

BEUYS&GIRLS

Arte postal/Mail art

3 D'EVANDAUNS 3 MONUMENTAL • 29 DE MARÇO A 17 DE ABRIL DE 1990

Mail-Art/Global Man

The Post, as per conjecture of the Post-industrial society, is a public communication service department. It is through the mail that messages (letters, notes, volumes) are sent from the sender to the receiver. But the Post makes the physical transport of those messages ignoring the informative or significative contents of what it forwards. Its essence, as public service, is precisely that ignorance, i.e., the guaranty of inviolability of the correspondence. Post can standardize the format of the letters and the size of the orders, but cannot either interfere in its contents or violate, change or destroy the messages it delivers; this would ruin its own functioning and reason of existence. If this would be the case, it would change itself into a public enemy; in a way or regression, at the service of the oppressor. Oppressor, that interferes in the communication system (through a NOISY manner) depriving people from their liberty of expression or acting towards them as a coercive intimidator.

Profanation, censure and deviation of correspondence, is a fascist practice, that was very common in our country (such as intercepting phone calls) as a repressive and political totalitarian weapon.

But if Post to be Post cannot interfere in the messages it is sending, the messages can and must interfere with the nature and function of the department that is effecting the deliverance.

That is the discovery of MAIL-ART, it's strength and it's newness: to transform a humble conveyer public department or neutral vehicle under the semantical viewpoint, into a cultural producer, into a creative generator.

McLuhan's aphorism: "*the procedure is the message*", in this case will be straightforwardly inverted, since MAIL-ART is the message that changes the way. I. e., how (the mail's pragmatic function) is re-defined and transformed in a significant way of communication: the deed of communicating itself.

To communicate by mail is thus an approach of creative proceeding, of cognizance, of exchanging experiences, of an increase of informatory mode and of tenseness between the sender(s) and the receiver(s) that exchange their own positions mutually.

And the plural in this case is significant since the phenomenon has nothing to do with the epistolography of the XIX century's liking, between two elected beings.

It's in the plural and in the scale of the terrestrial globe that MAIL-ART is accomplished, out and beyond the small and self-seeking circuits of art and of the communication means sociably speaking.

If the Post exists all over the world (functioning better or worst according with countries and frontiers) it is then an instrument that the creativity cannot ignore.

But if the practices of MAIL-ART can in the meantime look insufficient, that poverty or rudimentarism is already a sign of a new social, aesthetic that is coming through. In fact, MAIL-ART isn't just a delivery of a master-piece by mail, whether it will be a book or a record, a picture or a sculpture.

In the MAIL-ART it is more important "the act of sending" than the delivery itself, and the result is the immateriality of the aesthetics, in an economy of what it is send and its value as an object of commercial exchange.

To diffuse by mail a simple sentence or a policopied rhyme, is more important than sending a book to a literary critic.

One can say that the efficacy of MAIL-ART is proportionally inverse to the material wealth of the messages, since that would turn easy the use its own way of communication; the mail is at the same time a death certificate on a certain aesthetic, which is too much useful for the commercial exploration.

MAIL-ART could be the most important service that Post, exactly as it is now, can render to mankind. It will contribute for the beginning of a new sensibility and global conscience. Without this it will be very hard to survive to the energetic crisis and to the degradation of the ideologic-economical system of the end of this XX century.

This global conscience of the critical situation we can find all over the world, is a symptom of the metamorphosis that for sure will take place and GLOBAL-MAN will appear. To connect such futurologic utopia to the MAIL-ART such as it is nowadays could still seem temerarious or ridiculous.

But it wouldn't be like this whether we think that metamorphosis will have to start (or did it start already?) by a change inside every man, so in the individual sensibility, making him gradually able to feel in a similar situation and connected to other men. Although they are distant

from one in space and in the political conditions, geographic economical or cultural, are solidary with him and also awakening to the needs of solutions really creative. These solutions should be simple, efficient and new. I.e., not repetitive, that do not depend from expensive and sophisticated equipment and should not be enslaved to the cultural programs and to the economic exploitation circuits, that are included in this system that is responsible for the crisis that we just start living with and that will affect all of us.

Of course MAIL-ART is right now supported by an institution that is part of that system: the Post of each country, the international Post and the transport system, by land, sea or air.

However it uses that support to mislead it's use up to a larger objective which is a transformation in itself and global in the limit.

If uses as communication medium reversing its specific capacity of transmission of messages, i.e. subverting it.

From there comes also the attractive force of MAIL-ART, since it is an one most form of the aesthetic transgression that instead of being easily absorbed by the Art market system, (as it has happened to so many Avant-Guardes), on the contrary, uses the institution to diffuse at the global scale, values that are adverse to that system and that projects itself in an image still very smoky; the utopia of man that will inherit our mistakes and hits, but that with less or greater intensity, starts right now inhabiting inside lots of people: THE GLOBAL MAN

in *Poética dos Meios e Arte High-Tech*
by Ernesto Melo e Castro
Edição: VEGA
Pág. 45-47
Data: s/d



Gabriele Castelli

Via C. Colombo, 3
200063 Cernusco s/Na, (MI)

Light Mail Art**- Paolo Scirpa**

Via Federico Chopin, n 99
20141 Milano

Gianfranco Duro

Via Concilio, 112
34012 Anagni (Salerno)

GL. Lerici

Via Canaletto 78
19.100 La Spezia

Franco Santini

Via C. A. dalla Chiesa, 9
57018 Vada (LI)

Workarea Art-Ambient**- Bruno Chiarlone**

Via Bertolotti, 58/4
17014 Cairo Montenotte

"S. M. P." Giorgio Bartolommei

Via G. Pascoli, 50
53028 Torrenieri SI

CRASH - F. Piri F.

Via XX Settembre n.18
Rignano sull'Arno (FI)

Elisabetta Gut

Via P.A. Micheli, 45
I-00197 Roma

Annibale C. Bianchi

Piazza Medici, 22
14100 Asti

Luciano Olivato**- mail art**

Via XX Settembre 101
37129 Verona

Lo Straniero

Via Chiaia 149/A
80121 Napoli

Guido Luisetti

Via Primo Maggio 24
42015 Correggio (RF)

Solamito Luigino

Via della Repubblica, 1/13
I 18039 Ventimiglia

Luigi Rutigliano

Via Rossini 12
70051 Barietta

Arki Melandri

C.P. 7
21015 Lohate Pb (VA)?

Lucia Molinaro

Via Statale n.° 2
Poggeto di Poggio a Caiano
Firenze 50046

Simona Massi

Via Leonardo da Vinci 4
51010 Massa e Cozile
Pistoia

Antonella del Conte

Poggeto di Poggio a Caiano
Via Cegoli n.° 31
Firenze

Serafino Cesare/Serafino

Leonardo-Gabriele-Serafino
Vicolo Concavo 11
33097 Spilimbergo (PN)

Stefano del Serra

V. Salceto n.° 22
51032 Bottecione
Pistoia

Livia Cases

C. Marconi 11
10125 Torino

Giacomo la Commare

Via di Pietralata, 430-A/5
00158 Roma

Ennio Pauluzzi

Borgo S. Frediano, 45
I-50124 Firenze

Enrico Marani

Via Tintoretto 25
42048 Rubiera

Giorgio Adami

Via Cristofoli, 10
37138 Verona

Francesca Cataldi

Via Agri 17
00198 Roma

Gabriella Rachelli

Via G. Valmarana 66
00139 Roma

Stefania Santi

Via Buticrate 99
00124 Roma

Paola Benelli

Via Spontini, 5
00198 Roma

Salvatore Anelli

S.S. 19 Bis N.° 50
87100 Cosenza

Prof. Gianni de Tora

Via E. Nicolardi, 256
80131 Napoli (NA)

Pierpaolo Limongelli-Sghinista

Case Sparse 1242 c
70044 Polignano

Carla Bertola

Corso de Nicola 20
10128 Torino

Massimo Biagi

Atelier 31
Via Canfittori 13
Marliana (PT)

C. D'Ambrosio

Via della Palmarola 44A
CAP. 00135 Roma

Arch. Paolo Pastore

Via Foggia, 18
70031 Andria (BA)

Bandini Emiliano

Via Bellaria 33
51100 Pistoia

Azzini Massimo

Via S. Ciampi n.° 46/A
51100 Pistoia

Ornella Baratti Bon

Via Madonna delle Grazie, 8
50135 Firenze

Italy-late arrival**Bela Lugosis's****Mail Art Archive****Lamberto-Lambi Caravita**

Casella Postale n.° 24
48024 Massa Lombarda
Ravenna

JAPÃO**Keiko Momma**

5-20-18 Tsurugaya
Senday, Miyagi

Suzuka Sato

9-2-304
Shogen Izumi
Sendai City

E3-Easy Mail Art Mag

c/o K. Takeishi
Satsukiso, 3-11-17 Amanuma,
Suginamiku, Tokyo

Hiroimi Okina

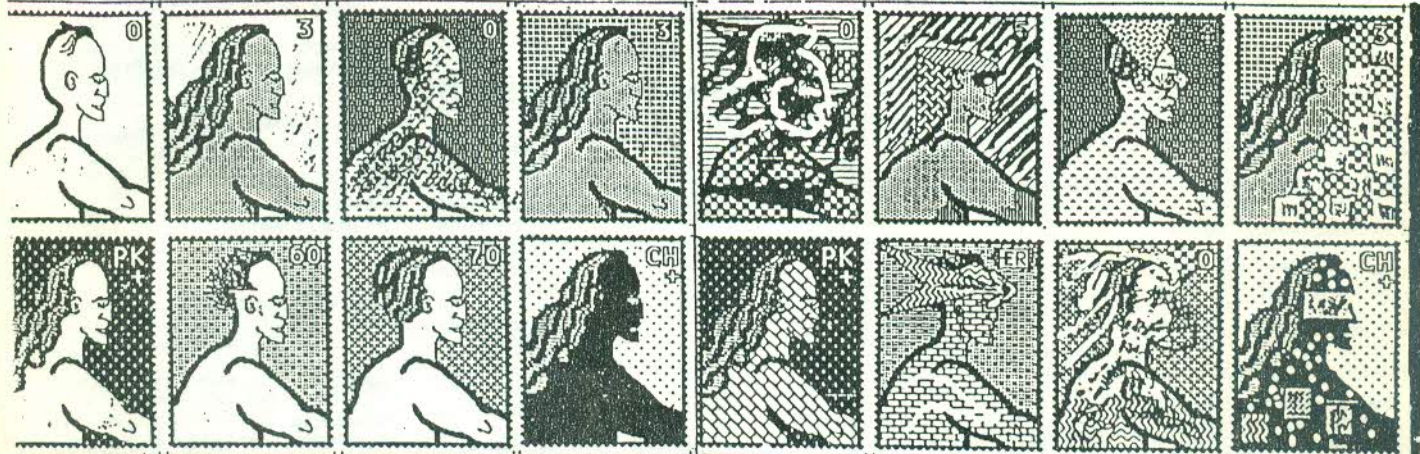
1-22-8 Yagyama Hondo
Sendai Shi 982

NILHELM, TELL US WHY???



MANN

of zürich + switzerland



OWN Indlans ZÜRICH

1989

NEW GENERATION

1989



68-89..97E DDR viel (leicht) BESSER
ZAHLENANAGRAMM OHNE SCHUTZMAUER??

Deut und spo t
8000 HUNCHEN 33
2333-0148 0138 10.89

Partner

SALE MAIL ART



JOSÉ OLIVEIRA / MARIA MOREIRA
APARTADO 21. 256
1131 LISBOA CODEX
PORTUGAL



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

30. Jan. 1990

Peter Kaufman (Ch.)

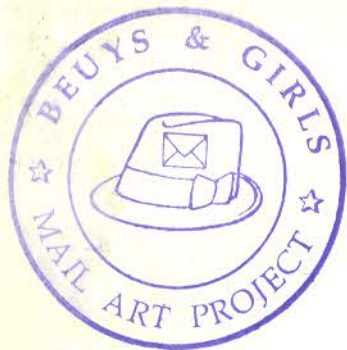
Joseph Beuys



BEUYS & GIRLS

NOTICE:

The organizers of "Beuys & Girls" exhibition had previously forseen for the cover, the graphic typesetting transcribed on the left. Upon receipt of the letter (included in this catalogue), from the daughter of Chilean Mail-Artist Dâmaso Ogaz, announcing her father's death, we decided to reproduce on the cover the contribution of this Mail-Artist for the same exhibition. Death is unavoidable, isn't it? But when someone dies in despair by the abandonment of the artistical institutions in his country? and in exile... it may happen to anyone of us, unless we crossed once for all to "the other side" of the road. The money side. All of us should contribute with our work to this endless struggle. Mail-Art might be one of the best ways to help this common cause. So, we appeal to the International Mail-Art Network to do the same, if possible. We like to express this way our solidarity, not only with Dâmaso Ogaz and his family, but with every artist persecuted by any kind of power, victim of any kind of repression or forgiveness or limitations to his freedom as a human being and as an artist. Art is a statement of freedom and an outburst of life. Stop narcissism! "Thinking about Mail-Art is thinking together". Be active! Help to create a better world of peace and freedom! Start right now! Thanks in advance.



THE NOMAD MUSEUM
JOSÉ OLIVEIRA
APARTADO 21256
1131 LISBOA CODEX
PORTUGAL



PROF. GIANNI TORA

VIA E. NICOLARDI, 256

80131 NAPOLI (NA)

Haha

AIR MAIL

printed matter

Execução gráfica: FILOGRÁFICA - Impressão e Artes Gráficas, Lda.