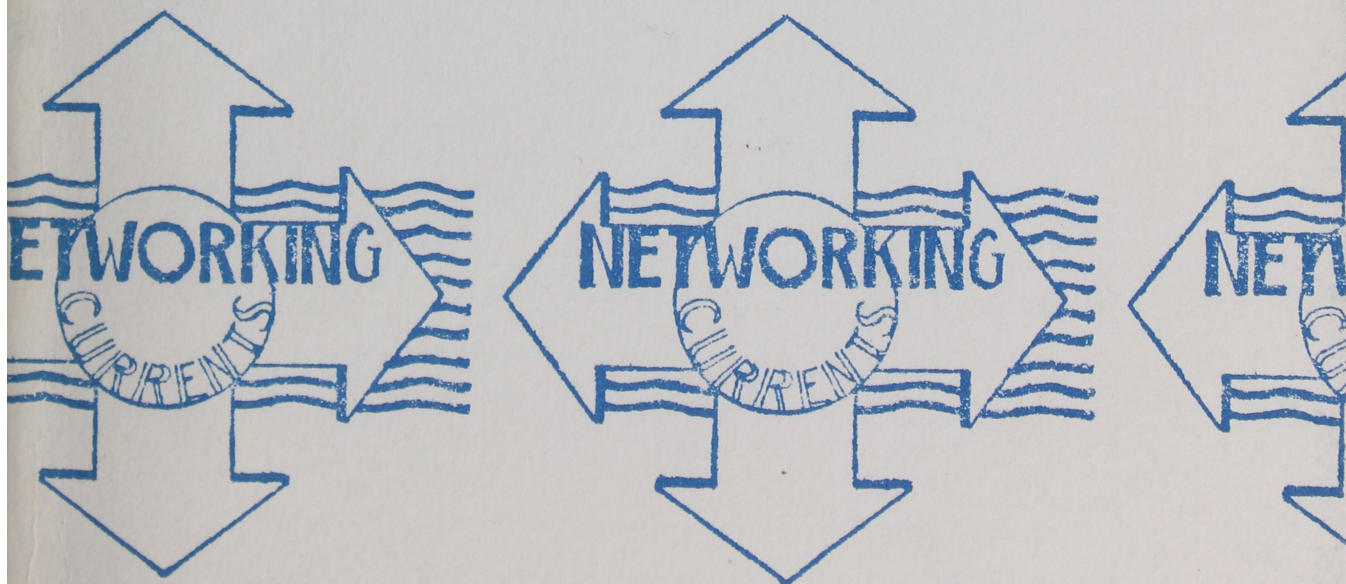
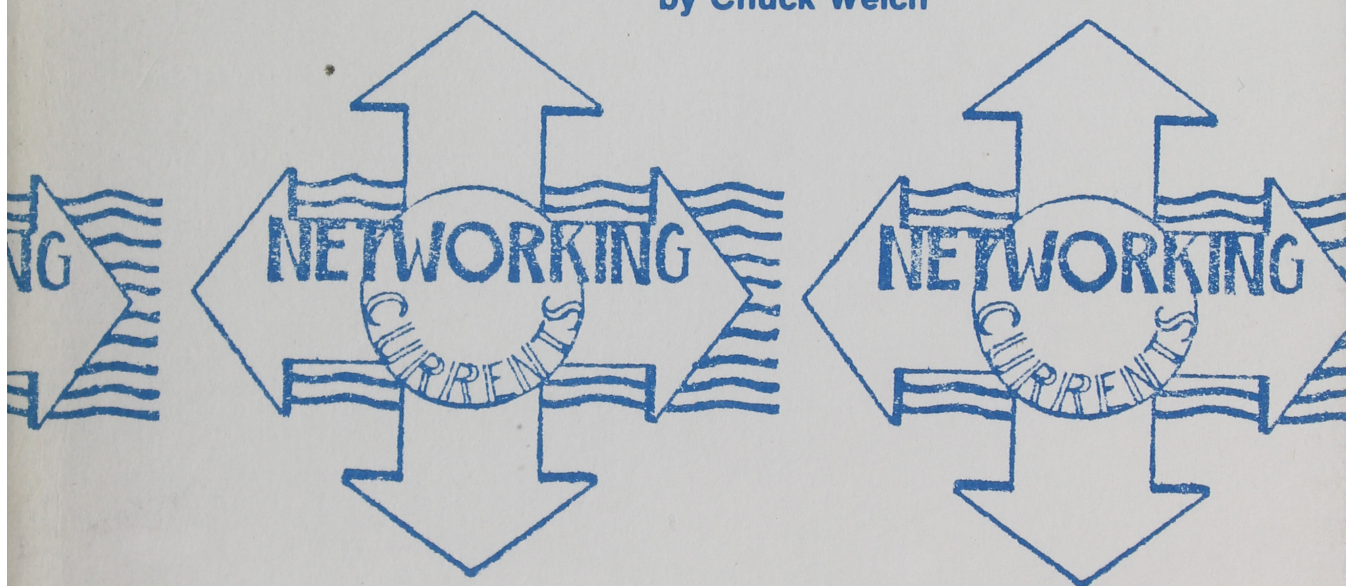
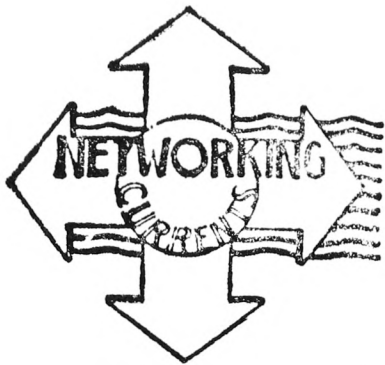
 networking  
currents

by Chuck Welch





 **networking  
currents**

Contemporary Mail Art  
Subjects and Issues

Chuck Welch

Sandbar Willow Press  
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## APPENDIX

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# ARTISTS TALK ON ART

A forum for artists to meet, talk and listen to each other!!!



PHOTO BY J. PRISCIONE

"PAN"



February 24, 1984 —

## INTERNATIONAL MAIL ART: Part II — The New Cultural Strategy

Dr. Ronny Cohen, Intl. Mail Art Exhibition, NYC (Moderator)

David Cole, mc magazine, NYC

Cracker Jack Kid, Injury by Jury Mail Art Project, Omaha, NE

Jon Held, Jr., Mail Art About Mail Art, Dallas, TX

E. F. Higgins, Third Intl. Dooda Stamp Invite, NYC

J. P. Jacob/HYPE, Censorship & the Law, Intl. Mail Art Exhibition, NYC

Figure 1

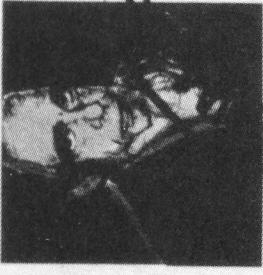
CAVELLINI 1914 - 2014



INTERNATIONAL POSTAGE 333

*2AC  
(1988)*

CAVELLINI 1914 - 2014



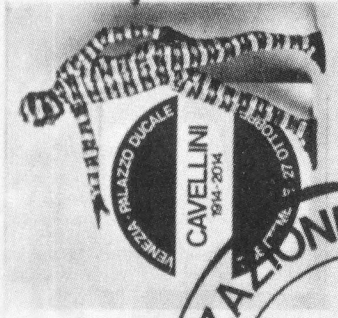
INTERNATIONAL POSTAGE 333

CAVELLINI 1914-2014



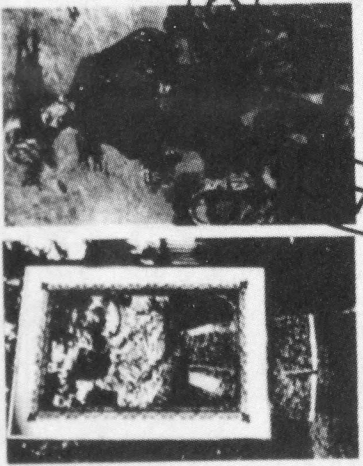
INTERNATIONAL POSTAGE 3

CAVELLINI 1914-2014



INTERNATIONAL POSTAGE 333

CAVELLINI 1914 - 2014 DE CHIRICO 1888-1988



INTERNATIONAL POSTAGE 333

CAVELLINI 1914-2014



*operation round - trip N° 2224 (23x30)*

Figure 2

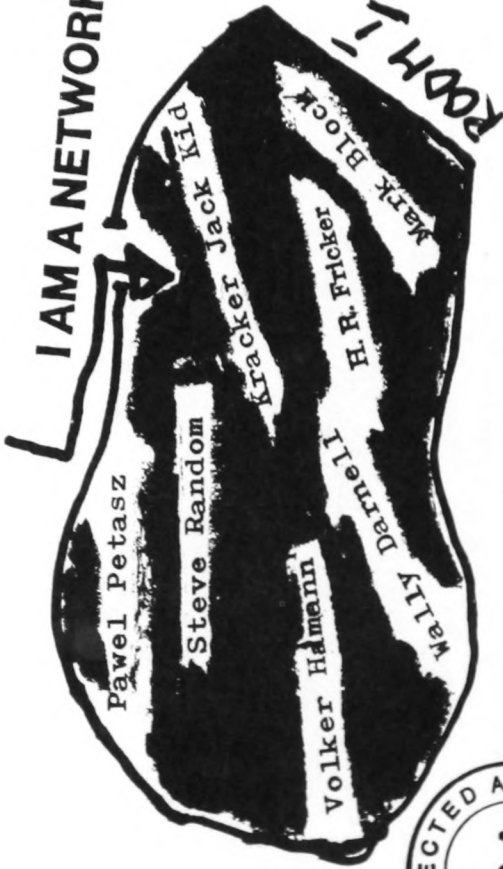
# THEIR SHADOW IS THEIR GRAFFITI

the network is no longer a school  
(sorry Ray) it's now a tourist office

PAR AVION LUFTPOST  
VIA AER

I AM A NETWORKER (SOMETIMES)

MAIL ART IS NOT  
FINE ART  
IT IS THE ARTIST  
WHO IS FINE



Cracker Jack Kid  
123 Sewall Ave. Apt. 1E  
Brookline MA 02146 USA

SCHOOL IS OVER NOW  
(SORRY RAY JOHNSON)

Figure 3


  
 PF METER ART MAGGOTS \*\*\*\*\*
   
 \*\*\*\*\*
   


**COMMONPRESS #77 : TATTOO**

**THE BIG GOLDEN BOOK OF FLASH**

CONTRIBUTE ONE ORIGINAL, LIFESIZE TATTOO DESIGN;  
 GET A COPY OF THE COLLABORATIVE BOOK FREE.  
 IMAGES GATHERED THROUGH 1985, PUBLISHED IN 1986.

**刺青**

**魚**

SEND TO: **PAT FISH**  
 PO BOX 777  
 SANTA BARBARA, CA  
 93102 USA



Figure 4

# РОСНТА ПОЧТА

19

85



<sup>01</sup> Рут Аабэ. <sup>02</sup> Н. Н. Арганъараз. <sup>03</sup> Иван Чуков (Ivan Czukov). <sup>04</sup> Викторис Баккемий. <sup>05</sup> Юрий Кропюкин (Juri Kropokin). <sup>06</sup> Вассилий Байтский (Wassily Bateski). <sup>07</sup> Дайан М. Билелю. <sup>08</sup> S.G.H. <sup>09</sup> Бифурза. <sup>10</sup> Марзипанова Дадвичник (Marzipanova Dadawitchnic). <sup>11</sup> Тразимлов Борхесиф (Trazimlow Borhiesif). <sup>12</sup> Паул Брусский. <sup>13</sup> Максимова. <sup>14</sup> Еан Бунуш. <sup>15</sup> Наташа Ларкавска (Natalia Larkavska). <sup>16</sup> Монти Кацин. <sup>17</sup> Всеволод Дарийн (Vserolod Darine). <sup>18</sup> Христо. <sup>19</sup> Аннес Клерико. <sup>20</sup> Ресюкий Козн. <sup>21</sup> Серная клетка (Sickte Cell). <sup>22</sup> Владимир Набоков (Waldemar Nabokov). <sup>23</sup> Д. Миккейлов. <sup>24</sup> Сергей Владавирович (Sergii Vladavirorich). <sup>25</sup> Бохразводит (Bohrazvodit). <sup>26</sup> Владимир (Vladimir). <sup>27</sup> Иван Пирвич (Ivan Pienwitch). <sup>28</sup> Лукянов (Lukianoff). <sup>29</sup> Саринт. <sup>30</sup> Александр Малевич (Alexandre Malevich). <sup>31</sup> Рурик Росов, Терентев и Зданевич (Rurik Rosow). <sup>32</sup> Поллоуи Член Фудсуорт (Peris Fudsworth). <sup>33</sup> А. И. Штолы. <sup>34</sup> В. Попуришке (V. Popurizke). <sup>35</sup> Стеффан Тирц. <sup>36</sup> Трочев Никита (Trochow Nikita). <sup>37</sup> Волкер Таманн. <sup>38</sup> Хармий. <sup>39</sup> Торус. <sup>40</sup> Алекс Александрович Улчу. <sup>41</sup> Дайна Жасинга. <sup>42</sup> Д. Джарвис. <sup>43</sup> Биргер Елч. <sup>44</sup> Ко Пикачев (Ko Tracher). <sup>45</sup> Эдгедерш Ронкотсдорфф (Eggedersch Rongkotsdorff). <sup>46</sup> Фезор (E. Fozor). <sup>47</sup> Додрика Киркманский. <sup>48</sup> Автоматиберг. <sup>49</sup> Мисау Куцумото. <sup>50</sup> А. Ладз. <sup>51</sup> Лартер. <sup>52</sup> Сергей Иванов (Serghei Ivanov). <sup>53</sup> Амазонский (Amazonski). <sup>54</sup> Казимир Майлевич (Kasimir Mailevitch). <sup>55</sup> Анко. <sup>56</sup> Вронский Дорченкович (Vronsky Dorchenkovich). <sup>57</sup> Казимир Муракамий. <sup>58</sup> Павлов Николинский (Pavlov Nicholinski). <sup>59</sup> Алоис Ольманн. <sup>60</sup> Б. Рогозинский (B. Rogozinski). <sup>61</sup> Борис Фрустрает (Boris Frustrae). <sup>62</sup> Томс д'Обан. <sup>63</sup> Клементий Плагин. <sup>64</sup> Т. Паранков. <sup>65</sup> Л. Ш. Брешнев и Айвазовский (L. I. Breshnev i Aivazovskiy). <sup>66</sup> Иван Картоффел (Ivan Kartoffel). <sup>67</sup> Рок ола. <sup>68</sup> Том Пайн (Tom Paine). <sup>69</sup> С. Андан. <sup>70</sup> Руска Руска. <sup>71</sup> Дао Бадао. <sup>72</sup> Тэй Розен д'Лур. <sup>73</sup> Маршин П. Розенбург. <sup>74</sup> Вонжини. <sup>75</sup> Соляним (Solonier Solonir). <sup>76</sup> Тэнгис К (Tengishik). <sup>77</sup> Лан Спигельман. <sup>78</sup> Уор М. Орпиский (R. Jozef M. Orpiceski). <sup>79</sup> Роберт Сверкивич. <sup>80</sup> Юрий Майлофф. <sup>81</sup> Иван Иллит. <sup>82</sup> Уор Рипалак (Senior Ripalakk). <sup>83</sup> Тильдагордова Вайсович. <sup>84</sup> Фридрих Вичник. <sup>85</sup> Анна Звенофана.

Figure 5

THE TOKOKOE MAILART SHOW

INVITATION

TOKOKOE IS A VILLAGE IN THE VOLTA REGION OF GHANA, WEST-  
AFRICA. IN SUPPORT OF THE UNITED NATIONS WATER AND SANI-  
TATION DECADE TAKES PLACE THERE A WORK/ STUDY CAMP OF  
AFRICAN AND OTHER PEOPLE (INCLUDING MAILARTISTS), TO CON-  
STRUCT A PIPE-BORNE WATER SCHEME.

THE MAILART SHOW WILL BE PART OF THE PROCESS IN THE  
WORKING GROUP AND BETWEEN VILLAGERS AND THE GROUP. IT  
WILL BE MATERIAL FOR CULTURAL EXCHANGE AND DISCUSSION.  
WHAT IS WORTH MAILART FOR EXAMPLE IN INTERNATIONAL CO-  
OPERATION, IN CROSSCULTURAL COMMUNICATION, OR IN RELATI-  
ON TO AFRICAN PROBLEMS REALLY?

WE NEED YOUR SUGGESTIONS/CRITIQUE/ YOUR IDEA ABOUT THE  
WHOLE THING IN TOKOKOE/YOUR BEAUTY AND YOUR AID BY MAIL/  
THINGS THAT MAKE SENSE IN TOKOKOE/THINGS OR THOUGHTS  
THAT CAN BE USED/ THAT ARE STILL EVERYDAY ROBBED FROM  
AFRICA/ YOUR GREETINGS AND JOKES/ETC. BEAR IN MIND  
THAT WE HAVE TO CARRY THE SHOW FROM ACCRA NEARLY TO THE  
BORDER OF TOGO!

SEND YOUR CONTRIBUTION BETWEEN 1ST OF OCT AND 1ST OF DEC  
1984 TO: AYAH OKWABI/TOKOKOE SHOW, BOX 6055, ACCRA NORTH,  
GHANA, WESTAFRICA.

THE FUTURE OF THE SHOW AFTER PRESENTATION DEPENDS ON THE  
CIRCUMSTANCES. THE MATERIAL MIGHT BE DISPERSED IN A PRO-  
CESS OF USE IN THE VILLAGE. DOCUMENTATION CATALOGUE TO  
ALL PARTICIPANTS.

IF YOU ARE INTERESTED TO PARTICIPATE IN THE WORKING GROUP  
CONTACT AS SOON AS POSSIBLE (ONLY UNTIL MIDDLE OF AUGUST)  
ANTHROART, D-1000 BERLIN 62, FEURIGSTR. 61, WESTGERMANY.

Figure 6

ways.

Crockair. I am going to introduce mail art to China. Please spread the news of the following:

SHOW: "THE FIRST INTERNATIONAL MAIL ART SHOW IN THE PEOPLE'S REPUBLIC OF CHINA"

THEME: Send a fortune cookie

DEADLINE: June 1, 1985

And more importantly, send a cookie.

Just what this will develop into is very unclear, but I have already informed the authorities that I will be receiving odd bits and pieces of strange foreign mail, and they say there is no problem. I caution most strongly, that nothing be sent of any political nature whatsoever. This includes Marxism or Communism as well as capitalism. The failure to be very careful about this point could send me packing in a day's time.



Figure 7

#### THE ARTIST IS AT THE SERVICE OF THE COMMUNITY

This project was performed in 1975 in the Museo de Arte Contemporaneo (MAC) of Sao Paulo, Brasil and, last, with the addition of new elements, in the XVI BIENNIAL of SAO PAULO, in oct/81, Brasil.

#### OBJECTIVES

- A) The social nature of the work of art is to be emphasized.
- B) The indissolubly relation between art and the society which produces it is to be emphasized.
- C) The language of the action whose significant is the action itself must be utilized. The action has to act immediately concerning on the reality and whose meaning acts at the level of the idea starting from the action.
- D) The definition of the work has to be determined very deep using other languages depending on the action, like the verbal and the plastic ones.



The artist is at the service of the community.

E) Emphasize the internationalist nature of vanguard art being possible the realisation of this project in any part and at any moment of the world, adapting its means to the technical necessities and possibilities of the place and operator.

#### REALIZATION

We try to express by means of acts that the artist and the art only have sense if they are at the service of "human beings", that is to say, at the service of the community to which they belong. How? Serving it. For example: in the Biennial, three or more monitors carried the audience on the shoulders and in special vehicles, explaining the purpose of the Biennial, the works of art exhibited, informing about the artistic activity of vanguard and its objectives. Each monitor had on the shirt the inscription: O ARTISTA ESTA A SERVIÇO DA COMUNIDADE and some of them carried panchartes saying the same. The languages of the action is direct: meaning is concreted at the same time that an expression is made; other languages proceed by means of representation of the reality and their contents have an indirect influence on the reality, on the other hand the language of the action acts immediately and "in situ". The expression was reinforced with the help of other languages, especially the verbal one with the inscriptions already mentioned, reading texts about the topic through the loudspeakers when there was a lot of people, exposing a cartel at the entrance of the building and exposing cartels distributed everywhere in the local, with the words like: LOVE, SOLIDARITY, JUSTICE, FRIENDSHIP, ART, etc., the monitors would stop in front of these words and suggested that the public should meditate

Figure 8



Clemente Padin, *Ovum*, vol. 2, no. 1, Uruguay, 1973.



Clemente Padin, untitled, Uruguay, 1973. Three postage stamp drawings.

Figure 9

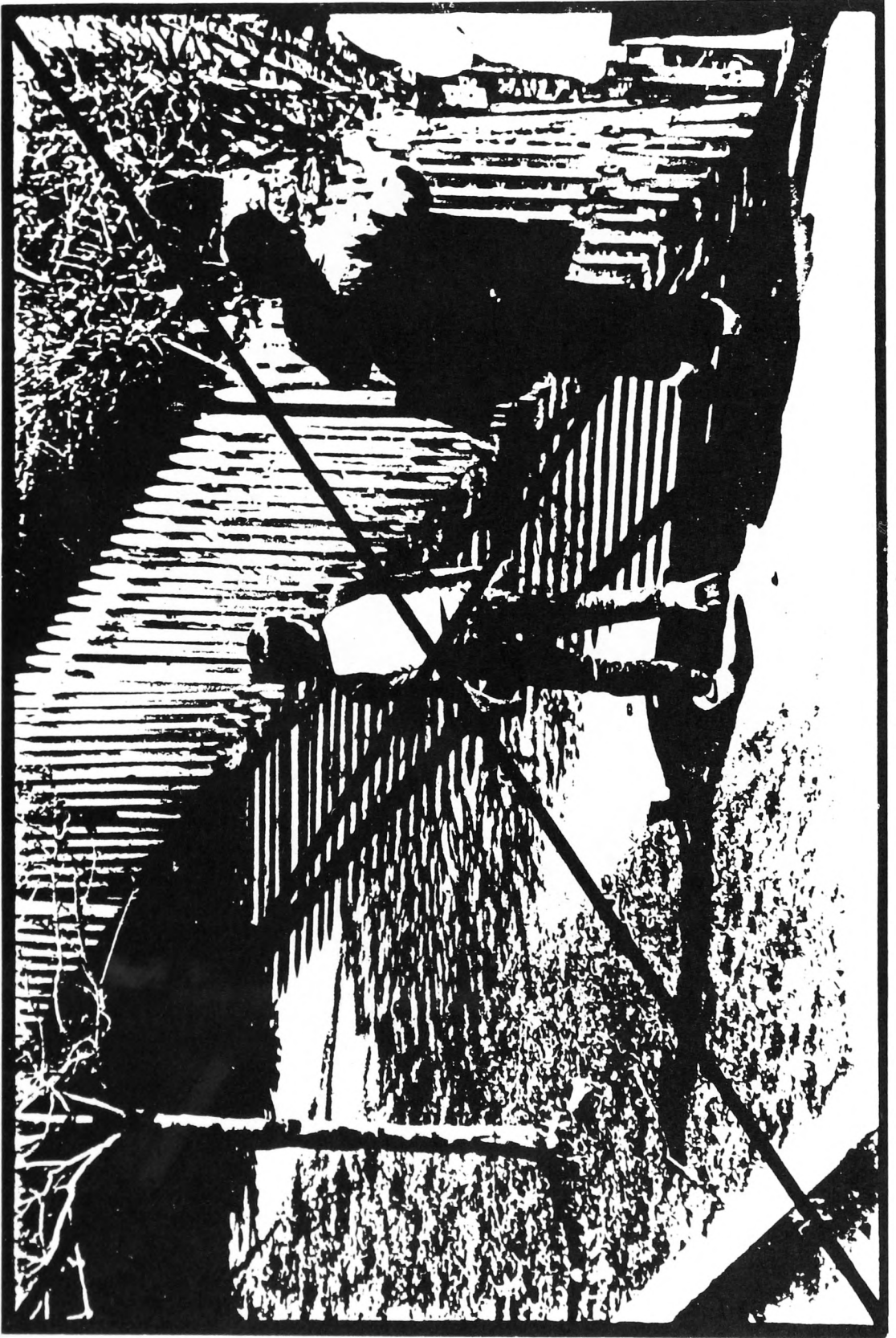


Figure 10



Figure 11



Figure 12

speak too on an international meeting! O.K. , what has all  
 this to do with the Berlin Show? : The ins titution had  
 ALREADY THE MONEY AND THE IDEA TO DO A SHOW ABOUT MAILART.  
 It was good luck that we heard of it. It seems, we  
 can convince them, to do NOT a show about Mailart,  
 but to support us, to do a Mailart Show. The rules that  
 we follow, and that are in general accepted are: <sup>already</sup>  
 WE do the show, so Mailartists will be the <sup>dy</sup> curators. *by the institution!*  
 We take no money (because of the unsolved questions  
 above). The principles of the network are to be  
 respected. We are free (in some financial freedom) to  
 choose the room. They pay the catalogue and give us  
 other support. Last point, that isn't clear now,  
 but needs to be, is the impressum of the catalogue,  
 how it looks exactly, to serve their needs  
 without putting the Institution over the artists.  
 We think, to do it in the same direction like you  
 would like it: daily "openings" or if we can't  
 manage it, daily work with the audience to help them, to  
 become mailartists by reacting on what hangs there.  
 The relations of power (although it's a left wing  
 cultural institution) as I evaluate it : They would not  
 pay us. If they would, they would tell us, how to do the  
 show - and if we wouldn't follow the process we would be  
 thrown out.

This is an attempt, to exchange about something, of  
 what I wish, It would be usual in mailart too, in-  
 stead the fear to be blamed or to behave against  
 unwritten rules. I want to discuss that stuff, instead  
 caring for an untouched skin. Until we have no  
 other strategies, I think, it's really a  
 help, to keep money and mail separated, but  
 my impression is, that it easily can become  
 a tale that doesn't fit the reality in some  
 points. In our THOUGHTS we need to go beyond  
 to be prepared for a struggle, if such a  
 clever reaction like against the Furniture  
 shall not remain a little light in a grown  
 up, but childish medium. I hope we can give  
 you the example to be curators and we will  
 do a big show with ALL works. And they will  
 keep in our archives for the network! instead  
 in the collection of the institution. If not

*we will blow it with dynamite. Thousands  
 of letters in the air!*

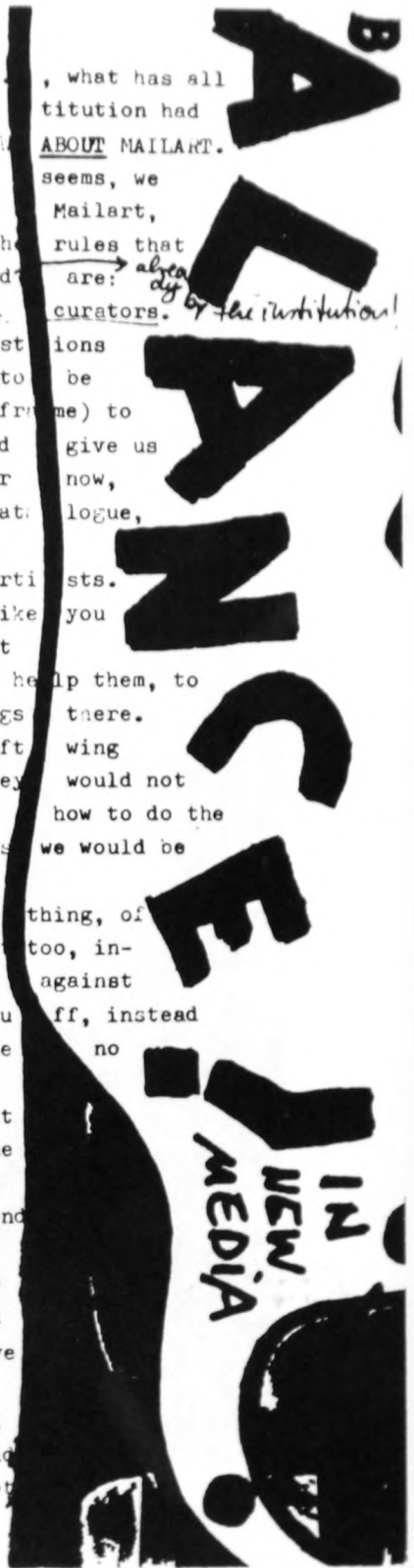


Figure 13

*(In 1979 mailart shows were proliferating and veteran mailartists were becoming concerned about show announcements that were appearing in publications that labeled themselves as "mailart shows," while stipulating such things as SASEs, prizes, money for catalogues/postage, juring, etc. Vittore Baroni from Italy and Lon Spiegelman from Los Angeles, et al, addressed this issue and published a joint statement/manefesto which was distributed throughout the mailart network. What follows is an excerpt of that document, which for the first time spelled out the "non-written rules" of mailart shows. Reprinted from an article written by Lon Spiegelman for "Pro Fun," 1980, Los Angeles, California, USA.)*

I don't exactly remember how it started, but around November of last year (1979) I began corresponding with Vittore Baroni about the future of mailart. We seemed to have common concerns and Baroni suggested that I write to the Artrat Mario Lara whom he had been carrying on a dialogue with about the same concerns.

Baroni sent me a translation of the joint statement that he had collaborated on with Daniele Ciullini, Nicola Frangione and Marco Pachetti and printed 500 copies which they distributed to Italian mailartists.

After corresponding with Mario we decided to issue an American joint statement addressing basically the same issues as the "Gang of Four."

While the eternal-mailart network has no formal rules, it is growing at such a rate that certain "considerations" must be given to the conduct of those individuals hosting mailart exhibitions if the system is to grow in a positive way.

Beyond the dictates of basic human nature, focusing on politeness, mailart shows are a two-way street of communication. We, as practicing mailartists, feel that the following "considerations" should form the foundation of any show that calls itself a "mailart show."

**(1) No fee (2) No jury (3) No returns (4) All works received will be exhibited,**

**(5) A complete catalog will be sent free of charge to all participants. (Hopefully the catalog will be more than just a list of names.)**

If for whatever reasons a mailart show curator cannot fulfill these "considerations," then he/she should return, without cost to the contributing artist, all mailings received.

As this new art phenomenon emerges and develops, it is our wish to offer clarity.

"Mailart is not objects going through the mail, but artists establishing direct contact with other artists, sharing ideas and experiences, all over the world."

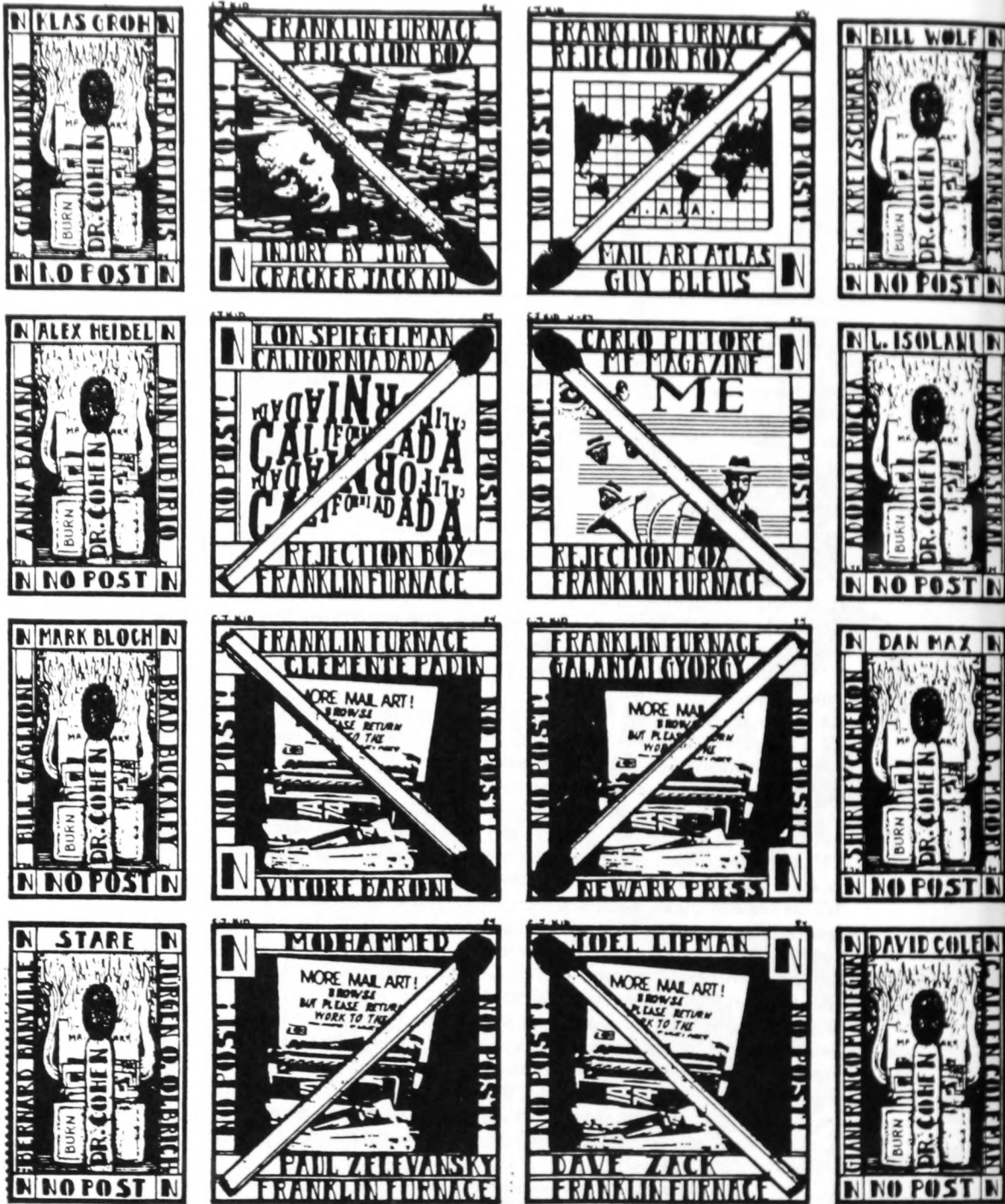
It's time to strengthen this vital alternative avenue of self-expression because we no longer feel that the present-day art structure is concerned with the artist as a sensitive individual, trying to develop within an ever increasing and complex cultural milieu. Art today is concerned with valuable objects and status. Mailart is concerned with communication. Art is magic, magic is fun, art is fun.

Whereas in the past, we mailartists would send works to mailart shows merely because they were listed as such, we no longer find it acceptable to submit material to shows that do not deal—**up front**—with these "considerations."

While the term "boycott" is extreme, we feel obliged to hold back entries from any show calling itself a "mailart show," that does not spell out—**up front**—its intentions concerning the "considerations" listed above, thus completing the circle of communication.

**Thank you and sincerely, Mario Lara and Lon Spiegelman**  
*(Mailart is still the art of "no rules:" Only the "considerations" of basic human politeness prevail. It must be remembered that a mailart show curator receives one of the world's finest collections of art "free" and we feel that the host "owes" something to those individual threads who compose the final piece. Also, curators get to keep the artist's work and should get something in return for their energy/time. Without them there would be no show.*

## Figure 14



**THE FRANKLIN FURNACE MAIL ART REJECTION BOX**

THIS SHEET OF COMMEMORATIVE MAIL ART STAMPS IS DEDICATED TO 36 INTERNATIONAL MAIL ARTISTS WHOSE FREELY GIVEN ART WAS REJECTED BY RONNIE COHEN, CURATOR OF THE NYC FRANKLIN FURNACE, "MAIL ART, THEN AND NOW" INTERNATIONAL EXHIBITION.

**THE FRANKLIN FURNACE MAIL ART REJECTION BOX**

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Figure 15

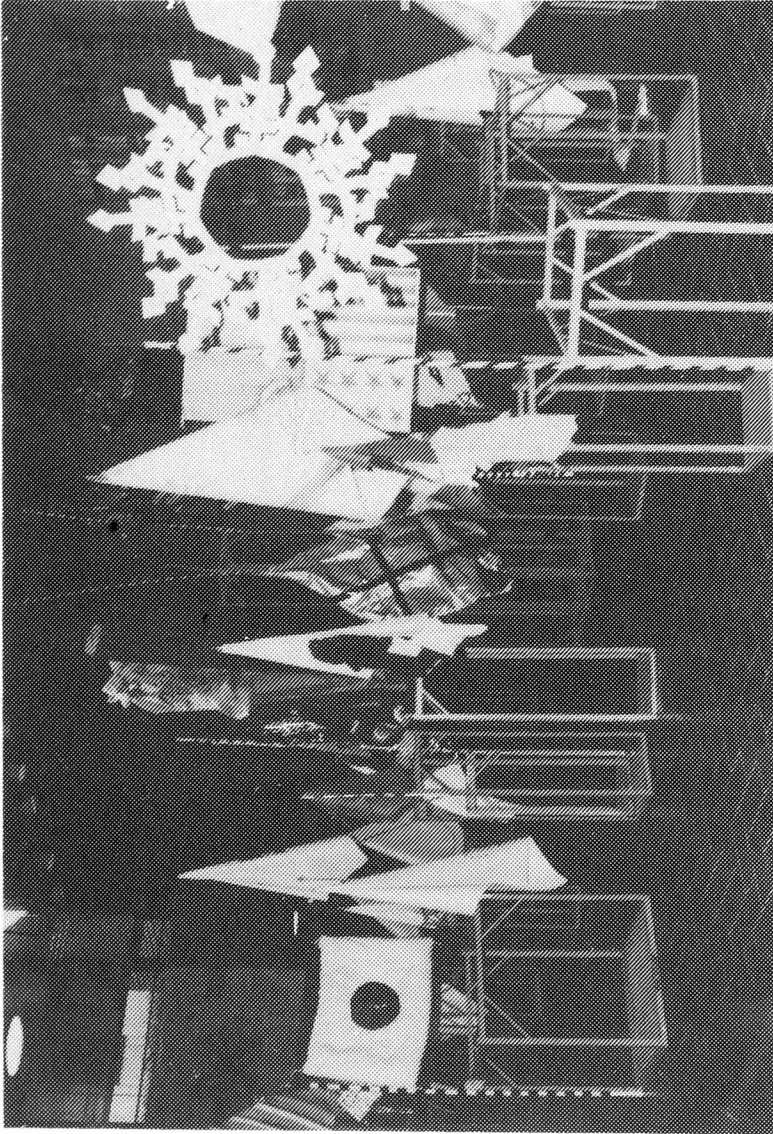


Figure 16

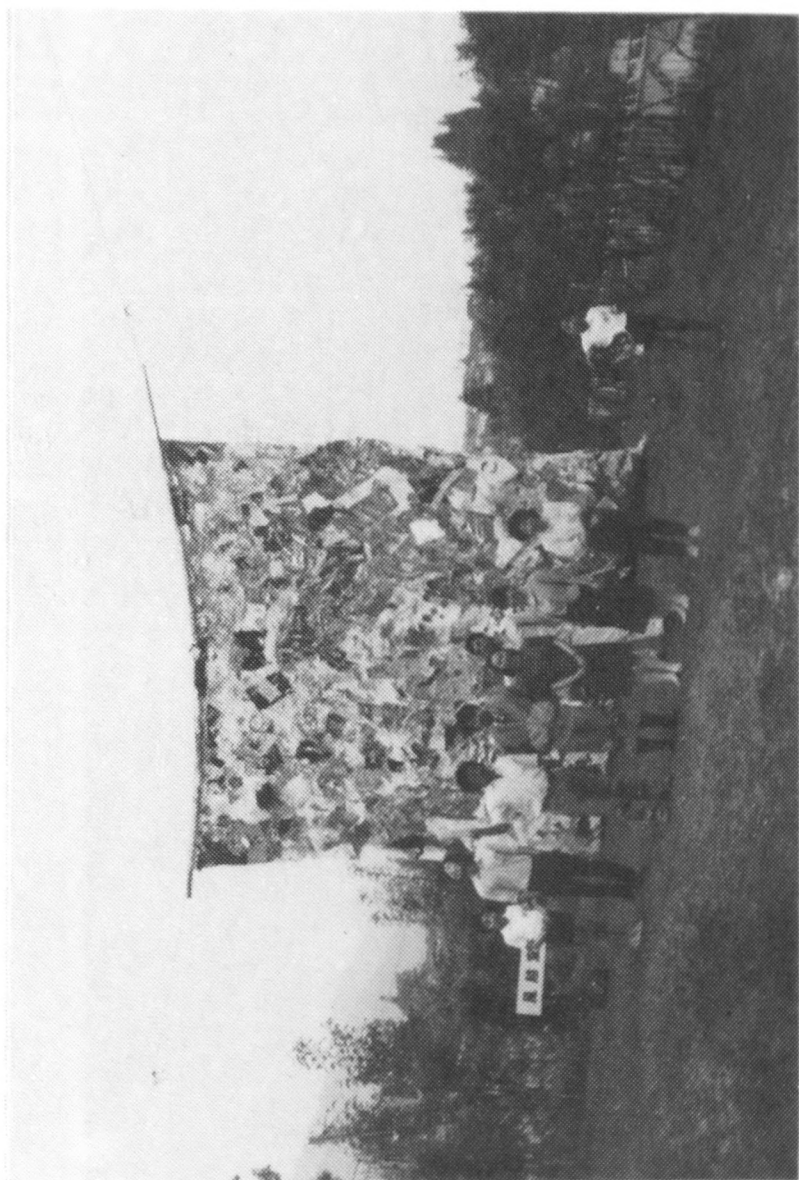


Figure 17





Figure 19



## PEACE STAMPS

MAKE ONE DESIGN ABOVE FOR BOTH  
STAMPS  
USE BLACK & WHITE... NO COLOR  
THEME: PEACE DEADLINE: JULY 1, 1985  
MAIL THIS PRE-ADDRESSED CARD

## VIDEO TAPE

ALL STAMPS WILL BE INCLUDED IN A  
"REMEMBER HIROSHIMA: STAMPS FOR  
PEACE" DOCUMENTATION. YOUR STAMPS  
WILL ALSO BE DISTRIBUTED IN PEACE  
PARK, HIROSHIMA, JAPAN, AUGUST 6,  
1985.

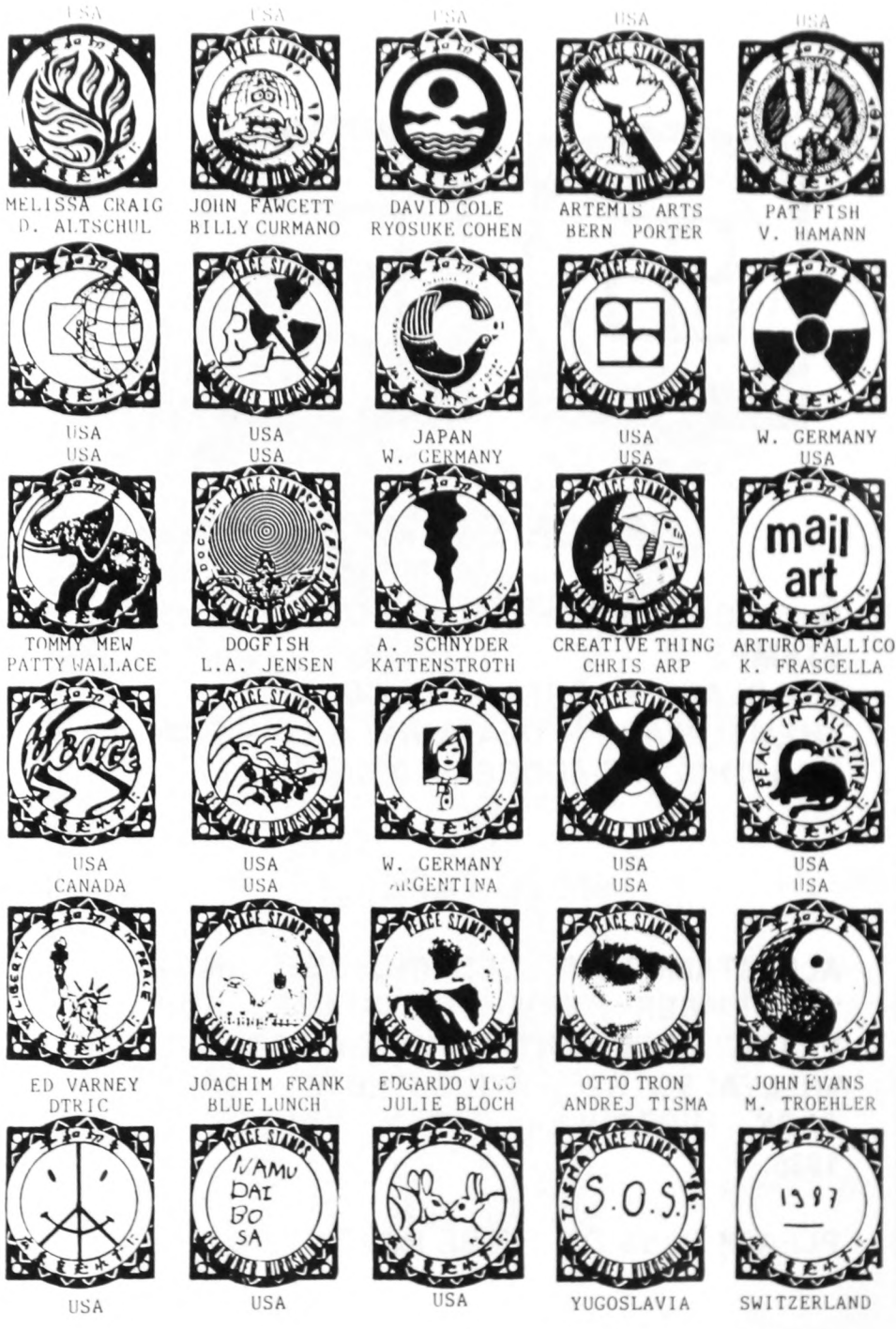
PLEASE PASS ON THESE INVITATIONS

*Baron Porter's*

Figure 20

“平和の不死鳥。広島、は火と灰のなかより立ち上り、世界にむかかって、断じて二度と同じ事のなないよに！と宣言しています。” クラッカー・ジャック・キッド

平和の鳥



The Peace Phoenix, Hiroshima, has risen above fire and ash proclaiming to the world, NEVER AGAIN!" C.J. Kid

Figure 21

平和切手

“平和の不死鳥” 広島，は火と灰のなから立ち上り，クラッカー・ジャック・キッド  
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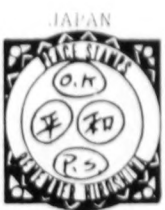
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