

## EXHIBITIONS & COMPETITIONS

**Second Annual Postcard Palace Mail-in Postcard Art Show.** **Deadline: 5 February.** Send original artwork, no limit, no return, min. 3½ x 5½ and maximum is 5 x 7 to Postcard Palace, 756 Columbus Avenue, San Francisco, CA 94133.

### Common Press deadlines:

Problems in Information Art, edited by Roberto Sandoval and R. Inhambu, 54, CEP 04520 S. Paulo, Brasil. 14 x 20 cm., black and white, **deadline: 15 February 1980.**

No. 28: *Drawing Activity*, edited by Andrzej Wielgosz, Matejki 68 m 15, 60772 Poznan, Poland. 14 x 19 cm., black & white, **deadline: 1 March 1980.**

No. 29: *Ladies, Black and White*, edited by Willy Buchholz, Friedensstr. 4, 4445 Neuenkirchen, West Germany. 14 x 19 cm, black and white, **deadline: 1 March 1980.**

No. 31: *Meetings*, edited by Pier Van Dijk and Robert Joseph, Vechtlaan 42, 7555 KZ Hengelo, Holland. 14.8 x 10.5, black and white, **Deadline: 1 June 1980.**

No. 30: *Light*, edited by Bern Porter, 22 Salmond, Belfast, Maine 04915, USA. 8½ x 11", black and white, **Deadline: 1 May 1980.**

**Wofford College Mail Art Exhibit, Spring 1980.** Celebrating Wofford's 125th Year! Postcard or Letter Mail Art accepted. No returns. Jury of Spartanburg Artists. Best-in-Show award: a handcrafted, limited edition miniature book from the Kitemaug Press. **Deadline: 30 March 1980** to Frank J. Anderson, 229 Mohawk Drive, Spartanburg, SC 29301.

**National Copy Art Exhibit, April 1980.** For entry information, send a self-addressed stamped envelope to Ginny Lloyd, c/o Hot Flash of America, 2351 Market Street, San Francisco, CA 94114. **Deadline: 1 March 1980.**

**Second International Exhibition on Pain.** We will publish a book called *Man Will Survive in the 80 Decade?* Send 200 copies (30 x 21 cm.) for inclusion. **Deadline: 30 April 1980.** J. Medeiros, Rija Artur, Bernades 761 - Alecrim, 59.000, Natal RN, Brasil.

The Gruppo Alternativo invites you to take part with ideas/proposals/projects/images/ in the World Exhibition on the theme of *Poetry and Reality* on the 10 February 1980. Send to Gruppo Alternativo, c/o Rosamilia, Via C. De Caro 7 84083 Castel San Giorgio (SA), Italy.

**Visual Poetry** exhibition in Imola, Italy in March 1980. A catalog of the exhibition will be published via the city hall and the theater group. Entries of visual poetry, "performances", etc. Write to Carlo Marcello Conti, Via Michelini 1, 33100 Udine, Italy.

Write, draw, tell an unusual story to me, V. Ray, P.O. Box 1895, New Brunswick, NJ.

*Bottomfish Magazine* is seeking poetry, short stories, and experimental fiction for its next issue, to appear in a few months. Main concern is literary excellence and originality. Send manuscripts along with a self-addressed stamped envelope to Frank Berry, Bottomfish Magazine, De Anza College,

21250 Stevens Creek Blvd., Cupertino, CA 95014.

Send postcards regular and oversized to Mail-Art "gallery between the staircases", c/o R. Saunders, OK Post East, Currier Gallery of Art, 192 Orange St., Manchester, NH 03104. No fees, no returns, everything shown. All who respond and affix a return address will receive a postcard from R. Saunders. **Deadline: 31 August 1980.**

**Open Drawers.** Please send documents of your work for display and archiving to Open Drawers, Box 394, Darlinghurst 2010, Sydney, Australia. We are especially interested in audio/visual and printed matter and, when available, will send our material to you. Terry Reid.

**Area of Artists' Activity.** Theme for exhibition of the BBK-Gallery (Hahnentorburg), Cologne in March 1980. Send for sheet to mark out your personal area of artistic activity. Write to Wulle Konsumkunst, c/o BBK-Ausstellung, Kunstlerische Arbeitsfelder, Hahnentorburg, Rudolfplatz, D-5000 Köln 1, West Germany. **Deadline: 1 March 1980.**

*Comment faire savoir a mon facteur que je suis artiste?* (How to make known to my maker that I am an artist?) consists in sending Cissiste in Brussels something through the mail (an empty envelope is fine) with the logo of your museum, gallery, magazine, publication, etc. addressed to Juan d'Oultremont, rue de la Brasserie 128, 1050 Bruxelles, Belgium. This will help Cissiste re-evaluate her position and function as an artist, and for Juan to present these documents at the next artistic mythomania. ?!?!?!?

**Avant-garde postcard exhibition.** Enrico Sturani, Via del Cardello 14-A, 00184 Rome, Italy.

**Zipcode Ground Zero Anti-Nuke Multimedia Mail Art Show.** 2 - 14 February. **Deadline: 30 January 1980.** Contact Rosco Louie Gallery, 87 So. Washington, Seattle, WA 98104.

**2nd Biennial Reading Railroad Penna Dutch Postal Art Show** No returns, no postage due. Catalog. **Deadline: 5 February.** Send to Tom Watcke, Albright College, Box 31, 13th Street, Reading, PA 19603.

**Karimbada no. 4,** 150 copies (numbered and signed), 16 x 21 cm., Unhandejjara Lisboa, Rua Senador Joao 777, 58.00 Joao Pressoa, P.B. Brasil.

**Burning Questions.** Dan Barber, 64 N. Fair Oaks Ave., Pasadena, CA 91103 is collecting questions for a questionnaire, so he is asking you to send him in your questions. He will mail you a copy of the questionnaire when it is completed.

### MAIL ART NEWS

"Mailomania" by Robert Camuto appeared in *Boulevards*, vol. 2, no. 1 (a San Francisco tabloid). Covers the Bay Area mail art activity with Banana and Gaglione at the forefront, as well as postcard shops.

■ Mail Art is covered in a visual article by Vittore Baroni,

with an interview with Bill Gaglione and Anna Banana especially about the Bay Area Dadaists, in *Punk Artist* no. 4 published in Milano by Graziano Origa.

■ "Artists' Stamps" by E. F. Higgins III appeared in the *Print Collector's Newsletter* for November-December 1979.

### A NOTE ON MAIL ART

There are different kinds of mail-art. A lot of it is just rubbish—not interesting as mail, art, rubbish, or anything else. What's left is worth attention—but not in terms of art. The breakdown of isolation between artists etc. in different parts of the world (or even of the same city) is obviously desirable; the m-a 'network' (enlarged to include writers and others) could be a versatile weapon in the fight against the pressures that cause sterile separatism—there's no reason why poets, artists, aliens, shouldn't be able to communicate internationally as effectively as businessmen (—though with quite different aims. . .). With this in mind I have two fundamental criticisms to make:

1) The m-a network is not, despite its claims, worldwide; if it is *international* it is usually only in the sense of *transatlantic*. 75% of the exhibits in the San Diego State University's 1978 m-a show were from within the U.S. How many of the US mail-artists who talk about *global transmission and participation* actually correspond with artists in Africa, the Middle East, Asia, the USSR?

2) It is a convention within mail art that for an exhibition or a publication there is no selection procedure: everything that is sent in will be shown or published. This allows everyone and anyone to participate (though only mail-artists are likely to know about the exhibitions) but also means a complete lack of *differentiation*; intelligent, stupid, skilful, thoughtless stuff is all mixed together and the unfortunate effect is of a jumble of mediocrity. This isn't helped by the fact that mail-art is generally in favor of empty idiotism and consequently accepts the narcissism and ego-crap that goes with it. Until this element of mail-art is shown up for what it really is the mail-art network will remain very much unstimulated and unstimulating.

—Georgette Munday

Reprinted from *The Agent*, Number One, July 1979, published by New Agency, 46 Denbigh St., London SW1, England.

### THE ELUSIVE MADAME X, MAIL ARTIST

Just at the time that the portrait of Madame X by John Singer Sargent was being exhibited at the Detroit Institute of Arts—the painting that hangs in the Metropolitan Museum of Art in New York—the real Madame X of 1979 was showing her new work in Newspace, her gallery in Los Angeles. As many mail artists know, the only address for Madame X is c/o her gallery Newspace in Los Angeles.

Is there really a Madame X and who is she? In the search for her, I failed in finding out who she is, but I know she is real, she is funny, she is ironic, she is biting, and she is fair. Madame X is a woman who lives in Southern California, who appeared on the scene in 1975 by sending work through the mails to Joni Gordon, who at that time was selling artists' books and collecting art. She recognized the urban humor, the appeal, the strong philosophy of life, the irreverence in this woman's art. Art appeared in the mailbox, sometimes small books with folded paintings, sometimes Xerox books, sometimes postcards.

Madame X has a penetrating perception, taking on other galaxies, Plato, politicians, Platonic relationships with a Platonic concept of the world. She uses the layout of the comic book and its tradition in her paintings, her objects and her book has the elevated satire of a Jonathan Swift. She poses as a *deus ex machina*, drawing to the hilt with word and line. Sometimes the laughter evokes bursts of rancor, but she is very forgiving.

As far as her gallery director goes, she gets the work through the mail and delivers it back through the mail to a P.O. Box in San Diego. The exhibition is usually hung like a book, with the pages exhibited one by one, the paintings making one laugh, the shaped canvases like cigars and bananas, but Madame X is truly a painter, a gambler, feeling that her books are another part of her art, and her mail art a way of communicating her philosophy, using billboard style art, giving so much but asking so little, with no illusions.

One of her latest pieces was a kiosk-style stand full of artists' mags and books which Madame X has made throughout the years. Still, she remains elusive, and if she is on your list just think how much she gives and how little she asks in return, being a consummate artist.

