

Review of the "Danger Mail Art Show" curated by Mr. Bop at Joz Place. "Mr. Bop said the show definitely is a hit: 'People stole about 20 things. They must have liked it enough to steal it.'"

1729. Donohoe, Victoria. "Mail Art." *Philadelphia Inquirer* (Philadelphia, Pennsylvania): December, 1987.

A review of the "Masks" mail art show curated by Carole Sivin at the University City Science Center. "Mail-art shows, though always invitational, democratically try to pack in everything they receive by mail until the galleries look like souvenir shops. Such a relaxed format, not the easiest thing for the art critic to review (shows like

this seem specifically designed to discourage it, at any rate) are mainly artist-friendly."

1730. Duke, Christer. "Brevkonst Fran Luna i TV 2: Nattovning." *Lanstioningen* (Stockholm, Sweden): December 1984.

A review of Peter R. Meyer's night radio program which broadcasts audioworks from the mail art network.

1731. Duke, Christer. "Peter R. Meyer: Vakna Upp ur Passiviteten!" *Lanstioningen* (Stockholm, Sweden): 27, March 16, 1984.

Review of mail art activities of Swedish mail artist Peter R. Meyer in connection with "Nattovning." Also mentions Vittore Baroni, Steen Moller Rasmussen, and Cavellini.

1732. Duke, Christer. "Prova 'Mailart' pa Luna - Utstalling." *Lanstioningen* (Stockholm, Sweden): March 16, 1984.

A review of "Audios och Videos" mail art show by Peter R. Meyer. In Swedish.

1733. Duke, Christer. "Publikrusning Till Utstallningen i Luna." *Lanstioningen* (Stockholm, Sweden): 19, March 21, 1984.

A profile of Peter R. Meyer, Swedish mail artist, featuring his collection of audio and video works collected through the mail art network.

1734. Eliasson, Karl-Erik. "Bildknost, Ljudkonst, Kladkonst, Kortkonost." *Helsingborgs -Dagblad* (Malmo, Sweden): January 7, 1984.

Review of a mail art show at the Malmo Konsthall in Malmo, Sweden, organized by Peter R. Meyer.

1735. Fehrlin, Gisela. "Das Licht im Auge (The Light in the Eye)." *St. Galler Tagblatt* (St. Gallen, Switzerland): 1983.

The article concerns the development of a logo/image by H. R. Fricker (the image of the eyeless man in the striped tie), which was first taken from a reflection in the eye of the artist in a photograph.

1736. Fielder, Terry. "Campus Bomb Scare Is Genuine Blowout." *Student Voice* (River Falls, Wisconsin): May 1979.

An item in a mail art show was taken by campus security after being mistakenly confused as a bomb. "We treated it as a bomb - it must

have been stolen from the exhibit. They (the detonation people) don't take time to check and see what the object really is; they just blew it up."

1737. Formentini, Giacinto. "I 'Red Cougar' di Villa di Serio fra i Protagonisti del dell'Arte 'Neoist' Festival e 'Communicata.'" *Bergamo Oggi* (Bergamo, Italy): June 12, 1985.

"Article covering the 9th Neoist Festival with a brief description of what neoism and mail art are about." (Graf Haufen)

1738. Fox, Michael. "Mail-Art zum Thema 'Nacht.'" *Huckup* (Hilesheim, West Germany): 12, July 4, 1985.

Review of the mail art show, "Nacht," by the curator of the exhibition.

1739. FR. "Kann Kaffeekochen denn Kunst Sein?" *Siegener Zeitung* (Siegen, West Germany): January 23, 1986.

A profile of Jürgen O. Olbrich describing his postal art activities.

1740. Frederick, Lorene. "Postcards and Pears." *Times Daily* (Florence, Alabama): 2F, February 15, 1987.

Mail artist Mimi Holmes talks about introducing her elementary school students to mail art. "Mail art, an underground phenomenon of the 60's that exploded to the surface in the 70's is a valid teaching tool of the 80's, according to Holmes."

1741. Fricke, Werner. "Mail-Art- Projekt Laufft Noch bis Februar: Goetheschuler Wollen Kreatives Potential Wecken." *Kehrwieder Am Sonntag* (Hildesheim, West Germany): 6, January 4, 1987.

Review of the mail art show, "Nature," curated by Michael Fox.

1742. Fricke, Werner. "Mitmachen! Die Goethe-Schulerinnen Suchen Kunstler zum Thema Natur." *Kehrwieder Am Sonntag* (Hildesheim, West Germany): 42, October 19, 1986.

Review of the mail art show, "Nature," curated by Michael Fox.

1743. Fricker, H.R. "Autonomie aus Kommunikation." *Appenzeller Zeitung* (Herisau, Switzerland): August 1, 1987.

"About networking, decentralization, and flexibility of rules in mail art." (H. R. Fricker)

1744. Fricker, H.R. "Kulturinitiative: Kunstbetrieb der Waren." *St. Galler Tagblatt* (St. Gallen, Switzerland): September 16, 1986.

Describes the networking concept and explains that art can exist outside the art market.

1745. Friedman, Ken. "Where Is the Art Going Today?" *San Diego Union* (San Diego, California): November 11, 1973.

The author argues that "a new world is being made around us through the emerging partnership between artists concerned with the regeneration of our society and an active public."

1746. Fulford, Robert. "Correspondence Art: Collages in Time, Distance and the Mind." *Toronto Star* (Toronto, Canada): 49, March 17, 1973.

This is one of the most incisive newspaper articles I've seen on mail art. It's an early one, too. It deals with the group General Idea and their publication of *FILE*. But I'll let the author talk for himself. "The essential thing to remember about correspondence art, or mail art, is that you can never grasp any single piece of it at one time...For the outsider, the problem of correspondence art lies in the fact that the things the artists send each other don't seem especially impressive when taken one at a time. It's the accumulation that counts, the sense of system the artists build up...Correspondence art seems to operate on a sort of horizontal basis: inspiration (or whatever) spreads through the international community...For correspondence art, there is no public. Everybody who gets involved in it becomes part of the art-act, becomes locked into the network of information systems...Correspondence art is a collage arranged over great distances and long periods of time. It comes together only in the heads of the senders and the recipients."

1747. Gaiser, Dunja. "Rock 'n' Roll auf dem Kopierer." *Stuttgarter Nachrichten* (Stuttgart, West Germany): March 17, 1986.

"This article features a copy-art show with some mail artists involved. There is not explicit mail art mentioned in it, but some of the activities of German and Canadian copy artists are described." (Graf Haufen)

1748. Gandini, Manuela. "Su Ali Carta Gommata e Affrancata." *Il Sole* (Varese, Italy): December 1, 1985.

A review of the mail art show, "Long Life to the Arts - Long Life to the Earth," curated by Roberto Maria Mascheroni.

1749. Gardner, Fred. "Trends in Creativity: How to Get Personal with Rubber Stamp Art." *Berkeley Daily Gazette* (Berkeley, California): 11, May 17, 1972.

A review of the rubber stamp art and "mail order art" activities of Patricia Tavenner. "Whatever else rubber stamp art and the Mail Order Art Catalogue art are, they do suggest a revolt from the formal categories of art, the domain of a stuffy super intelligence, returning art to a function of everyday life. But the establishment is watching."

1750. Gartner, Hubertus. "Kein 'Mehr für Mailart.'" *Neue Westfälische* (Minden, West Germany): January 20, 1988.

A report of how Jo Klaffki's organization of "Mail-Art-Station" has left him without money.

1751. GAZ. "Galerie im Bunker." *Frankfurter Rundschau* (Frankfurt, West Germany): November 7, 1985.

A notice for the show, "International Mail-Art-Ausstellung," curated by Henning Mittendorf, featuring 360 artists from 35 countries.

1752. Geddes, Ashley. "Lennon Lament by Parcel Post." *Alberta Report* (Calgary, Canada): 45, January 11, 1982.

Review of the "Imagine" mail art show curated by Chuck Stake. "But a more technical problem with mail art shows in general was evident in one rather whimsical entry, after the Lennon hit song 'Imagine,' which read: Imagine a mail art exhibition/Imagine Off Centre Centre/Imagine Chuck Stake Enterprises/Imagine that you participate/Imagine the greatest idea/Imagine that it's late/Imagine that it will never have been shown."

1753. Gerard, Paul. "The Edge of Town." *Isthmus* (Madison, Wisconsin): 29, 31, September 4, 1987.

An article of contrasting performance art in Madison. On the one hand, UW-Madison Professor Laurie Beth Clark (safe), on the other Elizabeth and husband Miekal And (fringe). "Through a mail network, they are in touch with dozens of underground groups throughout the world. The variety of their activities is reflected in the sign above their mailbox: 'Accepting mail for Xeroxical Endarchy, Audio Muzixa, Aqautics Ever Tarnish, Xeroxical Editions, Sunrise Falldown Artpress, Xerox Sutra Editions...'"

1754. Giacone, Rino. "C'e' un Postino alle Porte della Totalita dell'Arte: Nel Bene e Nel 'Mail.'" *La Sicilia* (Italy): April 25, 1982.

A long article on mail art giving a general history and specifically one for Italy. Mail art shows in different countries are named. The article is illustrated with works by Cavellini, Anna Banana, and Bill Gaglione and Nicola Frangione.

1755. Gini, Gino. "Arte-Oggi: Mail Art." *Il Mobile* (Milano, Italy): June 30, 1981.

A review of a mail art show curated by Gino Gini at Galleria Apollinaire.

1756. Gini, Gino. "La Mail Art ha un Suo Spazio." *Il Gabbiolo* (Parma, Italy): Section 2, 10, November 1981.

Concerning the mail art show curated by Gino Gini at Galleria Image 70, Padova. Information supplied by the author.

1757. Gini, Gino. "La Mail-Art a Matera." *La Gazzetta Del Mezzogiorno* (Italy): 3, December 14, 1979.

Concerning a mail art show at Galleria Arti Visive. Bibliographical information supplied by the author.

1758. Gini, Gino. "Mail Art - Arte Postale." *Sicilia Oggi* (Sicily, Italy): January 1981.

Concerning the mail art show at Galleria Image '70 in Padova curated by Gino Gini. Bibliographic information supplied by the curator.

1759. Gini, Gino. "Quando la Cartolina é Arte." *Corriere D'Informazione* (Milan, Italy): 5, June 25, 1981.

Concerning a mail art show curated by Gino Gini at Galleria Apollinaire in Milan. Bibliographic information supplied by the curator.

1760. Glueck, Grace. "What Happened? Nothing." *New York Times* (New York, New York): 18x, April 11, 1965.

While describing Ray Johnson's "nothings," "...a type of cool un-happening which he invented," the author also notes his mail art involvement. "I study cancellations, the manner in which the stamp

is placed, the way the address is done. Then I classify and file the contents. It's a marvelous art form, the letter—full of wonder and surprise."

1761. Goddard, Dan R. "Day of the Dead Exhibit Represents 15 Countries." *Express-News* (San Antonio, Texas): 3E, November 1, 1985.

Review of a "Day of the Dead" mail art show curated by Susan Mackin-Dolan at the Southwest Craft Center. "Mackin-Dolan has also set up a small Day of the Dead alter, surrounded by strips of mail art suspended from the ceiling."

1762. Goldberg, Leslie. "Steal a Little Entertainment." *San Francisco Examiner* (San Francisco, California): February 5, 1988.

About the Festival of Plagiarism organized by "Karen Karen" (Steve Perkins). "'This event is about participation,' says Karen. 'It's not about some passive audience lapping up entertainment. It's about people getting involved.'" Plagiarism was a concept sweeping mail art in 1988.

1763. Graefe, V. "Kunstlerische Marken-Spielerei (Artistic Play with Stamps)." *Wolfen Butteler Anzeiger* (Weddel, West Germany): March 10, 1986.

"A review of H. R. Fricker's mail art at Bernd Lobach's Museum für Moderne Kunst, Weddel, Germany." (H. R. Fricker). Photo of Fricker and some of his work accompanies the article.

1764. Grebe, Ellen. "Weihnachts-Friedensgrub per Kunst-Postkarte." *München* (München, West Germany): November 18, 1981.

Concerning the postcard art of Jürgen O. Olbrich.

1765. Grinsuen, Dr. Johan van. "Mail-Art Turnhout." *Het Nieuwsblad van Het Zuiden* (Holland): June 4, 1983.

"About the 'Mail Art Atlas' and Dutch mail artists." (Guy Bleus)

1766. Groen, Ruud. "Guy Bleus en Zijn Zeshonderd Luchtpostbladen." *Eindhoven's Dagblad* (Eindhoven, Holland): 2, October 11, 1985.

Review of a mail art show curated by Guy Bleus in Valkenswaard, Holland.

1767. Gruen. "On Art: Donald Evans." *Soho Weekly News* (New York, New York): 14, April 3, 1975.

The citation is from the "Selected Bibliography" included in **The World of Donald Evans**. Unexamined.

1768. Gundersen, Edna. "'Mail Art' Aficionado Paints with Penpals." *El Paso Times* (El Paso, Texas): 1D, 3D, February 1982.

Chronicles a correspondence between Paul Summers and Polish artist Piotr Rypson. About eventually meeting, Summers has this to say—"But if it never happens that's okay too. Our letters are more important, I mean, we probably wouldn't know what to say to each other. But we never run out of mail art ideas. It's the perfect friendship."

1769. Gyorgy, Szego. "Belyegkeptar: Muveszbelyegekes Boritekok Kiallitasa." *Magyar Nemzet* (Budapest, Hungary): July 6, 1987.

A review of the "International Artist Postage Stamp" exhibition curated by Gyorgy Galantai at the Museum of Fine Arts, Budapest.

1770. Haenen, Tino. "Mail-Art Aan Vub." *De Morgen* (Ghent, Belgium): 2, December 14, 1981.

A review of the "Are You Experienced" mail art show at the Vrije University of Brussels organized by Guy Bleus.

1771. Hajdu. "Mail Art - Papirra, Fara, Femre, Szovetre: Megska." *Estillirlar* (Budapest, Hungary): May 29, 1987.

A review of the "International Artists' Postage Stamps" exhibit at the Museum of Fine Arts, Budapest, Hungary. It was curated by Gyorgy Galantai of Artpool.

1772. Harris, John. "Communicating Art Through the Art of Communication." *Bellingham Herald* (Bellingham, Washington): 6C, January 6, 1984.

A review of mail artist Robert Ashworth's fourth mail art show, "The 1983 Mail Art Beauty Pageant." "The beauty pageant took an enormous amount of time and energy to produce and cost Ashworth nearly \$400 in postage and commercial printing. 'That's money I don't spend going to movies and bars, doing the things other people do for excitement or to meet people,' he says. 'This is how I meet people; it's my celebration of life.'"

1773. Hi. "'Aerogrammen' van Guy Bleus in Het Toreke." *Het Laatste Nieuws* (Brussels, Belgium): October 16, 1984.

A review of the "Aerogrammes" and "Commonpress Retrospective" mail art shows by Guy Bleus at Museum Het Toreke, Belgium.

1774. Hi. "Internationale Mail Art Tentoonstelling te Tienen." *Het Laatste Nieuws* (Brussels, Belgium): October 29, 1984.

A review of the "Aerogrammes" mail art show curated by Guy Bleus.

1775. Hlozan, Borislav. "Mejl Art-Umetnost Komunikacije." *Glas Omladine* (Novi-Sad, Yugoslavia): November 6, 1984.

An interview with Andrej Tisma.

1776. Hoffman, Donald. "Please, Please, Mr. Postman, 'Mail Art' Doesn't Deserve to Go First Class." *Kansas City Star* (Kansas City, Missouri): 8J, June 29, 1980.

A biting review of the Avila College Mail Art show organized by Carol Zastoupil written by the art and architecture critic of the paper. "An organized assault by artists on the U.S. Postal Service is hardly something I see any reason to tolerate, much less applaud. The idea of sending highly decorative and bizarre art through the mail was just as phony when it appeared some years ago and gained publicity in *Artforum*, a journal of high pretension and little sense. It arrived here later, of course."

1777. HPH. "Die Palette Wesentlich Erweitert." *Mindener Tageblatt* (Mindener, West Germany): 4, September 7, 1983.

About the "First International Mail Art Congress" in Bergkamen, West Germany. "I met there Henrik Bzdok of Poland and many other mail artists." (Joki Mailart)

1778. Hudson, Berkley. "To Qualify Your Artwork for This Show, It Must Get to the Gallery On Its Own." *Providence Journal* (Providence, Rhode Island): Section B, May 17, 1982.

A review of "The Way Out Mail Art Show," curated by Mary Ferrara and Randy Harelson. "The whole thing about mail art is you don't have to get so pompous about it, like gallery art that is so serious. You just send it off for communication's sake and forget about it. That's why kids like it."

1779. Hug, Rolf. "Ein Panoptikum der Fantasie." *Ostschweizer AZ* (St. Gallen, Switzerland): March 28, 1983.

Describes the second issue of *Anarchive Material* edited by H. R. Fricker on the theme of animals. Some international participants are listed.

1780. Hug, Rolf. "Ostschweizer Kunstanarchiv." *Ostschweizer AZ* (St. Gallen, Switzerland): December 17, 1982.

Description of the mail art magazine *Ostschweizer Kunstanarchiv* published by H. R. Fricker and Pascal Froidevaux. Every participant made fifty copies and every participant received one copy of the magazine. The editor changes every issue. Issue number one published by Pascal Froidevaux.

1781. Husler, Martin. "Ostschweizer Kunst - Anarchive in Trogen." *Appenzeller Zeitung* (Herisau, Switzerland): November 10, 1983.

"Exhibition of six issues of *Anarchive Material*, regional artists and some international contributors." (H. R. Fricker)

1782. HVG. "Aerogrammen van Bleus in Het Toreke." *Het Nieuwsblad* (Brussels, Belgium): 14, October 13/14, 1984.

Review of the mail art show, "Aerogrammes," curated by Guy Bleus at Het Toreke Museum, Belgium.

1783. I.F. "Si Chiama 'Mail Art' Nel Nome della Pace." *La Stampa* (Torino, Italy): 24, May 11, 1986.

A review of the mail art show, "Arte Postale per la Pace (Mail Art for Peace)," curated by Leonardo Corongiu in Torino, Italy. The article gives a brief history of mail art citing the Futurists, Fluxus, and Ray Johnson.

1784. Isaacs, Stan. "Isaacs: Seeking Congruity Through Correspondence." *Newsday* (Long Island, New York): 41, July 25, 1975.

An article about the life and works of Ray Johnson. The author pays a visit to Johnson's Locust Valley house and describes it. Johnson is quoted as saying, "The Correspondence School is a kind of conversation in object form. Instead of spoken conversation, there is the intimacy of receiving something."

1785. Janssen, W. "Jonge Kunstenaars te Leopoldsburg." *Het Belang Van Limburg* (Hasselt, Belgium): 11, August 29, 1979.

"About a show of Guy Bleus with mail art, scents and administrative art." (Guy Bleus)

1786. Jarmusch, Ann. "Artists Put Their Personal Stamp on the Mail." *Dallas Times Herald* (Dallas, Texas): H1, H4, July 24, 1988.

A profile of John Held, Jr. mentioning his forthcoming trip to Japan for the International Mail Art Symposium at Hiroshima, his mail art bibliography, and his direction of Modern Realism Gallery. A reproduction of a work by Ryosuke Cohen accompanies the text. "'You try to keep the network as open as possible,' says Held, who corresponds with 150 mail artists in the United States and abroad using the deliberately confusing pseudonym John Held, Jr. 'Almost anything that can happen, will happen [in mail art].'"

1787. Jen. "'Kunstgartenschau' In Kassel: Alternativen im Hausgarten." *Taspo* (Braunschweig, West Germany): 4, August 20, 1981.

Concerning a project of Jürgen O. Olbrich to exhibit mailed-in objects in his garden.

1788. Johnson, Eve. "Can You Imagine Lennon at This?" *Vancouver Sun* (Vancouver, Canada): D4, February 17, 1982.

Review of the Chuck Stake mail art show, "Imagine," at Robson Square gallery. "Mail art has been with us since the 1950's, but began to flower only in the 1970's, just when getting anything through the mail became almost an art form in itself. It's a true expression of collaborative art in the global village—accessible, democratic, open."

1789. Jordan, Miles. "Pen Pals." *News and Reviews* (Chico, California): April 30, 1987.

A review of the "World Book Archive Mail Art" show at 1078 Gallery in Chico, California, curated by Laura Kling and Steve Miranda Byer (collectively, Fruit Basket Upset). "...One of the most unusual shows ever in Chico."

1790. Julianna, P. Szucs. "Belyegkepek a Szepmueszetiben." *Nepszabadsag* (Budapest, Hungary): June 30, 1987.

A review of the "International Artists' Postage Stamp" exhibition curated by Gyorgy Galantai at the Museum of Fine Arts, Budapest, Hungary.

1791. Kamperelic, Dobrica. "Art for Each One." *Vecernji List* (Zagreb, Yugoslavia): November 1983.

From a listing of articles sent by the author. Unexamined.

1792. Kamperelic, Dobrica. "Planetarna Mogucnost." *Mladost* (Beograd, Yugoslavia): October 22, 1984.

Review of an exhibition curated by Andrej Tisma.

1793. Kecman, D(avid). "Odbrana Privatnog Zivota." *Misao* (Novi-Sad, Yugoslavia); September 19, 1986.

Concerning the "Private Life" mail art project of Andrej Tisma.

1794. Kecman, D(avid). "Sagledavanje Stvarnosti." *Somborske Novine* (Sombor, Yugoslavia); August 22, 1986.

Review of the "Private Life" exhibition curated by Andrej Tisma.

1795. Kecman, D(avid). "Stvarnost i Njene Posledice." *Komunist* (Novi-Sad, Yugoslavia); September 12, 1986.

Review of the "Private Life" exhibition curated by Andrej Tisma.

1796. Kecman, David. "Medijski Konglomerat." *Oko* (Zagreb, Yugoslavia): September 25, 1986.

Review of the "Private Life" exhibition curated by Andrej Tisma.

1797. Kelley, Jane. "Teacher Produces a 'Classic' Paper." *Bellevue Leader* (Bellevue, Nebraska): 3B, April 4, 1979.

Concerning the papermaking activities of Chuck Welch (the Cracker Jack Kid) and how they relate to mail art.

1798. Kelley, Michael. "'Crazies' Give U.S. Postmen Artistic Status." *Commercial Appeal* (Memphis, Tennessee): A9, March 13, 1984.

The author came across an ad for the "International Year of the Rat Fritten Show" and was intrigued. So he called Al Ackerman ("...San Antonio mail artist Al Ackerman, who calls himself 'Dr. Al Acker-

man,' acknowledges the post office box is his, but he says he didn't place the ad.) "It was probably an ex-patient or somebody out there who is seriously disturbed,' Ackerman said with the fiendish laugh of a mail artist." Chuck Welch is also interviewed.

1799. Kerekes, Laslo. "Ina Kraju Osta Erotika." *Glas Omladine* (Novi-Sad, Yugoslavia): February 25, 1987.

Report of an erotic mail art project.

1800. Kidd, Georgia. "Pastimes: Mail Chauvinists." *Kansas City Star* (Kansas City, Missouri): 3, July 20, 1980.

A notice for the mail art show, "Nonstandard Mail," at Avila College curated by Carol Zastoupil. "How many artists can really be content with a single mailbox as a gallery? Very few—and so mail artists now have shows to which they mail (of course) their work to be hung for public viewing."

1801. Kodrich, Kris. "From Eclectic Artists, Eclectic Art." *Wisconsin State Journal* (Madison, Wisconsin): Section 8: 1, September 21, 1987.

Profile on Madison, Wisconsin, mail artists Miekal And and Elizabeth Was. A wonderful color picture of their yard art illustrates the article with the two in masks of Joseph Beuys and an animal shaman.

1802. Kohen, Helen. "Neither Rain Nor Snow Stops Art." *Miami Herald* (Miami, Florida): August 21, 1981.

The article was written on the occasion of a "travelling" mail art show mounted in the Miami-Dade Public Library artmobile. It was drawn from a private collection. "Beginning as one of the underground art phenomena of the 60's, the mail art network has grown into an international exchange for creative expression...It makes a precious object of a throw-away, makes public what is by nature private." Talks about rubber stamps, Cavellini, Betty Danon, and Cozette de Charmony. "Mail art is a slight art form, but not an insignificant one."

1803. Kover, Jonas. "Rubber Stamps: Is It Art? Maybe? No! Yes!" *Sunday Observer-Dispatch* (Utica, New York): 1E, 5E, September 10, 1989.

An article that centers on the dynamics of running 100-Proof Press, a rubber stamp company, by owners Betty and Stan Harris of Eaton, New York. It also describes the use of rubber stamps for artistic

purposes, including their usage in mail art. The reporter, an art critic for the paper, is also an active mail artist under the name J.K. Post. "Many of her customers are mail and rubber stamps artists, who create artworks, postcards, and decorative envelopes for correspondence with one another."

1804. Kutner, Janet. "Art." *Dallas Morning News* (Dallas, Texas): October 10, 1986.

A notice of "Performance Art Preview" at the Caravan of Dreams, Fort Worth, Texas. Mail artist John Held, Jr. participated and is described as "well known throughout the country for his active role in the current mail art movement. He recently hosted a Southwest USA Mail Art Congress here and will curate a 'Mail Art/Artist Postage Stamp' exhibition in cooperation with Houston's Museum of Fine Arts in November."

1805. Kutner, Janet. "Art and Artists." *Dallas Morning News* (Dallas, Texas): 10C, October 3, 1983.

A notice of the "Mail Art About Mail Art" exhibit at Richland College curated by John Held, Jr. "Held has already received work from Christo, the internationally acclaimed Bulgarian-born environmental artist..."

1806. Kutner, Janet. "Artistic Variety." *Dallas Morning News* (Dallas, Texas): September 18, 1984.

A review of two shows at Modern Realism gallery curated by John Held, "Best of Summer Mail Art '84" and "Artifacts from Interdada." The "Summer Mail Art" show drew 350 entries from 36 countries. Interdada was, according to Held, "the largest gathering of mail artists at any one time other than the mailbox."

1807. Kutner, Janet. "Avant Garde." *Dallas Morning News* (Dallas, Texas): 10C, July 18, 1987.

A notice for a performance "Peace Networking on the Head" featuring Shozo Shimamoto, Ryosuke Cohen, and John Held, Jr. at the Dallas Museum of Art, and a special tribute to Marcel Duchamp on the occasion of his 100th birthday at Club Dada.

1808. Kutner, Janet. "Review: The Letters of Ray Johnson." *Dallas Morning News* (Dallas, Texas): Guide 23, September 17, 1982.

Review of an exhibition at Modern Realism gallery, "The Letters of Ray Johnson," curated by John Held, Jr. "If you've got even the slightest sense of humor, you'll like the show; if you're into dry wit, you'll love it...I'm a Letterwriter,' the show's invitation reads. 'I apparently enjoy bringing people together.' He not only succeeds in bringing people together, but he amuses them too."

1809. Langsdorff, Maja. "Verfremdete Fotokopien: Jürgen Kierspel Studien." *Stuttgarter Zeitung* (Stuttgart, West Germany): March 8, 1983.

Review of a mail art project organized by Jürgen Kierspel of Stuttgart, West Germany. The project, which attracted over 550 participants, asked artists to embellish a landscape. The results were shown in Stuttgart, Augsburg, and Berlin.

1810. Lassen, Hellen. "Lydkunst og Postkunst." *Politiken* (Copenhagen, Denmark): April 5, 1983.

A review of the "Audio" show curated by Swedish mail artist Peter R. Meyer. The audio works were collected through the mail art network.

1811. Lawson, Kristan. "The Xerox Revolution: Beneath the Underground." *Daily Californian* (Berkeley, California): 11-12, April 30, 1986.

Some background on the revolution going on in Xerox magazine publishing with a list of such publications including *Eat It Up*, *Box of Water*, and *Factsheet Five*. "It's difficult to generalize about underground magazines (or, as they are known, 'zines'). They usually have circulations of under 500, sometimes much less, they come out whenever the editor is in the mood. Many are free, but beyond that you have to discuss them individually."

1812. Legenbaur, Heidi. "Art That's Signed, Sealed and Delivered." *Bur-elle's* (Troy, New York): November 13, 1986.

Review of "Post Impressions," a mail art show curated by Willie Marlowe at the Junior College of Albany (New York). Works by David B. Greenberger and Cracker Jack Kid are discussed.

1813. Ligon, Betty. "Postal Picassos Enliven Mailbox." *El Paso Herald-Post* (El Paso, Texas): 3, January 30, 1981.

A review of a mail art show at the University of Texas at El Paso, curated by student Paul Summers. "In response they received crazy

items like a large bull's eye target, a mashed beer can, a huge ceramic postcard and other outsized cardboard correspondence so covered with stickers, drawings and objets d'art, to use the term loosely, it must have been a challenge for the postmen to find a place to put the cancellation stamps."

1814. Limburg, Erika. "'Mail Art': Kunst-Austausch im Miniaturformat." *Frankfurter Rundschau* (Frankfurt, West Germany): March 10, 1983.

An article about West German mail artist Henning Mittendorf.

1815. Lipchitz, Michel (photographer). "Headlines." *International Herald Tribune* (Paris, France): 1, December 10, 1986.

A photograph on page one of this widely read international newspaper of Shozo Shimamoto with writing on his head by Joki. The caption reads in full: "Headlines - François Leotard, French Minister of Culture and Communication, skims the phrases written on the head of Shozo Shimamoto, a Japanese artist. An exhibition featuring works of Japan's avant-garde from 1910 to 1970 opened Tuesday in Paris."

1816. Love, Alice. "Artfully Dodging the Avant-Garde." *Dallas Times Herald* (Dallas, Texas): October 15, 1986.

Review of "Performance Art Preview" at the Caravan of Dreams, Fort Worth, Texas. Performers included Jon Held and Doug Smith, founder of the Church of the Sub Genius. "...perhaps the most unusual was that of Jon Held, a local librarian. Held, in the guise of mailman, sat at a desk on the stage and read aloud the considerable number of letters he had received since the first of the month...One correspondent gave Held some pre-performance advice: 'Just remember to smoke a lot of weed and take a hit of acid one hour before the show and you'll do all right.'"

1817. Luchetti, Cathy. "Four Artists and How They Make a Living: Patricia Tavenner." *San Francisco Bay Guardian* (San Francisco, California): October 3, 1975.

Mentions a great deal about Pat Tavenner's correspondence art activities including her "Living Letters" exhibit, photostamps, and **Mail Order Art Catalog**.

1818. Lutz, Gabi. "Ort der List (Place of Ruse)." *Appenzeller Zeitung* (Herisau, Switzerland): August 1, 1987.

Story and photo of a project by H. R. Fricker which commemorated different mail artists by building a stone pile in a forest. The photograph commemorates Polish mail artist Pawel Petasz.

1819. Lyons, Harriet. "Nude Descending Mailbox." *Daily News* (New York, New York): Magazine 4, November 8, 1987.

A notice of a mail art show, "The Joke Is in the Mail," curated by Matty Jankowski. "In 1916, Marcel Duchamp, a leading Dadaist, attached four post cards—each written in correct syntax but without apparent meaning—to a common backing, and mailed it to a neighbor. Artists have been exchanging information and original works of art through an international postal network ever since." Color reproductions of mail art by Rudi Rubberoid, Michael Duquette, Henning Mittendorf, and others.

1820. Malesev, Pavle. "Olimpizam Poslat Postom." *Dnevnik* (Novi-Sad, Yugoslavia): April 20, 1986.

Concerning the "Olympic" mail art show of Andrej Tisma.

1821. Maloney, Suzy. "Science Center Exhibit on Mail-Art Has Japanese Touches." *Daily Pennsylvanian* (Philadelphia, Pennsylvania): 3, November 24, 1987.

A review of the "Masks" mail art show guest curated by Carole Sivin at the University City Science Center. "Sivin's recent trip to the People's Republic of China drew several drawings from Chinese artists, who primarily chose to focus on the role of the masks in theater...Sivin became involved in mail-art four years ago by inquiring among fellow artists. She was given the name of a Japanese artist, Ryosuke Cohen, and was off and running. Cohen, who publishes monthly everything that is sent him, is a central point in the network of mail-art."

1822. Marger, Mary Ann. "Playful Mail Art Gets a 'Special Delivery' Rating." *St. Petersburg Times* (St. Petersburg, Florida): D1, August 4, 1987.

Article centers around Charles Harwood and his curation of the mail art show, "First Invitational Florida Mail Art Exhibition." Some history is given: Marcel DuChamp (sic) and Ray Johnson.

1823. Marrs, Valerie. "'Art for Masses' Rebellion Relies on Postal Services." *La Mirada Lamplighter* (La Mirada, California): May 19, 1983.

Review of a mail art show, "It's a Grand Old...," curated by Peggy Calvert. "Flaunting their rejection of jury rejections, these patrons of world-wide postal services offer their art to the masses."

1824. Marta, Kadar. "Belyegkepek." *Nepujsag* (Budapest, Hungary): 5, June 20, 1987.

A review of the "International Artists' Postage Stamp" exhibition curated by Gyorgy Galantai at the Museum of Fine Arts, Budapest. The article is accompanied by works of E.F. Higgins, III and Morgens Otto Nielsen.

1825. Marvel, Bill. "Art That's Signed with a Postmark: The Mailbox Is the Medium for Offbeat Works." *Dallas Times Herald* (Dallas, Texas): F1, F4, April 18, 1984.

A general introduction to mail art in connection with the Richland College "Mail Art About Mail Art" exhibition curated by John Held, Jr. Among topics discussed are the Franklin Furnace/Artists Talk on Art controversy, Fluxus, Mohammed Center for Restricted Communication, and mail art pseudonyms. "Mail art is a true people's art. Like Dada, it is anarchic, anti-gallery. It says anyone with a postage stamp can become an artist, anyone with a mailbox can become a museum." Color illustrations by H. R. Fricker and E. F. Higgins, III.

1826. Marvel, Bill. "Canadian Artist to Perform by Not Performing." *Dallas Times Herald* (Dallas, Texas): November 29, 1983.

Notice of a non-event by Gerald Jupiter-Larsen at Modern Realism gallery. "Jupiter-Larsen will perform by not giving a performance. That is, he is not going to do anything. He is not even going to be there, except through a kind of generalized aesthetic intention." The performance was curated by John Held, Jr.

1827. Marvel, Bill. "A Tour of the Deep Ellum Galleries: Exhibit Opening." *Dallas Times Herald* (Dallas, Texas): February 7, 1984.

A notice for the exhibition, "Self-Histories of Cavellini," curated by John Held, Jr. at Modern Realism. "Modern Realism Gallery has carved out a special niche for itself as Dallas' refuge for the peculiar, the off-beat and the avant-garde...an exhibit of works by an Italian artist (Guglielmo Achille Cavellini) who is conducting a kind of

political campaign using stickers, posters, postage stamps, T-shirts, buttons and other such novelty items to boost his status in international art circles. Apparently it works."

1828. Marx, Graciela Gutiérrez. "Los Codices Marginales de Mamablanca: The Marginal Codices of ..." *El Día* (Mexico City, Mexico): Supplement (El Gallo Illustrated) 7, September 9, 1984.

Concerning the "Mamablanca" mail art project by the author, an Argentinian mail artist.

1829. Matkovic, Slavko. "Neobicna Izlozba." *Dnevnik* (Novi-Sad, Yugoslavia): March 14, 1984.

Review of the "Olympic Games" mail art show curated by Andrej Tisma.

1830. Maz. "Alle Nacht den Sternen." *Hildesheim Allgemeine Zeitung* (Hildesheim, West Germany): 10, July 9, 1985.

Review of the mail art show, "Nacht," curated by Michael Fox.

1831. MC. "Arte Postale per la Pace Interventi Grafici e Poesie." *Corriere Di Torino* (Torino, Italy): 5, May 9, 1986.

A review of the mail art show, "Mail Art for Peace," curated by Leonardo Corogiu.

1832. McKinney, Charles. "Mail Art Wins Writer's Stamp of Approval." *Clearwater Sun* (Clearwater, Florida): April 5, 1987.

An introduction to mail art through the work of mail artist John Pyros (Epistolary Stud Farm). Discusses his "Florida Centennial" mail art show.

1833. Merkin, Herman. "Guy Bleus in Kassel." *Het Belang van Limburg* (Hasselt, Belgium): 4, March 15, 1982.

"About a mail art project of Jürgen O. Olbrich in Kassel (West Germany)." (Guy Bleus) Also participating, besides Olbrich and Bleus, were Johan van Geluwe, Klaus Staeck, Colette and Günther Ruch, Birger Jesch, Rod Summers, Ko de Jonge, and others.

1834. Merkin, Herman. "Mail-Art-Initiatie: Guy Bleus in de Warande." *Het Belang van Limburg* (Hasselt, Belgium): 4, January 4, 1982.

"Definition of mail art/Relation Mail Art to Fluxus and Dada." (Guy Bleus). A reproduction of mail art by Italian artist Demos Ronchi accompanies the text.

1835. Merriam, Kendall. "The Art and Life of Carlo Pittore Euforico." *Maine Sunday Telegram* (Portland, Maine): November 1, 1981.

Full page article, interview with reproduction of graphics.

1836. Merritt, Robert. "Xerox Artists Find Originality in Copiers." *Times - Dispatch* (Richmond, Virginia): E5, January 12, 1984.

Four artists exhibit their Xerox works, among them Paul Summers whose work "uses Xerox to document a series of 'mail art' post cards and letters on themes from the Iron Curtain to the kabala that he shared with other artists throughout the world."

1837. Meyer, Peter R. "Konstnarerna Har Inget Att Invanda." *Dagens Nyheer* (Stockholm, Sweden): August 5, 1987.

A description of "Nattovning," a video series developed by the author for Swedish National Television by using mail art contacts.

1838. Moller, Klaus-Dieter. "Heute: Josef Klaffki: Mail Artist." *Westfalen-Blatt* (Minden, West Germany): February 6, 1987.

A profile on Minden, West Germany, mail artist Jo Klaffki (Joki Mailart).

1839. Moore, Alan. "New Art Medium: Create and Add a Stamp." *Huntsville Times* (Huntsville, Alabama): 1(Lifestyles), March 16, 1986.

Announcement for an exhibition and workshop of mail art coordinated by Mimi Holmes at the University of Alabama at Huntsville. "Surely by now, every conceivable permutation and variation in art has been tried. Is that what you think? Meet mail art."

1840. Morandi, Emilio. "Guy Bleus a Ponte Nossa." *Bergamo-Oggi* (Bergamo, Italy): September 22, 1982.

"About the mail art of Guy Bleus with reference to a show." (Guy Bleus)

1841. Moreno, Maximo Torres. "Exposicion de Arte Postal." *El Callao* (Lima, Peru): 11, January 30, 1986.

Notice for the mail art show, "Exposicion de Arte Postal," curated by Ruggero Maggi. A photograph of his work accompanies the article.

1842. Myers, George Jr. "Fluxus Show Offers Punch Line." *Columbus Dispatch* (Columbus, Ohio): August 16, 1984.

A review of the Geoffrey Taber Gallery exhibit of "small, ephemeral oddiments created by Fluxus artists..." The author correctly defines Fluxus as "more a sensibility than a movement or style." Mail art is mentioned as one of the concerns of Fluxus.

1843. Neira, Luis. "Una Propuesta de Nuestro Tiempo." *El Dia* (Montevideo, Uruguay): December 9, 1983.

An interview with Uruguayan mail artist Clemente Padin. Padin gives an explanation of mail art and an overview of his involvement within the genre dating from 1969. In Spanish.

1844. Nesta, Paolo. "A Grugliasco l'Arte Contribuiscen alla Pace: Mail Art for the Peace." *Rivoli 15* (Torino, Italy): 12, June 22, 1985.

A review of the mail art exhibition, "Mail Art for Peace," curated by Leonardo Corongui at Galleria "Le Serra" in Torino.

1845. Nives, Madunic. "Privatni Zivot." *Ten* (Osijek, Yugoslavia): October 15, 1986.

Concerning the "Private Life" mail art project curated by Andrej Tisma.

1846. Nixon, Virginia. "P.S. Seen Brain in the Mail Exhibition Yet?" *Gazette* (Montreal, Canada): 28, March 2, 1979.

A review of the "Brain in the Mail" mail art exhibit curated by Istvan Kantor (Monty Cantsin) for Vehicule Art. "The largest single category deals in obscure humor, half-baked ideas and formula versions of various contemporary art approaches, a fact that suggests that the phenomenon of mail art has largely outlived its freshness." Reprinted in the *Brain in the Mail* exhibition catalog.

1847. Norris, Tim. "Emotionalism Still Runs the World." *Omaha World-Herald* (Omaha, Nebraska): April 22, 1979.

A review of the "First National High School Postal Art" exhibit curated by Cracker Jack Kid. "Whether it is art in the thoughtful

sense doesn't matter as much as its message: that emotion still runs the world, for all of adult society's attempts to define and control it."

1848. O'Conner, Grace. "How to Put Your Stamp on Art." *Times Union* (Albany, New York): November 27, 1986.

A review of the Junior College of Albany mail art show, "Post Impressions," curated by Willie Marlowe. The show attracted more than 1000 entries from 31 different countries.

1849. O'Neil, Peat. "The Art Is in the Mail." *Washington Post* (Washington, D.C.): C5, September 5, 1989.

Mail artists Cracker Jack Kid, Carlo Pittore, Anna Banana, Mark Wamaling, John Held, Jr., and Margaret Hoyt are quoted in this article to introduce readers to the medium. Strange things through the mail, mail art pseudonyms, a brief historical overview, politics, and mail art being incorporated into the mainstream are among the topics discussed. A brief resource list and mention of current exhibitions are included.

1850. Okwabi, Ayah. "Mail Art: What It's All About (Part I)." *Weekly Spectator* (Accra, Ghana): February 23, 1988.

Part One of a two-part article on mail art. It's an excellent article and shows a deep understanding of networking. "To discover the existence of MA is like hearing a blare of trumpets, clouds parting and the light of revelation shining through. MA is one among other networking systems. As you start doing MA you easily find yourself devoting most of your time to enlarging your circle of correspondents. Sooner or later though, you reach a point of saturation: you realize that you cannot communicate with all the mail artists (thousands if not millions), so you might like to select, or go crazy." Also describes mail art shows.

1851. Okwabi, Ayah. "Mail Art: What It's All About (Part II)." *Weekly Spectator* (Accra, Ghana): 6, March 12, 1988.

Second part of a two-part article. I'm very impressed with these writings—not only because they originate from Africa, which is a virtual blank map for mail art, but also because of the author's richness of understanding. "The spirit is this: Share!! Nobody does MA to get famous, to get rich, to get a bunch of free art. No! The key to MA is to give, give, give! It is only when people try to get

something from the network that the whole system backfires to the detriment of all." Mail art publications, shows, and other "sub-categories" are mentioned.

1852. Optico, Desafio. "Exposicion Exhaustiva de la Nueva Poesia." *Ahora* (Montevideo, Uruguay): February 28, 1972.

A review of the mail art exhibition curated by Clemente Padin on the theme of new poetry—concrete and visual.

1853. Ortale, Monica. "Arte Postale per la Pace." *Tante Citta* (Torino, Italy): 9, May 2, 1986.

Notice of a mail art show curated by Leonardo Corongiu with special notice of Ruggero Maggi's commitment to peace.

1854. Osterwalder, Josef. "Hin und Her mit Kunst." *St. Galler Tagblatt* (St. Gallen, Switzerland): March 18, 1983.

Describes the second issue of *Anarchiv Material* edited by H. R. Fricker. The theme of the publication was "animals."

1855. Osterwalder, Josef. "Kunstbetrieb Ohne Jury." *St. Galler Tagblatt* (St. Gallen, Switzerland): December 10, 1982.

Description of a mail art magazine founded by Pascal Froidevaux and H. R. Fricker entitled *Ostschweizer Kunstanarchiv*.

1856. Osterwalder, Josef. "Traume auf dem Tuma Arsa (Dreams of Tuma Arsa)." *St. Galler Tagblatt* (St. Gallen, Switzerland): August 19, 1983.

"About a mail art project of H. R. Fricker. He sent postcards to many people and asked for recollections of dreams. Fricker intends to write them on wooden boards and then he will hang them on trees on a big hill." (H. R. Fricker)

1857. P.W. "Ein Steak von Staeck." *Hessische/Niedersächsische Allgemeine* (Kassel, West Germany): August 24, 1979.

Concerning the postcard art of Jürgen O. Olbrich.

1858. Padin, Clemente. "Concretismo: 30 Años Después." *La Hora* (Montevideo, Uruguay): 2, April 18, 1987.

A description of the author's involvement with concrete poetry, which mentions mail art shows ("Exposicion Exhaustiva de la Nueva Poesia") he has curated which featured this work.

1859. Page, Virginia. "His Postcards Are More than Just Correspondence." *Bradenton Herald* (Bradenton, Florida): 1, 3, September 16, 1987.

Portrait of a "self-taught" mail artist, George Mushier. "I've got nothing better to do in life than make funny postcards," he says with a grin. "I mail them to my friends. We clutter the mails back and forth."

1860. Paret, Pierre. "Jo Klaffki: Peintre du 'Mail Art.'" *La Marseillaise* (Marseille, France): October 15, 1985.

Report of the mail art activities of Jo Klaffki and a notice of his show at the Goethe Institute. Marcel Duchamp is named in the article as the first mail artist.

1861. Pauwels, Dirk. "Telegrammen als Mail Art." *De Standard* (Brussels, Belgium): 6, April 6, 1983.

Review of an exhibition of telegrams curated by Guy Bleus.

1862. Pauwels, Dirk. "Telegrammen als Mail Art." *Het Nieuwsblad* (Brussels, Belgium): April 8, 1983.

"Relation telegraphy - mail art - administration." (Guy Bleus)

1863. Pece, Titti. "Storia della Mail Art di Gino Gini." *Il Quotidiano* (Lecce, Italy): 12-13, November 24, 1982.

Concerning a mail art show at the Palazzo Comunale in Brindisi curated by Gino Gini. Bibliographical information supplied by the curator.

1864. Pedwell, Susan. "A Correspondence Art Show Looks Gloomily at 1984." *Calgary Herald* (Calgary, Canada): D6, January 19, 1980.

A review of the mail art show, "1984 is Coming...Soon," curated by Chuck Stake at Clouds 'N' Water Gallery. "All that's needed for a correspondence art show is the idea to have one, a space, and a connection in the network."

1865. Pejic, Dragan. "Muveszet-Postan." *Magyar Szó* (Novi-Sad, Yugoslavia): December 22, 1987.

An interview with Andrej Tisma concerning his mail art activities.

1866. Penelope, Mario. "Italian Spring Festival/Mail Art 80." *L'Umanita* (Italy): 4, October 3, 1980.

"Review of MA show in Perth, Australia, of Italian mail artists." (Vittore Baroni)

1867. Pereyra, David. "Warehouse Offers Warm Space for Local Artists." *Florida Flambeau* (Tallahassee, Florida): 9, November 6, 1987.

"The principal attraction of mail art is its democratic form. Anyone can enter the game - just dress up a postcard, letter or package and tap into this phenomenal network...While the specifics can't be pinned down, mail art is essentially about communication, and it provides a loose community for visual artists to unleash their most bizarre creative ideas."

1868. Perrault, Julianne. "Imprinting Impressions." *Kansas City Times* (Kansas City, Missouri): B5-B6, July 26, 1985.

Notice of a mail art show and rubber stamp workshop at Avila College. A two-course session for children was offered. It was organized by Carol Zastoupil and Penny Selle. "Now the appeal of mail art has grown. It is being produced by children and by adults who may not even be able to draw a straight line."

1869. Pfluger, Christoph. "'That's Tourism' - Kunst als Kommunikation." *Appenzeller Zeitung* (Herisau, Switzerland): December 30, 1986.

Shozo Shimamoto visits H. R. Fricker. A long article about artistic tourism and the mail art congresses of Fricker and Günther Ruch.

1870. Phelps, Bob. "Bob Phelps' Column." *Jacksonville Journal* (Jacksonville, Florida): 1, January 23, 1987.

A review of a mail art show at the public library in Jacksonville, Florida, curated by Mimi Holmes. "One of the most unique art displays I've seen is on the mezzanine boards at the downtown library. It is called mail art, and it includes a lot of bizarre items with which 'mail artists' entertain each other."

1871. Picard, Lil. "Death Rattle." *East Village Other* (New York, New York): 15, May 1967.

From a bibliography contained in the catalog, *Works of Ray Johnson*. Unexamined.

1872. Pisarev, Djordje. "Art Lover na Putu ka Besmrtnosti." *Glas Omladine* (Novi-Sad, Yugoslavia): December 17, 1986.

An interview with Balint Szombathy.

1873. Poitras, Julie. "Cracker Jack Kid on Display in Gallery." *Observer* (Medford, Massachusetts): 20, April 10, 1987.

A review of Chuck Welch's show at Gallery Eleven. "A common object that can be seen in many of his works is the postage stamp. It stems from his involvement in mail art...Perhaps it is difficult to understand this process, but Welch has left albums at Gallery Eleven of the many brightly colored and carefully decorated envelopes he has received."

1874. Quevedo, Bernardo Gonzalez. "El Cartero Llama Tres Veces: Acosta Bentos y el 'Mail Art.'" *El Pais de los Domingos* (Montevideo, Uruguay): 7, February 9, 1986.

An article describing the mail art activities of Uruguayan artist Acosta Bentos during the course of which a short history of mail art is given crediting Ray Johnson, Fluxus, Dada, Futurism, the Bauhaus, and Surrealism. A number of mail artists are named including Bleus, Cavellini, Pittore, Chew, Tot, Porter, Baroni, Maggi, and Perneckzy.

1875. Radovanovic, Olivera. "Privatni Zivot." *Dnevnik* (Novi-Sad, Yugoslavia): July 2, 1986.

Concerning the "Private Life" mail art show of Andrej Tisma.

1876. Radovanovic, Olivera. "Sarm Prvog Susreta." *Dnevnik* (Novi-Sad, Yugoslavia): October 23, 1984.

Review of a one-man mail art show by Andrej Tisma.

1877. Rassenfoss, Joe. "I Love My Mail." *Birmingham Post - Herald Kudzu* (Birmingham, Alabama): 6, April 10, 1981.

Judith Hoffberg comments on her experiences in the mail. Strange mailings, mail art shows, and a brief history are explained for a general public.

1878. Rathbone, R. Andrew. "The Art of Mail Follows Circuitous Postal Route." *Daily Aztec* (San Diego, California): 7, 10, February 19, 1986.

A review of the mail art show "What Are You Doing Now?" curated by John Tostado (Oh Boy! Mail Art) for Sushi Gallery. "Many mail artists are decorating envelopes with vivid rubber stamps, some are painting the envelopes, some are using color xerox machines and others, well, are offering a glimpse of how twisted an artist will become to avoid being labeled 'mainstream'."

1879. Rea, Steven. "Tempo: Art and Success are in the Cards for Ken Brown." *Chicago Tribune* (Chicago, Illinois): Section 5: 1,3, January 6, 1986.

Concerning the postcard art of Ken Brown.

1880. Reynolds, Jack. "Postal Regulations Only Cramp Mail Artists' Style." *Suncoast News* (Tarpon Springs, Florida): October 27, 1984.

Notice of the "First Epistolary Stud Farm Annual Mail Art Conference" organized by John Pyros.

1881. Ridings, Georgia. "Harlan Adds Creativity to Curriculum." *Times Daily* (Florence, Alabama): 1E, September 28, 1986.

Article about artist-in-residence at the Harlan Elementary School, Mimi Holmes. "It's only a postcard until it leaves the classroom. Then it becomes a bridge to Japan, England, Poland, or other countries—one more link in a growing network of color and imagination that starts in Mimi Holmes' art classroom at Harlan Elementary School and spans the globe."

1882. Rossi, Sever. "Un Modo Nuovo di Guardare il Futuro: Ha Preso il Via il Festival del 'Neoismo' Internazionale si Tratta di un'Arte Mondiale." *Bergamo Oggi* (Bergamo, Italy): June 2, 1985.

The first part of the headline reads: "A New Manner to View the Future." Concerns a Neofest at Artestudio in Ponte Nossa. Ruggero Maggi and Vittore Baroni are mentioned.

1883. Ruisi, Anne. "City Streets: Mail Art." *City Newspaper* (Rochester, New York): 11, May 1, 1986.

Review of "The World-Wide Mail Art Exhibition" at Center Senior High curated by Joel Swartz. "The most important functions of mail art are to share ideas and to let other artists know what kind of work people are doing. So mail artists may exchange their works with just each other, or send it off to shows and exhibits."

1884. Ruch, Günther. "Circuito Internacional de Arte-Correo." *El Dia* (Mexico City, Mexico): Supplement (El Gallo Illustrated) 4, September 9, 1984.

Ruch's oft-published mail art/networking schematic translated by César Espinosa into Spanish.

1885. S(egon). J(osep). "Tota l'Originalitat de l'Art per Correu." *La Manana* (Lleida, Spain): April 12, 1987.

A review of a mail art exhibit curated by Joan Borda at the Museum Morera de Lleida.

1886. S.L. "Kunstnere Fra Hele Kloden Udstiller i Havidovre." *Hvidovre Avis* (Copenhagen, Denmark): 3, January 11, 1984.

Review of a mail art show curated by Steen Moller Rasmussen, "Mail Art Slides." The show attracted 113 artists from 24 countries.

1887. Saal, Mark. "Art: It's Different." *Ogden Standard-Examiner* (Ogden, Utah): 1D, 8D, October 16, 1987.

Review of a mail art show at the Salt Lake City, Utah, art gallery, The Gallery at Positively Fourth Street, curated by Heidi Ferguson. "Such an exhibit is sure to raise some eyebrows among lovers of traditional art...This is a slap in the face, because art isn't that sacred anymore. It's been reduced to being sent through the mail, like a check or money order."

1888. Sachson, Gail. "Ask Me about Art." *Plano Daily Star-Courier* (Plano, Texas): 4, January 18, 1984.

A profile of Modern Realism gallery and its director, John Held, Jr. "You will enter the fascinating world of underground and avant-garde art when you find the Modern Realism Gallery..."

1889. Sandner-v. Dehn, Claudia. "Schöne Grube zu Weihnachten: Eine Postkartenaktion des Kasseler Jürgen O. Olbrich." *Hessische/Niedersächsische Allgemeine* (Kassel, West Germany): December 12, 1978.

Describing the postcard art of Jürgen O. Olbrich.

1890. Sansone, Annamaria. "Il Significato della Mail-Art." *Napoli-Oggi* (Naples, Italy): March 11, 1981.

"Newspaper article of some dispute about a mail art show in Naples - in fact the guy who organized it promised a catalog and never sent it. It looks like only the 'nice' bits were exhibited." (Vittore Baroni)

1891. Sarcevic, Grozdana. "Pogled Unazad Kao Aktuelnost." *Dnevnik* (Novi-Sad, Yugoslavia): July 25, 1985.

A review of the work of Andrej Tisma.

1892. Sattler, Julianne. "Kunst Galerie auf dem Tisch: Jürgen O. Olbrichs Mitmach-Aktion." *Hessische/Niedersächsische Allgemeine* (Kassel, West Germany): August 15, 1980.

An account of Jürgen O. Olbrich's performance and mail art activities.

1893. Sattler, Julianne. "Künstler des Alltäglichen." *Hessische/Niedersächsische Allgemeine* (Kassel, West Germany): 43, February 20, 1986.

Notice of a "Mail-Art-Performance-Party" hosted by Jürgen O. Olbrich.

1894. Sattler, Julianne. "So Vielfältig wie das Leben." *Hessische/Niedersächsische Allgemeine* (Kassel, West Germany): July 15, 1982.

Concerning a project of Jürgen O. Olbrich showing 100 artists in 100 days. Olbrich and Ko de Jonge are pictured.

1895. Sattler, Julianne. "Was es zu Bewahren Gilt." *Hessische/Niedersächsische Allgemeine* (Kassel, West Germany): July 26, 1985.

Describing the performance and mail art activities of Jürgen O. Olbrich.

1896. Schlapfer, Franziska. "Ein ABC Mitmarken (An ABC With Stamps)." *St. Galler Tagblatt* (St. Gallen, Switzerland): April 11, 1986.

"A portrait of H. R. Fricker as mail artist, networker and tourist and his thoughts on that subject." (H. R. Fricker). Illustrated with rubber stamp graphics of H. R. Fricker.

1897. Shere, Charles. "Art." *Oakland Tribune* (Oakland, California): 26-ENT, October 27, 1974.

A review of the work of Pat Tavenner. "Tavenner has been active for a while now in correspondence art, which consists in the creative use of the U.S. mails by all sorts of correspondents—artists, compulsive writers, maybe crackpots."

1898. Shirley, R.L. "Mail Art Show." *Northwest Alabamian* (Haleyville, Alabama): December 19, 1985.

Review and photographs of a mail art show curated by Mimi Holmes at the Haleyville Public Library.

1899. Siens, Kenneth L. "A Part of a Thriving Youth Culture: Two Oklahoma Artists Explore Post-Post-Modern Media: Meet Frank Cissne." *Oklahoma Gazette* (Oklahoma City, Oklahoma): 25-26, December 30, 1987.

A newcomer to the mail art scene talks about his involvement in mail art; how it has broadened his horizons, defeated isolation, and placed less emphasis on "acceptance." He mentions his interaction with Shozo Shimamoto, Ryosuke Cohen, and John Held, Jr. during a performance in honor of Marcel Duchamp in Dallas, Texas.

1900. Silvestri, R. "Real Art is Dead! Or Is Art Dead, Really?" *Long Island Heritage* (Long Island, New York): 62, April 1984.

In conjunction with the Ray Johnson exhibit at the Nassau County Museum of Fine Arts in Roslyn, New York, this article explains Johnson's artform, "Postal art, mail art, or the Correspondence School, to cite some of its noms de plume..." But mainly the article deals with Mark Bloch and his various activities. "'Visual art is dead' concluded Bloch, as he continues his verbal tirade against the established world of art. 'The only reason left for this farce we call 'art' is to promote mental activity...the spreading of information, that's what is important in these days.'" Excellent photograph of Ray Johnson accompanies the article.

1901. Smid, Rolf. "In Polen Heeft de Kunst Zijn Echte Functie Terug." *Trouw* (Amsterdam, Holland): PS 15, December 6, 1984.

An interview with Polish mail artists Piotr Rypson, Henryk Gajewski, and Leszck Brogowski on the occasion of their performance at Makkon, an Amsterdam, Holland, gallery. There is also mention of a rubber stamp workshop at Stempelplaats gallery with Aart Van Barneveld.

1902. Smith, Doug. "Omaha Flow Systems a Dead Letter Office." *Sun Newspapers* (Omaha, Nebraska): A20, April 19, 1973.

A negative review of the "Omaha Flow Systems" show curated by Ken Friedman at the Joslyn Art Museum in Omaha, Nebraska. "The idea of art through the mails is as valid as any. But the Flow Systems fails because it is short on such traditional values as craft, brightness and hard work (though the Joslyn staff has slaved overtime) and long on adolescent nervousness. The emperor has no clothes and even an avalanche of 8-cent stamps won't cover him."

1903. Smith, Nancy. "Public Eye." *Dallas Times Herald* (Dallas, Texas): Unique 4, April 18, 1984.

Photo by Andy Hanson of Leavenworth Jackson, John Held, Jr., and Sub-Genius mastermind Doug Smith (the Rev. Ivan Stang) at the opening of an exhibit of rubber stamp art by Jackson at Modern Realism gallery.

1904. Smith, Saunthy. "The Rubber Stamp as an Artist's Tool." *Chico Enterprise-Record* (Chico, California): 2B, June 2, 1985.

A review of a rubber stamp exhibit by Laura Kling and Steve Byer (collectively, Fruit Basket Upset) at Cherry Street Studios. A mail art collage - "responses from Kling's 'Fruit Basket Upset' mail art" - is also mentioned.

1905. Sommer, Hans R. "Am Fahnenmast Werden die Flaggen nie Wehen." *Sudkurier* (Bad Sackingen, West Germany): 43, February 22, 1983.

An article describing the process of assembling the mail art project Flag Art by Swiss mail artist Fred Siegenthaler. Two hundred flags were displayed in Bad Sackingen, West Germany.

1906. Sommer, Hans R. (HRS) "Wie eine Fahne zum Kunstwerk Wird." *Sudkurier* (Bad Sackingen, West Germany): 42, February 21, 1983.

The article describes a flag mail art exhibition curated by Fred Siegenthaler. It includes a photo of Siegenthaler lecturing about his project.

1907. Speer, Robert. "Stamp on It." *News and Reviews* (Chico, California): May 30, 1985.

Review of a rubber stamp show at the Cherry Street Studios and Gallery by Laura Kling and Steve Byer (Fruit Basket Upset). "Another important theme is mail art, or artistic transmissions sent through the mail."

1908. Stahlberger, Peter. "Frühlingserwachen 'Marke Ida Schlapfer'." *Tages-Anzeiger* (Zurich, Switzerland): 5, April 6, 1982.

About an artist postage stamp of the fictitious character, Ida Schlapfer, created by H. R. Fricker.

1909. Sterckx, P. "Jonge Experimentele Kunst in het Antwerpse ICC." *Het Laatste News* (Brussels, Belgium): June 29, 1980.

Notice of Guy Bleus' participation in a group show at the International Cultural Center in Antwerp, Belgium.

1910. Stetser, Carol. "Queridos Correo-Artistas." *El Día* (Mexico City, Mexico): Supplement (El Gallo Illustrated) 13, September 9, 1984.

An open letter to the mail artists of Mexico. In Spanish.

1911. Stirnemann, Manfred Vanci. "Die Sprudelbadmatte und die Kunst." *Tages-Anzeiger* (Zurich, Switzerland): July 5, 1986.

"Talks about the group meeting and action of the nomads in 1986. It describes the actions of the famous nomads week (this week is really famous now over here in Europe, it led to our 'documenta 8' participation and was the first event which was paid attention to in a lot of newspapers—as if mail art didn't exist before (or performance and so on.)" (Manfred Stirnemann) The "nomads" were a group of Canadian, English, German, Dutch, and Swiss mail artists who collaborated on several projects.

1912. Stirnemann, Manfred Vanci. "Wenn der Briefträger die Kunstbringt." *Berner Zeitung* (Zurich, Switzerland): 15, August 30, 1986.

Origins and current trends in mail art. Illustrated with mail art images by Cavellini, Klaus Groh, H. R. Fricker, Günther Ruch, and

others. "...is about the mail art history in general and what is actually going on in the 80's. There is not a lot of talking about group meetings (like the Fricker-Ruch thing). Mentioned are the roots (Duchamp, the Flux people, etc.)" (Manfred Stirnemann)

1913. Sundin, Catherine. "Peter R. Meyer Visar Brevkonst." *Lanstidningen* (Stockholm, Sweden): August 3, 1984.

A report of mail art in Sweden featuring profiles on Peter R. Meyer and Leif Eriksson. Nice photograph of Meyer in his studio. In Swedish.

1914. SUS. "Geschickt Verpackte Zeitkritik." *Hildesheim Allgemeine Zeitung* (Hildesheim, West Germany): 10, July 2, 1985.

Brief notice of a mail art exhibit curated by Michael Fox.

1915. Szeso, Gyorgy. "Belyegkeptar: Muveszbelyegekes Boritekok Kiallitasa." *Magyar Nemzet* (Budapest, Hungary): July 6, 1987.

A review of the artist postage stamp exhibition at the Budapest Museum of Fine Arts curated by Gyorgy Galantai.

1916. Szombathy, Balint. "Belyegkepek." *Magyar Szo* (Novi Sad, Yugoslavia): September 12, 1987.

A review of the Budapest Museum of Fine Art exhibition of artist postage stamps curated by Gyorgy Galantai. The article appears in a Hungarian language newspaper in Yugoslavia. Illustrated with a stamp by E.F. Higgins, III. The author has a long history of involvement in networking circles.

1917. Tadich, Alex. "It's All for the Cause." *Calgary Sunday Sun* (Calgary, Canada): 37, April 5, 1981.

Reflections upon Chuck Stake giving a lecture on mail art at Alberta College. "He pauses, takes a deep breath, and then it comes out in one swoop. 'It's collage, drawing, painting, assemblage, watercolor, rubberstamps, postage stamps, postcards, audio tapes, video tapes, photocopies, color xeroxes, photography, offset printing, stickie backs, books, booklets, magazines, poetry, prose, essays, short stories, statements, anti-statements, newspaper clippings, found objects, lost objects, letters, songs, records, musical scores, buttons, sculpture, balloons, raw eggs, raw fish, french fries, money and cheques."

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1918. Talwar, Ambika. "Do Not Bend, Fold, Mutilate: That Mail Just Might Be a Work of Art." *Tribune/News* (Whittier, California): October 13, 1985.

Review of the "October" mail art show at the Whittier Public Library curated by Creative Thing. "He feels that mail art is an intimate way for people to reach out and touch others with their artworks."

1919. Tisma, Andrej. "Az Emberi Elidegenedes es az Ujabb Kepzomuveszeti Aramlatox." *Magyar Szo* (Novi Sad, Yugoslavia): April 13, 1981.

Concerns a project of Miroljub Todorovic on "Chinese Eroticism."

1920. Tisma, Andrej. "Ego-Lover na Putu Besramnosti." *Glas Omladine* (Novi Sad, Yugoslavia): December 24, 1986.

A description of the mail art activities of Balint Szombathy.

1921. Tisma, Andrej. "Knjiga Vizuelne Poezije." *Dnevnik* (Novi Sad, Yugoslavia): January 14, 1982.

A review of a book by Balint Szombathy on visual poetry.

1922. Tisma, Andrej. "Komunikacija sa Umetnickim Delom." *Glas Omladine* (Novi Sad, Yugoslavia): December 12, 1980.

The importance of communication in art is explained.

1923. Tisma, Andrej. "Konkretisticki Traktat." *Dnevnik* (Novi Sad, Yugoslavia): December 8, 1983.

Review of a book by Miroljub Todorovic on visual poetry.

1924. Tisma, Andrej. "Lail-Art Projekti." *Westeast Shopping* (Zagreb, Yugoslavia): October 1, 1981.

Description of some early mail art projects by the author.

1925. Tisma, Andrej. "Nova Umetnicka Praksa." *Dnevnik* (Novi Sad, Yugoslavia): May 7, 1981.

A discussion of current trends in art including the emergence of mail art and the role it plays in communication among artists.

1926. Tisma, Andrej. "Pardon, Padrone." *Oko* (Zagreb, Yugoslavia): December 20, 1984.

A discussion of the avant-garde.

1927. Tisma, Andrej. "Poezija na Dopisnicama." *Dnevnik* (Novi Sad, Yugoslavia): September 9, 1982.

Concerning a series of postcards published by the Literary Commune of Vrsac.

1928. Tisma, Andrej. "Promasaj Razjarenog..." *Oko* (Zagreb, Yugoslavia): February 14, 1985.

A discussion with Nenad Bogdanovic.

1929. Tisma, Andrej. "Umetnost Multiplikacije." *Dnevnik* (Novi Sad, Yugoslavia): May 9, 1985.

An essay on the art of the photocopy.

1930. Tivy, Patrick. "A Decade of Dadaistic Delights." *Calgary Herald* (Calgary, Canada): C10, February 12, 1979.

A review of the mail art show, "What Happened to the Seventies," curated by Chuck Stake at the Clouds 'N' Water Gallery. "Mabie - who is known around the world by his nom-de-postoffice, Chuck Stake - says mail art first got official recognition in serious art circles in October, 1970, when Ray Johnson prepared an exhibition for the Whitney Museum on Madison Avenue in New York City."

1931. Tivy, Patrick. "1984 Is Coming Soon - In Fact at the End of This Year." *Calgary Herald* (Calgary, Canada): C2, December 8, 1979.

A review of a mail art show, "1984 is Coming...Soon," curated by Chuck Stake (Don Mabie) at the Clouds 'N' Water Gallery. "Like Mabie's other 'mail art' shows, there will be no jury, no rejections, and no returns of any submission."

1932. Tivy, Patrick. "Rootin' Tootin' Equestrian Herdsmen." *Calgary Herald* (Calgary, Canada): F1, July 7, 1985.

Review of the mail art show, "When I Was a Cowboy," curated by Chuck Stake at the Off Centre Centre. "Not everything makes sense in the exhibition but that's not unusual in mail art shows. As one European mail artist indicated with a rubber stamped message on

the envelope used to send his submission: 'Surely all this is not without meaning.'

1933. Tivy, Patrick. "Success Stories Leave Mark on City Scene." *Calgary Herald* (Calgary, Canada): B12, March 14, 1982.

Notice of a one-day (March 23) art show marking the tenth year of mail art activity by Chuck Stake. The March 23 date "is the exact anniversary of Mabie's first exhibition using the name Chuck Stake. Since then he's organized an astonishing total of 17 mail art shows."

1934. Tivy, Patrick. "Throw-Away Society No Fun if You're Chuck Stake." *Calgary Herald* (Calgary, Canada): April 24, 1985.

An interesting article about the mail art archives of Chuck Stake. "He sometimes wonders what to do with the archives. A couple of mail artists in other countries have sold theirs to university libraries..."

1935. Tivy, Patrick. "Wasn't That a Party! Don Mabie Toasts to 10 'Crazy' Years of Mailing Art." *Calgary Herald* (Calgary, Canada): B16, March 25, 1982.

"The festivities were held to celebrate Stake's 10th anniversary—it was, claims Mabie, on March 23, 1972, that he assumed the artistic pseudonym and launched himself on a career in mail art." A photograph accompanying the text shows Mabie's mother (Mollie) pouring champagne on her son.

1936. Torres, Washington. "Muerte de la Semantica." *Marcha* (Montevideo, Uruguay): February 25, 1972.

A review of an exhibition of concrete poetry conducted in the manner of a mail art show curated by Clemente Padin.

1937. Tousley, Nancy. "Chuck Stake Offers Food for Thought In Mail Art." *Calgary Herald* (Calgary, Canada): B20, March 25, 1982.

To celebrate his tenth anniversary Chuck Stake sends a real chuck stake to the author of the article. "Mabie has been active in international mail art since 1972, when he founded Chuck Stake Enterprises in Toronto. The company name was a play on the name of a rock group, Dixie Rump Roast, that Mabie heard on the radio." This is a long article and gives an excellent perspective on mail art as it

changed over a ten-year period. Especially in relation to money and mail art and the growth in the number of participants.

1938. Tousley, Nancy. "Lennon Exhibition: Mail-Art Entries Concentrate on John's Living Influence." *Calgary Herald* (Calgary, Canada): D8, December 17, 1981.

Review of the mail art show, "Imagine," curated by Chuck Stake. "The largest mail art exhibition ever mounted here, 'Imagine' drew an incredible response. The walls of the gallery are literally papered with entries from more than 300 artists in 35 countries who sent in over 700 pieces of mail art."

1939. Tousley, Nancy. "Visual Arts." *Calgary Herald* (Calgary, Canada): B14, January 3, 1980.

A review of the mail art show, "1984 is Coming...Soon," on view at the Clouds 'N' Water Gallery curated by Chuck Stake. An excellent article by an author who seems to have a grasp of the subject. "Mail art, an underground activity thousands of artists take part in on an international scale, is concerned less with preserving things for the future than it is with circulating information." The show attracted 163 artists from around the world. A work by Joel Lipman illustrates the article.

1940. Twyford, Neal. "Paper Ambassadors From Throughout World Appear Here." *Daily News* (Whittier, California): 12, April 21, 1982.

A review of the mail art show, "Paper Ambassadors," curated by Creative Thing. The show featured postcards from 137 artists. "Post cards and hard times are reviving Dadaism—an art form with an aim to satiric outrage that many serious critics have proclaimed dead."

1941. Vincitorio, Francesco. "Imbuca i Tuoi Guadri, Ti Spediro i Miei Capolavori." *La Stampa* (Torino, Italy): February 12, 1982.

"The article takes advantage of two mail art exhibitions that are held (one at CDO in Parma and one in Foggia organized by Gino Gini) to sketch a sympathetic overview of mail art as a 'growing phenomenon.'" (Vittore Baroni)

1942. Vi(acic), Z(ora). "Mial-Art Olimpijade." *Oslo Bodjenje* (Sarajeve, Yugoslavia): November 19, 1985.

Concerning the "Mail Art Olympic" project of Andrej Tisma.

1943. Walker, John. "Living on Borrowed Time." *Times Higher Education Supplement* (London, England): 13, February 26, 1988.

A report of the London "Festival of Plagiarism." "Originality - a key value of modern art - is the sworn enemy of plagiarism. One reason the new plagiarists give for adopting the latter is the desire to escape the modernist dictum 'be original, be different.' This value is rejected because it is crucial to the marketing and sale of modern art."

1944. Webb, Callie. "The Cadillac: American Luxury in Art: First Mail Art Show at Chico State." *Chico Enterprise-Record* (Chico, California): 6C, October 5, 1983.

A review of the "Cadillac Mail Art Show" curated by Bob Kirkman and Michael Bishop at Chico State University. "It's the school's first exhibit of mail art, a genre that implies: Why mail a mere letter when you can send art?"

1945. Welin, Chris. "Mail with a Personal Stamp." *Dallas Morning News* (Dallas, Texas): 1C-2C, April 14, 1987.

A general introduction to mail art and a profile of mail artist John Held, Jr. Artist postage stamps, rubber stamp art, and mail art shows are discussed. "Some people don't write, but my thing is writing letters, so I do develop relationships." "Held's personal mail art collection is composed of literally thousands of pieces gathered during more than ten years as a mail artist. Held says he receives anywhere from three to eight pieces of mail daily and sends out about the same amount." Color illustrations by Henning Mitten-dorf and Pawel Petasz.

1946. Wendel, Anna-Mi. "Just Nu Pa Malmo Konsthall: Ljudande Brev." *Trellborgs -Allehanda* (Malmo, Sweden): January 1, 1984.

Review of Peter R. Meyer's mail art show at the Malmo Konsthall in Malmo, Sweden.

1947. Wendorff, Michael. "Ozone and Icons." *Antelope* (Omaha, Nebraska): 5, November 5, 1987.

Review of an exhibit by Chuck Welch in the Fine Arts Building Walker Art Gallery at Kearney State University. "He got his alias as

the Cracker Jack Kid because when he writes letters, he always includes a surprise that reminds one of the prizes included in the carneled popcorn by the same name."

1948. Widmer, Margrith. "Appenzeller Brückenmord I." *St. Galler Tagblatt* (St. Gallen, Switzerland): September 19, 1985.

The article describes a project by H. R. Fricker whereby he produced an artist postage stamp sheet commemorating an old landmark bridge that was to be torn down. The stamps were sent to local politicians.

1949. Widmer, Margrith. "Die Barin ist Los." *St. Galler Tagblatt* (St. Gallen, Switzerland): April 1982.

"About a stamp sheet sent to every post office in the Canton (like one of the states in the U.S.A.) and poses a female instead of a male bear on the stamps (the flag of the Canton). An Ida Schlapfer action. A fictitious person invented by H. R. Fricker." (H. R. Fricker)

1950. Widmer, Margrith. "Kunst Ohne 'Jury and Zensur.'" *Appenzeller Tagblatt* (St. Gallen, Switzerland): November 14, 1983.

"H. R. Fricker shows 'Material' from the Ostschweizer Anarchiv (East Switzerland Art Archive): 90 artists, 200 artworks and six issues of the mail art magazine *Anarchiv Material* at the old schoolhouse in Trogen, Switzerland." (H. R. Fricker)

1951. Widmer, Margrith. "Kunst, Weder zum Kaufen Noch zum Aufhängen: Mail-Art, die Alternative zum traditionellen Kunstbetrieb—Ausstellung in Trogen AR." *Berner Zeitung* (Bern, Switzerland): November 1982.

"About the mail art show in Trogen and an introduction to mail art." (H. R. Fricker)

1952. Widmer, Margrith. "Selber Raume Erschliessen: Mail-Art: Alternation zu Museen, Galerien, Traditionellem Kunstbetrieb." *St. Galler Tagblatt* (St. Gallen, Switzerland): September 27, 1982.

"About the mail art show 'Artistic Activities in the Countryside,' and what is mail art, and why is H. R. Fricker a mail artist/Why not high art?" (H. R. Fricker) Illustration of an envelope by E. F. Higgins, III accompanies the text.

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1953. Winter, Marianne. "Network/Mail Art in Weddel: Spielchen mit dem Wortwitz." *Braunschweiger Zeitung* (Braunschweiger, West Germany): March 11, 1986.

Review of an exhibition of the mail art work of H. R. Fricker at Bernd Lobach's Museum fur Moderne Kunst.

1954. Wittels, Anne. "Have You Noticed...Holidays." *Palos Verdes Peninsula News* (Palos Verdes, California): 7, November 21, 1981.

A review of **SWAK: The Complete Book of Mail Art Fun for Kids**, by Randy Harelson. "It's also especially recommended for anyone—of whatever age—who invariably asks: 'Did I get any mail!'"

1955. Wittels, Anne. "Have You Noticed...The Display Case." *Palos Verdes Peninsula News* (Palos Verdes, California): 7, April 11, 1981.

Describes the author's display of rubber stamps, rubber stamp art, and "crazy rubber stamped mail" at the Peninsula Center Library.

1956. Wittels, Anne. "Have You Noticed...The Increasingly Frequent Use of Rubber Stamps?" *Palos Verdes Peninsula News* (Palos Verdes, California): 7, July 19, 1980.

The author describes how her life changed upon a reading of **The Rubber Stamp Album**, by Joni Miller and Lowry Thompson. She goes on to reveal that, "Almost no envelope leaves my house without one - and sometimes an array - of stamps." Her favorite rubber stamps are pictured.

1957. Wood, Anthony. "Dear Sir or Madame: It's Just a Bit Crazy - But Rather Good Fun." *Oxford Mail* (Oxford, England): October 20, 1976.

Review of a mail art show organized by Eric Finley exhibited at the Jerdapom Gallery, Hailey, England. Gallery owner Brian Elliott is quoted as saying, "In essence the correspondence gives an accurate rendering of the life of an artist in these times for here is in part a running dialogue of many years duration compiled in both words, pictures and objects."

1958. Z.N. "Mejl-Art Radovi." *Dnevnik* (Novi Sad, Yugoslavia): November 22, 1986.

Review of the "Private Life" exhibition curated by Andrej Tisma.

1959. Zagoricnik, Franci. "Posto Avangarda, Gospon?" *Oko* (Zagreb, Yugoslavia): December 6, 1984.

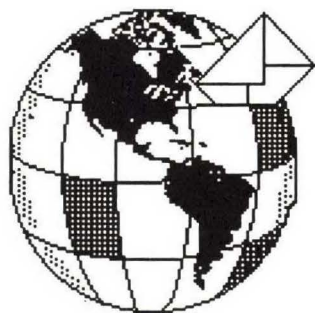
Concerning the mail art activities of Andrej Tisma.

1960. Ziomek, Maggie. "The Postman Always Brings Art." *Knickerbocker News* (Albany, New York): November 7, 1986.

A review of the "Post Impressions" mail art show held at the Junior College of Albany curated by Willie Marlowe. Illustrated with a postcard by Arturo G. Fallico, II.



Section Four
CATALOG ESSAYS



Catalog Essays

1961. Acconci, Vito. "Service Area." *Information*: Museum of Modern Art. New York, New York, July 2-September 20, 1970.

The author describes his project, "Service Area," for this important exhibition at the Museum of Modern Art, in which "the space in the museum functions as a 'post-office box'."

1962. Ackerman, Al. "We and Fritten." *Fritten*: Van der Berg. Delft, Holland, 1984.

Dr. Ackerman receives a call from a reporter in the Midwest who wants the lowdown on "fritten" and especially "rat fritten."

1963. Ackerman, Al Blaster, Dr. "Lonie Sperty Made a Career Out of Newspaper Delivery." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

The difficulty of communication is symbolized by a story about a phone call from Benares, India. "'Now what the hell,' I asked myself, 'was that all about?' But of course it does no good to ask such questions." Does it?

1964. AMAM (Association Musée Art Moderne). "Mail-Art (Chronological Flux and Mail Statements)." *Fluxus International and Company*: Multipla (Arti Grafiche). Geneva, Switzerland, 1980.

Includes a section on the use of the postal system by Fluxus artists accompanied by illustrations of their postage and rubber stamps.

1965. Anelli, Salvatore. "Uniti per la Pace." *Progetto Internazionale Sulla Pace: Il Centro di Iniziativa Permanente per la Pace Piceno*. Picena, Italy, 1985.

Mail art as a medium for international peace. In Italian.

1966. Anelli, Salvatore, and Granafei, Rodolfo. "Letter About War, Peace, and Something Else." *Progetto Internazionale Sulla Pace: Il Centro di Iniziativa Permanente per la Pace Piceno*. Picena, Italy, 1985.

About war, peace, and mail art. "While working in mail-art style, we wonder if we improve such operations trying to catch and send back in an artistic way the information sources about war and peace we get daily." In English and Italian.

1967. Argañaraz, N.N. "Arte-Correo." *Exposicion Internacional de Arte Correo: Asociacion de Empleados Bancarios del Uruguay*. Montevideo, Uruguay, October 14-November 11, 1983.

The author answers the questions - what is mail art; why is it popular; what is its history? There is a short, but to the point, description of mail art in South America. In Spanish.

1968. Argañaraz, N.N. "Arte Correo." *ODOS: Revista de Arte Correo*: N.N. Argañaraz. Montevideo, Uruguay, 1984. Pages 7-10.

A history and definition of mail art which includes a section on the growth of mail art in South America.

1969. Argañaraz, N.N. "La Poesia Experimental en Latinoamérica y Uruguay (Pasajes)." *Il Bienal Internacional de Poesia Visualmente Alternativa en México*: Departamento del Distrito Federal. Mexico City, Mexico, 1987. Pages 35-36.

A discussion of visual poetry in Uruguay overlaps the mail art activities of this active networking country.

1970. Baik, Kum-Nam. "Mail Art." *Seoul International Mail Art Exhibition*: Korea Art Center. Seoul, Korea, March 18-23, 1983.

Mentions the "Bienal de Sao Paulo," in connection with the mail art section held at this Brazilian exhibition. This is an excellent and highly illustrated catalog. In Korean.

1971. Baj, Enrico. "Introduction." *Long Life to the Arts - Long Life to the Earth*: Il Politecnico. Varese, Italy, 1985.

This is taken from a chapter of the author's book *Impariamo Pittura*. He is basically a painter and approaches mail art with fresh, yet understanding, eyes. He discusses postcards, the history of mail art, and miniature artworks. "As a matter of fact, the inventor of the true mail art is not the American Ray Johnson but the French poet and art critic Edouard Jaguer who, from our information, even before, but with no doubt starting from 1954, began to make the works of art travel all over the world by mail...The Mail Art has got many historical roots: from 'Fluxus' movement to the 'New York Correspondence School,' the 'Nouveau Réalisme' and the previous experiences of 'lettrisme,' dadaism and futurism too." In Italian and English.

1972. Bajin, Kyosan. "Introduction." *Fluxshoe*: Beau Geste Press. Cullompton, England, 1972.

"The work in the *Fluxshoe* is a work that involves thinking, writing, behaving, instructing, making sounds and music, making silence, mailing. It participates and demands participation."

1973. Banana, Anna. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Page 15.

"Re: Mail Art: I LOVE it but I can't keep up with it...WHY do I do it? I'm addicted. I've tried to quit but I can't. It's important because it's NOT important."

1974. Baroni, Vittore. "Maillonta Tauta." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

A poetic ode to the mailing experience, with some good advice thrown in for good measure. "It's funny how few mail art projects really effectively USE the network potential. It is not simply activity of collecting crates full of yellowing envelopes, it is a work of arranging heterogeneity in a significant perspective..."

1975. Baroni, Vittore. "Xerografica." *Xerographia*: Campanotto Editore. Udine, Italy. May 1985.

An article on copy art which touches on mail art and includes mail artists Bill Gaglione, Buster Cleveland, Jürgen Olbrich, Rockola, and others. The exhibition was curated by Piermario Ciani. In Italian and English.

1976. Barron, Doug. "Everybody Loves Getting Mail." *International Mail/Copier Art Exhibition*: Technical University of Nova Scotia. Halifax, Canada, 1985.

How a person with an interest in mail becomes obsessed when introduced to mail art. "This 'network' was full of eager artists willing to share their thoughts, dreams and impressions whether political, loving, silly, moralistic, dumb, abstract...all with me, all for the price of a stamp."

1977. Basmadjian, G. "Le Cachet de la Poste Faisant Foi." *Tolsty Mail Art*: Galerie G. Basmadjian. Paris, France, October 16-27, 1984.

Stresses the collaboration of the artist and the postal system. In French.

1978. Beilman, Patrick. "The Access of Ideas and Communication." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

An excerpt taken from the author's *Artists Postage Stamps 83* artists' book. "By using the postage stamp, artists become their own issuing authority and establish the domain of the individual as the ultimate source of expression, and ideas."

1979. Bek, B. and Dimitrijevic, Nena. "Gorgona." *Gorgona*: Galerija Suvremene Umjetnosti. Zagreb, Yugoslavia, March 10-April 3, 1977.

"Catalogue to an exhibition of documents, texts, and works of the Gorgona group of painters, sculptors, architects, and art historians who worked in Zagreb region from 1959 to 1966 with the aim of searching for artistic and intellectual freedom. An extensive essay by Nena Dimitrijevic discusses the work of the group, their use of language as material, their foreshadowing of mail art through their use of post and press, and the basic concepts of their dematerialized art." (*ARTbibliographies MODERN*, Vol. 14, No. 2, 1983, p. 177)

1980. Beke, Laszlo. "Stamps and Artist's Stamps." *World Art Post*: Artpool. Budapest, Hungary, April 1982. Page 6.

"Artists stamps have nothing to do with artistic stamps. Artists stamps have everything to do with one of the marginal arts today, i.e., mail art (something to do with concept art as well), including rubber stamp art and artists postcards."

1981. Bidner, Mike. "Mail-Art." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

"While the postal system seems rather slow, unsafe, complicated, awkward, inefficient, uncontrollable—these imperfections leave space for play, for intervention, for surprise—those qualities that mail artists have been exploiting."

1982. Billé, Philippe. "Philippe Billé Communique a Julien Blaine." *Julien Blaine: Oeuvres de Papier*. Galerie J. and J. Donguy. Paris, France, December 1987.

One of several essays about Julien Blaine, the editor of *DOC(K)S*, an important magazine of visual poetry and mail art published in France. In French.

1983. Blaine, Julien. "About the Work." *Guillermo Deisler: Grafik-Mail Art*: Galerie 926. Itainichen, East Germany, May-June 1987.

A short description of the artist's works, mentioning influences such as his living in Chile. In German.

1984. Blaine, Julien. "Geschichtliche Entwicklung." *Guillermo Deisler*: Galerie Junge Künstler. Berlin, East Germany, September 1986.

An introduction to a show by Guillermo Deisler featuring his graphics, theaterworks, and mail art. In German.

1985. Bleus, Guy. "Administrative Vision." *Mail Art*: Postmuseum Stockholm. Stockholm, Sweden, April 26-October 20, 1985.

"Statement about (mail) art/administration/human rights." (Guy Bleus) In English.

1986. Bleus, Guy. "Adminstratieve Performance/Mail Art Diploma." *1980: Jonge Belgische Kunst*: International Cultereel Centrum. Antwerp, Belgium, Summer 1980.

1987. Bleus, Guy. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Pages 10-11.

"Every mailing-list comprises a circuit. When someone is talking about "the" M-A network, he is talking about all those circuits together. The most lonely is the one-man circuit: someone who sends his mail art to himself, as I sometimes do."

1988. Bleus, Guy. "The End of Official Mail Art." *Are You Experienced*: Vrije Universiteit Brussel. Brussels, Belgium, October 1-30, 1981.

1989. Bleus, Guy. "The End of Official Mail Art." *The Last Mail Art Show/ Destroy Mail Art*: Galerie Gruppe Grun. Bremen, West Germany, May 29-June 6, 1982.
1990. Bleus, Guy. "Indirect Correspondence." *Are You Experienced*: Vrije Unversiteit Brussel. Brussels, Belgium, October 1-30, 1981.
1991. Bleus, Guy. "Introdução Sobre Arte e Troca." *1st Festival Internacional de Poesia Viva*: Museu Municipal. Figuera Da Foz, Portugal, April-May, 1987.

The essay, "An Introduction About Art and Exchange," published in Portuguese and English.

1992. Bleus, Guy. "An Introduction About Art and Exchange." *Earthface*: Texas A & M University. College Station, Texas, 1987.

An overview of mail art and why it brings people together—the diversity of media employed; its free barter system; and its ability to transcend "isolation and alienation in art." "A mail-artist is often a disappointed artist. Not disappointed in art, but in the art industry of the leading galleries and museums. Being a member of a planetary art movement helps him to transcend this isolation and alienation in art. In the network he/she is a part of a big art-community but WITHOUT losing his/her identity and individuality. But especially the thrill of working together with thousands of artists is an extremely new experience and sensation in the evolution of art." One of the most widely distributed explanations of mail art inside and outside the network.

1993. Bleus, Guy. "An Introduction About Art and Exchange." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.
1994. Bleus, Guy. "An Introduction About Art and Exchange." *Sticks MA Show*: Jordan Creek Art Center. Springfield, Missouri, May 2-31, 1986.
1995. Bleus, Guy. ("Mail Art..."). *Rond Hendendaagse Figuratie*: Cultural Centres Lommel. Lommel, Belgium, February 5-15, 1988. Page 7.

A brief definition of mail art. In Dutch.

1996. Bleus, Guy. "Mail Art Initiatie." *Mail Art Initiate/Mail Earth*: Cultureel Centrum De Warande. Turnhout, Belgium, December 1981-January 1982.

1997. Bleus, Guy. "Mail Art Initiation." *World Art Atlas*: C.C. De Warande. Turnhout, Belgium, December 17, 1981-January 10, 1982.

This is a wide-ranging essay by one of the great mail art historians. Bleus covers such topics as history, the "structure" of mail art, classification of mail art (postcards, rubberstamps, postal paintings, artists books, mail art magazines, etc.), mail art performance, mail art shows. "I have carefully avoided to give an 'absolute' definition of the term 'mail art' in order to give it a chance to develop itself. Anyway here is a 'administrative' definition of M-A: Mail-art is a postal wedding of M-A objects, M-A postcards, M-A stamps, rubber-stamp art, copy art, M-A paper, artists books, M-A magazines, M-A catalogues, poetry M-A, literature M-A, audio and video M-A, M-A book shops, M-A archives, mailing lists, M-A invitations, M-A lectures, meetings and conferences, graffiti M-A, M-A performances, M-A projects, M-A themes, M-A shows, M-Artists...and the M-A network."

1998. Bleus, Guy. "Mailed in Japan." *Mail Art van Japan*: Stad Hasselt. Hasselt, Belgium, September 20-October 20, 1986.

"About mail art in Japan, especially Gutai and A.U." (Guy Bleus)

1999. Bleus, Guy. "Why Artists' Books?" *Artists' Books*: Universitat Oldenburg. Oldenburg, West Germany, 1986.

"About art and art media." (Guy Bleus) In English.

2000. Bleus, Guy. "Why Artists' Books?" *International Artists' Book Exhibition*: King Stephen Museum. Budapest, Hungary, 1987.

This notable mail art theorist puts his mind to a short essay on the artist book. "To read the languages of sculptural books, hole books, accordion books, performance books, copy art books, administrative artists' books, etc. is therefore an aesthetic and communicative enrichment." In Hungarian and English.

2001. Bloch, Mark. "Manifesto." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

For the author, the word "art" means nothing. What does? Time, work, energy, usefulness.

2002. Blume, Eugen. "(Introduction)." *Robert Rehfeldt*: Leonhardi-Museum. Dresden, East Germany, June 13-July 7, 1987.

About the work, including the mail art activities, of East German artist Robert Rehfeldt. In German.

2003. Borda, J(oan). "Epcy Art." *Mail Art/Arte Postal*: Museum Morera. Lerida City, Spain, April 6-30, 1987.

"Art Post, mail art or Distance Communication are some of the preferences that have been utilized which serve me explain the type of art as of what to be seen in the current artistic sample. A sample in which to be perceived in term of language and different expressions which are common, a sample to see with curious eyes, never as a collective thing." In Spanish, English, and (I believe) in Catalan.

2004. Bourdon, David. "Ray Johnson Collages: Valentine, Snakes, Movie Stars." *Works by Ray Johnson*: Nassau County Museum of Fine Art. Roslyn Harbor, New York; February 7-April 8, 1984. Pages 9-13.

"Like algebraic equations, Ray Johnson's collages are precisely assembled but cryptic configurations that hint at a multitude of plausible meanings...(Prior to 1965, Johnson shunned gallery affiliation, concentrating on his New York Correspondence School, a worldwide postal 'performance' lasting many years, during which he mailed out many thousands of business-size envelopes filled with mini-collages, clippings, newsphotos, all cryptically or obviously related to the recipient...)...In Ray Johnson's world everything relates to everything else, becoming part of an elaborate, ever-expanding mental fabrication of mutually interlocking reference."

2005. Braunstein, Jacques. "Arts d'Au'jourd'hui aux Premontres." *L'Objet Culturel*: Commission Arts d'Au'jourd'hui Aux Premontres. Nancy, France, March 1984.

2006. Bruscky, Paulo. "Comunicazione." *Mantua Mail 78*: Comune di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 43-44.

The author discusses some of his mail art activities in Brazil. In Italian.

2007. Burch, Charlton. "An Introduction to the Lightworks Envelope Show." *International Mail/Copier Art Exhibition*: University of Nova Scotia. Halifax, Canada, 1985.

While the essay describes the particular show, it also dwells on the theme of mail art shows in general. "Despite rising postal costs, ad

hoc facilities, low budgets, and a usual policy of no return of artwork, correspondence art exhibitions are flourishing...However, the role of artist/participant remains largely an imagined one. Because, unfortunately, art sent through the mail to exhibitions often receives little or no response to the contributors. Additionally, the artist has virtually no control over the way his work is displayed simply because of the distances between the shows and the artists."

2008. Byszewski, Janusz. "Art Actions for/with Children." *pARTner*: Biennale Sztudi dla Dziecka. Warszawa, Poland, 1984-1985.

The mail art aspect of a Polish project with children (pARTners) is described (in both Polish and English). "A lot of projects aimed at establishing contacts among children from different towns, countries and cultures thus performing some communicative functions."

2009. C.D.O. "Primer Manifiesto Internacional de Arte Correo." *ODOS: Revista de Arte Correo*: N.N. Argañaraz. Montevideo, Uruguay, 1984.

The well-known CDO Manifiesto here translated into Spanish.

2010. Cabinet des Estampes. "Timbres et Tampons d'Artistes." *Timbres et Tampons d'Artistes*: Rainer Michael Mason/Cabinet des Estampes. Geneva, Switzerland, 1976.

"Historic development of Art-Rubberstamps." (Günther Ruch) In French.

2011. Camu, Carl. "The Critic." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

A poem reflecting on the relationship between the artist and the critic.

2012. Carrion, Ulises. "El Arte Postal y el Gran Monstruo." *ODOS: Revista de Arte Correo*: N.N. Argañaraz. Montevideo, Uruguay, 1984. Pages 14-16.

A Spanish translation of the Carrion essay, "Mail Art and the Big Monster."

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2013. Carrion, Ulises. "From Bookworks to Mailworks." *From Bookworks to Mailworks*: Alkmaar Municipal Museum. Alkmaar, Holland, October 1978.

A classic essay. "Books offered the artist the advantage of multiplicity, and this made possible a wider distribution of the work. Mail art strengthens these tendencies."

2014. Carrion, Ulises. "Personal Worlds or Cultural Strategies?" *Artists' Postage Stamps and Cancellation Stamps*: Stempelplaats. Amsterdam, Holland, August 1979.

This exhibition catalog was also issued as Vol. 2, No. 8 of *Rubber*. It introduces the work of 150 artists working within the artist postage stamp and rubber stamp art genres. "As I have said on other occasions, mail-art shifts the focus from what is traditionally called 'art' to the wider concept of 'culture.' And this shift is what makes mail-art truly contemporary. In opposition to 'personal worlds' mail-art emphasizes cultural strategies. This radical shift gives birth to quite a number of theoretical and practical questions, the most evident of them being, where does the border lie between the artist's work and the actual organization and distribution of the work?"

2015. Cavicchioni, Vittorio. "La Mail-Art per la Mai(A)l-Art." *Mai(A)l-Art*: Salone Palazzo del Capitano del Popolo. Reggio Emilia, Italy, November 6-December 2, 1982.

Talks about CDO, the mail art activities of Romano Peli and Michaela Versari. Also precursors of mail art like Duchamp are mentioned. A brief listing of important mail art shows is given. In Italian.

2016. Centro Documentazione Organizzazione. "Nota Introduttiva del C.D.O." *Mantua Mail 78*: Comune di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 2-3.

Outlining the communal mail art activities of Romano Peli and Michaela Versari under the name C.D.O. Together they were responsible for this catalog, which is one of the classics of the field.

2017. Chambers, Bill. "A New Language for a New Earth." *A New Language for a New Earth*: The Upstairs. Tyrone, N. Carolina, June 1986.

"Creative vision has a tendency to drag the rest of the world kicking and screaming into the future. A special kind of creative vision is evident in correspondence art today. It is the vision of a world community."

2018. Cohen, Ryosuke. "Mail Art." *Operations Manual*: AU. Osaka, Japan, 1982.

"The very concept of 'mail art' presents no novelty to the Japanese—it is rather thought of as a natural and higher place of artistic expression from found remembrances of pen friends in younger days."

2019. Cole, David. "The Scroll Unrolls." *Mail Art: The Scroll Unrolls*: Janco-Dada Museum. Ein-Hod, Israel, July-October 1985.

Impressions of traveling to Israel and opening the waiting mail art by the curator of the show. "Mail-art is the literature and art of our time. It is a diary - honest, sincere, and beautiful."

2020. Crane, Mike. "Alcune Rettifiche Circa una Definizione e Storia della Mail Art." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 13-23.

Mike Crane's oft-published "A Very Brief Definition and History of Mail Art," translated into Italian.

2021. Crane, Mike. "Contents: Objects, Piles and Boxes." *Contents: Objects, Piles and Boxes*: California State University. Sacramento, California, February 1979.

"Mail art is an ephemeral activity about the sending of aesthetic messages...The usual channels for mail art are letters, envelopes, postcards, stamps, rubber stamps, and objects. The latter, the focus of this show, with either direct or referential three-dimensionality, has probably not been explored as much as the others in recent years."

2022. Crane, Mike. "Excerpts from 'A Brief History of Correspondence Art'." *Lightworks Envelope Show*: Lightworks Magazine. Ann Arbor, Michigan, May 1979.

Much of the material in this essay later reappears in Crane's introduction to his book, **Correspondence Art**. "A definition of this activity can be arrived at by overlapping the basic paradigm of all communication. That is: Who says what to whom by what channel for what purpose to what effect." A short history is also given describing the influence of Ray Johnson, Fluxus, and Nouveau Réalisme.

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2023. Crane, Mike. "A Very Brief Definition and History of Mail Art." *Art-words and Bookworks*: Los Angeles Institute of Contemporary Art. Los Angeles, California, February 28-March 30, 1978.

A series of sentences and brief paragraphs on mail art. This is the beginning of Crane's ideas on mail art which culminated in his writings for the book, *Correspondence Art*.

2024. Crispolti, Enrico. "La Creativita 'Postale' Futurista." *Futurismi Postali*: Longo Editore. Rovereto, Italy, April 11-May 18, 1986.

An introduction to the postal activities of the Italian Futurists places them in a context of mail art activities. Cites Poinso, Lista, and the C.D.O. *Mantua Mail 78* exhibition catalog. In Italian.

2025. Cristobal, Ricardo. "La Mail Art Come Possibilita di Alternativa." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 15-16.

Mail art is described as an alternative to the commercial art system by this Spanish artist. In Italian.

2026. Crozier, Robin. "HePhoned for a Photograph of the Missing Telephone." *Mail Art Window*: South West Arts. Bristol, England, July-August 1981.

A brief history of mail art (Johnson, Fluxus) is given and some personal reflections. "The beauty of mail art is that you can fit it into natural rhythms of your existence..."

2027. Daligand, Daniel. "Comunicare 'Con Arte'." *Mediarte*: Comune di Genova. Genova, Italy, November 8-18, 1983. Page 78.

A short statement about mail art and its existence outside the official circuits of art.

2028. Daligand, Daniel. "Comunicazione." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Page 47.

Brief essay by this French artist. In Italian.

2029. Daligand, Daniel. "Declaration." *A Quarter of a Century*: Salon de Provence, France, May 19-June 15, 1987.

"Mail art remains outside of any classification, it differs from specific forms of art, it is not painting, nor literature nor music, but it is painting and literature and music and something more. It is in fact a new means of communication and exchange between men."

2030. Daligand, Daniel. "In/Out." *Mail Art In/Out*. Chez François Guinochet. Paris, France, October 10-24, 1981.

"Is mail-art inside or outside the artistic system? This is the question resulting partly from the ambiguity of the phenomenon... 'Mail-art cannot change the world, but it expresses the universal desire of a new world.'"

2031. Daligand, Daniel. "L'Art Postal, une Longue Histoire." *Artension-Mail Art*. La Rochelle, France, November 1983. Pages 8-11.

Ray Johnson, Fluxus, and the Futurists are cited. Shows mentioned include the 1970 "New York Correspondance School" exhibition, the "1971 Paris Biennale," "Mantua Mail" in 1978 and the "Bienale de Sao Paulo" in 1981. Magazines noted include *Umbrella*, *DOC(K)S*, publications of Vittore Baroni, and *Le Timbre*. Guy Bleus is quoted as to types of mail art. In French.

2032. Daligand, Daniel. "Mail In-Mail Out." *L'Art Postal Dedans/Dehors*: Daligand. Paris, France, October 10-24, 1981.

"Text in French explaining what is mail art and giving a classification of the different kinds of mail received for the exhibition." (Daniel Daligand)

2033. De Bechi, Lizzie. "Introduction." *Mail Art Window*: South West Arts. Bristol, England, July-August 1981.

The author relates her early mail art experiences with Robin Crozier in 1973, and defines the mail art network as "only a branch of a number of events which grew out of the anti-establishment attitude..."

2034. De Rook, G.J. "Comunicazione." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Page 36.

Brief thoughts on mail art. In Italian.

2035. Deisler, Guillermo. "Comunicazione Postale." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 52-53.

In Italian.

2036. Dills, Keith, Ph.D. "Mail Art..." *Cadillacs: Mail Art Exhibit*: California State University. Chico, California, October 3-14, 1983.

"Mail art has had a brief and provocatively inconsistent history...Two decades ago, Marshall McLuhan insisted that the medium was the message, and here the medium threatens to become the content: 'What it is' could easily be confused with 'what it means,' except that much of what is included here is of sufficient interest to carry itself..."

2037. Dogfish. "And He Was Sir Rowland Hill." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

An excerpt from personal correspondence, which reprinted here becomes an essay in poetic form. "I dreamed I went naked to the Correspond Dance./Ray Johnson asked me to Dance./'But I haven't a stitch of stationery on me, Ray,' said I./..."

2038. Domit, Moussa M. "Introduction." *Correspondence: An Exhibition of the Letters of Ray Johnson*: North Carolina Museum of Art. October 31-December 5, 1976.

"...while there have been a few exhibitions enthusiastically supported by growing numbers of mail artists, there has not been proper emphasis credited to Johnson as a communication artist. It is overwhelming to conceive of the amount of material that Ray Johnson has sent through the mail over the years and the numbers of individuals with which he has made contact and continues to amuse, entertain, irritate, and educate. This exhibition represents only a sampling of his communication efforts despite the fact that it is the largest assemblage ever of his work. Over 1,000 items were submitted for consideration in the exhibition by more than 100 lenders from across the country and abroad."

2039. Ebie, William D. "1984 in America." *Astrid and John Furnival*: Roswell Museum and Art Center. Roswell, New Mexico, October 7-November 4, 1984.

"John Furnival's concerns are reflected in three separate projects over the past year. The first is 'mail art,' a rapidly growing art form utilizing the postal service. It is his connection with artists and non-artists all over the world."

2040. Epistolary Stud Farm. "Homage to the Mad Diarist." *Homage to the Mad Diarist*: Berry College. Mount Berry, Georgia, September 24-October 5, 1984.

A homage to Tommy Mew, a long-time participant in mail art. He is also a college instructor, painter, and more.

2041. Epistolary Stud Farm. "22 Probes on Mail Art." *Dogs on Flying Carpets et al.*: Gordon Junior College. Barnesville, Georgia, 1986.

Twenty-two fast one-liners on mail-art. Example: "13) Mail is ephemeral, transient: like leaves, like petals, like snowflakes, like raindrops..."

2042. Espinosa, César, and Ocharan, Leticia. "Mexico: Postmodernismo sin Vanguardia?" *II Bienal Internacional de Poesia Visualmente Alternativa en México*: Departamento del Distrito Federal. Mexico City, Mexico, 1987. Pages 2-6.

In a discussion of the new arts in Mexico, the author describes mail art and its evolution in Mexico, focusing on the activities of Colectivo-3 and the group's transformation into Nucleo Poste-Arte. (This whole catalog is beautifully done. There are over twenty essays included in it. Since my Spanish isn't as strong as it could be, I may not have done it the full justice it deserves. But for anyone researching Mexican and/or Latin American involvement in mail art, this would be an excellent source.)

2043. Falco, Giuliano. "Mail Art/l'Arte in Comunicazione." *Arteinchostro*: Les Oiseaux Noirs. Valleggia, Italy, August 17-27, 1984.

A brief introductory essay on mail art; an artform which seeks to create a spontaneous "villaggio globale." In Italian.

2044. Feld, Jim. "Mail, Etc. Art: An Introduction." *Mail, Etc. Art*: University of Boulder. Boulder, Colorado, January 22-February 17, 1979. Pages 19-21.

"Correspondence has become a route for a swift and open dialogue, primarily among persons making more an 'art related' communication than an art product." The author goes on to describe the types of entries mailed to the show and the influence of Ray Johnson.

2045. Felter, James Warren. "Introduction." *Artists' Stamps and Stamp Images*: Simon Fraser University. Burnaby, B.C., Canada, October 29-November 15, 1974.

The author recounts the history of the artist postage stamp including such practitioners as Yves Klein, Fluxus, Donald Evans, N. E. Thing Co., May Wilson, Joel Smith, Robert Fried, and others. This is the introductory essay to an important early, and perhaps the first, exhibition of the genre.

2046. Fierens, Luc. "About Mail-Art, Networking, Mailart, Correspondence-art, Correspondance-art, Postal Art, heART, et cetera." *Earthface*: Texas A & M University. College Station, Texas, 1987.

The author answers issues on networking and mail art in response to the curator's question, "Is mail art still happening?" He also provides an excellent resource list of mail art magazines currently providing information on the field.

2047. Fischer, Hervé. "Arte Postale, Arte a Distanza." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 24-26.

Mail art from Ray Johnson to Klaus Groh. In Italian.

2048. Fischer, Hervé. "Kunst en Marginale Kommunikatie." *Kunste-naarsstempels*: International Cultureel Centrum. Antwerp, Belgium, April 5-May 4, 1975.

The essay is taken from Fischer's book *Art et Communication Marginale*. It deals with rubber stamp art and gives many examples of phrases on rubber stamps used by a number of artists.

2049. Fox, Michael. "Nacht." *Nacht*: Stadt Theater Hildesheim. Hildesheim, West Germany, June-July 1985. Pages 12-18.

"...about the shows and about working with mail-art." (Michael Fox). In German.

2050. Francke, Korneliusz. "...Fragments from an Auto-Interview." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

Outlines two characteristics of mail art: that it is not for sale and that anyone can participate.

2051. Francke, Korneliusz. "The Workers Paradise: A Traveling Mail Art Exhibition." *The Workers Paradise*: Korneliusz Francke. Eeklo, Belgium, August 22-31, 1986.

Brief paragraphs on: mail art in general; mail art is not for sale; anyone can be a mail artist; and mail art is international.

2052. Frank, Peter. "Excerpt from 'Postal Modernism': Artists' Stamps and Stamp Images." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

Exactly as the title says, this essay is excerpted from an earlier work originally appearing in *Art Express*. Some highlights from this classic work on the artist postage stamp genre.

2053. Frank, Peter. "Jaak De Koninck: A Man of Sterrebeek." *Starbrook Airlines*: New Math Gallery. New York, New York: September 16-October 11, 1986.

A somewhat tongue-in-cheek essay on the artist Jaak De Koninck, who, like Donald Evans (Antiqua, Etat Domino, etc.) and Jerry Crimmins (Republique de Reves), creates his own imaginary country (Sterrebeek) from which he issues postal commemoratives.

2054. Frank, Peter. "Postal Modernism: Artists' Stamps and Stamp Images." *World Art Post*: Artpool. Budapest, Hungary, April 1982. Pages 1-4.

Reprinted from the author's *Art Express* article.

2055. Friedman, Ken. "Notes on Correspondence Art." *Lightworks Envelope Show*: Lightworks Magazine. Ann Arbor, Michigan, May 1979.

"The genius of correspondence art has been its freedom and its use of 'correspondence' in the binding together and bridging of ideas, media, objects and persons who correspond or relate to one another...This recent art form is a superb key to many of the ideas and transformations visible throughout the art world today."

2056. Friedman, Ken. "Pioneer Inch: A Foray into the Frontiers of Art with Ken Friedman." *Inch Art*: Open Draws. New Zealand, 1974.

How the author originated the idea of showing many artists by having them compose one inch of art and showing them many times including the first at the "Happenings and Fluxus" show in 1970.

2057. Friedman, Ken. "Storia dell'Arte Postale." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 5-12.

About the growth of mail art from Ray Johnson, Fluxus and the Nouveaux Réalistes to Image Bank, *FILE* magazine and beyond. In Italian.

2058. Fusari, Marina. "(Untitled)." *America Latino: Miti, Leggende e Magia*: Biblioteca Civica Popolare. Lodivecchio, Italy, (1987).

An introduction to the mail art show the author co-curated with Ruggero Maggi.

2059. Gaglione, Bill. "Arte Postale/Mail Art: Italian Communication Artists." *Italia-Giappone '79*: Istituto Italiano Di Cultura Di Kyoto. Kyoto, Japan, December 1979.

An overview of mail art in Italy stressing the contributions of Cavellini, Romano Peli, and Michaela Versari (C.D.O.), Antonio Ferro, Michele Perfetti, the Zona group, and Vittore Baroni among others. In Italian and English.

2060. Gaglione, Bill. "Comunicazione." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 40-41.

Concerning some mail art activities by Dadaland (the author). In Italian.

2061. Gasowski, Ron. "An Interview with Marc D'Chump." *Mail, Etc. Art*: University of Boulder. Boulder, Colorado, January 22-February 17, 1979. Pages 6-7.

A fictional interview by the author and his persona Marc D'Chump. Some questions asked include: What is the difference between mail art and correspondence art? What is the significance of mail art? Trash mail art and mail art shows are also discussed. Illustrated by works of the author.

2062. General Idea. "'How Our Mascots Love to Humiliate Us...' Revelations from the Doghouse." *General Idea: 1968-1984*: General Idea. Toronto, Canada, 1984-1985. Page 38.

Includes a description of the founding of *FILE* magazine in 1972 "as a networking publication...But instead of servicing and addressing

our peers in the Eternal Network we came to be talking demographics."

2063. Gianni, Eugenio. "Aspetti della Poetica Visuale: Baroni, Colonna, Luigetti, Maggi." *Confluenze*: Cultural Center Sacchini. Arezzo, Italy, November 19-22, 1987.

Concerning the visual poetry of four Italian mail artists: Vittore Baroni, Gaetano Colonna, Serse Luigetti, and Ruggero Maggi. In Italian. (There is also a book by the same author, *Poiesis: Ricerche Poetica in Italia*, on visual poetry, which includes a substantial section on mail art. It was obtained too late for listing in this bibliography.)

2064. Gini, Gino. "Mail Art." *Mail-Art: "The Mythical Image"*: Palazzo Comunale. S. Vito Dei Normanni, Italy, November 6-13, 1982.

2065. Gini, Gino. "The Mythical Image." *Mail-Art: "The Mythical Image"*: San Vito Dei Normanni. Brindisi, Italy, November 1982.

"Nevertheless in everyone there is the wish, the ambition and also the nice presumption to remove the old and mythical values of art - as from the common models-. This is one of the more charming aspects of mail art operation." In Italian and English.

2066. Granafei, Rodolfo. "Network, Multinazionale, Mail Art." *Thinking of Mail Art*: Istituto Statale D'Arte. Siracusa, Italy, November 12-22, 1983.

Incorporates quotations from Pawel Petasz, Vittore Baroni, and Volker Hamann in describing mail art activity. In Italian.

2067. Groh, Klaus. "From Signs and Tracks: The Stamp Does Not Need to Write." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

Ten points on the rubber stamp in art and communication. "9: the woodcut of the last century appears in multiplied form in the 'rubbercut' (stamp print)."

2068. Groh, Klaus. "Thoughts on DaDa and Mail Art and the New Dada." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

The author says it is wrong to talk about a Dada comeback, because Dada is not an ism. Dada is "a philosophy of life which is not

dependent upon a certain epoch." Mail art is then compared to Dada-both being "everywhere," "not purchasable," "easy," and "life."

2069. Group Ecart. "The Venetian Tools Project." *37 Biennale de Venise 1976:: Pro Helvetia*. Venezia, Switzerland, 1976. Pages 14-15.

A project by Group Ecart is explained and some 100 participants are named. In French.

2070. Hale, Mary. "Re: Mail Art." *Once Upon a Time*: Carlsbad City Library. Carlsbad, California, 1983.

A general introduction to mail art. "Some artists develop their own ideal environments or imaginary lands, often with intricate documentation. Working in this generally free and inexpensive medium, artists find a real sharing of fresh ideas and interests. Many of the pieces can be considered as examples of fine art."

2071. Haman, Volker. "To Exchange and to Make Experiences: Significance Changes at the Border." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

The author pinpoints some of the difficulties of being a mail artist in Eastern Europe and other repressed countries. "'Did you get the Catalogue?' 'Oh, no, but I was invited to look at the collection of catalogues sent to me...at the secret service.'"

2072. Harley. "A Labor of Love: Statement by the Guest Curator." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

An introductory essay to this exhibition of artist postage stamps in a museum setting. "Personally, I feel that the integration of the traditional art world structure and the mail-art network is inevitable. My response is that the mail-artist should play the pivotal role in this integration."

2073. Haufen, Graf. "Katalogvorwort: Künstler Gestalten Räume." *Künstler Gestalten Räume*: Artcore Editions. Berlin, West Germany, March-April 1986.

Introduction to a show by three mail artists: Graf Haufen, Ona Nuk, and Roland Szefferski. The works are inspired by mail art and Fluxus. In German.

2074. Held, John, Jr. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Page 13.

"Mail art is not business as usual. It is more an international information network than School of Art. A young field with a growing history, mail art is still developing goals, formats, and relationships. Where it can take us is perhaps its most exciting aspect."

2075. Held, John, Jr. "By John Held Jr. Who Sometimes Wonders What It's All About." *Earthface*: Texas A & M University. College Station, Texas, 1987.

Fragment from a letter in response to the curator's plea for knowledge on mail art show administration. "But really having one show after another is in bad taste - because it just looks like the sponsoring institution or individual curating the show is trying to hoard for an archive - at the expense of not participating in the network on a one-to-one basis, and building an archive that reflects the individual's participation."

2076. Held, John, Jr. "(What Is) Mail Art (Anyway)?" *Mail Art*: Dallas Museum of Art and Dallas Public Library. Dallas, Texas, November 18-December 30, 1984.

A short explanation of mail art geared towards an uninformed public. "And mail art is important in other ways. It says: you don't have to show work in a gallery or museum to be an artist, you only have to possess the desire to create, and the need to share your work with others."

2077. Held, Jonathan. "Their Indelible Mark: Rubber Stamps and Libraries." *Their Indelible Mark: Rubber Stamps and Libraries*: Dallas Public Library. Dallas, Texas, September 1-October 1, 1982.

Techniques of artifact collection are conducted in the manner of a mail art show in this exhibition of rubber stamps collected from nearly two hundred libraries from thirty-seven states and several countries.

2078. Henry, Sarah. "Yawn: More to Bore from Chuck Stake Enterprises." *Inch Art*: Open Draws. New Zealand, 1974.

A report on Canadian mail artist Don Mabie (Chuck Stake) during the period he was making "boring" art. "Chuck's evolution into things boring was gradual, but by 1972 the theme was firmly entrenched in his work."

2079. Higgins, Dick. "Algunos Conceptos Sobre Poesia Intermedia." *II Bienal Internacional de Poesia Visually Alternativa en México*: Departamento del Distrito Federal. Mexico City, Mexico, 1987. Pages 24-26.

Reproduces a chart, "Some Poetry Intermedia," which places mail art and postal poetry in a context with other intermedia artforms.

2080. Higgins, E.F., III. "Artists' Stamps." *World Art Post*: Artpool. Budapest, Hungary, April 1982. Page 5.

Reprinted from the *Print Collectors Newsletter*. An important contribution to the literature of artists' postage stamps.

2081. Hoffberg, Judith A. "The Magic of Mail Art." *Magic Show*: Contemporary Arts Forum. Santa Barbara, California, December 19, 1982-January 21, 1983.

"Involvement in mail art breaks down political barriers, for over great distances, individuals get to know each other in Eastern Europe as well as in South America, in Japan as well as in Hungary and East Berlin."

2082. Hoffberg, Judith A. "The Museum Is the Mailbox." *Artwords and Bookworks*: Los Angeles Institute of Contemporary Art. Los Angeles, California, February 28-March 30, 1978.

"We wish to exhibit here and document the art information network, a distribution system which allows a direct access into verbal and visual thinking of artists today. This network extends to any area reached by the postal service, and so the mailbox is a museum."

2083. Jacob, J. P. "If Mailart Is to be Considered High Art." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

"Unfortunately, mail art has a problem. It wants to be considered important; one of the High Arts. At the same time, however, it wants to be democratic, available to everyone who has access to postal service."

2084. Jacob, John. "Mailart: In Theory." *Mail Art about Mail Art*: Richland College. Dallas, Texas, March 5-28, 1984.

The ways in which mail art overcomes isolation. "Mailart is a bridge between isolated artists. It is a network of communication between

artists throughout the world wherein ideas, and the common language of stubbornness and determination are shared."

2085. Jupiter-Larsen, G. X. "Responsive." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

As one might expect, there are many "don'ts," "nobodys," "nonactions" and "nots" in this essay by the Canadian "master of non." "When one performs an action independent of linear context, what does matter is the reason for the performance. That reason being the initiator's eager desire to examine possible parallel, yet disconnected, waves of potential interactive functions."

2086. Kantor, Istvan. "The Changing Processes of Twentieth Century Art." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

A most characteristic art form of the last two decades has been mail art, a multimedia art acting toward a universalization of art, at the same time serving as the world's largest form of art communication transmission.

2087. Kantor, Istvan. "Introduction." *Brain in the Mail*: Vehicule Art. Montreal, Canada, February 14-March 6, 1980. Pages 9-13.

A general survey of mail art history mentioning the Dada artists, Ray Johnson, mail art shows, and its underground aspect. "Parallel phenomena, such as performance art and video, already have a number of descriptive and richly illustrated publications, yet nothing regarding mail art...Mail art, came out from underground and fights to survive among the vital conditions of contemporary art." In French and English.

2088. Kato, Kowa. "Paper Ball Project." *Paper Ball Project*: Kato. Zushi, Japan.

A poster showing works sent to the exhibition.

2089. Kato, Kowa. "Polaroid Self Portraits." *Polaroid Self Portraits*: Kato. Zushi, Japan, 1985.

Polaroid self-portraits received from the mail art network.

2090. Kato, Kowa. "T Shirt Show." *T Shirt Show*: Kato. Zushi, Japan, 1982.

Entries to the show are illustrated.

2091. Kelley, Michael. "Crazies Give U.S. Postman Artistic Status." *Fritten*: Van der Berg. Delft, Holland, 1984.

The author interviews two mail artists, Dr. Al Ackerman and Cracker Jack Kid, to get to the bottom of "The Rat-Fritten" mail art show. "They've got a wild streak. They want to take it out on the U. S. Mail." A companion piece to the mail art show essay by Dr. Al Ackerman, "We and Fritten."

2092. Kostelanetz, Richard. "Audio Art: A Manifesto." *Audio Art*: Ruedi Schill (Apropos). Luzern, Switzerland, 1978.

"I could separate my voice from my body, so that people could hear my words apart from their perception of me..."

2093. Kovalovszky, Marta. "Untitled Introduction." *International Artists' Book Exhibition*: King Stephen Museum. Budapest, Hungary, 1987.

An introduction to the field of artists' books stressing the influence of Fluxus. The work of Geza Perneczky is cited as being the first book artist in Hungary. In Hungarian and English.

2094. Le Floc'h, Marie-Claude. "Foreword." *Coup d'Envois: Ou l'Art a la Lettre*: Musée de la Poste. Paris, France, January 10-March 25, 1989.

The author, the director of the Postal Museum, Paris, France, introduces this exhibition of artworks which touch upon postal themes. A very handsome spiral bound catalog accompanied the exhibition.

2095. Lee, Lawrence. "Postkarten und Mail Art." *International Postkarten und Mail-Art Ausstellung*: Galerie Ananas. Aarau, Switzerland, 1979.

Duchamp is cited as a precursor of mail art, which is brought up to date with the mention of Ray Johnson. In German.

2096. Legrottaglia, Franco. "Cos'e Mail Art..." *Puglia Mail Art Contest*: C.D.A.V. San Vito. San Vito, Italy, June 3-6, 1986.

A brief introductory text on mail art mentioning Fluxus and Ray Johnson and concentrating on the different forms of mail art (rubber stamps, postage stamps, photocopy, etc.)

2097. Legrottaglia, Franco. "'The Mythical Image' /Mail Art in S.Vito/ ...the Action Goes On!" *Mail-Art "The Mythical Image"*: Palazzo Comunale. S. Vito Dei Normanni, Italy, November 6-13, 1982.

A historical outline is given crediting Ray Johnson, the Dada and "Futuristic" movements. "The mail-art is first of all, 'art given' by means of the postal service. It is not art 'delivered by mail' but art born as mail size, that enters, in this way, with values and faults, in the structural soul of the language and communication operations." In Italian and English.

2098. Lobach, Bernd. "Postage Stamps as a Medium for Artists' Creative Messages." *International Artists' Postage Stamps Exhibition Weddel 1985*: Museum of Modern Art Weddel. Weddel, West Germany, January 25-March 28, 1985.

This is the introductory essay to an important work on artist postage stamps, primarily because it illustrates many examples of the genre. The essay is translated into English by Peter Kustermann. Lobach marks the beginning of the artist postage stamp with the 1964 production of Fluxus artist Robert Watts. The author mentions several historic exhibitions of the genre, and different types of stamp sheets (perforated, unperforated, sheets with several artists, etc.) All in all an important work with an excellent bibliography entitled, "Literature about Artists' Postage Stamps."

2099. Lowes, T. "Give Up Art." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

"The refusal to create is the only alternative left to those who wish to change the world. Give up art. Save the starving."

2100. Maggi, Ruggero. "Alcuni Dati Relativi alla Storia dell'Arte Postale o Mail Art." *Arte Postale per la Pace*: Leonardo Corongiu. Torino, Italy, 1985.

A brief introduction to the history and forms of mail art. In Italian.

2101. Maggi, Ruggero. "Arte Postale, Uniti per la Pace." *Unita per la Pace*: The Common of Castiglione in Teverina. Castiglione in Teverina, Italy, April 4-May 5, 1986.

About the ways mail art can bring people closer together in peace.

2102. Maggi, Ruggero. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Page 14.

"The most evident 'purposes' which M.A. is pursuing are the need to feel near surmounting the difficulties of physical and, sometimes spiritual, distance and of the political and geographic barriers and

the 'natural contrast' with the so-called, 'official' art and with 'its world' (like the squalid 'chain': art-criticism-gallery.)"

2103. Maggi, Ruggero. "Comunicare 'Con Arte'." *Comunicare Con Arte: Comune di Genova*. Genova, Italy, November 8-18, 1983.

An introductory essay for a mail art exhibit on the theme "Communicating With Art."

2104. Maggi, Ruggero. "Hiroshima Schatten Projekt." *Progetto Internazionale sulla Pace: Il Centro di Iniziativa Permanent per la Pace Piceno*. Picena, Italy, 1985.

An account of the Shadow Project in Minden, West Germany, where mail artists Peter Kustermann, Joki, Gerard Barbot, Willi Metting, Marcel Stussi, Manfred Schuld, Dirk Gorny, and Ruggero Maggi were stopped by the police from painting shadows on the streets.

2105. Maggi, Ruggero. "Introduction." *Exposicion de Arte Postal: Magia*. Lima, Peru, January 29-February 7, 1986.

The ways mail art can overcome "natural contrasts."

2106. Maggi, Ruggero. "Introduction." *Mail Copy Art: Daniele Sasson*. Siena, Italy, October 12-18, 1987.

A brief statement about an exhibition about mail art and photocopy art. In Italian.

2107. Maggi, Ruggero. "L'Arte Postale in Latino-America." *America Latina: Miti, Leggende e Magia: Biblioteca Civica Popolare*. Lodivecchio, Italy, (1987).

A brief introduction to an exhibition about mail art in Latin America. In Italian and Spanish.

2108. Maggi, Ruggero. "Mail Art/Debate-Inquest." *America Latina: Miti, Leggende e Magia: Biblioteca Civica Popolare*. Lodivecchio, Italy, (1987).

Maggi's oft-reprinted essay with handwritten notes by Pierre Restany. "Keep on mailing art, Ruggero, don't give up! You'll end in a post-office as the Michelangelo della poste."

2109. Malacorda, Marika. "La Carte Postale." *10 Expositions (76-78)*: Galerie Malacorda. Geneva, Switzerland, 1978.

Brief introduction to a show on postcards by 80 participants.

2110. Mansaram, P. "Altered Views on Mail Art." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

The author argues that only "artists" should be mail artists. "Otherwise, I am afraid mail art could become storehouse for junk, and at best penpal club."

2111. Marin, Jonier. "Intorno all'Arte Postale." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 48-49.

About mail art expression in South America by this Columbian artist. In Italian.

2112. Martin, Fred. "Mail Art." *Cadillacs: Mail Art Exhibit*: California State University. Chico, California, October 3-14, 1983.

The author is a regular columnist for *Artweek* and (at the time of this essay) the Dean for the San Francisco Art Institute. "Yes, I believe in faith, hope and charity. I have faith that the artists of the mails will indeed rival the potters of ninth century China in their ability to create the world in a grain of sand (or a shard in an envelope); I have hope that the piece that came today will be that shard; and I have charity for all that mail I've already gotten - laid tenderly in a file; maybe when the last trump sounds, it'll be reborn beautiful."

2113. Martinez, Itamar. "Arte Postale: Una Strada Verso la Liberta." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 54-55.

Some thoughts on mail art by this Spanish artist. In Italian.

2114. Martini, Stelio Maria. "Avanguardia Latitat per Papinas." *Gaetano Colonna; Naples and Co*: La Galleria Dell'Occhio. New York, New York, September 22-October 6, 1986.

A discussion of the mail works of Italian artist Gaetano Colonna mentioning his participation in various mail art shows and projects. One page broadside. In Italian.

2115. McShine, Kynaston L. "Essay." *Information*: Museum of Modern Art. New York, New York, July 2-September 20, 1970.

"Increasingly, artists use the mail, telegrams, telex machines, etc., for transmission of works themselves—photographs, films, documents—of information about their activity. For both artists and their public it is a stimulating and open situation and certainly less parochial than even five years ago. It is no longer imperative for an artist to be in Paris or New York. Those far from the 'art centers' contribute more easily, without the often artificial protocol that at one time seemed essential for recognition." An important show and catalog expressing early mail art philosophy.

2116. Melzer, Annabelle Henkin. "Mail Art: Long Distance Artistic Communication - An Introduction to the First Israel Mail Art Show, July 13, 1985." *Mail Art: The Scroll Unrolls*: Janco-Dada Museum. Ein-Hod, Israel, July-October 1985.

"And yet, as with International Dada, whose center, in the early years of the century, was scattered over Europe and extended to America, Mail art is not a single movement with a single center, manifesto, or expression. It is rather the shared expression of an impulse, a rich and fascinating phenomenon that is interfaced to art forms as diverse as conceptual art, photography, collage, painting, printmaking, sculpture, calligraphy, letterism, performance, and more." An interesting and perceptive essay.

2117. Meyer, Peter R. "Audio." *Night Exercise*: Franklin Furnace. New York, New York: April 2-20, 1985.

"Through Zev, the musician, we got in touch with Rod Summers, the sound artist, who lives in Holland. Summers, in his turn, linked us up with an extensive mail art network." And in this way the material for a show on audio was compiled.

2118. Meyer, Peter R. "In the Beginning Was the Sound." *Audio*: Moderna Museet. Stockholm, Sweden, March 12-April 10, 1983.

How the radio program "Nattovning" ("Night Exercise") was developed for the Swedish Radio Company using mail art contacts.

2119. Miccini, Eugenio. "L'Arte Postale." *VI Biennale Internazionale della Grafica d'Arte*: Palazzo Stozzi. Florence, Italy, 1978.

Short essay on mail art. In Italian.

2120. Miller, David M. "Introduction." *This Mattress Has Spring: A Prairie Pin Up*. St. Paul, Minnesota, 1984.

"David Zack, writing from Mexico to J. P. Jacob, stresses that the question of quality is 'answered by each individual artist's concentration on production, inspired by a sense of friendship...'"

2121. Mollett, Michael. "The Mail-Art Workshop Came Off. It Really Happened." *The Postman Always Rings Twice*: Santa Monica College. Santa Monica, California, October 15-November 2, 1979.

The essay describes the opening festivities of the show attended by Lon Spiegelman, Bill Gaglione, Leavenworth Jackson, Jerry Dreva, and others. Judith Hoffberg gave a lecture.

2122. Montanari, Tullio. "Le Ombre della Memoria." *Progetto Internazionale sulla Pace*: Il Centro di Iniziativa Permanente per la Pace Piceno. Picena, Italy, 1985.

About the "Shadow Project," a project honoring the dead of Hiroshima to which mail artists sent in stencils of their shadows for painting on streets. In Italian.

2123. Morgan, Robert. "The Continuing Legacy of Copy Art (In the Making)." *International Mail/Copier Art Exhibition*: University of Nova Scotia. Halifax, Canada, 1985.

"Copy artists are also mail artists or intermedia artists. They tend to allow their ideas to travel through many diverse, often 'instant' forms of production."

2124. Muntadas, Antonio. "On Subjectivity." *On Subjectivity*: Sumner Foundation for the Arts. Cambridge, Massachusetts, December 1978.

"Antonio Muntadas selected 50 photographs from *The Best of Life*, a book of photographs that originally appeared in *Life* magazine, and submitted them to 250 people with the request to provide their own captions. The responses are presented in this catalogue to an exhibiton, together with a videotape, which looked at the way in which information is communicated via the media and interpreted, as is explained in the brief introduction." (*ARTbibliographies MODERN*, Vol. 15, No. 2, p. 227)

2125. Musicmaster. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Pages 8-9.

"I like the surprises and reassurances, and while I don't believe (or want to believe) that mail-art's be-all and end-all is ultimately as therapy, it would be no great shame if it were."

2126. Myers, George, Jr. "Language: Form, Inform." *Language: Form, Inform*: The Gund Gallery. Columbus, Ohio, January 22-March 27, 1987.

A review of the works of Joel Lipman. "Lipman also is active in mail art, that most democratic of art forms which seems to require only a postage stamp and a receiver to be called art."

2127. Neaderland, Louise. "So Here's to the Copier: Let's Make Art Not War with Modern Technology." *International Mail/Copier Art Exhibition*: Technical University of Nova Scotia. Halifax, Canada, 1985.

"The international mail art network made extensive use of the Xerox machine to cross political, social and racial barriers. It opened lines of communication among total strangers, in faraway places."

2128. Nelva, Giorgio. "Mail Art and Xerowork." *Turin-New York, Mail Art and Xerowork*: Clotilde Vitrotto. Turin, Italy, February 4, 1987.

Concerning copy art in the mail art network, especially as it relates to Italy. Vittore Baroni, C.D.O., Nicola Frangione, Gino Gini, Ruggero Maggi, Plinio Mesculam, and Emilio Morandi are cited.

2129. Padin, Clemente. "El Lenguaje de la Accion." *II Bienal Internacional de Poesia Visualy Alternativa en México*: Departamento del Distrito Federal. Mexico City, Mexico, 1987. Pages 10-12.

Primarily a discussion of visual poetry but mail art is mentioned and a work of David Zack is reproduced.

2130. Padin, Clemente. "Guillermo Deisler." *Guillermo Deisler*. Galerie Junge Kunstler. Berlin, East Germany, September 1986.

An introductory essay for an exhibition of graphics, theaterworks and mail art by Guillermo Deisler. In German.

2131. Padin, Clemente. "Theme and Variations." *Temas y Variaciones*: Padin. Montevideo, Uruguay, September 1973.

Among the objectives of this "collective mail art project" is "to demonstrate the social character of artistic creativity."

2132. Papp, Tibor. "Artist Statement." *Greetings from....: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Page 19.

"I wanna do mail art with my whole life! Isn't that great?...But around this time I'm at a stage of madness. I love it. It taught me a lot."

2133. Paschal, Huston. "Introduction." *Richard C. Chrestomathy: Fine, Medium, and Coarse Art or, Decorative Doodads of Cosmic Significance*: North Carolina Museum of Art. Raleigh, North Carolina, April 18-July 5, 1987. Pages 3-16.

An in-depth look at artist Richard C. and his close relationship to Ray Johnson. "Through Johnson, Richard C. became part of the international network of correspondence artists who exchange words, objects...literally anything and everything...through the mail. Participation has served him as stimulus and outlet."

2134. Pedicini, Gerardo. "Progetto Internazionale sulla Pace." *Progetto Internazionale sulla Pace*: Il Centro di Iniziativa Permanente per la Pace Piceno. Picena, Italy, 1985.

Having to do with world peace and mail art. In Italian.

2135. Peli, Romano. "Alcune Tra le Piu' Importanti Mostre Internazionali di Mail Art." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 27-30.

A list of important mail art shows from 1970 to 1978. In Italian.

2136. Peli, Romano. "Breve Scheda sulla Storia della Mail Art." *Ma Come Fanno i Marinai e la Mail Art*: Galleria Borgo Bello. Parmi, Italy, 1983.

A chronology from 1962 to 1982 listing both important mail art dates ("1962: Ed Plunkett names the New York Correspondance School of Art") and dates of the author's activities. In Italian.

2137. Peli, Romano. "11 Mail Sailors: Yet Another Theme For Mail Art." *Ma Come Fanno i Marinai e la Mail Art*: Galleria Borgo Bello. Parmi, Italy, 1983.

"This exhibition with its invitation to a limited number of exhibitors according to type of artform has proved to be a rather reliable test, without falling into selectivity." In Italian and English.

2138. Peli, Romano. "La Mail Art: Un Mezzo Sottile e Persuasivo." *Mantua Mail 78: Comune Di Mantova/CDO Parma*. Mantova, Italy, September 21-October 21, 1978. Page 37.

In Italian.

2139. Peli, Romano, and Versari, Michaela. "Brevi Cenni Storici e Critici sulla Mail Art." *VI Biennale Internazionale della Grafica d'Arte: Palazzo Stozzi*. Florence, Italy, 1978.

Essay citing the influences of Fluxus and Ray Johnson on mail art, plus a list of major mail art shows from 1970 to 1978. In Italian.

2140. Peli, Romano, and Versari, Michaela. "The Intervention of C.D.O." *Italia-Giappone '79: Istituto Italiano di Cultura di Kyoto*. Kyoto, Japan, December 1979.

Explains how C.D.O. (Centro Documentazione Organizzazione) came to curate this Italian-Japanese exchange. "A variety of languages have been used by the artists in the Kyoto exhibition, but they are all unified by their common means of communication, that is telecommunication." In Italian, Japanese, and English.

2141. Peli, Romano, Versari, Michaela, and Conforti, Giovanni. "Lettera del C.D.O. a Clemente Padin e Oscar Jorge Caraballo." *Mantua Mail 78: Comune Di Mantova/CDO Parma*. Mantova, Italy, September 21-October 21, 1978. Page 4.

A letter to Padin and Caraballo about the Mantua Mail 78 exhibition. In Italian.

2142. Perneckzy, Géza. "Artists' Stamps." *BelyegKepek (Stamp Images): Museum of Fine Arts*. Budapest, Hungary, May 29-September 25, 1987. Pages 3-16.

One of the best essays to appear on artist postage stamps in the 80s. A history of the medium is given (starting with the Fluxus artists) and gives numerous examples of current work. "The first artists' stamps were designed by the neo-dadaist Fluxus artists. They too were the first to try to fool the post services with their stamps. Since then, the art-form has become slightly more subdued, but above all, it has swollen up into a far wider stream."

2143. Perneckzy, Géza. "Mail Art as Alternative?" *Mail Art Manifest: El Djarida*. Trondheim, Norway, April 1987.

A short history shows how American, Western and Eastern European networks merged in the late 70s, and how mail art was influenced by the alternative art scene. "Obviously, a lyric poetry of what has foamed over the rim of subcultures. The skilled artists might learn a lot from this sensitiveness but they will always remain professionals. Whenever they try to turn this graceful structure into something stalwart they destroy the soul of Mail Art."

2144. Picazo, Gloria. "Para una Re-Definicion del Arte Postal." *Mail Art Bienal de Arte 1983*: Diputacion de Pontevedra. Pontevedra, Spain, August 1-September 15, 1983.

This text explains mail art for a general audience in an excellent catalog. The author credits Ray Johnson and Fluxus for the development of mail art and mentions mail artists Guy Bleus, Robin Crozier, Ulises Carrion, Klaus Groh. In Spanish.

2145. Pieper, R. "Ray Johnson: Conversation with R. Pieper." *Mail, Etc. Art*: University of Boulder. Boulder, Colorado, January 22-February 17, 1979. Pages 13-17.

The author interviews a rather vague, quarrelsome Ray Johnson, but there is some interesting information about Johnson's interpretation of the New York Correspondance School.

2146. Pittore, Carlo. "Stop Misery." *Mail Art Manifest*: El Djarida. Trondheim, Norway, April 1987.

The Mail Art Congresses of 1986 have pointed out that diversions exist in what was once thought of as a unified movement: commercial interests in the art world have something to do with this. "The only proper role for mail artists is aesthetic and moral. By uniting on an aesthetic ATTACK, or on a MORAL ATTACK, we may yet propose the FUTURE."

2147. Ponzi, Paolo. "Works of Art and Artist." *Graphic and Writing*. Studio '79. Lugo, Italy, 1986.

"In general, the mail artist can't be defined an artist, because the fundamental rules of mail art don't impose the psyche-physical catechizing of the neophyte; on the contrary he is encouraged to work and communicate without limits in order to let his mind breathe the essence of pacific revolution, that is the exchange of ideas, opinions and experiences with other independent mass-communicators all over the world."

2148. Porter, Bern. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Page 22.

"When I invented it in Porter Settlement, Maine, on the morning of October 16, 1913, it was the greatest and postcards were only two cents each...As its inventor - creator - deviser - innovator I am still proud of myself."

2149. Pyros, John. "A Brief Note on Mail Art." *Mail Art*: Palm Harbor Art Gallery. Palm Harbor, Florida, May 3-June 4, 1987.

Discusses the democratic nature of mail art, the different mediums it incorporates, and the reasons it is not more widely known. "A further reason mail art has remained relatively 'clandestine' involves its virtue of being virtually a perfect democratic form which places it beyond art galleries which can neither limit or package it."

2150. Radovanovic, Olivera. "Introduction." *Form and Line*: Norwich Castle Museum. Norwich, Great Britain, 1985.

Concerning the activities of Yugoslavian mail artist Andrej Tisma.

2151. Rasmussen, Dawn. "This is Something Else." *Earthface*: Texas A & M University. College Station, Texas, 1987.

The curator of the mail art show wrote to previous show contributors to see if it was the way the college was conducting their shows, or the general state of mail art, that was causing fewer contributions. The author tells what she learned from the responses. "They have reformed one bad mail art show manager."

2152. Ratsaphone, Ot. "Of Art and the Way I See." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

This is excerpted from a statement in Lon Spiegelman's "*Help! Teach' Mail Art Show*" exhibition catalog. It is from a student at the Sydney College of the Arts. "My decision to do correspondence art has been prompted by my understanding of the development of art and the way I see society. Briefly, I see correspondence art as a logical development of abstract art, conceptual art, performance art and the increasing abstraction of expression which is a necessary part of these art forms. More important, however, is the increasing abstraction and dehumanization of the individual in Western industrialized societies."

2153. Restany, Pierre. "Mail Art." *Neudin: L'Official International des Cartes Postales* 1981. France, 1981.

An introduction to a catalog by noted art historian Pierre Restany. He mentions the contribution of Ray Johnson, and in France of Jean-Marc Poinot, Julien Blaine and Liliane Vincy. He cites two "spirits" of mail art - the form of communication (letters, telegrams, envelopes, postcards) and the content of the message. He refers to the work of the Italian mail artist Mohammed. Also includes a bibliography.

2154. Restany, Pierre. "Reflexion sur le Mail Art." *Coup d'Envois: Ou l'Art a la Lettre*: Musée de la Poste. Paris, France, January 10-March 25, 1989.

This essay is written by one of the finest critics of avant-garde art in Europe. He was a leading force in the Nouveau Réalisme movement, and mentions the involvement of Yves Klein with postal imagery, as well as Ray Johnson, the Futurists, Marcel Duchamp, and others. The catalog itself is beautifully done with many color reproductions of works on a postal theme by prominent artists from the 17th century to the present day. In French.

2155. Revelle, Barbara Jo. "Someone in Particular (Some Thoughts on Mail Art)." *Mail, Etc. Art*: University of Boulder. Boulder, Colorado, January 22-February 17, 1979. Pages 6-7.

The author relates her experience in the mail using it conceptually without realizing it was mail art. "Society sanctioned the mitigation of adolescent loneliness by allowing them to correspond with strangers when it endorsed the notion of 'pen pal.'" But as she grew older she appreciated mail art for different reasons. "...it seems to go to the roots of what men and women have always made art for: a way of facing and subduing a hostile and alienating world, a way of establishing ties with other human beings."

2156. Reymon-Lepine, Sylvie. "Un Régénérateur Spontané." *Tolsty Mail Art*: Galerie G. Basmadjian. Paris, France, October 16-27, 1984.

Mail art as it relates to the postal activities of the French artist Tolsty.

2157. Ribettes, Jean-Michel. "La Jouissance de la Lettre." *Coup d'Envois: Ou l'Art a la Lettre*: Musée de la Poste. Paris, France, January 10-March 25, 1989.

The author states that art with postal imagery has come from many sources, among them "art postal futuriste ou dadaiste, mail art, Fluxus, art conceptuel." In French.

2158. Rockola. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Page 17.

Rockola talks about his life in the mail. How he began corresponding with Ray Johnson and George Ashley when he was in the army in 1966 with fellow soldier Malcolm Coles. His meeting Dadaland in 1978 and Buster Cleveland's encouragement further stimulated him.

2159. Saito, Toshinori. "Una Relazione sulla Mail Art." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Page 39.

A brief essay on mail art by this Japanese artist.

2160. Schill, Ruedi. "La Mail Art é la Forma Piu Immediata di Comunicazione." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Page 42.

A one-line essay composed of its title. In Italian by this Swiss artist.

2161. Scudiero, Maurizio. "Preface." *Futurismi Postali*: Longo Editore. Rovereto, Italy, April 11-May 18, 1986. Pages 23-27.

Preface to the book/catalog of Futurist postal activities. Mentions the New York Correspondance School, Ray Johnson, Robert Filliou, Dick Higgins, Ken Friedman, and writings by Jean-Marc Poinso, Julien Blaine, and Giovanni Lista. In Italian.

2162. Spector, Buzz. "A Forewording Address: Essay on Mail Art." *Enlightenment and Depravity in Urban Life*: University of Illinois. Chicago, Illinois, April 13-23, 1985. Pages 3-6.

Along with a brief history of mail art, the essay gives a chronology of mail art in Chicago.

2163. Spencer, Mark J. "The Message Is the Medium." *Mail Art: The Postal Collaboration*: Museum of Natural History Gallery. Stevens Point, Wisconsin, November 23-December 18, 1985.

"In their own way, each and every mail artist in the international mail art network is collaborating with another: the receiver."

2164. Spiegelman, Lon. "Money vs. Time vs. Art." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

An excerpt from the author's *Help: "Teach" Mail Art* catalog essay. He reflects on mail art - what is it and whether it can be taught. The issue as he sees it "is money vs. time vs. art: When an artist can successfully come to grips with this equation, then they will survive and produce and be relatively happy. The beauty of mail art is that it keeps artists alive and producing. Mail art is not a means to an end: it is an end in itself."

2165. Spiegelman, Lon. "Statement." *Help: "Teach" Mail Art*: Otis-Parsons Art Institute. Los Angeles, California, October 13-19, 1980.

A wide-ranging overview of the state of mail art, which includes the first notice of the author's oft-quoted (and misinterpreted) phrase, "Mail art is free. Money and mail art do not mix. Mail artists bear their own expenses and submit their work free of charge." An important essay that reflected the attitudes prevalent at that particular time.

2166. Spiegelman, Lon. "Teacher's Comments." *Help: "Teach" Mail Art*: Otis-Parsons Art Institute. Los Angeles, California, October 13-19, 1980.

Mail artists were asked for advice on how to "teach" mail art. Abbreviated comments are given by Uncle Don, Ken Friedman, Günther Ruch, Andre Stitt, Ed Varney, Rod Summers, Richard C., Robin Crozier, among others.

2167. Stake, Chuck. "Artist Statement." *Greetings from...: Mr. Fabulous*. Cambridge, Massachusetts, September 1984. Page 21.

"For the first three years, I did mail art eight hours a day, seven days a week. I really went at it. Mail art has changed a lot over the years. When I first started there were two or three hundred people doing it. Now there are two or three thousand at least."

2168. Stigliano, Phyllis, and Parente, Janice. "Selected New York Correspondence School Meetings, Performances and Exhibitions." *Works by Ray Johnson*: Nassau County Museum of Fine Art. Roslyn Harbor, New York: February 7-April 8, 1984. Pages 43-44.

Forty-nine meetings of the New York Correspondance School between 1968 and 1983 are listed.

2169. Supek, Jaroslav. "Correspondence Exhibition - Mail Art." *Mail Art Projects*: Jaroslav Supek. Odzaci, Yugoslavia, 1982.

"Correspondence exhibitions obliterate the former 'centers' of artistic power (Paris, New York); so that the smallest village on Earth can become a 'center' (if a sender-recipient lives in it and, of course, if the village has a post office)."

2170. Timmy! "Introduction." *Postal Art Exhibition*: University of Waterloo. Waterloo, Iowa, November 18-22, 1985.

"Mail art is not at all a rebellion. Just the opposite, it is a mirror of society reflecting its kinetic and unstable nature while exposing the ridiculous."

2171. Timotijevic, Slavko. "Artists' Postage Stamps." *Marke Umetnika: Artists' Postage Stamps*: Happy Gallery. Beograd, Yugoslavia, November 1981.

"...we may conclude that mail art (and stamps too, as one of its forms) has become an institution in itself, which has developed an international language with a broad area of activity and a large network of active participants (artists, poets, workers, etc.) and a large number of independent magazines and publications, i.e., documentation centers, which freed of large institutions' bureaucratism, show incredible vitality in realizing the ideas of direct planetary communication."

2172. Tisma, Andrej. "Art and Ethics." *Art and Ethics: Specimens of Contemporary Yugoslav Art*: Ro Stalna Jesenja Izložba "Likovna Jesen", Sombor. Sombor, Yugoslavia, October 15-November 15, 1988.

"After Duchamp art could never again be the same; we can see this truth confirmed in specimens of the works of such creative artists as John Cage, Andy Warhol, Joseph Beuys, George Maciunas and other revolutionaries in the arts of this century, as well as in the activities of the avantgarde movements of New Realism (Nouveau Réalisme), conceptualism, Fluxus, mail-art and neoism." An overview of art, ethics, and social awareness with particular attention paid to Yugoslavian artists.

2173. Tisma, Andrej. "Aspects of Mail Art." *Private Life*: Savremena Galerija. Zrenjanin, Yugoslavia, 1986/1987.

An important essay by a leading Yugoslavian artist, curator, and critic. The essay includes historical aspects, and sections on "Circumstances of Occurrence," "Why the Post Office," "Means of Express-

sion," and "The Spirit of Democracy." "It is precisely because of its affirmative effects in overcoming interpersonal, social, ideological, racial, and political conflicts that mail-art is probably one of the most important world movements in the arts today."

2174. Tisma, Andrej. "The Spirit of Democracy." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

Excerpted from "Aspects of Mail Art" from the author's *Private Life* catalog. "There is a natural selection for quality in mail-art. Authors of poor ideas, with faulty execution, and a weak potential of creative energy radiating from their work do not find any response from other participants in the mail-art network...On the other hand, valuable works cause powerful and various reactions, which will encourage their authors to produce new and effective works."

2175. Tolsty. "Propos de Tolsty." *Tolsty Mail Art*: Galerie G. Basmadjian. Paris, France, October 16-27, 1984.

The author proposes a manifesto which explains his art movement Vivrisme, of which mail art is an essential part. In French.

2176. Todorovic, Miroljub. "Artists' Postage Stamps." *Marke Umetnika: Artist's Postage Stamps*: Happy Gallery. Beograd, Yugoslavia, November 1981.

An essay about artist postage stamps produced within the context of mail art. "So far mail art has expanded and developed to the point that, even within its own context, some disciplines and subgroups begin to form. The most significant, at the moment, are Rubber Stamp Art and Artists' Postage Stamps."

2177. Toth, Gabor. "(Untitled)." *World Art Post*: Artpool. Budapest, Hungary, April 1982. Page 6.

"Stamps are facts. Stamps are ideas. Stamps are indication to codification. Stamps are indications to innovation."

2178. Toupitsyn, Victor. "Tolsty et le Mail Art." *Tolsty Mail Art*: Galerie G. Basmadjian. Paris, France, October 16-27, 1984.

An overview of mail art is first given before describing the postal activities of Tolsty, a Russian-born artist living in Paris.

2179. Ungvary, Rudolf. "The Mathematics of Artists' Stamps: An Abstract Algebraic Analysis of Effects." *World Art Post*: Artpool. Budapest, Hungary, April 1982. Pages 7-8.

"Rudolf Ungvary is a mechanical engineer and art critic living in Budapest. He works on the modelling of thinking and conception using the theory of classification and general system's theory." The article seems to offer a mathematical solution to the question: which stamps on exhibition make the viewer stop and look.

2180. Van Barneveld, Aart. "The Application of Rubberstamps in the Fine Arts..." *Rubberstamp Designs*: Stempelplaats. Amsterdam, Holland, August 1978.

A short introduction to a catalog showing rubber stamp art designs by mail artists. "Each design will clearly find its way into one or another circuit after the exhibition—mailart, rubberstamps as artwork, or rubberstamps as part of a larger work."

2181. Van Haaren, H.J.A.M. "Postzegels van de Wereld von Donald Evans." Catalogue Informafieblad Collection d'Art/Galerie. Amsterdam, Holland, October-November 1975.

From the **World of Donald Evans**, "Selected Bibliography."

2182. Vasarhelyi, Antal. "Foreword to the Arts of Today Exhibition." *Arts of Today*: Young Artists Club. Budapest, Hungary, November 28-January 4, 1987.

"This is the third stage in an international exhibition series. The first, a thematical mailart event, was held by the Young Artist's Club in Budapest in 1984. The second, entitled 'Experimental Art,' embraced all genres. The aim of this year's exhibiton is to provide a platform for the most recent trends." A wonderful, heavily illustrated catalog. In Hungarian and English.

2183. Versari, Michaela. "Cos 'e' la Mail Art." *C.D.O. - Parma "Mail Art"*: Nuova Galleria Del Teatro. Parma, Italy, May 25-June 10, 1978. Pages 5-7.

A short essay on mail art including its beginnings from Duchamp to Fluxus. In Italian.

2184. Vigo, Edgardo-Antonio. "Better to Say Communication from Far." *Corresponding Worlds - Artists' Stamps*: Allen Memorial Art Museum. Oberlin, Ohio, January 11-March 1, 1987.

Excerpts from the author's personal correspondence. "Talking about loneliness and distance, well I tell you that it seems my best friends were the most far away ones, those I probably will never meet."

2185. Vigo, Edgardo-Antonio. "(Das Grafische Werk Guillermo Deislers!)." *Guillermo Deisler*. Galerie Junge Kunstler. Berlin, East Germany, September 1986.

An introductory essay for an exhibition of graphics, theaterworks, and mailart by Guillermo Deisler. In German.

2186. Vitali, Roberto. "La Mail Art di Piero Barducci." *La Mail Art Attraverso L'Europa*: Piero Barducci. Bologna, Italy, October 23, 1987.

Concerning the mail art activities of the show's curator, Piero Barducci.

2187. Weber, Franz-Josef. "Mail Art and the Mail Art Exhibition 'Peter Paul Rubens'." *Peter Paul Rubens*: Kunstverein Siegen. Siegen, West Germany, September 30-October 11, 1987.

"Everyday, this net is being worked upon ('networking'), not least because this art is a rather democratic one, calling on child and old person likewise to become part of this network as a 'mail artist.'" In German and English.

2188. Wessely, Anna. "(Untitled)." *World Art Post*: Artpool. Budapest, Hungary, April 1982. Page 6.

"Artist's post stamps may document, declare, or commemorate events, ideas, or objects just as any stamp normally does, partaking of the authoritative origin and authorized function of their model."

2189. Williams, Emmett. "Welcome, in the Name of..." *Biennale des Friedens*: Kunsthau. Hamburg, West Germany, December 1, 1985-January 12, 1986. Pages 12-15.

This describes a project by Robert Filliou, one of his "Artistic Proposals" (like another of his, The Eternal Network), which seeks to spread the concept of peace based on the saying of the Dalai Lama of Tibet, "You cannot have a peaceful world without having a peaceful mind." The exhibition includes a mail art section.

2190. Wilson, William S. "The Comedian as the Letter." *Correspondence: An Exhibition of the Letters of Ray Johnson*: North Carolina Museum of Art. Raleigh, North Carolina, October 31-December 5, 1976.

"Ray Johnson is a moderator, a mediator, a man in the middle. He decides on an image that refers concretely and idiosyncratically to someone he meets, and sends references to the image to the person, and sometimes to a third person with instructions 'Please send to...' the other person. This action draws two people into a relation. If one is sender, and the other recipient, then they are opposites, but contraries, not contradictories. For Ray Johnson is in the middle, the mean participating in two extremes of sending and receiving...The movement of the people in the place of meeting, like the movement of letters through the mails, or of people going to get their mail, is a dance. Ray Johnson is a mild-mannered choreographer who sets people in motion..."

2191. Wilson, William S. "Drop a Line." *New York Correspondance School Exhibition*: Whitney Museum of American Art. New York, New York: September 2-October 6, 1970.

This is from a small four-page brochure which served as the documentation to the first ever mail art show. "When I first met Ray Johnson in 1955, he took my address and mailed me some mimeographed sheets of cut-up phrases, mock letters, and epistolary manifestos. When I wrote him a letter, it was returned promptly, torn up and pasted down...In the early 1960's 'correspondence' became 'correspondance', and the New York Correspondence School began in earnest."

2192. Winship, Kihm. "Letters." *Mail Art about Mail Art*: Richland College. Dallas, Texas, March 5-28, 1984.

The death of letterwriting and what can be done to postpone it.

2193. Zabala, Horace. "'Mail Art': Piu' 'Art' 'Che' 'Mail.'" *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 45-46.

In Italian.

2194. Zack, David. "A Letter from David Zack." *Brain in the Mail*: Vehicule Art. Montreal, Canada, February 14-March 6, 1980. Pages 14-17.

An essay in letter form from David Zack to Monty Cantsin. Most of the letter offers advice on developing a persona (Zack originated the idea of Monty Cantsin for Istvan Kantor). The letter includes a history of the development of the Monty Cantsin persona. "This is the idea, if there is an idea-that in correspondence each person is an original. There is no point in people being copies of other people in correspondence, though of course the point of the media monster in

operation is that one person can be copied by hundreds of people, thus becoming a media monster on two legs, without a head."

2195. Zack, David. "Mail Art: Past, Present, Future." *1984: Peace in the World or the World in Pieces*: A.I. Waste Paper Co. Ltd. London, England, 1984.

A short essay by David "Oz" Zack dated December 9, 1983. "Until the Industrial Age began, with printing and post offices, writing and art were like correspondence, intended for at most a few other people, surely for one. Now that the Industrial Age is over, artists have returned to correspondence, and developed mail art in order to popularize the field."

2196. Zack, David. "Spiegelman's Dilemma." *Mail Art about Mail Art*: Richland College. Dallas, Texas, March 5-28, 1984.

A chapter from the author's correspondence novel. The author's experiences in Los Angeles are enumerated centering upon his interactions with mail artists Lon Spiegelman, Michael Mollett, Rhoda Mappo, and Richard Meade, among others.

2197. Zagoricnik, Franci. "On Mail Projects of Jaroslav Supek." *Mail Art Projects*: Jaroslav Supek. Odzaci, Yugoslavia, 1982.

"We are on the turning point, and a new synthesis of art in a field called verbal-audio-visual has already been achieved; it means the blending and cooperation between literature, music and plastic arts. However, one of the most frequent new ways of informing and communicating, at least in the sense of overcoming spatial and temporal relations between artists, is a world-wide postal system."

2198. Zanini, Walter. "La Mail Art e'una Ricerca di un Nuovo Mezzo di Comunicazione Internazionale." *Mantua Mail 78*: Comune Di Mantova/CDO Parma. Mantova, Italy, September 21-October 21, 1978. Pages 32-35.

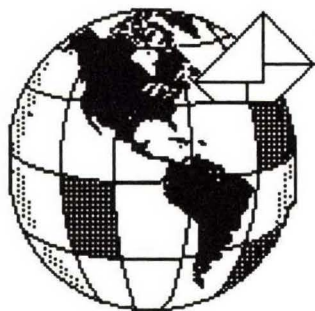
In Italian.

2199. Zito, Roberto. "Introductory Page by the Artist." *M.A.F.I.A. (Mail Art Famous Intervent and Actions)*: Pepyo Gasparro. Rome, Italy, July 1985.

A brief introduction to the exhibition mentioning Italian mail artists Ruggero Maggi and Vittore Baroni. In Italian.

Appendix i

THE "SUPPRESSED" BIG INTRODUCTION



The "Suppressed" Big Introduction

by
Al "Van Wyck" Ackerman

The Library is unlimited and cyclical.
If an eternal traveler were to cross it
in any direction, after centuries he
would see that the same volumes were
repeated in the same disorder (which,
thus repeated, would be an order:
the Order).

—Jorge Luis Borges, "The
Library of Babel"

For years we made jokes about the day I would write about his strange compulsion. In the early years, I would say, "Okay, Held, tell me more about the article you found last week in *Studio International*. The silly one with the ninety-seven footnotes." And he would laugh and say, "It was published in *Studio International* and had ninety-seven footnotes." "Tell me more than that. How are you planning to handle the cross-indexing, and...?" He would yawn. "Finish your cracker and go home, Chippendale." Of all my friends, he was the only one who ever called me "Chippendale," probably because his preoccupation through all the years of working on his notes and index cards had grown into true absent-mindedness, if not actual blindness, and he usually mistook me for the hat rack across the room. But like most professional indexers he was a generous host and knew how to set a good table: crackers, peanut

butter, canned peas, and water. I always left his studio reluctantly. But days later, maybe I would say, "Okay, be stubborn about those ninety-seven footnotes. So tell me about the early monograph on Canadian mail art and how you happened to spot it as a forgery." "I was approached by an Egyptian rug peddler named Frenzy who showed up one afternoon at my hotel room in Zurich carrying a large jar. The monograph on Canadian mail art was rolled up inside that. It was supposed to date from 325 A.D. and be written on ancient papyrus that had been preserved in sheep fat but the way the purple mimeograph ink kept coming off on my fingers made me eventually suspicious as to its authenticity and I've told you all this before." I would say I wanted to get everything straight for the days after his breakdown when I would write about the strange compulsion that had driven him to index all of mail art and he would say that I was not to bother writing anything because it would turn out to be just another tawdry literary travesty in the Hellman-Hammett mode and then he would have to figure out how to cross-index *that*, assuming it even *belonged* in a bibliography about mail art, which he doubted. The fact of indexing, just indexing, took up all his days and nights. A strange light burned behind his eyes, so that more and more frequently he was mistaken for a jack-o'-lantern. Or possibly it was the other way around. Increasingly, too, he forgot to eat lunch - too absorbed in compiling his massive bibliography to even nibble at the frankfurter which his housekeeper slid faithfully under his study door each day at noon. I have heard it said by otherwise reliable sources that these frankfurters were allowed to accumulate in a corner of the study uneaten and that the growing pile ultimately caused trouble with the Board of Health, but that is not what happened. The reliable sources are wrong: I was there, off and on for most of those years, and I can state, almost unequivocally, that at the close of each evening the housekeeper would carefully remove the untouched frankfurter from the study and then, thrifty soul, store it away in the pantry to be reused the next day. So in reality there was only one frankfurter and *that* was what ultimately caused trouble with the Board of Health. At any rate, I bided my time and waited until he was down to seventy-six pounds (Held, not the frankfurter) and was feeling too weak to fight back before I asked, "And what about the 'Big Introduction'?" He said, almost with terror, "What 'Big Introduction'?" I said, "This one right here, my 'Big Introduction' to your **Bibliography of Mail Art**. Will you use it, and if you do use it, will you also list it in your **Bibliography**? Can any bibliography be said to be truly complete if it fails to include its own introduction among the listings?" He wept for the first time that day. "Traps," he said in a haunted voice. "Everywhere, traps..." I said, "That's

a line from E. B. White, isn't it. I think it's in his collected letters - **Letters of E. B. White**, edited by Dorothy Lebrano Guth, New York: Harper & Row, 1976, pp. 296-297." He said, "White?" - and then, despite his weakness and emaciation, there was a renewed flurry of activity because he was scrabbling through his index cards, taking down books, rifling through the pages and mumbling to himself, "White...White...I don't know any mail artist named White..." working all through the night, caught up once again in the frenzy of the strange, never-ending obsession that police psychiatrists like to call "Biblioversion", then and maybe now a world of its own, like frog wrestling.

Well, so much for the biographical details. All that is necessary now to round out the picture would be a few general clinical remarks on the nature of biblioverts and their behavior. That shouldn't take long.

Count on it. Of the seven hundred and eight (1985 Masters and Johnson figures) forms of solitary vice currently being practiced in the world today, none is more mysterious than that practiced by the dedicated bibliovert. I wouldn't be surprised if I understood less about it than any one, and so about the best I can offer you by way of clarification is the bare-bones dictionary definition (from **Burgess's Fourteenth Collegiate Dictionary**, P. 149):

BIB-LIO-VER-SION: 1.) extreme preoccupation with indexing books and periodicals. 2.) an aberrant practice esp. when habitual and performed while wearing a newspaper suit.

Perhaps it would be a good idea if we just left it at that. This would avoid compounding confusion, not to mention make this "Big Introduction" a lot shorter and easier to read. Goodness knows that we can all do with a little more of that. For all I know, you may have your *own* ideas about how best to approach this volume and what it all means. I can almost hear you now (since my compulsion involves creeping in through the window and crouching behind your chair), muttering hoarsely to yourself as you wet your thumb and turn the pages.

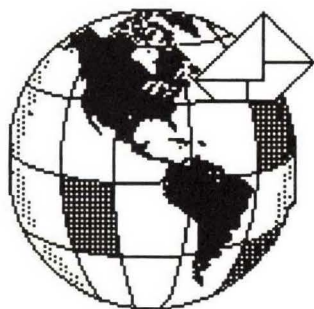
"Well, let's put this **Held Bibliography of Mail Art** to the test," you're probably telling yourself, "We'll check first and see if it has a listing for one of the standard works in the field, let's say John Barth's famous mid-60's essay 'The Literature of Exhaustion,' from *The Atlantic*. The Barth contains one of the earliest references to Ray Johnson and is perhaps the

first article to situate The Father of Mail Art in relation to Borges and Beckett and Holderlin. If this Held thing is worth its salt, the Barth should be there..."

What happens after that is anybody's guess. But probably, knowing you, you already have it fixed in your mind that if the Barth is there, you're going to be putting this bibliography on your permanent reference shelf, right up there next to **The Perfumed Garden, Loins of Ammon**, and the handful of other great works of world literature to which you have devoted the past twenty years of your life. And if the Barth *isn't* there - well, you'll probably fall into such a profound snit that you'll become dissolute and try to destroy yourself by drinking bird's water. Anything can happen, when it's the John Held, Jr. **Bibliography of Mail Art** we're talking about, and, looking back over what I've just written, I guess it is.

But enough. A lot of people feel that introductions are a big waste of time and that the space they take up in a book might be better utilized by substituting green stamps in their place, but I hope that my little essay will help dispell this prejudice if I ever get around to writing it. For now, I am holding back several crucial facts (for example, that all the listings on page 32 are erroneous), because I don't want to make this too heady a mixture.

Appendix ii
CONTRIBUTORS



Contributors

Argentina

Graciela Gutiérrez Marx

La Plata

Australia

Pat Larter

Yass

Belgium

Boigelot Bernard

Malonne

Guy Bleus

Wellen

Alain Brusco

Charleroi

Jan De Boever

Eeklo

Luc Fierens

Hombeek

Charles François

Liege

Peter Moreels

Tournai

Alain Pannekoek

Charleroi

Guy Stuckens

Brussels

Veronique Valois

Charleroi

José Vandenbroucke

Deerlijk

Brazil

Paulo Bruscky

Recife

Clovis Luis Fischer

Brusque

Ailton Kleber

Salvador, Bahia

Lucio Kume

Sao Paulo

Gilberto Prado

Campinas

Canada

John Atkin

Vancouver

Anna Banana

Vancouver

Mike Bidner

London

Chuck Stake

Calgary

Mike Duquette

Scarborough

National Postal Museum

Ottawa

Ed Varney

Vancouver

Czechoslovakia

Josef Hampl
Praha
 Hana Mezirkova
Gottwaldov
 Petr Sevik
Ostrava

Denmark

Poul Esting
Kovenaavn
 Mogens Otto Nielsen
Hjallerup

England

Keith Bates
Manchester
 Robin Crozier
Sunderland
 Lizzie De Bechi
Bristol
 Ona Doodle
Stoke-on-Trent
 Eric Finlay
London
 Neville Goodwin
Surrey
 Stewart Home
London
 David Jarvis
London
 O. Jason
Stoke-on-Trent
 Hazel Jones
London
 Michael Leigh
London
 Mark Pawson
London

Finland

Arto Kytöhonka
Uusilyla

France

Julien Blaine
Ventrabren

Christian Bressol
Fegnies
 Bernard Bretonniere
Nantes
 Michel Champendal
Paris
 Daniel Daligand
Levallois
 François Duvivier
Paris
 Marie-Claude Le Floc'h
Paris
 Jean-Noel Laszlo
Toulon
 Philippe Laurent
Tours
 Dominique LeBlanc
Strasbourg
 Pierre Marquer
Salernes
 Jean-Joseph Sanfourche
Limoges
 Lucien Suel
Berguette
 Ben Vautier
Nice

Germany

Albrecht/d.
Stuttgart
 Gullermo Deisler
Halle
 Michael Fox
Hildesheim
 Klaus Groh
Edeweck
 Graf Haufen
Berlin
 Sylvia Herrmann
Schondorf
 Joki Mailart
Minden
 Jurgen Kierspel
Stuttgart
 Peter Kustermann
Minden

Bernd Lobach

Weddel

Henning Mittendorf

Frankfurt

Aloys Ohlman

Baltersweil

Jurgen Olbrich

Kassel

Geza Perneckzy

Koln

Robert and Ruth Rehfield

Berlin-Pankow

Alfred Werger

Bonn

Ghana

Ayah Okwabi

Accra-North

Greece

Dr. Mit Mitropoulos

Athens

Holland

Ulises Carrion

Amsterdam

Korneliusz Francke

Rotterdam

Ruud Janssen

Tilberg

Joris Meltzer

Amsterdam

Pregoperativistic Movement

Amsterdam

Spudz

Rotterdam

Rod Summers

Maastricht

Hungary

Gyorgy and Julia Galantai

Budapest

Ireland

Tony Lowes

Bantry

Italy

Salvatore Anelli

Cosenza

Vittorio Baccelli

Lucca

Bobo Banchi

Scandicci

Vittore Baroni

Viareggio

Lancillotto Bellini

Verona

Bruno Capatti

Dogato

Guglielmo Achille Cavellini

Brescia

Piermario Ciani

Bertiolo

Gaetano Colonna

Sorrento

Alessandro Corsi

Certaldo

Marisa da Riz

Padova

Salvatore De Rosa

Salerno

Marcello Diotallevi

Fano

Santini Franco

Vada

Eugenio Gianni

Arezzo

Gino Gini

Milan

Oronzo Liuzzi

Corato

Ruggero Maggi

Milan

Emilio Morandi

Ponte Nossa

Giovanni Strada

Ravenna

Antonio Tregnaghi
Barga

Japan

Ryosuke Cohen
Osaka
Mayumi Handa
Amagasaki
Kowa Kato
Zushi
Shigeru Nakayama
Kyoto
Seiei Nishimura
Nagano
Shozo Shimamoto
Nishinomiya
Tamatsu Watanabe
Tokyo

Korea (South)

Kum Nam Baik
Seoul

Mexico

César Espinosa
Mexico City
David Zack
Tepoztlan

Poland

Pawel Petasz
Elblag
Piotr Rypson
Warszawa

Portugal

Jose Oliveira
Lisboa

Romania

Andrei Oisteanu
Bucharest
Popescu Oisteanu
Bucharest

Spain

Xoan Anleo
Marin
Pedro Bericat
Zaragoza
Joan Borda
Bellcaire

Sweden

Peter Meyer
Stockholm

Switzerland

H. R. Fricker
Trogen
Jean-Marc Rastorfer
Lausanne
Gunther Ruch
Geneva-Peney
Fred Siegenthaler
MuttENZ
Manfred Vanci Stirnemann
Zurich
Marcel Stussi
Basel

Union of the Soviet Socialist Republics

Ilmar Kruusamae
Tartu
Jonas Nekrasius
Pakruojis
Rea Nikonova
Eysk
Serge Segay
Eysk

United States of America

Al Ackerman
San Antonio, Texas
Darlene Altschul
Tarzana, California
Robert Ashworth
Bellingham, Washington
John M. Bennett
Columbus, Ohio

- Sanford Berman
Minnetonka, Minnesota
- Mark Bloch
New York, New York
- Boon Dance Baby Pants
Pensacola, Florida
- Steve Bradley
Tallahassee, Florida
- George Brett II
Durham, North Carolina
- Carroll Brooks
Peoria, Illinois
- Amy Brown
Dallas, Texas
- Buz Blurr
Gurdon, Arkansas
- Brian Callahan
Indianapolis, Indiana
- Phyllis Cairns
Newtown, Connecticut
- Jeanne Carstensen
Sausalito, California
- Carl Chew
Seattle, Washington
- Frank Cissne
Oklahoma City, Oklahoma
- David Cole
Brooklyn, New York
- Geoffrey Cook
Berkeley, California
- Dazar Omahaha
Omaha, Nebraska
- Chris Dodge
Minneapolis, Minnesota
- Dogfish
Seattle, Washington
- Lloyd Dunn
Iowa City, Iowa
- Gene Elder
San Antonio, Texas
- Epistolary Stud Farm
Tarpon Springs, Florida
- Arturo G. Fallico, II
Saratoga, California
- Heidi Ferguson
Salt Lake City, Utah
- Ken Friedman
New York, New York
- Fruit Basket Upset
Chico, California
- Bill Gaglione
San Francisco, California
- Ron Gasowski
Tempe, Arizona
- D. B. Greenberger
Saratoga Springs, New York
- Robert J. Grumman
Port Charlotte, Florida
- Glenn Helm
Tempe, Arizona
- Herbert Ashe
Galveston, Texas
- Dick Higgins
Barrytown, New York
- Judith A. Hoffberg
Glendale, California
- Matt Hogan
Syracuse, New York
- Mimi Holmes
Florence, Alabama
- Honoraria
Austin, Texas
- John P. Jacob
Austin, Texas
- Matty Jankowski
Brooklyn, New York
- Ray Johnson
Locust Valley, New York
- Richard Kostelanetz
New York, New York
- Jonas Kover
Utica, New York
- Kate Lanxner
Hanover, New Hampshire
- Gary Laskin
Los Angeles, California
- Manuel D. Lopez
Amherst, New York
- Willie Marlowe
Albany, New York
- David M. Miller
St. Paul, Minnesota

- Monty Cantsin
New York, New York
 Musicmaster
Minneapolis, Minnesota
 George Myers, Jr.
Columbus, Ohio
 Jo-Anne Echevarria Myers
Cape May, New Jersey
 Peat O'Neil
Washington, D.C.
 Tom Pack
Houston, Texas
 Penny Postcard
New Haven, Connecticut
 Steve Perkins
San Francisco, California
 Clive Phillipot
New York, New York
 Carlo Pittore
Bowdoinham, Maine
 Daniel Plunkett
Austin, Texas
 Bern Porter
Belfast, Maine
 Klaus Postler
Brattleboro, Vermont
 Private World
San Francisco, California
 Radio Free Dada
Santa Rosa, California
 Dawn Rasmussen
College Station, Texas
 Rudi Rubberoid
Bellingham, Washington
 Fran Rutkovsky
Tallahassee, Florida
 Ron Sakolsky
Springfield, Illinois
 Jack Saunders.
Delray Beach, Florida
 Carole Sivin
Philadelphia, Pennsylvania
 Jenny Soup
Hollywood, California
 Lon Spiegelman
Los Angeles, California
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Oberlin, Ohio
 Paul Summers
Baltimore, Maryland
 Patricia Tavenner
Oakland, California
 Johnny Tostatoe
Burbank, California
 Mark Wamaling
Greenbelt, Maryland
 Chuck Welch
Lebanon, New Hampshire
 David Wiles
Eugene, Oregon
 Anne Wittles
Palos Verdes Estates, California
 Xeno
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 Clemente Padin
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- Wales**
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Beograd
 Jarolav Supek
Odzaci
 Balint Szombathy
Rade Koncara
 Andrej Tisma
Novi Sad

Tatomir Toroman
Sabac

Appendix iii

LETTER TO CONTRIBUTORS



Letter to Contributors

May 1988

Dear Contributor,

After nine months of research on the **Annotated Bibliography of Mail Art**, I am finally able to send this status report to you. The project has been an overwhelming success: contributions have arrived from two hundred mail artists in thirty countries. Over 2100 entries from books, newspaper and magazine articles, catalog essays, and other sources have been documented. Although the printed results of the project will not be ready for some time, I thought I would share with you the history and research methods of the project.

The **Annotated Bibliography of Mail Art** has a title that is very much to the point: a listing of printed materials on the subject of mail art that is accompanied by a description of the individual work's content. It was a project that was being talked about by several mail artists, and I felt I was the person to do it. I had both the training in librarianship (a Master's of Information Science from Syracuse University), and a knowledge of the field (having been an active participant in mail art since 1976).

I had just concluded a major research project on mail art, **International Artist Cooperation: Mail Art Shows, 1970-1985**, which listed 1,388 exhibitions by title, organizer, place, number of participants,

and resultant documentation. This added a great deal to the present work. Not only did it provide me with mail art catalogs which would become a component of the **Annotated Bibliography**, but it also further acquainted me with the methods used to gather information within the international mail art network, and a mailing list to begin my investigation.

One of the highlights of my investigation of mail art publications was finding a description of the Eternal Network by one of the concept's originators, Robert Filliou.

If it is true that information about the knowledge of all modern art research is more than any one artist could comprehend, then the concept of the "avant-garde" is obsolete. With incomplete knowledge, who can say who is in front, and who ain't? I suggest that considering each artist as part of an Eternal Network is a much more useful concept. (*FILE*, September 1973)

The **Bibliography** project has been run, as was the **Mail Art Shows** project, in the manner of a mail art show: that is, invitations were sent to a select mailing list and to periodicals, which advertised the project, and contributors were asked to send information for which they would be provided with the final documentation.

One of the first persons I discussed the project with was Lon Spiegelman of Los Angeles, California. We discussed delineating the project, that is, outlining the boundaries of the project and what the contributors' participation should be. Lon provided me with a very useful suggestion, which I used and gratefully acknowledge. It was to ask the contributors not for a general list of books and magazine articles about mail art, because the request is almost meaningless in its vagueness. After all, a listing of general works on the subject of mail art is the intended end result of the entire project. We didn't want all of the contributors to reinvent the same wheel. But as Lon rightly pointed out, what the individual contributor could help with was providing a list of materials that he or she had either written or been mentioned in. In essence, this produced a resume of the individual contributor's published activities within the genre. As it turned out, this had the effect of stimulating certain mail artists to research their archives and develop bibliographies of their own involvement (for

example, see Günther Ruch's "Part Eight: File Materials" in his historic book, *MA-Congress 86: Documentation, Material and Sources*). Down the line, these bibliographies will have benefits beyond the purpose of the *Annotated Bibliography* (for grants, exhibition background material, or applications for employment). When pooled, these individual bibliographies input into a network of information, much as each mail artist is a component of the Eternal Network.

Another person who had a big influence on the conceptualization of the project was Vittore Baroni, who edits the publication *Arte Postale*. In *Arte Postale 55*, published in 1986, Vittore writes:

There have been proposals for a truly international and cooperative MA magazine, for instance, or databanks to help circulation of information, but to no effect. The problem is that while many mail artists are willing to risk some money and energy in a personal project, it is very difficult to pool forces for a collective project. Difficulties seem to be insurmountable, but it's not really like that, with a little sincere good will. To give you an example, I offer you right now a MA HISTORY OPEN LIBRARY: if you are interested in photocopies of rare articles or essays about MA, just send me a list of the articles in your possession, and I will send you a list of the material in my archive, so we can arrange an exchange .

But the problem is that first you must know of the articles' existence. So with the *Annotated Bibliography of Mail Art*, I offer you a "MA History Open Library" (Polish artist Pawel Petasz had another great name. In a letter to me he called the project a "World Bibliography of Mail Art"). And now, if you see an article that looks interesting to you (from the description provided, or because it's by an author you admire, or about a particular artist you want to know more about, or about a particular subject in mail art, say rubber stamps), you can seek it out: either from your own collection, or a library, or from interlibrary loan (because you'll be provided with all the information a librarian requires), or from another mail artist (but don't rely only on Vittore; he's too busy working on one of his many projects).

Perhaps you're interested in the specific steps I took to research the project. While I was conducting the research, I kept notes on the major

steps that were taken, in addition to the everyday submissions of the contributors. This is probably as good a place as any to reiterate my deep thanks to the Dallas Public Library where much of my research took place. I began my research in August 1987 and concluded at the end of April 1988.

ART INDEX: ART BIBLIOGRAPHIES MODERN: RILA: UMBRELLA: NATIONAL STAMPAGRAPHIC: RUBBERSTAMP MADNESS: LIGHTWORKS: MAIL ART MANIFESTO CATALOG: ARTICLES FROM HOFFBERG: ESSAYS FROM CORRESPONDENCE ART BY CRANE: ARTICLES SENT BY VITTORE BARONI: JUDITH HOFFBERG VISITS: HUMANITIES INDEX: ACCESS INDEX: SPIEGELMANS MAILART RAG: POSTHYPE: MODERN REALISM ARCHIVE MATERIALS: CLINCH MAGAZINE: PERFORMANCE ANTHOLOGY: WORKS BY RAY JOHNSON BIBLIOGRAPHY: RUCH LIST: FLASH ART (1976-): XEROX SUTRA PRESS: SMALL PRESS REVIEW (1980-): DE MEDIA (BELGIUM): DOBRICA KAMPERELIC LIST: SELECTED BIBLIOGRAPHY FROM THE WORLD OF DONALD EVANS: FRANKLIN FURNACE FLUE MAIL ART ISSUE: COMMONPRESS 36: FILE MEGAZINE: PETER R. MEYER LIST: VILE: STUDIO INTERNATIONAL (1870-1975): CLEMENTE PADIN MATERIALS: PHOTOSTATIC MAGAZINE: BOOKS FROM MODERN REALISM ARCHIVES: THE NATION: PIOTR RYPSON MATERIALS: RUCH: FIERENS: SIPAPU MAGAZINE: MAIL ART CATALOGS FROM THE MODERN REALISM ARCHIVES: BOOKS OF FRICKER AND MOHAMMED: WHOLE EARTH REVIEW: MANFRED STIRNEMANN MATERIALS: SMILE MAGAZINE: ARTISTS' BOOKS FROM MODERN REALISM: ND MAGAZINE: RUBBER STAMP PUBLICATIONS: GRAF HAUFEN MATERIALS: H. R. FRICKER MATERIALS: GEORGE BRETT MATERIALS: CRACKER JACK KID MATERIALS: MAIL ART CONGRESS MATERIALS: MIZ MIMI MATERIALS: HELD NEWSPAPER ARTICLES: KEN FRIEDMAN BIBLIOGRAPHY FROM MATTHEW HOGAN: MODERN REALISM ANNA BANANA FILE: BOOKS PUBLISHED BY THE MUSEUM FOR MODERNE KUNST WEDDEL (BERND LOBACH): GILBERTTO PRADO MATERIALS: RUCH CLINCH MATERIALS: PANMAG FROM MARK BLOCH: RUGGERO MAGGI MATERIALS: ARTICLES FROM ROMANIA AND GREECE: GUY BLEUS LIST: ROBIN CROZIER LIST: HUNGARIAN WORKS FROM GEZA PERNECZKY: GRAF HAUFEN ARTCORE BIBLIOGRAPHY: CESAR ESPINOSA MEXICAN MATERIALS: MARK PAWSON THESIS: MANTUA MAIL 78 CATALOG: PUBLICATIONS OF CDO: POST ARTE MAGAZINE (MEX-

ICO): FRANKLIN FURNACE FLUE: GINO GINI LIST: ANDREJ TISMA LIST: AU PUBLICATIONS (JAPAN): PUBLICATIONS FROM THE MOHAMMED CENTRE FOR RESTRICTED COMMUNICATION: CHUCK STAKE MATERIALS: LIBELLUS MAGAZINE.

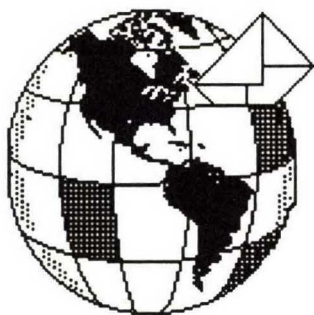
As strenuous as nine months of research can be, I'm afraid that the hard part of the project now starts. The Dallas Public Library had indicated that they would help publish the results of the research but neither they nor I had any idea just how large the documentation would become. I may need to find outside help. Just typing the project, or rather inputting the project into a computer, is a huge effort. Right now I'm indexing the citations, that is, I'm assigning each of the entries a subject heading, or several subject headings. When the work is finished we will not only have a giant bibliography of mail art, but also ones for artist postage stamps, rubber stamps and mail art, mail art archives, Fluxus and mail art, Futurism and mail art, etc. Also there will be bibliographies on individual mail artists, and lists of writings by a particular author. I think you'll find it very useful when completed. And interesting in and of itself, for it will not only contain the bibliographic information for the entry, but a short description of it and quotes from the work. Art researchers will use it to explore their own areas of investigation. And mail artists can use it for a checklist to see what materials they have, and what they wish to acquire in the future.

Of course I would like to see the results of this project come into print as soon as possible. But it may be some time before this happens. I just wanted to let all the contributors know how much I appreciated their help during the past nine months, and to let you all know where the project stands. I'll go to Japan this summer for the International Mail Art Symposium at Hiroshima where I will speak about the project and perform. So that will take some time away from the *Bibliography* too. But one day it will arrive at your doorstep, and no one will be happier than I.

Sincerely,

John Held, Jr.

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Alen Friedman

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