

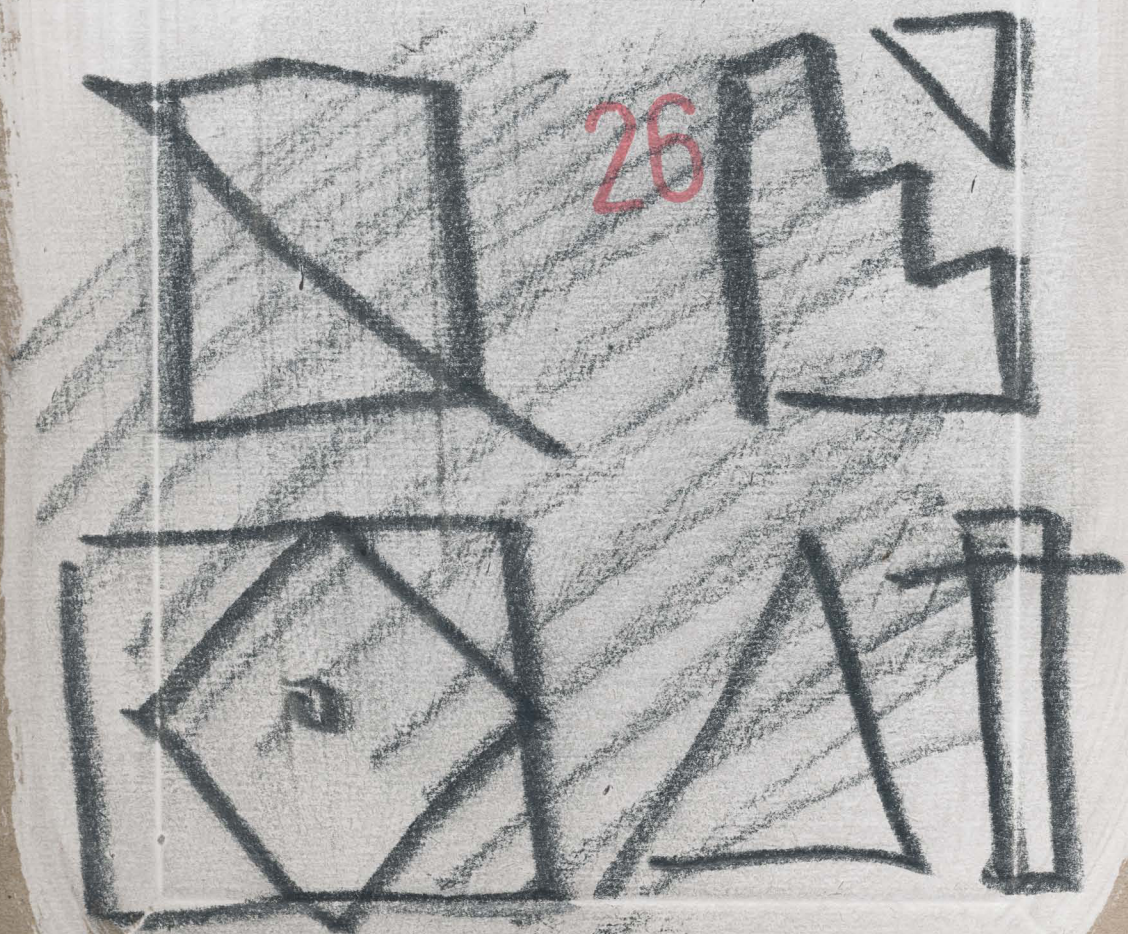
PEACEDREAM — PROJECT

UNI/vers(;

VISUAL POETRY

and experimental

26

An abstract geometric drawing on a textured, light-colored paper. The drawing consists of several black lines forming various geometric shapes, including squares, rectangles, and triangles. Some of these shapes are nested or overlapping. A prominent red number '26' is drawn in the upper right quadrant of the drawing. The background of the drawing is filled with light, diagonal hatching lines.

Peace-Dream project;UNI/vers(;)
international assembling artist's
portfolio of visual and experimental poetry

Issue # 26 / 1993 participants:

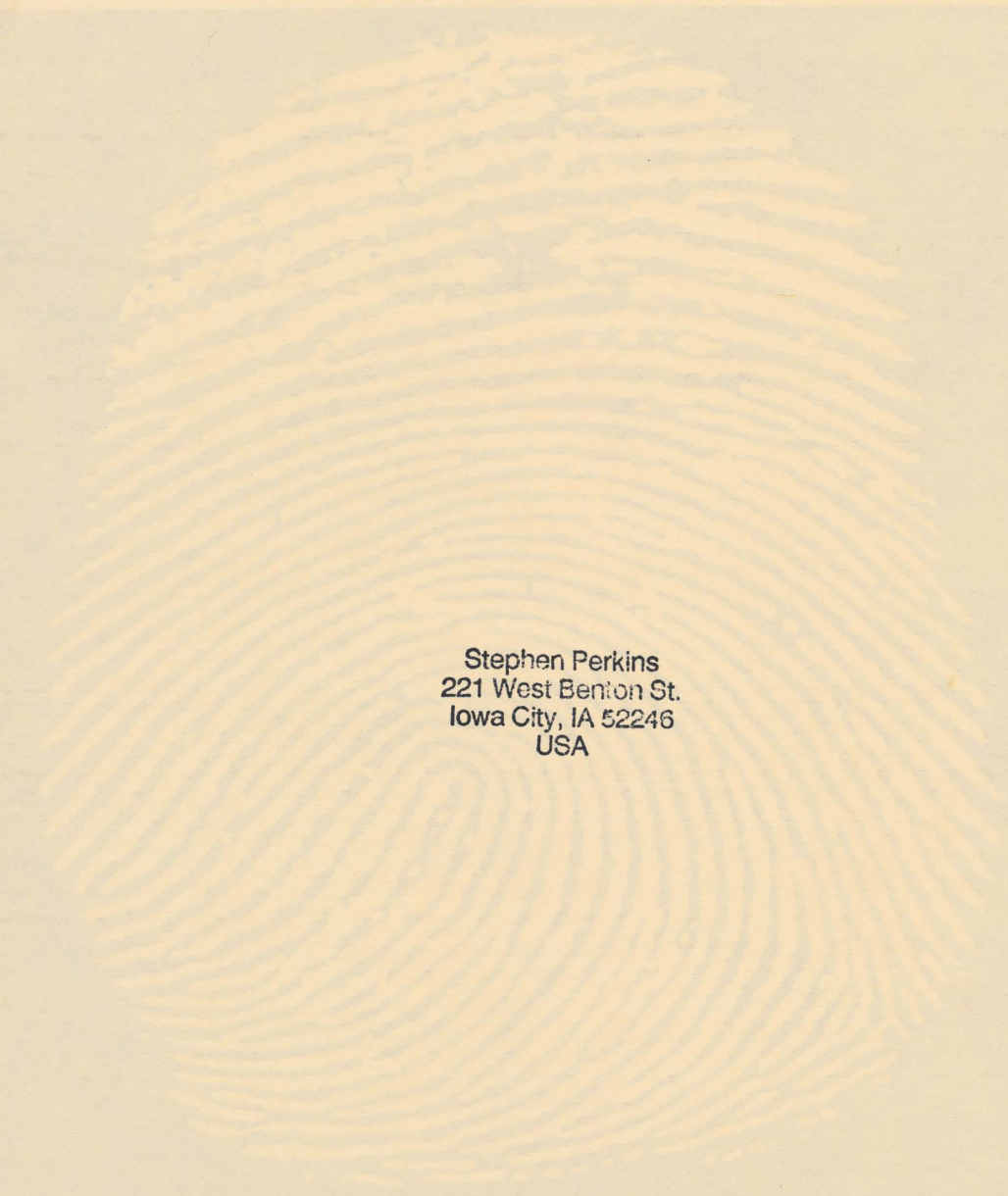
Hartmut Graf, Motzstr.11, W-3500 Kassel, Germany. **Nel Amaro**, S. Francisco 32, A, 33610 Turón, Spain. **David Dellafiora**, 213A Lower Clapton Rd. London E5 8EG, England. **Angela & Henning Mittendorf**, Pf. 500365, W-6000 Frankfurt/M.50, Germany. **Antonio Gómez**, Apdo.186, Merida, Badajoz, Spain. **PLG Frieslaender**, Dezernentendamm W-2934 Neuenburgerfeld, Germany. **Jürgen Kierspel**, M.-Lutherstr.41, W-7000 Stuttgart 50, Germany. **Theo Breuer** Neustr.2, W-5370 Sistig/Eifel, Germany. **Mogens Otto Nielsen** Tylstrupvej 43, 9320 Hjallerup, Denmark. **ART-NO-DOMAIN**, 42 rue des Tetês, 6800 Colmar, France. **"The Nomads"**/ **Jürgen O.Olbrich**, Bodelschwinghstr.17, W-3500 Kassel, Germany. **Jörg Kowalski**, K.-Liebknechtstr.26, 0-4020 Halle/S., Germany. **Gerhild Ebel**, Th.-Roemerstr.1/9, 0-4050 Halle/S., Germany. **J.Seafree**, c/Fray Luis de León 12, 28012 Madrid, Spain. **Franzobel**, Gschwandnergasse 58/11, 1170 Wien, Austria. **Ruth Knecht**, Herrlingerstr.21, W-7902 Blaubeuren-Asch, Germany. **Giovanni Strada**, C.P.271, 48100 Ravenna, Italy. **Hendrik Liersch**, Christinenstr.32, 0-1054 Berlin, Germany. **Andreas S.Berndt**, Trachenbergerstr.3, 0-8023, Dresden, Germany. **Stephen Perkins**, 221 West Benton St. Iowa City, IA 52246 USA. **Jutta Lindemann**, Adalbertstr.16, 0-5026 Erfurt, Germany. **Rod Summers/VEC**, Postbus 1051, 6201 BB Maastricht Netherlands. **Attilio Fortini**, Via Dossone 2, 24060 Gandosso (BG)

Italy. **Walter Fehlinger**, Goethestr.31, 4030 Linz, Austria. **J.Luis Campal**, Pto.Pajares 17, 33980 Pola de Laviana, Asturias, Spain. **M.B.Corbet**, P.O.Box 455 Preston Park, PA 18455, USA. **Ryosuke Cohen**, 3-16-1-A-613 Yagumokitacho Moriguchi-City, Osaka 570 Japan. **Tom Toys**, Longericherstr.8A, W-5000 Köln 71, Germany. **Ralf Langer**, Jacobstr.61, 0-4020 Halle/S., Germany. **H.U.Prautzsch**, Fischer von Erlachstr.67, 0-4020 Halle/s., Germany. **Reinhard Wagner**, Gütchenstr.15, 0-4020 Halle/S., Germany. **Emilio Morandi**, Via S.Bernardino 88 24028 Ponte Nossa, Bergamo, Italy. **Keith Bates**, 2 Ferngate Drive, Manchester M20 9AX, England. **Clemente Padin**, C.C.Central 1211 Montevideo, Uruguay. **Niall Monro**, c/o The No Institute Bodelschwinghstr.17, W-3500 Kassel, Germany. **ARTPOOL/G.Galantai**, PF 52, 1277 Budapest 23, Hungary. **Stefano Schiavoni**, Strada Savagnano 242, 60019 Filetto di Senigallia (AN) Italy. **Hans Braumüller**, Stückenstr.63, W-2000 Hamburg 76, Germany. **Gregorio Berchenko**, 386, rue de Vaugirard, 75015 Paris, France. **Guillermo Deisler** (cover & contact address), Kirchnerstrasse 11, 0-4020 Halle/Saale, Germany

Supported by **Marli Hoppe-Ritter**



REFUGEE OR CITIZEN?



Stephen Perkins
221 West Benton St.
Iowa City, IA 52246
USA

REFUGEE OR CITIZEN?

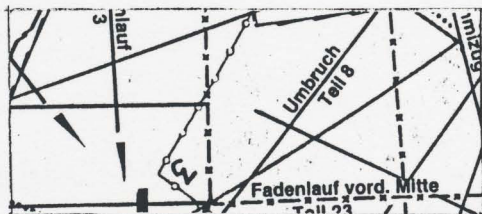
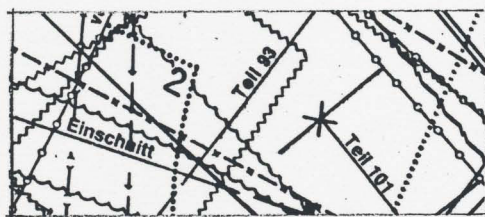


S. SCHIAVONI

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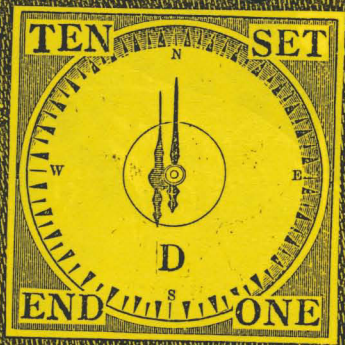
SCHNITTMUSTER

für gegenwartsstoffe



Ant 192





MBC93

78/100

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Preston Park, PA 18455 U.S.A.



Kein Zufall!

FranZobel

Neunmal vorbestraft - jetzt die große Chance

Nachweiskarte für Panzerschränke und -schlüssel

Institut / Einrichtung / Dir.-Bereich:

Bereich / Abteilung: Bau / Gebäude / Haus:

VEB Baustoffversorgung
Halle

Inv.-Nr.

Nummer des Zimmers

Nummer des Schrankes

Nummer des Schlüssels

4 B 464 413

4

eingebauter Schrank

transportabler Schrank

Tresor

Größe des Schrankes

Gewicht

Bemerkungen

Höhe Breite Tiefe ca. kg

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Inhalt des Schrankes

Aufbewahrung des Zweitschlüssels

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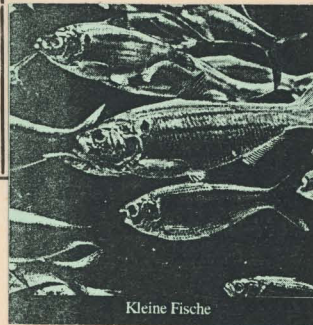
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Geld

Verantwortlich:

Telefon Nr.



Ausgabe:

Nur für den Dienstgebrauch

Rückgabe:

ZKD

Hans-Ulrich Prautzsch
Fischer-von-Erlach-Str. 67
D-4020 Halle (S.)

Ralf Langer
Jambitz 61
4020 Halle/Saale

4050 halle (saale)

gerhild ebel

Page 119

Der Generalbundesanwalt beim Bundesgerichtshof
- Postfach 11 06 79 - 1000 Berlin 11 -

Herrn
Reinhard Wagner
Gütchenstr 15
4020 Halle/Saale 20

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Führungszugnis

Liberty

Angaben zur Person

Geboortedsdag: 1910

Farmhouse

KORNER

Frederick J. Schuler

Gebruik van de afbeelding is niet toegestaan.

Northampton

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Keine Eintragung

Bitte prüfen Sie die Angaben zur Person, um Verwechslungen zu vermeiden

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BIRD



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BADAJOZ-ESPAÑA



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DAVID DELLAFIORA

213A LOWER CLAPTON RD.

LONDON E5 8EG

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At the Folio

— ou se retrouvent emprisonnés depuis des années dans des cellules isolées, ou vivent en exil, ou continuent à lutter dans la clandestinité. Mais entre-temps, le paysage politique a sensiblement changé en R.F.A. L'euphorie de la Nouvelle Gauche à la fin des années soixante — qui, ne l'oublions pas, avait été alimentée par des comptes rendus « bienveillants » de la part de journalistes libéraux de la presse écrite, parlée et télévisée — s'est totalement dissipée.

Aujourd'hui les media ont retrouvé une forte attitude de défense face à la Nouvelle Gauche. Le système capitaliste, qui pendant un certain temps avait été mis dans une situation périlleuse et avait semblé vaciller l'espace d'un instant en Mai 68 — à l'apogée de l'APO —, s'est de nouveau quelque peu raffermi : dès lors, il se venge impitoyablement de la mise en évidence de sa faiblesse.

Beaucoup de camarades d'aujourd'hui, ceux en prison, d'autres vivant dans la clandestinité et d'autres encore faisant partie de groupes, de petits groupes et du mouvement en général, semblent la plupart du temps avoir oublié ce moment-là. Et beaucoup des jeunes camarades qui nous ont rejoints au cours de ces dernières années ne savent rien des débuts du mouvement. Or, c'est précisément aujourd'hui qu'il serait particulièrement important d'avoir présent à l'esprit de quelle manière, pour quelles raisons précises tout a commencé. Ces événements constituent l'essentiel de notre histoire. Ils sont ni les actions du mouvement, ni les inspiratrices qui devraient redonner du sens à nos actions, mais au contraire la prise de conscience qu'on ne peut venir à bout de ce système par la seule force d'un appareil, d'une organisation ou de techniques toujours plus perfectionnés. Ce qu'il faut, en revanche, c'est confronter nos visions d'une vie différente avec les conditions actuelles tout en

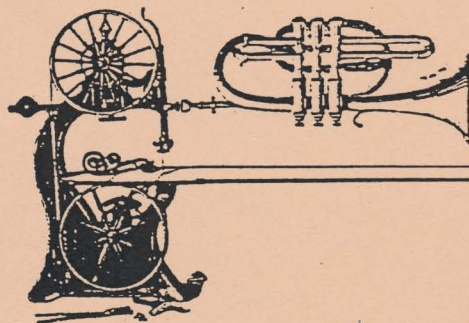
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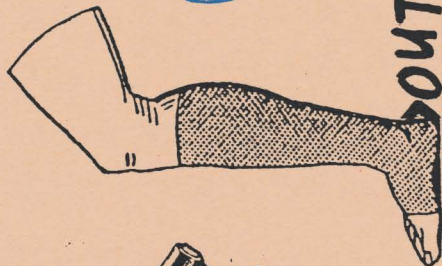
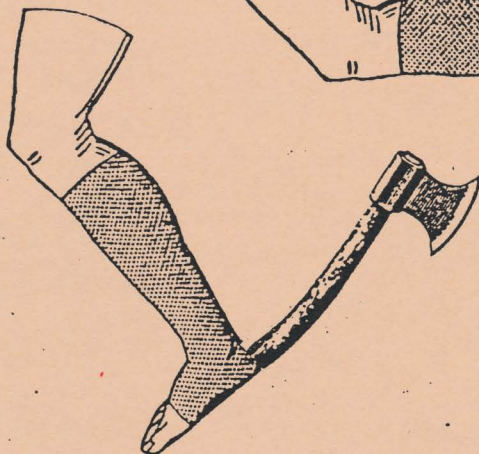
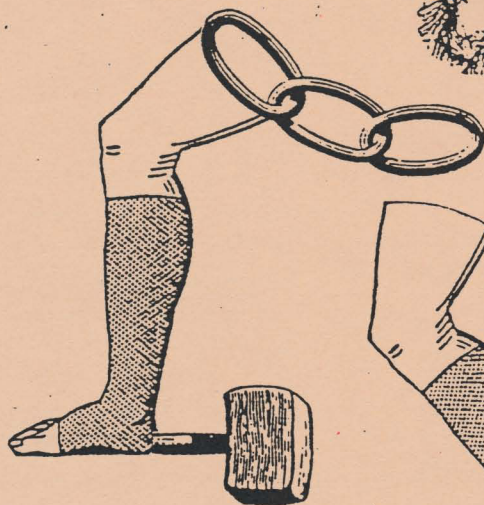
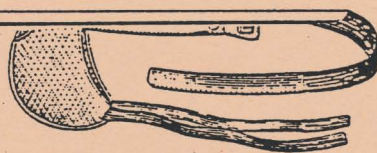
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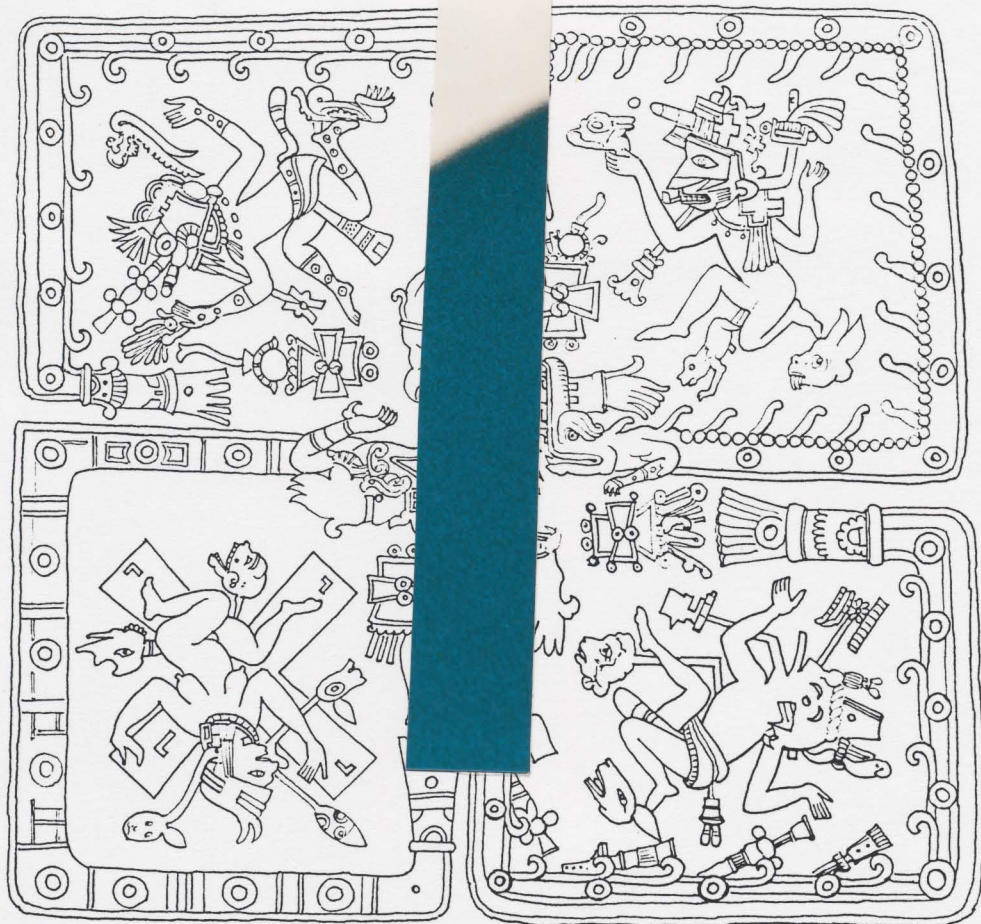
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GUILLERMO DEISLER
KIRCHNERSTR. 11
O-4020 HALLE / S.
GERMANY



OUT



A.R. Hein.

Walter Fehlinger
Goethestraße 31
A-4030 Linz, Austria

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Stuttgart, 26.2.93

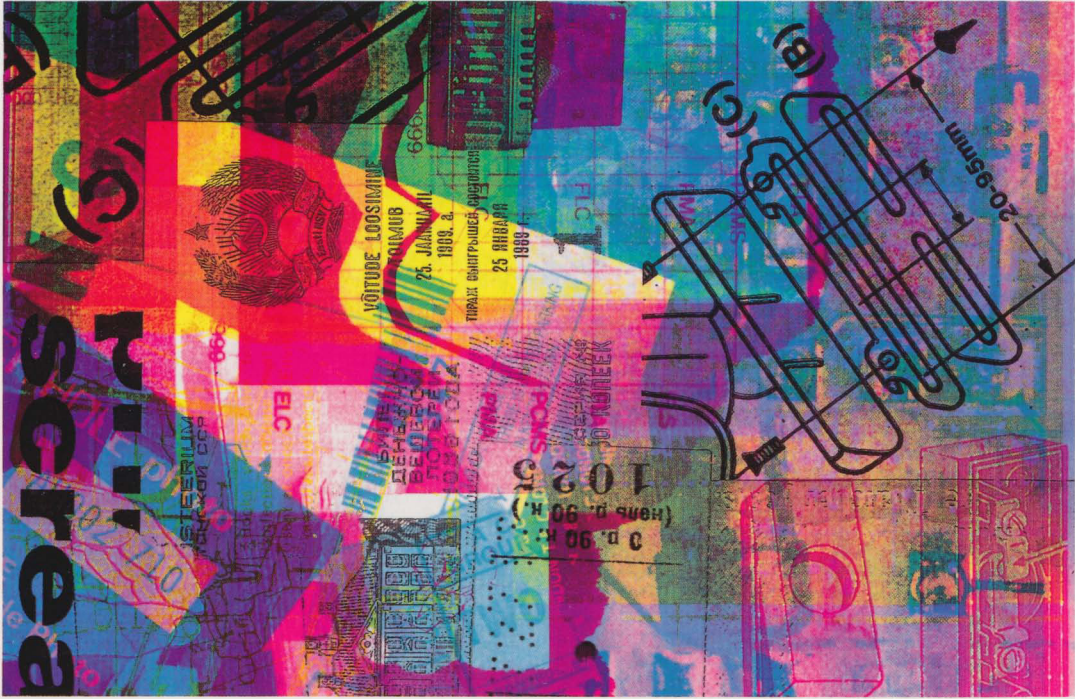
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J.Kierspel

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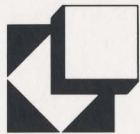


NIAL MONRO

"COPY WORKS"
(or how do I do it?)

26.5. - 20.6.1993

Zur Eröffnung
am Mittwoch, 26.5.1993, 20.00 Uhr,
laden wir Sie und Ihre Freunde herzlich ein.



KUNSTVEREIN LÜBBECKE
im Speicher am Burgmannshof

Öffnungszeiten:

Dienstag bis Sonntag täglich

10.00 - 12.00 und 15.00 - 16.30 Uhr

Anschrift: Tilkenbreite 1a - 4990 Lübbecke

Tel: 05741 - 9280, Fax: 05741 - 5454

Postkarte

KÄMPFE KÜNSTLER

(bitte kopieren und weiterreichen)

Eigentlich geht es in der Kunst nicht um die Bilder sondern deren Inhalt.
Diesen ins Leben umsetzen bedeutet plastische Bilder zu finden,
deren sozialer Selbstzweck heilsam ist.
Erst dann hat sich rückwirkend die Nützlichkeit eines Kunstwerks bewiesen
als **LEBENSAUSLÖSER**.

Aber der perversen Bewußtseinshaltung
typischer Kunstkonsumenten sowie besessener Künstler selber
verdanken wir den dekadenten Mißbrauch der Kunst
als **LEBENSAUSLÖSCHER** :

Kunst im weitesten Sinne wird zur fixierten Lebensignoranz -
der Rückzug in eine narzißtische Privatsphäre
wirkt tödlich, wenn keiner Kraft hat,
sich der kritischen Weltproblematik zuzuwenden.
(tagsüber zerstören - abends verzweifeln - nachts vergessen -
morgens wieder verdrängen - und weiter geht das Spiel ...)

**DIE AUFGABE DER KUNST IST DIE AUFGABE DER KUNST !
NICHT AN BILDERN KLEBEN SONDERN HINDURCH BEWEGEN !
FREIE MENSCHEN VERNETZT EUCH UM DAS LEBEN ZU POETISIEREN !**

Gegen diese schöne alte Plastikwelt und
gegen die esoterisch-positivistisch halbierte Zweckemotionalität !

Die echte Definition für Anarchie lautet:
FREUNDSCHAFT EX NIHILO

Das Raumschiff Erde hat bald kein Benzin mehr,
weil sein vermeintlicher Chefcomputer auf
Angst und Lügen programmiert ist.

Nur in der kalten Identitätsverkrampfung braucht man Geld und Waffen.
**KAMPF DEM KAMPF DURCH OFFENE SEHNSUCHT !
WÄRMT UND LIEBT UND LACHT EUCH LEBENDIG !**



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FÜR SICH...

...STATT
GEGEN ANDERE

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BERGAMO - ITALY





EMILIO MORANDI
Via S. Bernardino, 88
24028 PONTE NOSSA
BERGAMO - ITALY

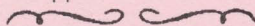
The English Suppressionists

I invite you to join
the English Suppressionists.
Please send me your mail art on the theme:

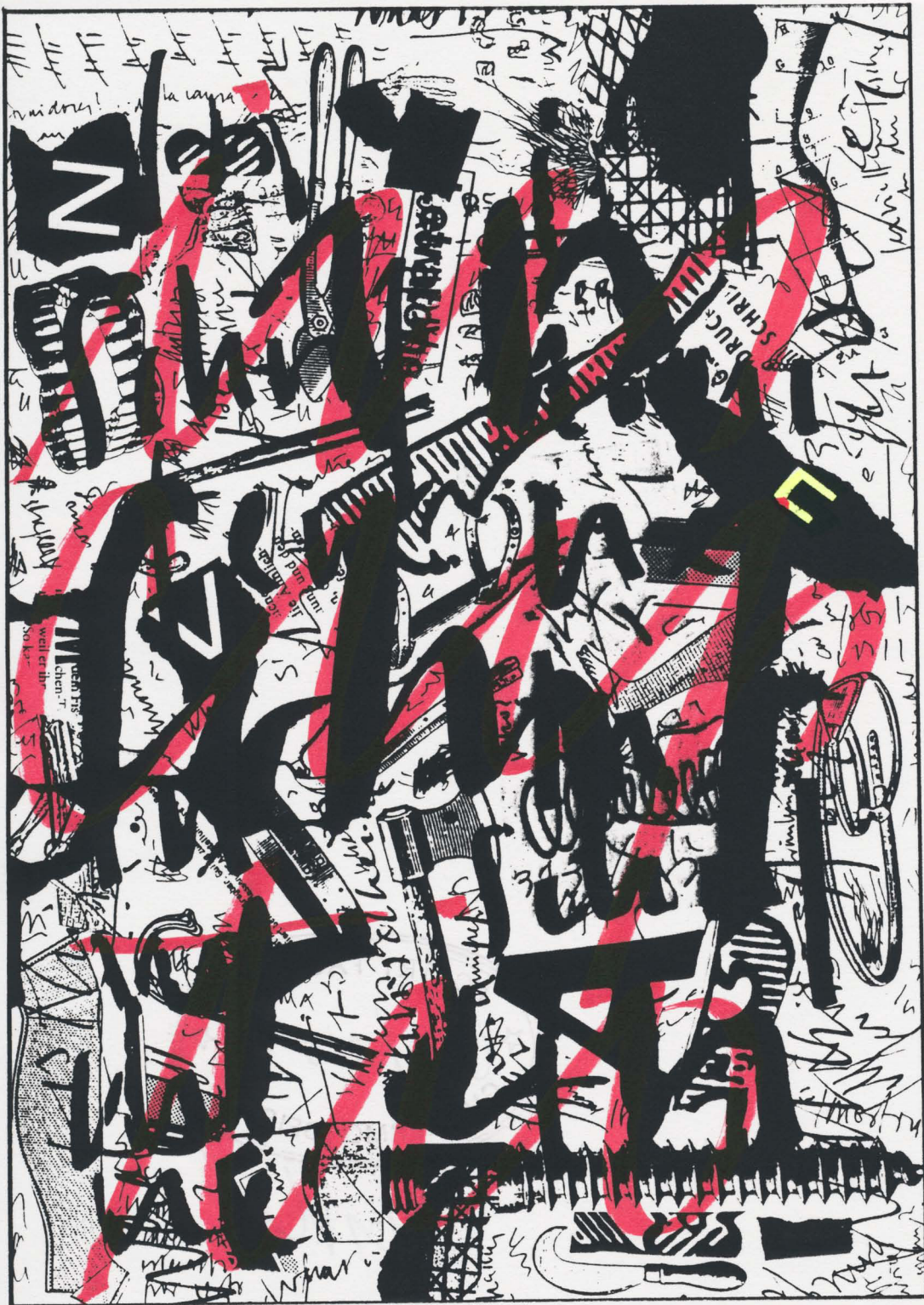
E'nglish¹ (i'ngg-) *a. & n.* 1. *a.* Of England; ~man, ~woman, one who is English by birth, descent, or naturalization; **EARLY English**. 2. Of, written or spoken in, the English language. 3. *n.* The language of England (now used in U.K., U.S. and in most Commonwealth countries, and often internationally); **the King's, Queen's**, ~, the English language as correctly written or spoken; **Middle ~** (c. 1150-1500); **Old ~** (before about 1150); **in plain ~**, in plain words. 4. *(Bill.) = **side¹ 12**; **the ~**, (*pl.*) people of England. 5. **English BOND¹ 5**; ~ flute, recorder; ~ horn, cor anglais; **English MUSTARD**. [OE *englisc*, *ænglisc* (as **ANGLE¹**, **-ISH¹**)]

Small Envelope or Postcard work preferred.
Deadline - 30th June 1993. No jury, no fees,
no returns, no tourists, documentation to all.

I am seeking a venue for the
"First English Suppressionist Exhibition 1993".



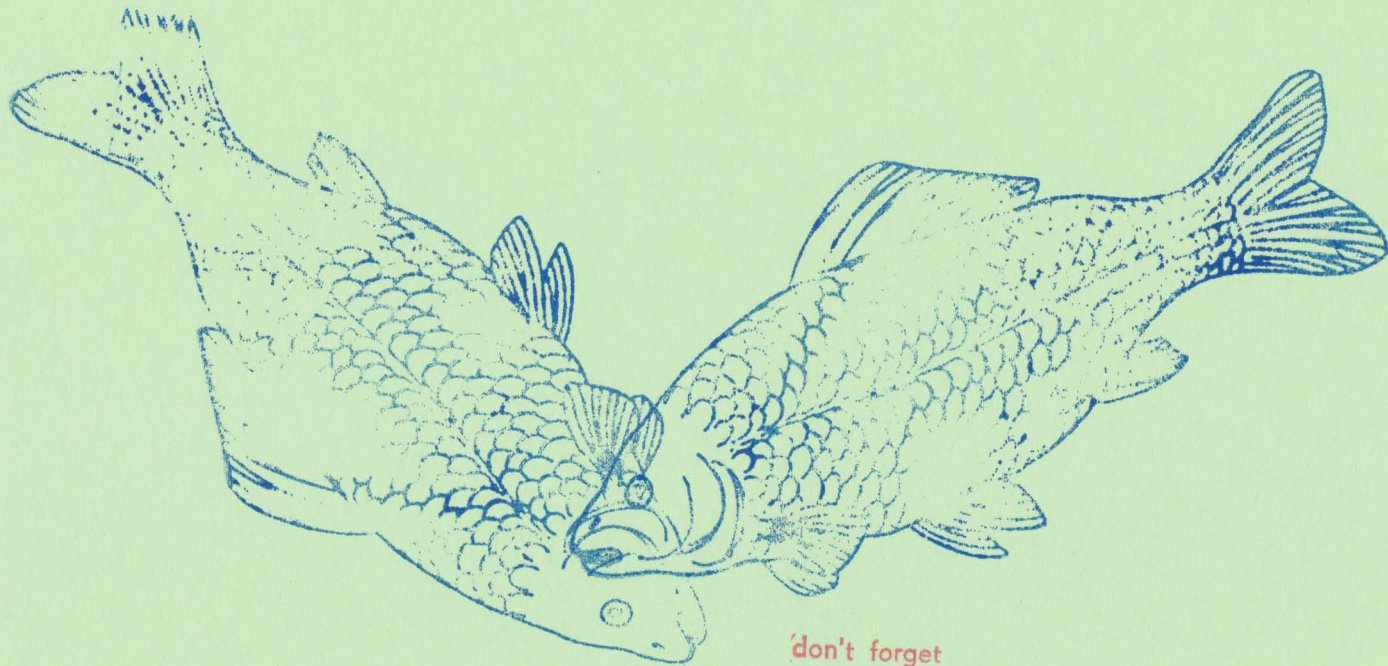
Keith Bates, The English Suppressionists,
2 Ferngate Drive, Manchester, M20 9AX, U.K.





works

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don't forget
the condom

fishART
love song

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73/100

cambia de postura

todos somos rehenes

Todos somos

Un centenar de muertos

ESPERANDO

Lo que se nos viene encima

el futuro

es un crimen

inaceptable



J. SEAFREE

c/ Fray Luis de León, 12
28012 MADRID



**TUTTI INSIEME IN BICICLETTA VERSO L'ANTICA PINETA DI
S. VITALE PER FESTEGGIARE S. GIUSEPPE**

DOMENICA 22 marzo 1992

Ritrovo e Partenza da Piazza del Popolo
ore 9,30



- Funzionerà inoltre un servizio di riparazione delle eventuali forat riportate durante gli spostamenti all'interno della Pineta S. Vitale.



11 FEB. 1993

Giovanni StraDA DA Ravenna

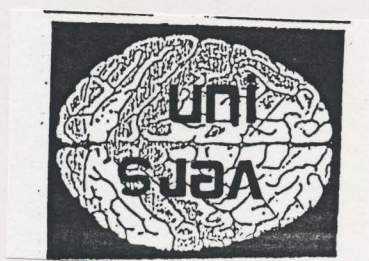


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LETTRE

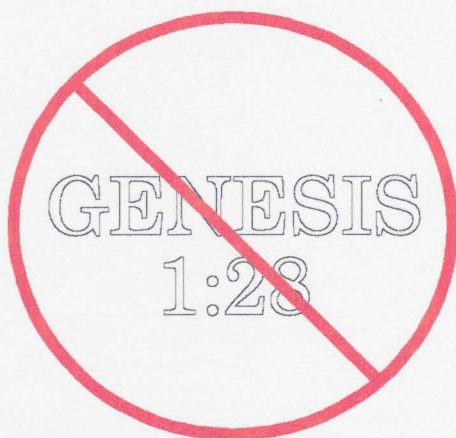


A

auf die Freiheit, ... Freiheit hat Grenzen.



Kierspel-Berchenko-Nielsen
PLG-Strada-Morandi & Deisler



vec#45
Feb'93
rod summers.

NOTE: The 144 page *500 Years of Resistance International Directory and Resource Guide* is ready for sale for \$10.00 + 1.75 shipping.

Sehr brauchbar scheint der Begriff „weltweites kulturelles Mestizentum“, ein Vorschlag der Künstlergruppe *La preciosa Nativa* („Die schöne Eingeborene“). Deren mit einheimischen Schilfmatten verkleideter Koffer faßt von internationalen Mail-Art-Aktionen zu Materialfetischen, von Landschaftsmalerei zu Stoffcollagen die ganze Vielfalt

LA PRECIOSA NATIVA (Die schöne Eingeborene) nennt sich provokant-ironisch ein Kollektiv von sieben jungen Künstlerinnen und Künstlern aus Santiago, die seit 1987 eine Künstlerzeitschrift gleichen Namens herausgeben. Der Beitrag

peace-dream project

zusammen.

PROTEST STATT PARADE: In der Speicherstadt werden morgen zwölf Koffer mit je 20 Kilo Kunstinhalt geöffnet. Direkt aus Santiago kommt das Projekt von sechs chilenischen und sechs Hamburger Künstlern auf einen Lagerboden, wo sonst Kaffeebohnen gehortet werden. „Identität/Identidad – paralelos/Parallele Welten“ heißt der Titel der Ge-
päcksammlung. 500 Jahre

HANS BRAUMÜLLER

demonstriert eine Individualität zum 500.







FAKE TICKETS AND BOGUS LABELS

(A Guide to Ersatz Ephemera)

by K. Bates

Many people make art of some kind. Whilst there are several thousand people in the world who make a living by exhibiting in galleries and selling their work, many artists make work that is the "wrong sort of thing" for a gallery. Many artists don't like the snobbery of the *gallery system* and don't make Art their job. Several thousand artists exchange their artworks freely via the international postal service.

I was introduced to *mail art* ten years ago and liked the idea that anyone who can afford the postage could join the *network*. It seemed a great opportunity to swap images and ideas, and to turn my letterbox into an art gallery.

Soon the postman began to give me strange looks, the envelopes from mailartists often rival their contents and are frequently decorated with drawn, printed, painted or collaged designs. Mailartists have to make room for postage stamps, but many also make their own "artistamps", expressing their own concerns. Rubberstamps are a favourite mail art medium, ideally suited to an alternative art form because, unlike postage stamps, people have traditionally seen them as office tools without any artistic possibilities. Similarly, many mailartists produce *Copyart* exploring the art potential of another piece of office equipment, the photocopier.



A few years ago the English artist Stewart Home called for an Art Strike from 1990 to 1993 (a bit of a joke because the Strike idea is a piece of *conceptual art*). I wondered if such a strike would include "low art", graphics or ephemera (the small bits of design that are used for a short time and usually thrown away). My *Kunsticket* (kunst is German for art) asks the old question, "...but is it Art?"



My "Ersatz Ephemera" (ersatz means cheap imitation) pieces arise from a desire to explore graphic forms which are usually regarded as worthless. I have long been fascinated by tickets especially. As a child I collected tickets - from bus or railway trips, from holidays, from the putting green in the local park. I recall that some boys valued tickets whose digits

added up to twenty-one, but my interest was more basic, even kinky - I liked the smell and feel of the paper. Tickets were beautifully designed objects possessing a magical simplicity of line and shape, they were minimal before Minimalism became the trendy style of painting very little on a big canvas, yet no-one seemed to notice their importance. My *Fetish* ticket is a statement of fundamental attraction (a fetish is an object of *desire*).

My imitations or fakes are reworkings of graphic design formats. Sometimes I copy original layouts, sometimes I invent totally new ones, often the design is a combination of elements from different sources. Always I replace the original meanings with those of my own. After drawing out roughs in pen or pencil, most pieces are created on an Apple Macintosh computer. After printing out on a Laserprinter, the sheets are photocopied onto appropriate paper or card.



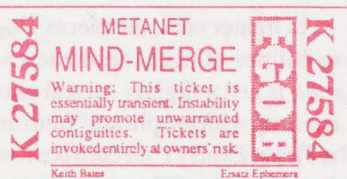
The *Mailart-O-Matic* ticket is simply a thank you for mail art received and a reminder that the network has no bosses, everyone is equally important and everybody's work is gratefully received, "You are number 001".



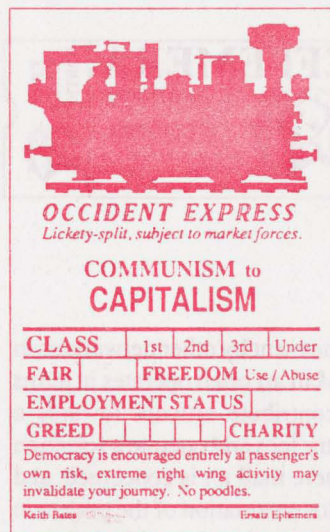
Although mail art is about equality and co-operation, the Swiss artist H.R. Fricker believes that the next stage of mail art should be travelling the world, visiting each other. I find this suggestion snobby and élitist because mail art is open to anyone for very small expense, whereas the new art of "Tourism" can only appeal to richer participants, "the upwardly and outwardly mobile". Several Ersatz Ephemera pieces are critical of this year's Decentralized World-Wide Networker Congress. If mailartists wish to meet others that's fine by me, I simply



believe that it should not become an expectation or obligation (the French mailartist Jacques Massa suggested an alternative, "Inner Tourism"). My responses have included a Luggage Label *Not To Be Removed from the Wardrobe*, a *Grand Tour* ticket pitying the poor host, a *Platform Ticket* which functions as a platform for my view that staying at home is OK too, and a *Bates Motel* bookmatch with shades of "Psycho", a thinly veiled threat against uninvited guests arriving at the door of my "Hermitage". (Many mailartists adopt a "handle" or "a.k.a.", the *Eclectic Hermit* seemed about right for a shy old art teacher.)



CrackerJack Kid, a U.S. networker, half-jokingly suggested "Meta-networking" (*meta* means beyond or on a higher level) as an alternative to Fricker's ideas, a *spiritual* rather than a *physical* congress, a supernatural meeting of minds perhaps? My *Metanet Mind-Merge* diptych(et) warns that its runic power should be "invoked entirely at owners' risk".



Some Ersatz Ephemera pieces are about wider issues. The great changes in eastern Europe prompted the *Occident Express* (the opposite of the Orient Express which goes east) ticket warns of western dangers like unemployment, unfairness and the violent abuse of freedom. The *Ecollage Licence*, "ecollage" being a term I coined for ecology-conscious collage in a humorous postcard I designed for Leeds Postcards a few years ago, is an encouragement to follow the example of the artist Kurt Schwitters and make artworks of society's waste. I also designed an *Ecollage* rubberstamp *Where there's Muck there's Art*, and a *Recyc-label* sticker to promote ecological concerns in mail art.

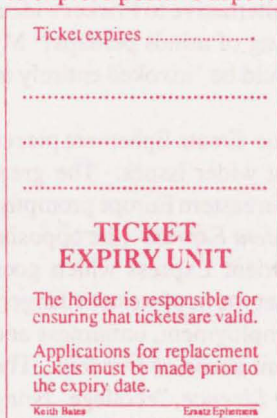
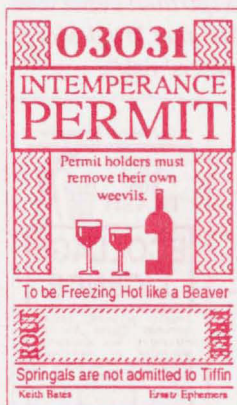


The ticket *Subjective Time* is a way of coping with my 40th birthday and ultimate death, using the ticket format not simply to document time paid for, but to record the fact that my years are passing more quickly. The *My 2014* serial number is a reference to the Italian millionaire mailartist, G.A. Cavellini, who predicted his own death in 2014 and died last year.

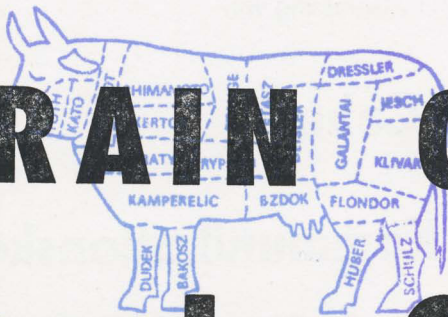




In lighter vein, the pieces *Dog-Leg* and *Mystique Docket* begin to explore the free-form possibilities of ticket aesthetics(= concerned with beauty and taste), and my *Intemperance Permit* is just a slightly surreal passport to festive self-indulgences. My daughter Anna, aged 6, came up with the phrase "freezing hot like a beaver" in the car on the way back from Tesco's. The *Ticket Expiry Unit* card is a reworking of a library ticket, a meta-ticket exploring essential ticket-ality. The *Effemera* ticket was designed for mailartist Dave Jarvis/Dawn Redwood who founded EOS magazine to explore positive aspects of transvestism and transexuality.



Several of my bogus tickets have been inspired by real ones sent by other networkers in response to request slips cunningly disguised as bus tickets. Mail art often operates in terms of *projects* which begin with sending out invitations to contribute artwork towards a publication or a show. Whilst mainstream galleries charge entry fees and operate a selection process for their exhibitions, there are no fees and no jury where mail art is concerned, and although contributions are not returned, participants receive documentation of the project in return. My own projects have asked for comic frames, for artiststamps, and that blank jigsaw pieces be worked on by mailartists. In 1986 my *Ticket Art* project resulted in an exhibition of found tickets, collages and artist-designed tickets at Didsbury Library. Later that year I ran a project called "Elements" for which I asked participants for a snippet of their art, some written words, and sound on a cassette tape from which I put together an oil painting, drawings, a novelette with rubber stamp illustrations, and audio tape montages for which I contributed a song, "You Are In My Element". In 1991 my *Jackson Pollock's Shoes* project collected together fake accidental masterpieces in a spoof Christie's auction catalogue. Also last year I managed to combine my mail art interests and my job as art teacher by making an Activity Week sculpture - a life-size figure pushing a shopping trolley completely covered in shop receipts collected from networkers throughout the world.



BRAIN CELL

Ryosuke Cohen

NET-WORK IS CONCERT

WE ARE THE CONDUCTORS

Zum Gespräch zur Ausstellung von

Ryosuke Cohen

Kommunikationskollagen

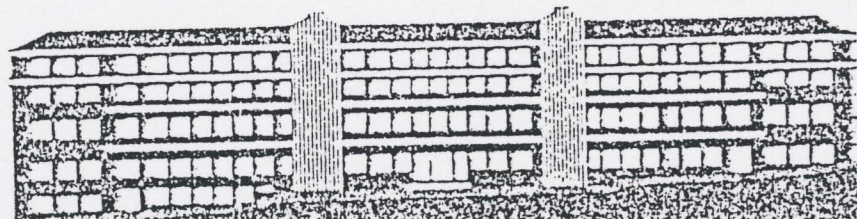
aus der Sammlung Guillermo Deisler
am Samstag, den 27. März 1993, 15.00 Uhr,
in den Räumen der uräus-Handpresse,
sind Sie und Ihre Freunde recht herzlich eingeladen.
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Poetry Factory
Kirchnerstr. 11
O-4020 Halle

Hans-Ulrich Prautzsch
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Richard-Schatz-Str. 23
O-4070 Halle-Wörmlitz

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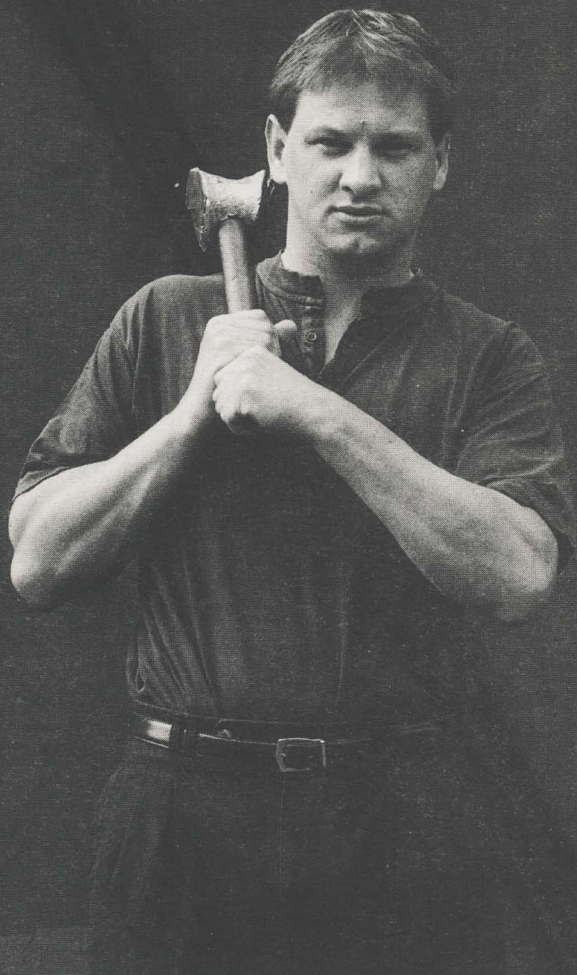
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»Caravan Conference«

Eine Situation mit den Nomaden

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Norbert Klassen (Bern)

Geoffrey Hendricks (New York)

Wilhelm Koch (Etsdorf)

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ART Nürnberg 8

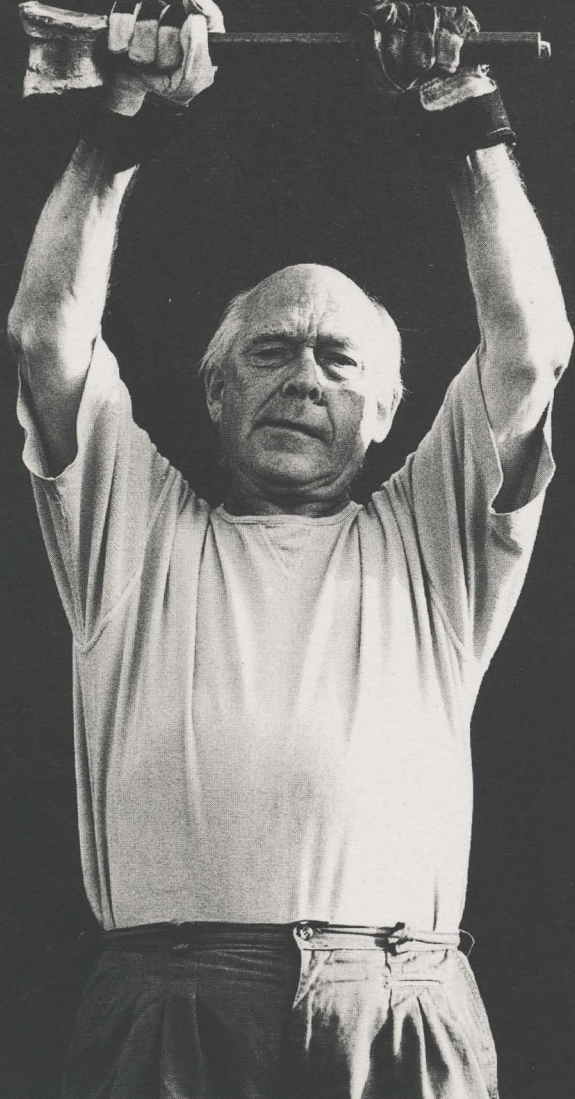
22. - 25. April 1993

Messezentrum Nürnberg, Germany

Do 18 - 23 Uhr, Fr 14 - 22 Uhr

Sa 11 - 22 Uhr, So 10 - 20 Uhr

POSTKARTE



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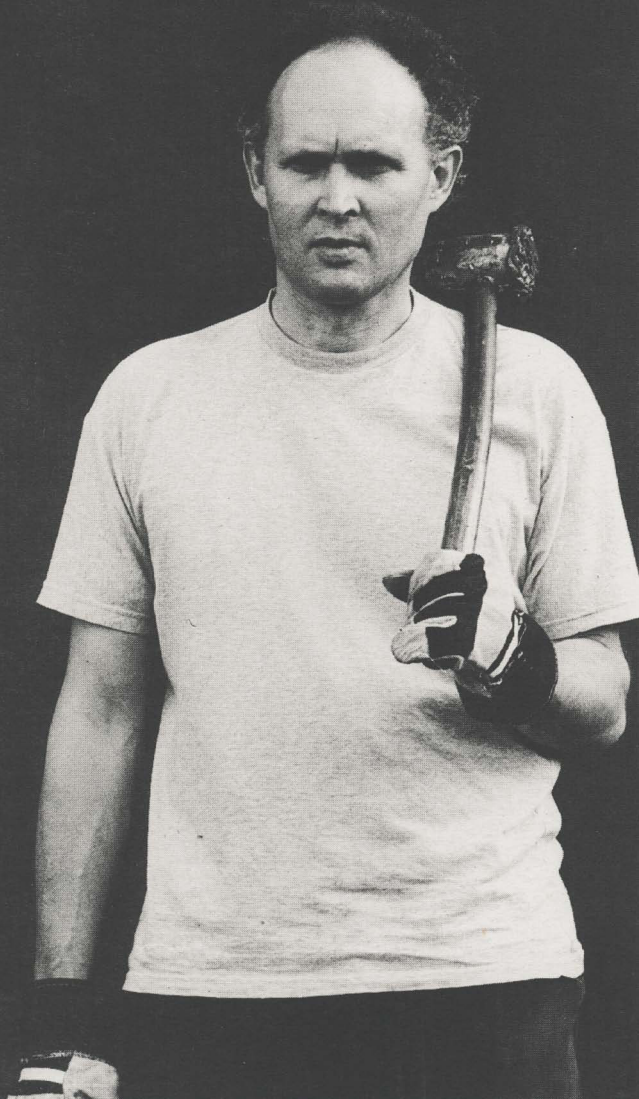
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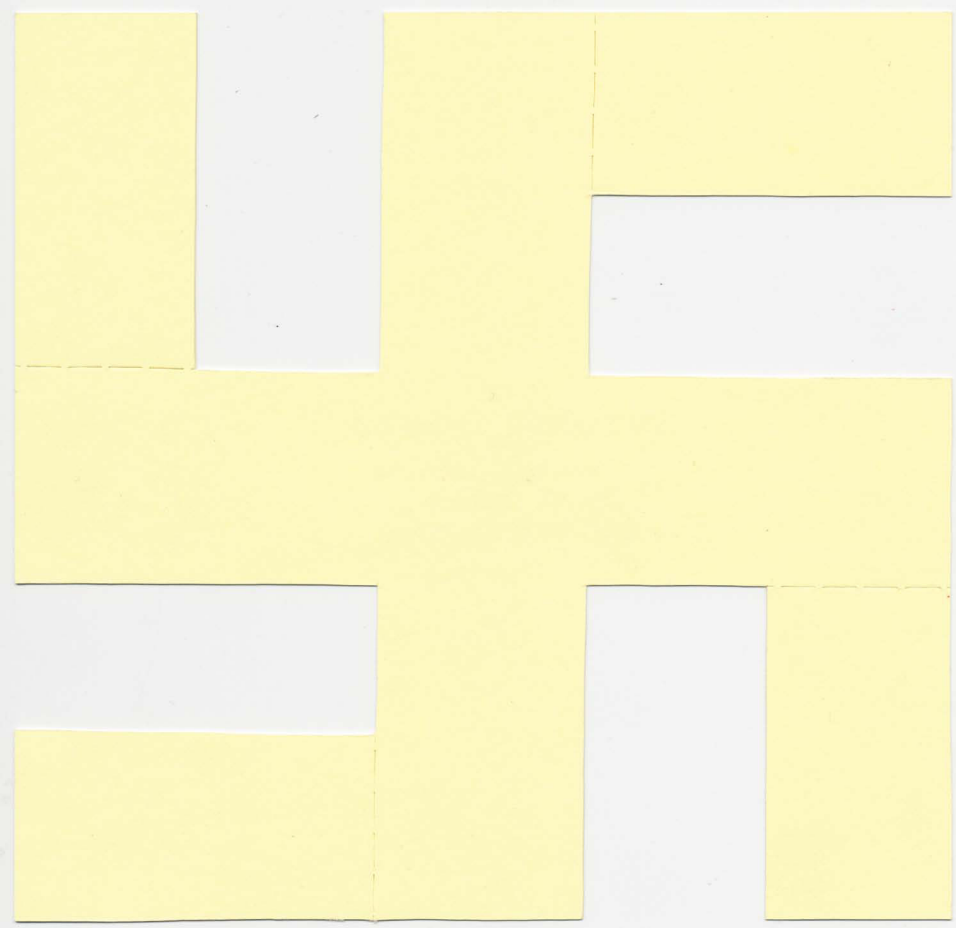
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WAS ICH WILL

was ich wirklich will...

still, sei doch
still

wovon man
nicht sprechen kann,
darüber muß man
SCHWEIGen

WHAT I WANT

what I really want...

quiet, please be
quiet

of that whereof one
may not speak
it behoves to stay
silent

Theo Breuer



3 5. Mai 1993

73/100

neben der Holzterrasse befindet sich ein kleiner Garten.



WAS ICH WILL

was ich wirklich will...

still, sei doch
still

woon man
nicht sprechen kann,
darüber muß man
SCHWEIGEN

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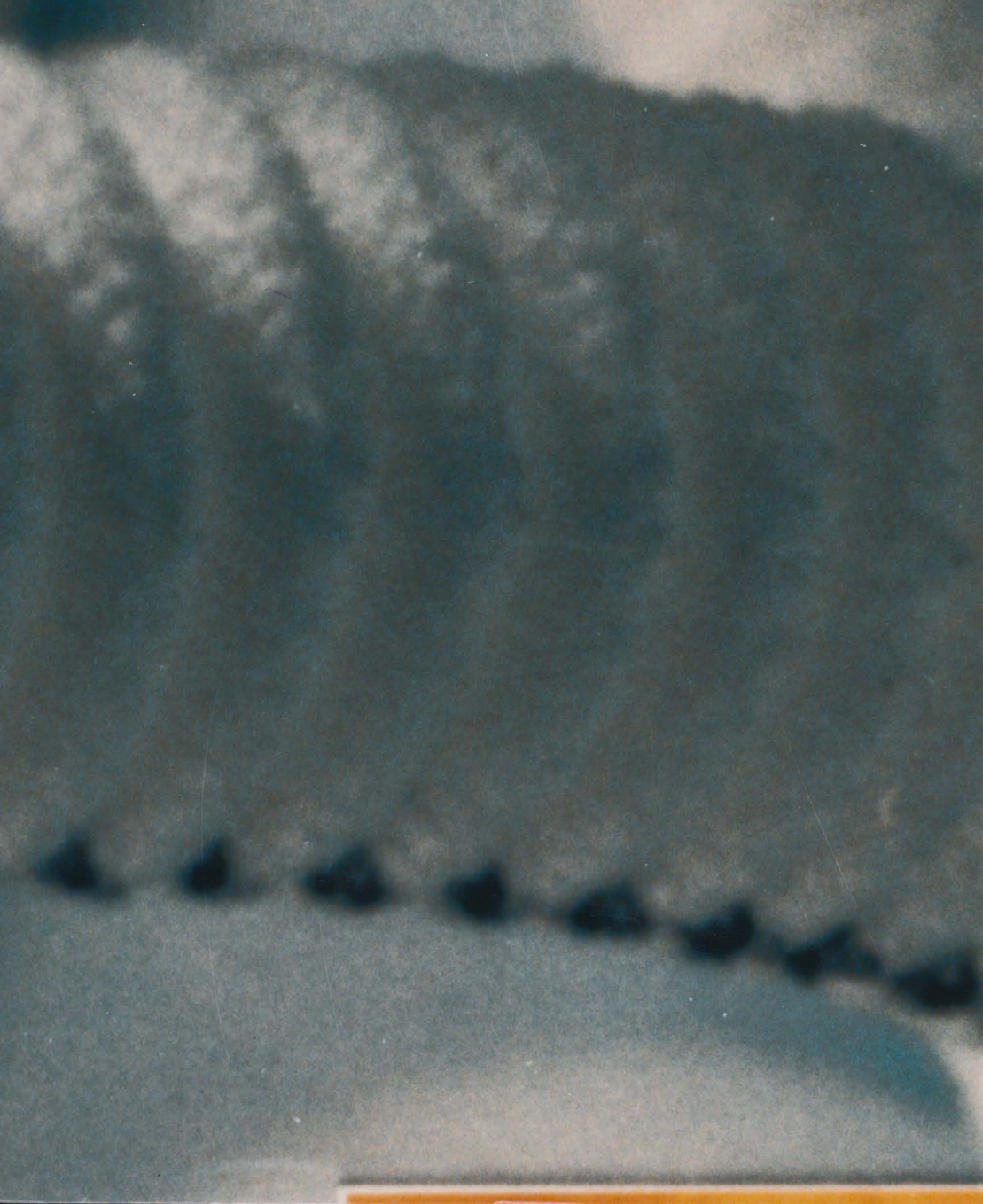
Three Rivers

GEBUCHT

3.2. Mai 1993

72/100

im privaten



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Schätze
führe

postpac→

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