

MAIL ART EXHIBITIONS & COMPETITIONS

NEWS

Kay Thomas, artist-in-residence, at Ross Elementary School in Odessa, Texas has reported to *Umbrella* that there is a children's Learning Disabled Class at the Elementary School where she works, and they have had their first exposure to Mail Art, and they love it. Their teacher, Mrs. Hanes, is quite enthusiastic and plans to give the kids one period a week to make Mail Art. So, Mail Art Network, send mail art to Mrs. Hanes' Class, Ross Elementary School, P.O. Box 3912, Odessa, TX 79761, and know that you are connecting children who really need encouragement—and you won't believe how refreshing their mail art is!

■ Guy Bleus is organizing the European Cavellini Festival for 1984 in Brussels. 1) Cavellini will be appointed or nominated the First President of the United States of Europe; 2) Procession in Brussels; 3) Inauguration/Installation of the Cavellini Statue in Brussels; 4) Exhibitions in different art spaces in Belgium; 5) Cavellini 1914-1984 Birthday Party; 6) Cavellini Fountain/The Seven Bridges/Cavellini Matchboxes/Cavellini balloons, etc.

For more information, write to Guy Bleus, Administration Centre, Kerkplein 7, 3830 Wellen, Belgium.

■ ARTPOOL wishes to explain their activities, for it has been brought to the attention of *Umbrella* that Artpool is not just a mail art archive, but really operates much like Zona in Florence, with less possibilities and under very different circumstances in Budapest. There magazine, *AL*, is a magazine of contemporary art events in Hungary, with some international news and references. The idea from the outset was to continue the idea of a very progressive art and literary magazine, *Kassak*, published in Hungary in the 1920s under the name *MA (Today)*. Included in this new magazine of the Galantais are serious essays, reports about events of great cultural importance in Hungary, poetry and novels, essays about today's architecture—all done in an aesthetic bookwork format. Since artists have relative freedom, doing a magazine in such a format is the only possibility for such a magazine to be published. So now you know that Artpool is much bigger than it was ever conceived to be, and but a living, energetic, dynamic force in the cultural community in Hungary.

AVAILABLE: *World Post Art Catalog*, the exhibition catalog of that mail art show organized by Artpool, is now available to readers of *Umbrella* for \$15.00 for US & Canada and \$17.50 for everywhere else in the world (American currency only).

■ *Mail Art Then and Now*, an exhibition curated by Ronny Cohen at the Franklin Furnace, will open on 18 January and continue through 10 March. Historical as well as contemporary mail art from around the world will be shown. The illustrated catalog of the exhibition will include essays by Anna Banana, Carlo Pittore, E. F. Higgins III, Lon Spiegelman, Ken Friedman, Valery Oisteanu, Mark Bloch, Ed Plunkett, and the curator. If you are in New York City, go to the Franklin Furnace, 112 Franklin St., New York, NY 10013.

■ Friedensreich Hundertwasser has designed 6 stamps to mark the 35th anniversary of the signing of the Universal Declaration of Human Rights. In

designing the stamps for the United Nations, Hundertwasser said he tried to capture the spirit of the declaration, which was adopted unanimously in 1948. Hundertwasser's vivid designs describe a series of 6 rights and freedoms that he believes are essential for man's salvation. "A postage stamp is an important matter. Though it is very small and tiny in size, it bears a decisive message. Postage stamps are the measure to the cultural standing of a country. The tiny square connects the hearts of the sender and the receiver, reducing the distances. It is a bridge between people and countries. The postage stamp passes all frontiers. It reaches men in prisons, asylums and hospitals." They can be purchased and used only in New York, Geneva and Vienna.

Canadian philatelist is compiling comprehensive catalog and album of artists' stamps. Information on known artist stamps and private printings will be accepted in any medium (slides, originals, photocopies, photos, proofs, etc.) to be used for documentation purposes only. All originals and submissions returned if requested. Include return postage or international reply coupons. Reply to Mike, c/o Artistamps, Box 3, Station B, London, Ont. Canada N6A 4V3.

Geza Perneckzy, Gr. Witschg. 3-5, D-5000 Koln 1, West Germany has done a Marx-Stamp Action with about 250 artists answering his request for working over a matrix with an outline of Marx on stamps. He will have an exhibition of this material in January and February on appointment (call 0221/ 21 10 10).

■ Bulgari, the famous jeweler from Rome, with other shops in Geneva, Monte Carlo, Paris and New York City, has advertised a sterling silver postcard with gold stamp 4.25 inches high, which you can inscribe with a message—all for \$750.

■ MAIL ART PERIODICALS:

ND 2 includes work of Kurt Kren, Guy Bleus, Hungarian Mail Art, John Bennett and much more. Exchange and contact are invited. Write to ND, P.O. Box 33131, Austin, TX 78704;

Posthype, vol. 2, no. 5 has an exquisite color Xerox cover by Antonio Olaiio doing the paintings and Eugenio Dittborn the words. Inside there are examples of Mail Art from all over the world, a letter from David Zack dated 11 August 1983 as well as a unique catalog of participants enclosed in an envelope. For more information or contributions, send to *Posthype*, 43 W. 27th St., no. 6F, New York, NY 10001.

Afzet's Palmbank 1984 deadlines are:

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|--------|---------------|-------------------|
| No. 4A | Color: Yellow | Deadline: 9 Feb. |
| No. 4B | Color: Green | Deadline: 28 Mar. |
| No. 4C | Color: Blue | Deadline: 30 May |
| No. 4D | Color: Purple | Deadline: 1 Aug. |
| No. 4E | Color: Red | Deadline: 3 Oct. |
| No. 4F | Color: Orange | Deadline: 5 Dec. |

Mail to P.B. 14864, 2501 GW The Hague, The Netherlands.

Lost & Found Times 15 has contributions from Al Ackerman, the Bennetts, Ernest Noyes Brookings, david cole, Robin Crozier, L.F. Duch, Gene Fowler, Mike Murphy, Bern Porter, Marilyn Rosenberg, Lon Spiegelman, Jud Yalut and many more. From Luna Bisonte Prod., 137 Le-land Ave., Columbus, OH 43214.

Newark Press: The Alternative Art Paper has contributions and ads from all over, and reviews of artists' books, from Mark H. Wamaling, 8123 19th Place, Adelphi, MD 20783.

Heroic Bleu de Prusse, a new publication from Bordeaux—the fourth issue, which has been received, shows work of young artists who deal in video, photography, painting and performance. They need serious distribution, and since it's quite an amazing little magazine the size of a no. 10 envelope, mostly in color with dazzling effects from offset, write them for an issue for 20 francs, or a yearly sub for 60 francs, or 120 fr. or 250 fr. or 300 fr., whatever beyond 60 fr. Write to 7 rue du Loup, 33000 Bordeaux, France.

X-change, an experimental publication with images and language from correspondence friends worldwide. First issue is called **Calling Poland**. Second **Calling Germany**, and the next **Calling Nicaragua**. **Calling Poland** with images and language from Poznan, Krakow and Wraclaw is on exhibit at Kala Institute, 1060 Heinz St., Berkeley, CA through the month of January.

HAS ANY OF YOUR MAIL ART BEEN CENSORED?

The Mail Art Censorship Archive is collecting mail art and any other materials, documents, or letters that give evidence of censorship or control. It is the Archive's interest to protect the artistic freedom that Mail Art claims to possess. The art work and other material donated to the Archive will be preserved and cataloged for future research as well as placed in exhibits based on art censorship. If you have any such material or know of any mail art that has been controlled or censored, then send it to **MAIL ART CENSORSHIP ARCHIVE**, 8123 19th Place, Adelphi, MD 20783.

JANUARY DEADLINES

Mail-Art Olympic Games. International Mail-Art Show (TV & Exhibition) during XIV Olympic Winter Games, Sarajevo 1984. Any size, medium and technique. No rejections, no returns. Catalog to all participants. **Deadline: 31 January 1984.** Send to Andrej Tisma, Modene 1, 21000 Novi Sad, Yugoslavia.

FEBRUARY DEADLINES

Censorship East/Censorship West. During November 1983, telephone and postal service to HYPE World Headquarters were temporarily and unexplainably interrupted. As a result, HYPE's Audio/Postal action, **Censorship East/Censorship West**, taking place that month, was also interrupted. For that reason, the event will extend its deadlines.

Part I: The Telephone. Telephone your contribution to Censorship East/Censorship West each Friday in February 1984 from 9 a.m. to 9 p.m., New York City Time (Feb. 3, 10, 17, and 24) Call (212)685-4309.

Part II: The Post. Mail your contribution to Censorship East/Censorship West, c/o HYPE World Headquarters, 43

West 27th St., no. 6F, New York, NY 10001. **Deadline: 24 February 1984.**

Doo Da Florida. D.D.F. is published every three months and is a forum for all artistic and literary expression within a thematic format. Photocopies of written submissions are welcome. D.D.F. is not responsible for the return of texts or photographs. All copyrights remain with the contributing artists and writers. **Next issue theme: Football** Subscriptions: \$6.00 per year. Football is the theme and **Deadline: 20 February 1984.** Send to Paul Rutkovsky, D.D.F., 227 Westridge Dr., Tallahassee, FL 32304.

Under Plain Brown Paper: Mail Art Assembly. No fees, no returns, catalog. SX-70, Photobooth, Xerox, Photographs. Pen/Ink/Paper. Send autobiographical works to Spike, 3753 N. Fremont no. 1, Chicago, IL 60613.

International Mail Art exhibit. Hartford Art School. Theme: Absurdities and Generalities. **Deadline: 15 February 1984.** No fee, no return. Show in late February 1984. Send to Premises, c/o Carol Ramirez, 176 Warrenton Ave., Hartford, CT.

THERMOS, the great mail art maazine. Create as many pages as you can—no maximum. 125 copies (or versions) of each page are needed per issue of the magazine. All pages are 8½ x 11" standard sheet size paper, with vertical format (tall), and one-inch border on the left side for stapling. Themes: **Outside due 15 February; No theme for 15 March; Inside due 18 April.** Send to Thermos Magazine, c/o Edgar Allen Bushmiller, Art Dept., Old Dominion University, Norfolk, VA 23508.

Fat Tuesday Masquerade National Mail Art Show. Lake Charles, Louisiana. 27 February - 16 March. Theme: Mardi Gras—disguises, excesses, feasting, revelry, King Bacchus. No fee, no return, no limit, open media. 4 x 6" format, all work accepted. Documentation to all participants. Send entries to Department of Visual Arts, McNeese State University, Lake Charles, LA 70609.

Three Mile Island Mail Art Exhibition. Theme: Three Mile Island Nuclear Reactor Incident. All aspects of nuclear question will be included. Format: Postcard size up to 8 x 10 inches. Any media, no fee, no limit, no returns. Art work may be sent individually or collectively from a specific art department or co-op. Documentation to all participants. A comprehensive catalog to all participants. Exhibition 8 March - 23 March at Gettysburg College, Pennsylvania. Send to Art Dept., Gettysburg College, Gettysburg, PA 17325. **Deadline: 29 February 1984.**

R.E.B.U.S. Mail Art Project. Send your work, object, dream, etc. on this theme. Free size and any medium. Documentation to all participants. **Deadline: February 1984.** Send to Jack Productions, Maquita della Crote, Via Tescione 157bis, 81100 Caserta, Italy.

MARCH DEADLINES

Caffe Voltaire. Theme: Interpretations, Representations, Versions, Participants, etc. **Deadline: 5 March 1984.** Exhibition of all materials received in April. No returns, no responsibility, catalog to all participants. Send to Caffe Voltaire Inviti, Via degli Alfani 26r, Firenze, Italy.

COMMONPRESS 56. Aerogramme Mail Art Project. Theme: Born to Survive. Send an aerogramme on the theme of "Born to Survive", using the outside for your work with rubberstamps, Xerox, poetry, drawing, etc. Aerogrammes are available in almost every post office. All entries will be exhibited, no returns. All the works stay in the Archives of the Museum Het Toreke in Tienen, Belgium. None will be sold. Each participant will receive a catalog published by the museum. Exhibition: Autumn 1984 in the Het Toreke Museum in Tienen, Belgium, which will include all the Commonpress publications. Send your aerogrammes to B.T.S./42.292/G. Bleus Administration, P.O. Box 43, 3830 Wellen, Belgium. **Deadline: 21 March 1984.**

Between the Pages. All work accepted, no fee, no return, open media. Documentation to all participants. Exhibition 3 - 30 May 1984 at Hewlett-Woodmere Public Library. Send all work to Clarice Henry, Hewlett-Woodmere Public Library, 1125 Broadway, Hewlett, NY 11557. **Deadline: 1 March 1984.**

Voltaire. Interpretations, representations, versions, participations. Exhibition of all materials received in April 1984. No returns, catalog to all participants. **Deadline: 5 March 1984.** Send to Caffè Voltaire, Via degli Alfani 26r, Firenze, Italy.

International Mail Art Exhibit. Artists' Books. Open theme, all subjects accepted. No limit to size, media, content or number of items submitted. No fee, no jury, no returns. Documentation sent to all participants. Send to Manifesto SHnN Archives, c/o Larry D. Smith, Box 704, RD 1, East Freedom, PA 16637. **Deadline: 1 March 1984.**

World Communications Year 1983. Reprint of the famous Swedish Yellow Error (stamp) of which there is only one copy extant. Send for stamp to Leif Eriksson, Leifs vag 11, Box 123, S-237 00 Bjarred, Sweden. There will be an exhibition of the Yellow Error Mail Art Show, with catalog to all participants, but you have to have the stamp to use on a letter back to Leif. **Deadline: 20 March 1984.**

National Copier Art Competition/Exhibition. Slide **Deadline: 1 March 1984.** New York, New York. August-September and October - November. Media: copier art, Xerox, electro-static (no PH on paper). Fee: \$15 membership, limit 4. Awarded: \$1000 purchase. Jurors: A. Frascioni, J. Lyons, A. Stasik. For prospectus, send to Kurt Heinritz, admin. asst., Pratt Graphics Center, 160 Lexington Ave., New York, NY 10016. (212)658-3169.

My Partner. Postcards on theme of My Partner. Exhibition at Kunst & Handwerk as well as Galerico. **Deadline: 21 March 1984.** Send to Kunst & Handwerk, Hildegard Weiss, Fruhlingstr. 21, D-8200 Rosenheim, West Germany or Galerico, Hannes Clerico, Hafnerstr. 3, D-8200 Rosenheim, West Germany.

LATER OR NO DEADLINES

Pin Up. Send 100 works no larger than 10 x 10cm. These works will be cut, glued and used by Ruggero Maggi to make 100 different copies of "Only for Men" magazines. Copy to all participants. Send to Ruggero Maggi, C.so Sempione 67, 20149 Milano, Italy. **Care 12.**

International Year of the Rat Fritten Show. Send any kind of information (chips, French fries, patates frites, etc.) to Southern Fried Fritten Parlors, Inc., P.O. Box 15035, San Antonio, TX 78121. No fee, no jury, no returns, no rejects and no size limitations. Everything frittered; possible cat-catalog to all participants. **Deadline: 30 May 1984.**

Shadow International Mail Art Show. Size: postcard. Theme: Shadow. Catalog to all participants. Australian Mail Art Centre. Tibor Papp, c/o Hanna Barbera Pty. Ltd., 34-36 Atchison St., St. Leonards, P.O. Box 266, Crows Nest, 2065, Sydney, NSW Australia.

Manifesto SHnN Archives. Archive founded for the purpose of storing and disseminating contemporary artists' manifestoes and technical statements. (Manifesto: a public declaration of intentions, motives, or views) All artists utilize the visual, audio and literary arts to communicate their ideas, philosophies, emotions, etc., and allow the artworks alone to speak for them. The manifesto provides a means to make public the reasons and procedures behind the artwork. As such, the manifesto precludes any erroneous assumptions on the part of critics, and at the same time provides valuable insights into the creative motivations of the artist.

Artists are requested to submit their manifestoes to be housed in the Manifesto SHnN Archives. Besides being exhibited and otherwise available to the general public, all items will be documented and reproduced (either wholly or in part—depending on the size) in newsletters to be distributed to the participants semiannually. No limit to size, content, or number of items submitted. No returns. Ongoing project, no deadline. Two copies of each manifesto should be submitted for purposes of exhibition (but single copies will be accepted). Send to Larry D. Smith, Box 704, RD1, East Freedom, PA 16637.

On Black. Monthly changing shows with incoming Mail Art '84. Free poster January 1985, Catalog 1985. Send to IALA at Kala Institute, 1060 Heinz, Berkeley, CA 94710. Ursula Peters.

Ink Impressions. International Mail Art Exhibit during May - June 1984. **Deadline: 1 April 1984.** Artists' books, magazines, and posters. Catalog to all participants. Send to Mail Box Gallery, Larry Rippel, 4516 Liberty Ave., Pittsburgh, PA 15224.

Women Mail Artists. Los Angeles Women's Building. Theme: Intimacy & Privacy. No deadline. Curator of the Mail Art section: Send to Ruth Howard, 170 West Cliff Dr. no. 24, Santa Cruz, CA 95060.

ART ACTIONS FOR/WITH CHILDREN. International project of workshops, games, happenings, installations, interventions, bookmaking. Drafts, exact instructions, descriptions, drawings and photos according to which indoor and outdoor Art Actions can be conducted with children 5 to 15 years old. All actions shall be realized in the way described by the artist and then documented. An exhibition is to be held in 1984 with book to document it. Documentation to all participants. Please include the documentation of your art activity for/with children, theoretical texts, other information, etc. **Deadline: May 1984.** Send to Janusz Byszewski, 02-650 Warsaw, Bukietowa 8 m 2, Poland.

International Olympic Mail Art Show. No jury, no fee, no returns and no catalog. Theme: International Mail-Art Show of the 23rd Olympic Games (Comments on the state of the earth, 1984). Media: Everything accepted. Send to Robert J. Fitzpatrick, Hope Tschopik and Gerry Bryant, c/o Los Angeles Olympic Organizing Committee, Los Angeles, CA 90084, USA. **DEADLINE: 1 May 1984.**

Join the Fritten Show. (Chips=French Fries=Patates Frites) Send any kind of information about fritten before 30 May 1984 to Fritten, Fuutlaan 21, Delft, The Netherlands

Care 17. The 17th issue will be divided into two parts:
Part I. The Acoustical part, which started in September 1983 has a new deadline so you have more time for sending your plans on Sound Experiments and/or Music. **Deadline: 30 June 1984.** Send before this date a postcard with your plans for the acoustical part: Title and time of your recording (on compact cassette) so I can reserve time on the master tape, and let you know on what cassette you must send your recording.

Part II. The Optical part involves an art piece, size 9 x 12 (3 3/4 x 4 9/10 inches) with the subject "Taped". To be printed in black and white. **Deadline: 31 August 1984.** All participants will receive the part on which he or she participated. To receive the other part, send \$3.00 and you can have the complete issue, tape and printed matter. For non-participants, the whole issue costs \$10 to TAPEDcare 17, Vennebos 8, 7213 BG Gorssel, Holland.

International Alternative Arms Race. Open to anyone, international artists are encouraged. Make an arm that is easy to carry. Write on or permanently attach this message: *International Alternative Arms Race* after crossing a border, add your name, date, border, then give to someone who will be crossing another border soon. After 1 January 1984, give to someone going to the U.S.A. to mail to Finish Line, 743 Beaubien, Detroit, MI 48226. And anything else you wish. Then attach enough postage to mail the arm to Detroit from anywhere in the U.S.A. (\$3.00 sends 3 pounds or approximately 1 kilo). Finally give the arm to someone crossing a border soon. The arm's current carrier may define what constitutes a border. All arms received at the Finish Line before June 1984 will be exhibited at the Winners Circle show at the Detroit Focus (a non-profit art gallery), June 1984.

Winners will be selected by public vote in several categories: Most borders crossed, most miles carried, most beautiful arm, ugliest arm, biggest arm, smallest arm, hottest borders crossed, most articles attached en route, make up your own category. Returns with stamps, money order or check for return postage. Donated arms will be sold. Unsold arms will be burned during the Detroit/Windsor Freedom Festival. All proceeds go to the Arms Control movement. Catalog with reproduction of winners and others is available for \$5 payable to Arms Race, 743 Beaubien, Detroit, MI 48226.

Flags Down for World Peace. As a symbolic, personal gesture for world peace, shred your national, provincial, state or city flag. If you cannot find a flag, send a symbolic substitute design of your own making. Send all flag remnants to papermaker, mail artist, Chuck Welch, a.k.a. Cracker Jack Kid at Flags Down, 2468 S. 3rd Plaza, Omaha, NE

68108. Also, send a *one sentence Peace Prayer* with your shredded flag. (Shredding of your flag could be done as a collective public or private gesture for world peace. . . Send any kind of documentation to "Flags Down". All flags will be pulped into paper fiber by papermaker, Chuck Welch. These sheets will be formed into "World Peace Prayer Documents". The pulp of nationalistic insanity will be metamorphosed into a unified fiber for world peace. Documentation will be in the form of "Peace Prayers" which will be mailed by participants to Peace Park, Hiroshima, Japan on 7 August 1985. **Deadline for Flags with Prayer 1 May 1985.**

Nail Art Project. Send any nails or material about nails to Nick Pride, Rooksmoor House, Woodchester near Stroud, Gloucestershire, England. Exhibition to take place in Nailsworth, England. Dictionary: Metal spike hammered in to hold things together or serve as a peg or ornament; horny growth covering outer tip of human finger or toe. **No deadline.**

INJURY BY JURY: AN INTERNATIONAL POSTCARD ART ACTION ON THE THEME OF ARTWORK & ARTISTS REJECTED

One of the most exciting and revolutionary aspects of contemporary Mail Art is the fact that it has grown to be an international creative thought bank, a brotherhood of communicative concern with creative spirits like Edgardo Vigo, Lon Spiegelman, Dave Zack, Michael Scott, Clemente Padin, Graciella Marx, Tane, Guy Bleus, Al Ackerman and many others.

Work by these individuals of varied artistic disciplines is exemplified by a concern for human connection and the hope that Mail Art will lead the way in visual arts towards the realization that we are truly a global village. There are no geographic boundaries in Mail Art. We are all one global connection.

It is this form of message that exemplifies Mail Art as a truly revolutionary world force. It is an art movement where the quality of one's efforts and the energy in which those efforts are extended which determine the limits of personal involvement. The energy of mail art comes from the multitudes of creative disciplines, a vortex of concepts in traditional and avant-garde art. Moreover, International Mail Art "tolerates" and encourages the participation of artist collaborating with non-artists.

My five years within the Mail Art macrocosm has brought me valuable friendships that have altered my preconceived notions about my role as an artist. There are many abstract benefits derived from collaborating with others of different nationalities and concerns. My traditional definition of contemporary handpapermaking evolved towards experimental work in copy art, paper castings, printmaking, artist stamps and artist books. All have emerged from an infatuation with Mail Art.

With the desire to escape the geographic limitations of living in Omaha, Nebraska, Mail Art opened a door to adventure. This, coupled with the desire to leave the high art system of critics, galleries and monetary concerns, was a welcomed departure.

Increasingly, I find a paradox to the "high art" criticism that Mail Art is riddled with meaningless content, an endemic fraternity of has-been artists, a clutter box of half-baked,

postmarked scrawling. In short, global graffiti. With the exception of Cavellini and Ray Johnson, the "high art world" has largely ignored Mail Art for over two decades. Three generations of Mail Artists have emerged during this time only to be ignored by the high art realm of star studded theatrics. The question naturally arises: Is there something wrong with the quality of artists or is it the fact that little material gain can be derived from mailing art?

Last year I began meeting with many of the artists I had been communicating with in the States. I wanted to see first-hand their level of involvement with the mainstream. How serious is the average mail artist in regard to his or her involvement? Does the degree of this involvement affect the quality of their products? How would the galleries in SoHo compare to the work of my friends?

Injury by Jury is an effort to allow some of the current controversy to emerge. The show documentation is intended to be a positive forum. Over 130 artists from many countries have helped to clarify personal positions in regard to "Mail Art standards".

A number of Mail Artists are expressing a desire to be recognized as something other than "frivolous". There are also many Mail Artists who would sell "Mail Art artifacts". At best, sales would help defray our postage expenses. If Mail Artifacts are purchased by willing patrons, will Mail Art be threatened? Some interesting opinions are found in this documentation.

I sympathize, although I'm not personally concerned, about the exhausting financial and physical implications of answering every piece of mail. The puristic democracy of Mail Art stops when only so many stamps remain. What criteria or priorities do we set for mail we deem worthy of reply?

My biggest problem arises not from justifying sales or recognition, but from the desire to jury mail. My original reason for entering Mail Art was to escape the ambiguities of this sensitive system. And yet, isn't the entire basis of the creative process an act of selecting and discarding intuitive concepts? Inevitably, at some stage, whether intended by the artists or not, the creative product will be seen and judged by people. Mail Artists are not strangers to "junk mail". Some regard chain letters as junk. We all have criteria as we sort through the daily mail and I would doubt the open sincerity of anyone who would deny such. If Mail Art is not an object of value, why is it filed in numerous archives around the world?

I believe that the mythical "purity" and "democracy" of the eternal network is largely set by the varied opinions of us all. At best, Mail Art rises above geographic and monetary boundaries towards an atmosphere of global connection. At worst, it could become a spiritless quest for ego gratification, wealth, and credentials. I believe Mail Art will continue to flourish because it has and will remain an alternative for free, creative spirits.

Perhaps a thematic edict found within John Steinbeck's *East of Eden* applies to the Eternal Mail Art network: "Thou Mayest". In truth, the enduring attribute of Mail Art is the "alternative" it gives to all who "will to choose an alternative in art."

—Chuck Welch a.k.a. Cracker Jack Kid

Editor's Note: This is the introduction to the catalog for the recent Mail Art Show, **Injury by Jury**, written by the curator of the show.

MAIL ART NEWS AGAIN

Post Arte sends news of the international exhibition of photography and graphics "Los Ninos deben ser los Unicos Privilegiados del Mundo," which took place first in Mexico City and then in Recife, Brazil with the participation of artists from all over the world in the Mail Art network.

Cesar Espinosa, mail artist, edited the Number 9 issue of Bambu, and as a member of Post Arte had a special edition on Yugoslavia and the avant-garde movements, Number 5 of Post Arte was dedicated to France; Number 6 to Italy. For more information, write to Colectivo - 3, Apdo. Postal 45-615, 06020 Mexico, D.F.

Harry Bates, San Antonio artist, is convalescing at a private hospital in California. Continue to send mail to P.O. Box 15035, San Antonio, TX 78212. Harry should be back in the early spring.

Patti Capaldi is in a group show at the Cage Gallery in Boston in 2D + 3D Works.

Works by Ray Johnson will be featured in an exhibition which opens on 7 February at the Nassau County Museum of Fine Art in Roslyn Harbor, New York. Although Johnson is known as the father of correspondence art, the focus of this exhibition will be on the extraordinarily inventive collageworks which he has been involved with since the 1950's. The selected works span a thirty year period in Johnson's career and feature his uniquely witty and humorous imagery in approximately 100 pieces on loan from distinguished private, gallery and public collections. Major works from the Philadelphia Museum of Art, Corcoran Gallery of Art, Neuberger Museum and the Whitney Museum of American Art will be supplemented by a generous sampling of Johnson's original "add to" drawings and announcements for the New York Correspondence School. A major 48-page illustrated catalog with an essay by noted art critic and author, David Bourdon, will accompany the exhibition. This exhibition has been curated by Phyllis Stigliano and Janice Parent, curators of the museum, and the rubber stamp designs created specifically for the exhibit's publicity are courtesy of **Robert Rockola**, San Francisco, California. The exhibition will remain open through 8 April 1984.



P. O. BOX 174 GREENPORT, N. Y. 11944