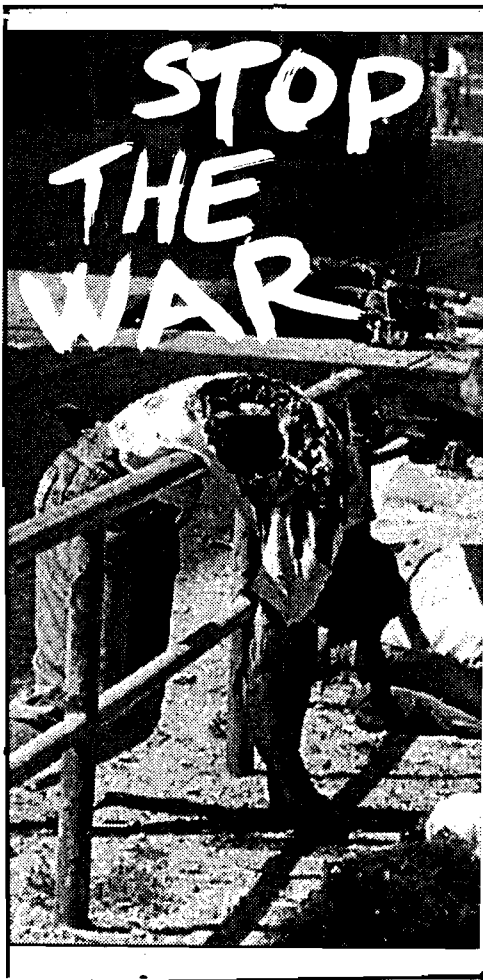


anna blume fan club



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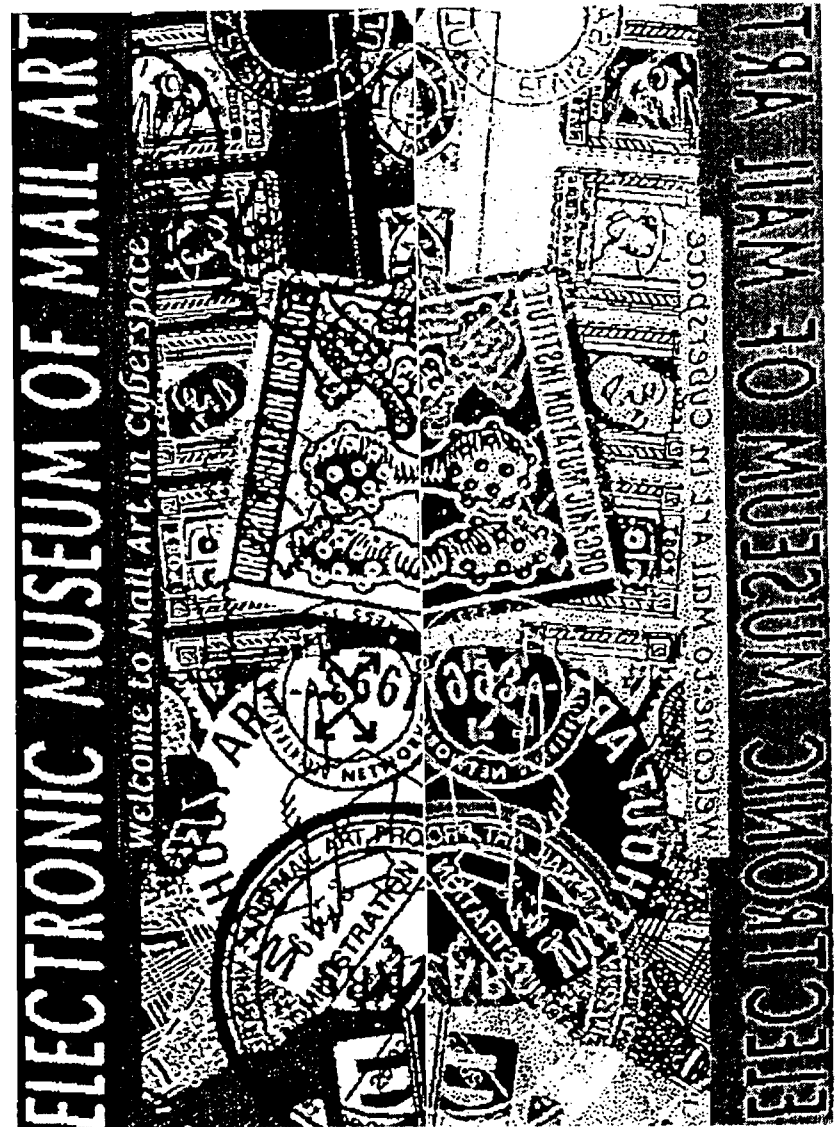
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EDITORIAL

Toda la información recogida en estas páginas ha sido extraída via Internet del Electronic Museum of Mail Art, ver en estas mismas páginas las formas de acceso, como la información es totalmente gratuita, en el caso de hayas comprado este P.O.BOX solo estás pagando el precio de coste de las copias.

Para dirigirse via postal al EMMA, escribir a:
Crackerjack Kid * P.O.Box 978 * Hanover * NH 903755 USA

Merz Mail



Welcome to Electronic Museum of Mail Art (EMMA)

Welcome visitors to EMMA, The Electronic Museum of Mail Art. Your guide and director at EMMA is Chuck Welch a.k.a. Crackerjack Kid. EMMA is mail art's first electronic mailbox museum where the address is the art, the web is your key, and admission is free. The nonprofit credo at EMMA is: You don't make a living out of mail art, you make an art out of living. Objectives at EMMA are: 1) introduce the electronic and (snail) mail art communities to one another; 2) develop the concept of emailart; 3) Encourage emailart interactivity through visitations into EMMA's rooms, galleries, and library; 4) promote image exchange. EMMA's objectives reflect ongoing efforts to netlink online and offline mail art communities through the Networker Telenetlink 1995.

EMMA encourages you to browse through its interactive galleries and rooms. Lost? Begin at the Information Center and browse through EMMA's Directory. Here you'll find the Emailart Directory which lists current addresses of online emailartists. Now take time to meet your guide Crackerjack Kid. The kid will lead you to the EMMA Library where you can read emailart zines such as the current issue of Netshaker Online, or browse through the contents of Eternal Network: A Mail Art Anthology. If you wish to view the current emailart exhibition instead, enter the Emailart Gallery or enter "Cyberstamps," mail art's first World Wide Web invitational exhibition sheduled to appear in the Artistamp Gallery.

By now you will be ready to connect with the emailart community through your own PC. Don't forget to send your snail mail suggestions to EMMA, PO Box 370, Etna, NH 03750, email to Cathryn.L.Welch@dartmouth.edu. Thanks for visiting EMMA and remember, the art is in the mail.



Your Guide to EMMA: Crackerjack Kid

Chuck Welch, otherwise known in the mail art network as the Crackerjack Kid, has been an active participant in the international mail art network since 1978. Welch is a Fulbright recipient (1976) and an NEA Hilda Maehling Fellow (1981) who has written extensively about mail art. *Networking Currents* was self-published by Welch in 1985 and the book remains a pioneering text about mail art subjects, issues, and the evolution of mail artists as networkers. The University of Calgary Press published Welch's edition *Eternal Network: A Mail Art Anthology* in January 1995. Readers interested in acquiring this book can write to *Eternal Network*, PO Box 370, Etna, New Hampshire, 03750-0370.

An active visual artist, Welch continues with special mail art interests in emailart, artiststamps, mail art zines, and the role of mail artists as networkers. His M.F.A. in Studio Art at Boston Museum School (1987) was centered on the creation of handmade paper sculptures, assemblages, and intaglio prints. Welch has a papermaking studio which he has used since 1983 to create unusual conceptual handmade paper stamps that link paper fiber to commemorative subject matter. An example is Welch's *Vietnam Commemorative Stampsheet*, a presentation of dogtags commemorating four of his Vietnam buddies. Plaster molds were created with the actual dogtags, handmade paper was formed in the molds and later were mounted on perforated paper handmade from Welch's pulverized jungle fatigues.

Current mail art projects include the [Networker Telenetlink 1995](#). Welch's Telenetlink originated in 1991 when it emerged as the first effort to link the mail art and emailart communities on internet. Welch generated and distributed the first emailart lists over internet at the 1991 Sao Paulo Biennial and is continuing this list with his Emailart Directory. Readers interested in learning about the role of online mail art networkers can reach Chuck Welch's by email at Cathryn.L.Welch@dartmouth.edu. or by snailmail at PO Box 370, Hanover, NH 03755.

[Return to EMMA Entrance](#)

[Read Directory at EMMA's Information Center](#)

[Tour the Emailart Gallery](#)

[Locate Emailartists in EMMA's Emailart Directory](#)

[Browse Through EMMA's Library](#)

THE EMMA EMAILART DIRECTORY

In the spring of 1991 Chuck Welch circulated the first emailart listings of mail artists online to electronic journals like "Postmodern Culture" and to internet newsgroups like Artcom, RecArts.Fine, and the Well. The lists were also distributed to 24 major sites in the 1991 International Reflux Project, a project under the direction of Dr. Artur Matuck at Carnegie Mellon University. The original listing of twenty-four emailartists was limited largely to mail artists with BBS' and those few who had access to the internet. The first online mail artists such as Fred Truck, Anna Couey, George Brett, Carl Eugene Loffler, Judy Malloy, and a few others were and are pioneering members of the telematic arts community. Most of the early online mail artists were affiliated in some capacity with educational institutions which allowed these artists inexpensive, direct access to the global internet.

In a period of four years the original Networker Telenetlink emailart listings have grown to the present size here. Much of the growth resulted when all of the commercial online networks such as Compuserve, Genie, America Online, Prodigy, and others finally opened a gateway ramp to internet in 1994. The 1995 Networker Telenetlink has worked tirelessly to provide commercial online networks access to emailart listings and to expand the existing community with the help of Honoria, Pete Fischer, Dorothy Harris, and Rubber Bandes. The Electronic Museum of Mail Art is a first concentrated effort to create a emailart home page totally devoted to the exploration of emailart and snailmail art and where these two communication forms intersect.

There will always be a question as to what constitutes online or offline mail art activity since mail art is an umbrella network covering numerous communication forms from rubberstamp art to correspondence art and networking. While surfing America Online for mail art interactivity I found subject listings for MailArt, Mail Art, Art Stamp, Postal Art, Postal Network, and Correspondence Art. Among these listings the America Online rubberstamp community is by far the largest core group (about 200 individuals) whose activities, while not always focused on the role of rubberstamping in mail art, are still a group that uses the mainstream as a network community.

The point of what constitutes mail art online is open to aesthetic development in this early stage of global telecommunication via internet. In a general context mail art is about community building, collaboration, and democratic exchange of concepts. The medium of exchange in mail art is the post, but the post or internet will never be the core aesthetic interpretation of emailart. The message will always be the medium of mail art/emailart and the message is THE MESSENGER. This list is in flux and to participate one has only to mail one's name and email address. Whether you are a bona fide mail artist in a traditional "snailmail" context or not is immaterial here.

Emailart lists are constantly in flux. In reviewing two other separate lists of mail artists online I found over thirty errors. Either these individuals were no longer online or their addresses were incorrect. Please inform me of any incorrect listings so this Emailart Directory can be kept accurate and current. Also, we invite you to distribute this list to interested network friends. Send any new emailart addresses and your queries to Cathryn.L.Welch@dartmouth.edu.

EMMA's EMAILART DIRECTORY Please circulate this emailart listing but always list your source for this information as: From the Emailart Directory, c/o Crackerjack Kid, EMMA

Antonopoulos, Spiros: spiros@well.sf.ca.us
Artoposto: Artoposto@aol.com
Artsnet: Suephil@peg.pegasus.oz.au
Ascott, Roy: 100143.100@compuserve.com

Ashworth, Robert: robert@pacificrim.net
Ashworth, Robert: http://pacificrim.net/~robert/ashworth.html
Avery, David: dla@bga.com
Bagato, Jeff: MB29@aol.com
Banco de Ideas: ideasz@tinored.cu
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Bennett, John: jbennett@magnus.acs.ohio-state.edu
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Brett, George: ecsvax!ghb@unccs.edu, or George.Brett@CNIDR.org
Brooks, Steven: ATX@dsn.com
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Burning Press: au462@cleveland.freenet.edu
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Drake, Luigi Bob: au462@cleveland.freenet.edu
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FaGaGaGa a.k.a. Mark Corroto ae705@yfn.ysu.edu
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Ficus Strangulensis: far@medinah.atc.ucarb.com
Fischer, Pete: hatfield@indirect.com
Fowler, John: (See "Grist On-Line" for WWW site) fowler@mindvox.phantom.com
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Francois, Charles: charfra@mail.interpac.be
Friedman, Ken: ken.friedman@bi.no
Gale, Bob: london@bitstream.mpls.mn.us
Golchert, Rainer: r.golchert@abs.swb.de
Goldman, Batya: mkuntz@aol.com
Gomez-Perales, Juan L.: perales@vax2.concordia.ca
Great Art: GreatArt@aol.com
Green Brigades: zielbryg@gn.apc.org
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Grush, Byron: byron@art.niu.edu (See also Byron's website)
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We Press: CF2785@ALBNYVMS.BITNET
Wilbur, Shawn a.k.a. "bookish": swilbur@andy.bgsu.edu

the U.S. who owned computers in 1994. In Venezuela and Brazil only one in a hundred people own a PC. Why the huge technological gap in availability?

As in Europe, regulatory communication agencies hold a monopoly on most communications technology. For several years PCs were banned from Brazil but when the large country lifted import restrictions and lowered tariffs, PC sales soared. As Clemente Padin points out, in some Latinoamerican countries the information ghetto is much worse. The personal computer (PC) in South America was nearly nonexistent in the 1980s with the exception of Chile whose free market reforms erased trade barriers that allowed telecommunications technology to roam freely.

Today, there is a PC revolution in Brazil where just three years ago barely any telecommunications technology existed. Interestingly, William Gates, chairman of Microsoft Corporation appeared recently on Brazilian TV calling Brazil's home-banking system "really cool." According to the June 29, 1995 issue of "Wall Street Journal"

Tens of thousands of computer-equipped Brazilians are banking at home - something most Americans don't yet have access to." -- The PC explosion in Brazil illustrates what is happening or starting to happen around the world. Less-developed countries, locked for years out of the technology market because of the high cost, are gaining entry via today's more affordable, more-powerful personal computers and networks. From Poland and Indonesia to Uganda and Bangladesh, PCs are becoming crucial. And throughout the emerging World, sales are sizzling. In Latin America, the personal computer market grew 24% last year to two million units, better than the growth recorded in the U.S.

In spite of the Journal's rosy economic outlook, there is an everpresent danger that computer technology will worsen the rate of joblessness in third world countries. If, however, small home-based businesses gain access to communications technology, as it has in Chile and Brazil, new opportunities may cut across the gap between very rich and poor.

Clemente Padin's art has narrowed the gap between the accessibility of art between cultural elites and the public masses. He has taken art into the town center where life and art are merged into a celebration. Similarly, Padin has worked actively in the Networker Telenetlink, leading the way among South American mail artists who are exploring the creative possibilities of cyberspace. It is with great pleasure that "Netshaker Online" presents Clemente Padin, Latinoamerica's prominent performance, video, and mail artist. Hailing from Montevideo, Uruguay. Padin has edited pioneering zines "Los Huevos del Plata" (1966), "Ovum" (1969), and "Participacion" (1984). Padin has curated numerous mail art exhibitions and performance events in Montevideo, including Latin American Street Art Festival. Clemente Padin can be reached by email at: juanra@chasque.apc.org

Network In Latin America

Clemente Padin

Slowly, but surely internet asserts itself all over the world, being every day greater the number of connected people to the web of nets. Latin America is not the exception, from Punta Arenas to Mexicali the entities electronically united in the infoway or superhighway are thousands and thousands, which through the cyberspecial waves reach the most far away corners of the world.

Networks are not only overused by transnational companies that in such a way enlarge their field of action - and consequently their power - but also, by the most unthinkable institutions like the Zapatists Army of Chiapas, who would attempt against that power pursuing a more righteous distribution of properties.

In spite of the little time of development (in Latin America the first electronic communications were carried out in the last few years, in Uruguay it was in August 1994), we shall not remain outside the "global village" and we shall be integrated, though we feel sorry for it, to the world economy and, definitely, to the "international style", that unpainted panel of values and cultures.

When an advance or a discovery occurs in any of the areas of human knowledge or technique,

changes and alterations also happen in the other areas, including the artistic one. So, it has obviously influenced mail art that, before any other consideration, gives priority to communication and interchange. In such a way, that the conjunction of the habitual means of communication - nowadays the postal service, the facsimile and the electronic mail - has given origin to network, denomination that would give account of these advances and, consequently, of the form of artistic expression that makes possible the creative interaction or networking. These tendencies are consolidated when, in Latin America, towards 1991, within the frame of the 21st Biennial of Sao Paulo, Brazil, the "Reflux Network Project" (project of net of communicators to distance via electronics) was carried out through mediation of the curator of the Biennial, Mr. Arthur Matuck, a system of telecommunication connected to 24 nodes or bases located in university art departments, artistic investigation centers and artists connected to internet pertaining to fourteen countries.

Another consecrating event in this brief historical development is constituted by the Networker Telenetlink Project organized by Crackerjack Kid (Chuck Welch) in relation to "Reflux Network Project" and the "Decentralized World Wide Networker Congresses (NC92)". In this Congress bases of storage and distribution of information were established and, at the same time, the table of electronic conferences was conformed, where the new role of the artists was actively discussed in the light of the latest technological advances of the moment. Precisely, the latino-american base or "Latin American Netlink" was established in Uruguay, since when the information and the most important papers of the Congress have been translated, as well as, all networkers of the region have been recycled through a monthly bulletin, edited in Spanish, and, finally, we assisted in the organization of the "Networker Telenetlink 1995" in charge of the already quoted Crackerjack Kid, with the express objectives of knowledge and exploration of the telematic media, the development of the local and/or global communities of communication, the interchange of information referred to arts, the meetings of mail art and the telematic arts through the internet in their different forms, the relation among the electronic files, the experimentation with telematic technologies, fax, interactive exhibitions, etc.

For many artists of the Third World, as well as for many of the developing countries, to talk of acceding to the new media is discouraging. In the first place, because as an expressive means the possibilities are minor (not only different) than that of mail art or facsimile. When the employment of scanner technology becomes possible or when images (quiet or in movement) and sounds can be transmitted, the situation will change, without any doubt. But, for the moment, only text and some special configurations transmitted, due to the use of different kinds of scattered letters on the space of the page: also, hardly some experiences with mail and facsimile, playing with their different speeds.

In the second place, due to price, and we are not referring to costs of transmission and reception of messages, via email, that happen to be cheaper than mail or facsimile, but the cost of instrumentation, ie. the cost of computers, the printer, the telephone, modem, etc., to which we have to add the cost of the monthly affiliation with the institutions that will connect us to the internet.

In the third and last place we must situate the ethic-political implications. Mainly, the technologism that makes us suffer the unequal commercial development (which in the decade of the sixties was called "cultural imperialism"). On the one hand, they impose upon us the merchandise, the computer and the connection to the world net (under penalty of never getting out of pre-modernism) and, on the other hand, they impose on us the rules for their use, ie. only an exclusive means of accumulation and ordering of data and, in a very little measure, only the creation of educational programs. The access to programs or data and advanced information is forbidden to us. On the other hand, the organization that gives connection to the nodes or bases in all the world is located in the United States, we are referring to the National Science Foundation, that though only occupied in intermediating among the users, it is not exempt from being intervened by power in the future.

But these limitations are not decisive, although they could be considered as another gear in the wheel of the economic and political dependence. On the other side, they favour productive relationships by promoting major and more extended developments in all areas of the human occupation.

Networking generated in the nets and circuits organized in open horizontal structures assures its multidirectional decentralized nature. It is, therefore, intrinsically democratical and it has arisen in the arts of our epoche, not only because impels the scientific advances in the field of the communication, but because it also expresses the

tolerance and cultural multiplicity without forgetting the peculiarities each one, of each networker in the net, i.e. the respect to the others within a climate of generous interaction that does leave aside the legitimate demands for a plentiful life, full of creative significance

For Crackerjack Kid and his "Netshaker Online"

Latinoamerican Email Addresses:

Banco de deas Z (Cuba): ideasz@tinored.cu
Arthur Matuck (Brazil): am4g+@andrew.cmu.edu
Mauricio Guerrero (Mexico): mgart@hp9000al.usm.mx
Gilbertto Prado (Brasil): gprado@covax.unicamp.br
Gerardo Yepiz (Mexico): icbc@cicese.mx

Part 2 The Electronic Museum of Mail Art (EMMA)

In March 1995, The Electronic Museum of Mail Art became the World Wide Web's first website devoted entirely to the exploration of mail art in cyberspace. More an electronic mailbox than a museum, EMMA plays parody jests at established systems. Objectives are: 1) introduce the electronic and (snail) mail art communities to one another; 2) develop the concept of emailart; 3) Encourage emailart interactivity through visitations into EMMA's rooms, galleries, and library; 4) promote image exchange; 5) Present emailart exhibitions. Some of EMMA's spaces include:

The Emailart Gallery
<http://mmm.dartmouth.edu/pages/user/cjkid/EmailartGallery>

The EMMA Library
<http://mmm.dartmouth.edu/pages/user/cjkid/EMMALibrary>

The Emailart Directory
<http://mmm.dartmouth.edu/pages/user/cjkid/EmailartDirectory>

The Artistamp Gallery
<http://mmm.dartmouth.edu/pages/user/cjkid/ArtistampGallery>

NOW SHOWING IN THE EMAILART GALLERY:
"A Tribute to Ray Johnson"

NOW SHOWING IN THE ARTISTAMP GALLERY:
"Cyberstamps"

PART 3 "Cyberstamps" Mail Art's First World Wide Web Mail Art Show

Here's your opportunity to become part of the new media realm of cyberstamps. The Artistamp Gallery website (<http://mmm.dartmouth.edu/pages/user/cjkid/ArtistampGallery>) at Dartmouth College is hosting a mail art show. Theme is "cyberstamps" Deadline: November 1, 1995. Work Size: Exactly 1 1/2" wide by 2" length. No Fees. All work in color, preferably bold design. Text must be bold. No rejections (except imposed deadline) No work returned. Will accept all mail art and emailart cyberstamps. NO, YOU DON'T HAVE TO OWN A PC TO PARTICIPATE. If sending via email, encode visual images in GIF Format Only and send to:

(Cathryn.L.Welch@dartmouth.edu). If sending via snail mail address to: Cyberstamps, PO Box 370, Etna, NH 03750-0370. Documentation will appear on the World Wide Web.

PART 4: "MailArtEmailArt"

1st State:
Is statelessness

2ndSt:
statelessness in cyberspace

3rdSt:
state of CyberNETics
There are no control processes
no copyrights

4thSt:
Perceive parallel inflorescences
imagine flux between mailstream and cyberflow

5thSt:
inflow is perpetual evolution
is everchangeable
is interchangeable
like intermedia
the spaces between media
are inner formless
like mailstreams flooding
mail art merged with e mail
as
emailart
as
networking
currents
inflow

6thSt:
emailart (e & acute;mal& acute; ärt) n. a. electronic

mail art automatically passed
through computer networks and/or
via modems over common-carrier
lines. Contrast snail-mail, paper-net,
voice-net. 2. vt. To send electronic
mail art. 3. OED listing as "embossed
(with a raised pattern) or arranged
in a network." 4. 1480 A.D. email usage :
A word derived from French "emmailleure"

NETWORK!

7thSt:

The moment has come to declare
mail art has a little to do with mailed messages
and a lot to do with messengers

8thSt:

Letting go is a radical act

9thSt:

The international post is not the medium
The internet is not the medium
If artists control mediums, ie. sculpture, painting, etc.
How does anybody control mailflow?
Do artists rule postal rates?
And who controls cyberspace?
(See 3rdSt)
Mail artists "control" their work before it is mailed
"Most (mail) artists and the public seem to have
lost themselves in the game. They have come to think that making Mail Art means producing
therefore...

10thSt:

mail art is emailart, sometimes
emailart is mail art, sometimes

Part 5:

Cyberstamps: A Neologism
Crackerjack Kid/Chuck Welch

1: In cyberspace:

- 1.1) Cyberstamps are stamps
- 1.2) Cyberstamps aren't rubberstamps
- 1.3) Cyberstamps are stamps without paper
- 1.4) Cyberstamps are stamps without perms
- 1.5) Cyberstamps are stamps without tears
- 1.6) Cyberstamps are stamps without thins
- 1.7) Cyberstamps are stamps without glue

1.8) Cyberstamps are stamps without watermarks

1.9) Cyberstamps are stamps without inks

1.10) Cyberstamps are stamps without cancellations

1.11) Cyberstamps are stamps without hinges

Cyberstamps breathe like ether

A download purge
spirit to matter
Cyberstamps materialize

and . . .

choices dictate:

- (a) paper color
- (b) paper size
- (c) paper weight
- (d) paper texture
- (e) paper smell
- (f) ink color
- (g) ink chroma
- (h) ink opacity
- (i) ink texture
- (j) ink smell
- (k) paper with glue
- (l) paper without glue
- (m) paper with perforations
- (n) paper without perforations
- (o) cancellations
- (p) watermarks
- (q) tears
- (r) thins

All can be arranged during or after download random access

2: Cyberstamps are artiststamps in cyberspace

3: Cyberstamps are electronic bits and bytes, cancelled, altered, downloaded and uploaded,
scanned, and faxed - cyberstamps are processed, exchanged, bartered, digitized, encoded,
decoded, detoured, and layered.

4:

Lick a cyberstamp?
Tear a cyberstamp?
Perf a cyberstamp?

Print a cyberstamp?
Why not?
Perform
in
Cyberia.
Lick
and
Let
Live

5:
Artistamps: faux post
Cyberstamps: faux post sublime
Neither long for realms of real.
Definitive posts
Commemorative Posts
Revenue issues
are
bourse
and
purse
eschew

6:
Perforation
nubs
are
hacker
nerds

7:
What is authenticity?
Are stamps like mirrors?
Artistamps are mirrors
Cyberstamps mirror mirrors
Which is true left, true right?
Which is genuine?
Which is error, freak, oddity?
Who holds mirrors?
Artist's glass and tong
hinge the tongue
stickless stamps
no gum to
flame the
fat
caw

8:
What is authentic value? 14

good?
very good?
excellent?
superb?
Centered image very fine in catalogues by scotty dogs
shifting
counterfeit blackjacks
upside down jennys
yellow errors and hybrid freaks
cybersnakes, virustamps, hyperstamps
strike in coils
lurk in strips,
hang in pairs
spit
saliva
lick
at
own
risk

9:
BEWARE!
leering blackholes
browsers are vouyers
servers are predatory

10: It is the realm of imagination that governs the unorthodox, ephemeral aesthetic of
artistamps created by mail artists and emailartists.

11:
To be continued
as concept
as process
as all ways,
cyberstamps

crackerjack kid

Part 6 NETWORKER TELENETLINK 1995

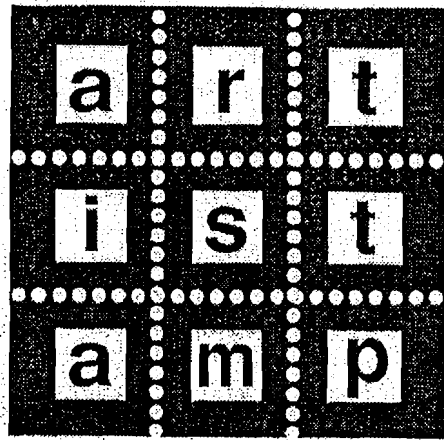
THE MAIL ART CONGRESS BODY LEFT IN 1992/A SPIRIT NETWORKS NOW/THE
SPIRIT LIVES IN EVERYONE/WE MET-A-NETWORK INFANT/A MEDIA-CHILD
WAS BORN/TELENETLINK IS ITS NAME/IT LIVES IN NETLAND NOW/THE
FUTURE OF THE NETWORKER IS TELENETLINKED/MAIL ART IS
EMAILART/FAXMAIL ART/EMBRACE THE CHILD/TELENETLINK IN '95!

OPEN OBJECTIVES

Objectives for a NETWORKER TELENETLINK YEAR in 1995 are open for continued discussion in 1995 and beyond. Possibilities??? Embrace the telematic medium and explore its parameters, develop a local-global community, exchange cultural communications, interconnect the parallel network worlds of mail art and telematic art through INTERNET, the World Wide Web, CompuServe, America Online, Bitnet, and other connected email gateways, place networker archives on-line, experiment with telematic technology, participate as a FAXcilitator, exhibit, interact in public and private forums, merge media: mail and email, and enact networker ideals envisioned for the millennium.

CRACKERJACK KID

SEND OBJECTIVES, STRATEGIES, E-VENTS, FAX PROJECTS, E-MAIL, TO CATHRYN.L.WELCH@DARTMOUTH.EDU. NETWORK MAIL ART TO CRACKERJACK KID, PO BOX 978, HANOVER, NH 03755 Responses will appear in upcoming issues of "Netshaker Online"



ELECTRONIC MUSEUM OF MAIL ART