

# MAIL ART EXHIBITIONS & COMPETITIONS

## NEWS

**FLASH!** Mohammed sent a telegram saying that Galdamez has been imprisoned and tortured in El Salvador. Do something immediately! If you wish to know more details, write Mohammed, Corso Montegrappa 23/13, 16137 Genova, Italy and hurry!

■ *Diana's Bimonthly* is looking for new visual work for the annual "Almanac" issue. Submissions (any length) of work for black and white reproduction on a page size of approx. 6 x 9 is requested. Enclose a self-addressed stamped envelope for the return of your work. Xeroxes are fine, not necessarily original artwork. Visual Narrative is especially requested. No single frame work, but groups of works that interconnect. Send to Diana's Bimonthly Press, 71 Elmgrove Ave., Providence, RI 02906.

■ *ARTxtreme*, The Extreme Art Magazine, is looking for visual, theoretical or critical work by artists for publication in this new magazine. Any size up to 8½ x 11 inches. No maximum number of submissions. All considered. Materials will not be returned unless SASE. Submit to Waisnis, RR1, 4 Colonial Drive, Peterborough, NH 03458.

■ Pete Horobin, Data, 37 Union Street, Dundee, Scotland is seeking information, pamphlets, periodicals, photographs, tapes etc. in the field of art and communication for the first private archive of Alternative Art in Scotland. He is sincere and forthright, and has done some remarkable work in mail art books, postcards and indictments of the Scottish art schools and Scottish art. Since there are no "free" magazines with a sympathetic ear in Scotland, DATA needs more outlets. An alternative publishing system for Horobin's images, opinions, daily actions, words and concepts, DATA uses the Mail Art Network to get his messages across. His archive is serving to enlighten his fellow artists in Scotland, so send materials. It is for a good cause.

■ Peter Van Beveren has recently show the Archives of the Art Information Centre of Amsterdam in Hasselt, Belgium at the Provinciaal Begijnhof, Zuivelmarkt 33, B-3500 Hasselt, where a book in a limited edition of 500 copies has also been published. Price 1.500 Belgian Francs.

■ Jerry Dreva was shocked recently when he came across a copy of the English version of David Bowie's single of *Ashes to Ashes*. The artwork on the jacket was comprised of color Xeroxed handmade stamps, nearly identical to a similar work Dreva made in 1977 for an art exhibition in Amherst, Massachusetts. Dreva has been mailing artwork to Bowie since 1971, and so he mailed this piece as well to Bowie in 1977. Lawyers have now been contacted, and Dreva wants his just deserve, or at least his artwork to be recognized as his and not Bowie's. Dreva's stamps were shown in Al Souza's stamp show at Amherst, also at LACE in the Gronk/Dreva anniversary show in 1978 and published in *Mail-Art Report* (Stuttgart) and *Nemo Profeta in Patria* (Brescia).

Outright copying of pink ziggerauts, XoXo, and a cryptic "bon bon" non-credit make this a blatant rip-off. Dreva

deserves better than this, since he is a long-standing persona on the mail-art and correspondence art network for well over 13 years.

■ *Six Mail Art Projects (Rubber, vol. 3, nos. 7 - 9)* includes work by Herman Gruber, Ulises Carrion, Pawel Petasz, Leonhard Frank Duch, Ko de Jonge and Johan van Geluwe whose work is beautifully documented in this important volume. Included are a list of people who received a stamp work after the exhibition, a bibliography including theoretical works, catalogs, and magazines that include information about mail-art and mail-art magazines themselves. A Stempelplaats publication.

■ **Johan Van Geluwe** showed work from his Museum of Museums from 17 January through 1 March at the Internationaal Cultureel Centrum in Antwerp.

■ **Jon Held, Jr.** is showing "Letters from Mohammed," an exhibition of original color Xerox works from 17 March through 27 March at the School of Art, Munson-Williams-Proctor Institute in Utica, New York. The show represents five years of correspondence between Held and the Center for Restricted Communication located in Genova, Italy. Among the world shows are 120 works which Held has distributed through Mohammed since 1977, to Arakawa, Joseph Beuys, John Cage, Clement Greenberg, Dick Higgins, Ray Johnson, Ivan Karp, Richard Kostelanetz, Lucy Lippard, Marshall McLuhan, Frank Stella, and others. In addition, there are works sent to Held through the Center from American, French, German and Italian artists.

**CHAIN LETTERS.** Anna Banana and Umbrella wish to tell all chain letter writers that we both have large archives on "sample" chain letters. It seems that every late winter and early spring, when cabin fever sets in, there is a re-birth of the chain letter among visual artists. This year the tide has turned into describing the kinds of postcards you collect. Well, the **chain letter stops here!** Sorry, but we want to announce to the world that we thank you for your samples, but we get too many tons of mail a year to respond to mass media, which we think chain letters are.

## COMPETITIONS & EXHIBITIONS

**Commonpress 43: Mail-Artists Live on the Edge!** Send your response either verbal or visual, **Black and White copy only!** Dimensions must be 20.5 cm x 13.9 cm ((8 1/8 x 5 1/2 inches no smaller or larger). Send to R. Saunders, OK Post East, Weare, NH 03281 USA. **Deadline: 1 February 1982.**

*Arte Postale!*, edited by Vittore Baroni, was published monthly from October 1979 through December 1980. Now, Baroni announces that in 1981, *Arte Postale!* will be published quarterly, circulation 100 copies. Baroni requests 100 copies of your work referring to four theme issues in 1981:

1) **POETRY ISSUE** (Visual, concrete, linear, found poems, etc.) Maximum size: 21 x 30 cm. **Deadline: 1 March 1981**

2) **THINK ABOUT MAIL-ART** (texts, essays, projects, proposals of different uses of the mail-art network). Free size and medium. **Deadline: 1 June 1981.**

- 3) **BOXED EDITION** (Small objects, 3-D or relief works, etc.) Maximum size: 5 x 5 x 5cm. **Deadline: 1 September**
- 4) **YEARBOOK 1981** (a collection of all the works that do not fit in numbers 1 - 3, plus more fun) **Deadline: 1 Dec.**

#### **MARCH DEADLINES**

**International Mail Art Exhibition (4 - 28 April 1981).** Send your own game or toy. Illustrated catalog. **Deadline: 15 March 1981.** Send to: Josep Maria Joan i Rosa, c/. Lasauca n.21 7e A. - Figueres (Girona), Spain. Works become part of the Museum of Games and Toys in the process of being installed.

**Ulises Carrion: Mail-Art Project.** This project was executed by all those who received a torn invitation to his exhibition at the Print Gallery, Pieter Brattinga, Prinsengracht 628, 1017 KT Amsterdam, The Netherlands. One had to put all the torn pieces back together and sign the resulting work. All the works returned will be displayed during his exhibition in March-April.

**Replica Mail Art Show. Thumbs Up America. Mom, Apple Pie and The American Way of Life.** Exhibition 23 March through 30 April. Send to Replica, 226 S. 40th St., Philadelphia, PA 19104.

**Fat Chance Postcard Show. Deadline: 17 March 1981.** Postcard format, all work shown. No returns. Send to R. Walker, Art Dept., Prescott Center College, 220 Grove Ave., Prescott, AZ 86301.

**Mamablanca's Marginal Treasure--Family Group.** Send gifts to Mama Blanca for Fourth Inmost Show. The treasure will be buried at end of 1981 and all contributors will receive a map showing the exact poetry-point where your inheritance will be stored underground for the following marginal years. Send to Mamablanca, c/o Graciela Gutierrez Marx, Calle 8, n. 332, c.p. 1900, La Plata, Provincia de Buenos Aires, Republica Argentina.

**Hot Logarithms.** A catalog of contemporary contradictions. Submission for next issue. Theme: Coming Next Issue. Send to 201 Maple Ave., Sea Clift, NY 11579 USA. **Deadline: 17 March.** All work must be under 17 x 12 inches Xeroxable.

**Mosaic Mail Art Show.** Organized by Llys Dana. No theme and no junk please. No returns. A poster and catalog to all participants. **Deadline: 30 March 1981 to Thierry Tillier, Blvd. Paul Janson 37, 6000 Charleroi, Belgium.**

**I.S.E.L.P. Artists' Rubber Stamps.** Exhibition of what can be done in this field. **Deadline: 20 March 1981.** I.S.E.L.P., Blvd. de Waterloo 31, 1000 Bruxelles, Belgium.  
Exhibition: 20 March - 3 April. Catalog.

**International Postal Art Show, 1 - 15 April 1981.** Sponsored by the San Francisco Art Institute Gay League. Original artwork, no returns. **Deadline: 23 March 1981** to the San Francisco Art Institute Gay League, 800 Chestnut St., San Francisco, CA 94133, USA.

**Artists' Blood.** Mail Art needs urgent transfusions. Help the artistic vein of Mail by sending a trace of your blood (stain, heart, capillary veins, etc.) with your blood-types. Catalog to be sent. **Deadline: until ...last drop of blood (beware of coagulation) 30 March 1981.** Send to Nello Castaldo, Via Alessandria 23, 43100 Parma, Italy.

#### **APRIL DEADLINES**

**Black Mountain Postal Art Show. Deadline: 1 April.** Buffalo, New York, 5 - 30 April. Size limit: 8½ x 14". No returns, SASE for catalog. Send to BMPAS, Black Mtn. College II, 451 Porter Quad, Ellicott Complex, State University of New York, Buffalo, NY 14261.

**Second Annual Trash and Treasure Postcard Mail Art Exhibition. Deadline: 5 April.** Claremont, California, 5 April - 3 May. No limit, no returns, all exhibited. Send entries to Bujara/Jefferson, Edmunds Union, Pomona College, Claremont, CA 91711.

**The Meeting, a Mail-Art Performance by Henk Fakkeldij.** Please send your mail about the meeting. For two months I will show it to as many people as possible. Any format, no returns. **Deadline: 15 April 1981.** Send to Henk Fakkeldij, Ambonstraat 5, 3531 JS Utrecht, The Netherlands.

**Sixth Annual Carrier Exhibit.** All media accepted. **Deadline: 1 April 1981.** Write to Director of Community Relations, Carrier Foundation, Belle Mead, NJ 08502.

**Artists' Postage Stamps.** Exhibition from 3 - 28 April, Bookspace, Chicago. Catalog of first day covers done by artists participating in show. Send to Toni Cox, Bookspace, 2952 N. Clark St., Chicago, IL 60657.

**Artists' Pulp Food Art Exhibition.** Art, Words, Recipes to be sent to Artists' Pulp, P.O. Box 1362, Cincinnati, OH 45201. Send SASE. **Deadline: 5 April 1981.**

**Bern Porter International Mail Art Exhibition.** Everything accepted except postage due. No limits, no returns. Everything exhibited and saved for archive. Contributors receive rare post me commemorative stamp series honoring Bern Porter. Send to BP Exhibit, La Galleria dell'Occhio, 267 E. 10th St., New York, NY 10009. **Deadline: 10 April 1981.**

**Fault Special Issue devoted to Casual Abuse. Deadline: April 1981.** Guest-Editor, Ian Teuty. Tenth Anniversary Issue ushering in the Year of the Punk. Mail to The Fault, 3351 6th St., Union City, CA 94587.

**Illusion & Reality Postcard Show.** No jury, no postage due, no larger than 5 x 8 inches. Catalog exhibitors. **Deadline: 21 April.** No returns. Mail your postcard to Otto Tron, Gallery 101, U.W.R.F., River Falls, WI 54022.

**Radio Free Texas Mail Art Show.** Theme is "I don't know much about what I like, but I know Art." **Deadline: 3 April.** Exhibition on 5 April. No rules, no deposit, no return. Send to Hickory Street Art Gallery & Waterbed Store, 1114 W. Hickory, Denton, TX 76201.

**Telephone Book page.** Please send me a page from the telephone book. It has to be the page containing your phone number. All of the participants will receive the documentation of the project. **Deadline: 1 April 1981.** Send to Piotr Rypson, 02-316 Warsaw, ul. Kaliska 8/10 m. 47, Poland.

**Testube Magazine.** **Deadline: 20 April.** Self-awareness/Space.

**Deadline: 17 August.** Theme: Electronics/etc. Send to Testube Magazine, P.O. Box 8421, Columbus, OH 43201.

#### LATER DEADLINES

**Belfast:** Send a Belfast theme item, Alternative Energy theme item, and a Grain Elevator theme item. Write to the Belfast, Maine Chamber of Commerce for Belfast maps, info, and grain elevator photo. Send to Bern Porter, 22 Salmond, Belfast, ME 04915. **Deadline: July 1981.**

**Postage Stamps designed by artists.** Exhibition in Budapest in December 1981, organized by Artpool. Black and white on blank stamp supplied by Artpool, G. Galantai, H-1023 Budapest, Frankel Leo ut 68/b.III.16, Hungary.

**Deadline: 30 September.**

**Magazine.** Send 100 copies 8½ x 11 inches (any subject), no deadline, for a magazine. Send to Luigette Serse, c/o Libreria L'Altra, via U. Rocchi 3, Perugia, Italy.

**Truth.** Please send all material you can find on the topic of Truth. Definitions of truth with source given if possible; books on truth; newspapers called Truth, Verdad, etc.; poems about truth, in all languages. Names of people with Truth, Truthful, etc. in any language. Send full name and the name of the town where person lives. Send to Piotr Rypson, 02-316 Warszawa, ul. Kaliska 8/10 m. 47, Poland.

**Shitfaced Mail Art.** Everything hung as it arrives. No jury, no returns through Spring 1981. Send to Shitfaced/Mail Art, 2158 No. Halsted St., Chicago, IL 60614 USA.

**Post Me Stamp Series.** Including 8 sheets, plus two sheets of Bern Porter Commemorative Stamp Series for a total of 10 different sheets, 8 5/16 x 10 inches on dri-gummed stock. Mostly colored and perforated. Order from Pittore Euforico, P.O. Box 1132, Peter Stuyvesant Station, New York, NY 10009.

**Libellus,** a monthly mail-art publication. Published by the Internationaal Cultureel Centrum, Antwerp. Editor is Guy Schraenen. Number 1 was October 1980. If you send mail art, it will be exhibited in P.O. Box 415 Show Window, which is located in the entrance of the I.C.C. Send to Guy Schraenen, P.O. Box 415, B-2000 Antwerp, Belgium. Antwerp International Mail-Art Festival, September 1981, ICC, Antwerp.

**Audio Cassettes.** **Deadline: 30 June 1981.**

**Video-Vision.** **Deadline: 1 May 1981.**

**Mail Art of the Seventies.** **Deadline: 30 June 1981.**

**Avant-Garde Post Card exhibition.** Rome, Italy. Send your cards to Enrico Sturani, Via del Cardello 14-A, 00184 Roma, Italy.

**The Biennial Report of the Performance Bank.** Send a performance proposal and furnish your own documentation. It will be published in the report and you will get a copy free. It may not, however, be performed. 12 proposals will be selected for performance & documentation by Fred Truck. **Deadline: 21 June 1982.** Send to The Performance Bank, 4225 University, Des Moines, IA 50311.

**Color Copy Art -- The Middle States.** Submit up to three recent works: copy art, Xerography, color copier, electrostatic processes. No slides. **Deadline: 30 May 1981.** No fee, no returns. Catalog produced. Juried exhibition to tour Midwest. Works should be matted under acetate and firmly backed for hanging. Include special hanging instructions and information about artist. Sponsored and produced by Forecast, a Minnesota nonprofit public arts organization. Contact Jack Becker, project director. Forecast, P.O. Box 3194, Minneapolis, MN 55403. (612)331-4674.

**Anti-WW3 Internationalist Art Show.** Send Xerox, postcards, collage, poetry, photos, cartoons, etc. on the theme. **Deadline: 1 June 1981** for East Coast tour. Send to San Francisco Poster Brigade, P.O. Box 31428, San Francisco, CA 94131. No returns. SASE plus donation for news of show. Show opened in San Francisco in October, 1980, Los Angeles in November/December 1980 and in Tucson in March/April 1981. Donations urgently needed. Send \$5.00 to receive packet plus posters.

**The Conceptual Art Museum is sponsoring an International Conceptual Art Contest.** Must send a conceptual art piece investigating deductive and inductive reasoning. No object, no photography or film. A transcription of a specific idea is required in English, French, Italian, German or Polish. Prizes will be conceptual, but results will be sent to major galleries and/or museums of North America and Europe. **Deadline: 1 August 1981.** Send to Conceptual Art Museum, P.O. Box 2288, Station D, Ottawa, Ont. K1P 5W4, Canada.

**The Monthly,** an irregular periodical, invites contributions for its Volume 2, No. 3. Theme: Recipes. **Deadline: 1 September 1981.** SASE for returns.

Volume 2, no. 2. **Deadline: 15 May 1981.** Theme: Gossip. SASE for returns. Send to The Monthly, Lloyd Productions, P.O. Box 1343, San Francisco, CA 94101.

**San Francisco Poster Brigade.** Two books of some of the Poster Brigade's work. Beautiful black and white posters in book format. \$5.00 each (postage paid). Money goes to the Internationalist Art Show Anti-WW3. Show opens in New York City about 16 June at the Parsons School of Design. Write to S.F. Poster Brigade, P.O. Box 31428, San Francisco, CA 94131.

**Artists' Space.** 140 x 215 mm. or 285 x 105 mm. To be included in a forthcoming issue of *Art Network*, the new magazine from Australia and New Zealand. **Deadline: 28 April 1981.** Send to Art Network, P.O. Box 439, Broadway, Sydney 2007, Australia.

## MAIL ART: CRISIS & CONCERN

There is a growing wave of discontent among the long-standing mail-artists who have been around for a long time and are seeing changes in the network and in the kind of mail that is being received today. When Mohammed writes that he is only going to get out 10 or 20 pieces of mail art out each month in comparison to 40 and 50, there is a problem. He feels that mail art now creates the need for selection because he feels that "mail art has ended in stupidity and in vulgarity. There are things that arrive here that I cannot print. Centers of mail art seem worse than that market they wish to contest." But this is not the only lament.

Peter Below (new address: Bismarckstr. 12/8700 Wurzburg, West Germany) also says that there are other things to do now, what with the explosion of mail and invitations for exhibits. Instead, he is concentrating on certain correspondents, in a publication called *a magazine for...* which is distributed free to 10 people whom he chooses each time the magazine is ready. This means that the addresses are different each time and no one will ever have a complete collection. The idea is to "share my correspondence with other people, to stimulate and satisfy curiosity at the same time. I find it a lot more satisfying to edit a mag with my regular mail in it that came out of a communication process, instead of having these given theme-exhibits and catalogs."

Other artists have left the mail art network largely because of all the time it takes, and the neglect of their families for mail art is not justified. Some feel as though they have become a machine, answering all that comes in, and instead of truly "communicating" it has become a mechanical game with many forgetting where the mail art movement started and how it survived well before this onslaught of exhibitions and competitions. Piotr Rypson in Poland and Vittore Baroni in Italy both echo each other when they state that mail art shows should be done by mail artists and not by institutions, because then the exhibition becomes a significant mailart work in itself. Participatory activities for viewers and visitors to the exhibitions can only come from mail artists and not from impersonal institutions, making the exhibit different from traditional shows and free.

Yet what is still more interesting is the note from Steve Harlow of San Francisco who writes:

Why should each Institution or Individual putting on a Mail Art Show have to provide a catalog? Why not just think of the show as a free posting place for interested artists and let it go at that? Most of the stuff received is quick immediate junk anyway. It's fun, that's all. Catalogs are expensive and boring. Some mail artists seem to just want to collect catalogs at great expense to the show people.

The other part of the argument leads to those who announce exhibits, promise catalogs, and then omit part of the list of participants, keep the works when asked to send them back, and treat the whole thing as a lark. Artists spend many hours sending mail art out, original works of art as a gift through the mail. At least make sure their names and addresses are included in a list of participants, if there is not a visual catalog, which is sometimes much too expensive to produce.

Recently, a gentleman held a mail art exhibit, asking artists from all over the world for contributions. He received work from over 400 artists, but not all of them were included in the list of participants. When word got around, several artists found not only had they been omitted, but they were recipients of some nasty letters from the "entrepreneur" who staged the show and the partial exhibition list. The nasty remarks were not only uncalled for, but they were unwarranted. In addition, this gentleman has announced another show and has sent out requests soliciting work. Other artists have expressed concern and suspicion over what appears to be an all take, no give situation. The gentleman in question seems to reflect a new attitude in the mail art network of accumulating a mass of work in a short time for a quick archive and then a quick book. The catalog has also served artists whom he will visit in Europe this spring.

It is difficult to hear artists called "ungrateful, untalented, pretentious, and self-important" when they have given of their time, effort and creativity to an exhibit which was innocent in its effort to solicit works from the art world.

Talk is cheap, but art is not. Those of you who have been betrayed by this "entrepreneur" really appreciate art, communication, and brotherhood. The gentleman in question, like so many quick archivists, remains an example of some of the critical problems in mail art today. More about this in later issues.



A  
RAT TRAP  
T



GALLERY



SNARE

Pete Horobin, DATA  
Scotland