

POST ART 1



ROUTINE ART CO.



ALEXANDER JOSEF HIRKA  
Box 400, Old Chelsea Sta.  
New York City  
N Y 10113  
U S A

## PUBLIC ART NOW

There is a way that the placing of images around in the 'community' especially if localised in content and context has an effect on the community that cannot be achieved in any other way. The images in other public channels, e.g. TV, are too controlled and stylised in the commodity mode. The posting of 'illicit' images is act by act usually so low key as to be beneath the notice of law and so a practical possibility for most people.

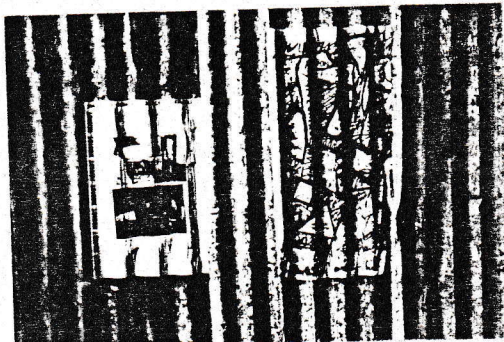
The public cultural space is usually taken by the giant advertising hoardings with many thousands of pounds being spent on the creation of each image to have a specific calculated effect on a chosen group of people. The artist often living within the ghettoised urban space can also have a powerful effect with far more limited resources through his intuitive response to shared conditions. I believe that in this area artists are in possession of a powerful cultural lever which is outside the pervasive media monopoly of commerce. If they could use it!

The artists who live in such osmotic vacuums of inner city poverty and who are rejected by the elitist official art world must number several million worldwide. The majority of vocational artists have very little opportunity to show their work and participate culturally. By making a small part of their work and thoughts public, I believe an all important shift in world mood could occur. The shift from passive oppressed consumer to people aware of their own power to recreate culture on their own human terms. The shift from Babylon death culture to space culture.

So what stops this happening? After many years of investigation I think it's mainly a psychological condition of the marginalisation of artists. To be able to work there must be response, feedback and acclaim. No dignity or status is attached to furtively putting one's work in public spaces, rather one take the identity of vandal. Lowest of the low.

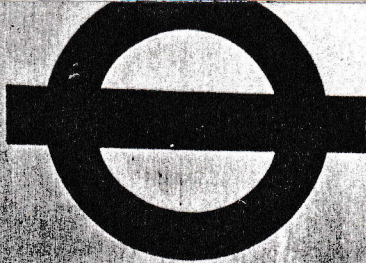
Recently I've been trying a project to reverse this situation. I invite work from artists all over the world through the mail art network. I install what I receive on carefully chosen sites in my locality and photograph it. The artist then gets back a colour maxi print, comments on the adventure of 'hanging' it up and finally a group documentation. Some of these artists will put up posters for me and return photos.

It feels like it vitalises the area around where I live although, of course, it is difficult to prove the precise effects of art on people. The 'effect' on me is clearer. I can work directly for the people I am part of and still have a documented project, materials, stimulation for more formal art projects.





DATA CELL  
Pete Horobin  
37 Union Street  
Dundee  
SCOTLAND



# ACE BRIXTON

TOWN HALL PARADE, BRIXTON, LONDON SW2. 01 274 4663  
NEXT TO THE TOWN HALL



RUUD JANSSEN  
T.A.M.  
Postbus 10388  
500JJ Tilburg  
Holland

AND SATURDAY 11.30

SEARCH FOR EUSTACE  
MARCH FOR EUSTACE  
MARCH FOR YOUR RIGHTS  
ALL OUT!  
SATURDAY 11th MAY  
1.00 pm.  
PLASHET PARK, PLASHET GROVE.

The posters I received by May 18th 1985 were exhibited in the first week of **ROADWORKS** at Brixton Artists Collective Gallery. This was I show I organised in which ten artists worked in public for ten days documenting their work back in the Gallery on a daily basis. I posted some of these posters up around the streets of Brixton. I then decided to continue putting up posters around my house just up the road in Kennington. This was more convenient, described the environment in which I live in the photos and allowed me to observe what happened to each poster.

A. MONTY CANTSIN  
31 Norfolk Farm Road  
Pyrford, Woking  
Surrey GU22 8LH  
U K

ROBIN CROZIER  
5B Tunstall Vale  
Sunderland SR2 7HP  
U K

JURGEN KIERSPEL  
M-Luther-Str. 41  
7000 Stuttgart 50  
WEST GERMANY

RYOSUKE COHEN  
1-6 Hiyoshicho  
Moriguchi-City  
Osaka 570  
JAPAN

CHAPLIN'S ITALIAN  
DANCE STUDIO  
199-201 Brompton Road, London W1  
EVERY FRIDAY  
THE BIGGEST & BEST  
★ Soul Party ★  
With a Host of Radio D.J.s and  
Guest P.A.s  
★ THE SOUL TRAIN ★  
LEAVES FOR CHAPLIN'S AT 8.30  
TAM FUNK BUNN AMORC DUNK  
LADIES FREE BEFORE 10.30  
★ EVERY FRIDAY ★  
Admission: £2  
DOOR OPEN 1.30pm  
STRICTLY SMART DRESS PLEASE

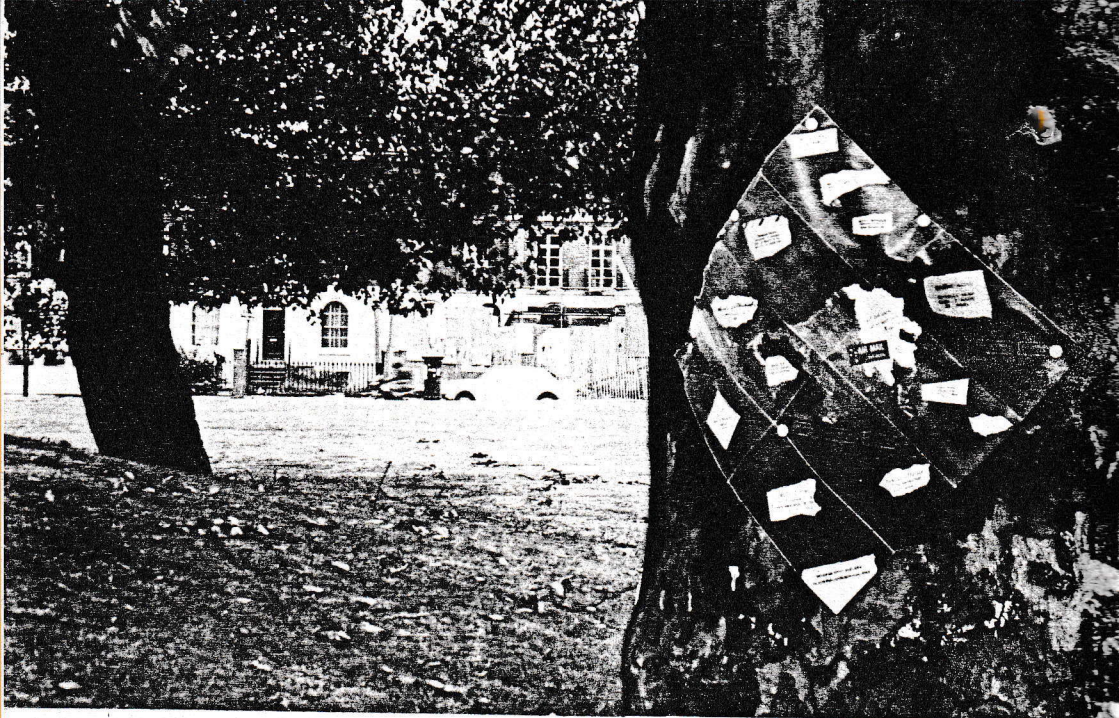
RATECAPPING  
MEANS CUTS  
BY THE  
BYPASS OUR CONCERNS  
MAY 15  
ANGLY Anti-Inflation  
in National Assembly  
Lobby  
The Council Meeting  
8.30pm onwards



JARQUILA McLEAN  
11 Sussex Lee Gardens  
London N2







BIRGER JESCH  
6801 Volkmannsdorf  
Nr 6  
GDR - DDR

JAN CHWATCZYK  
Iaka Mazurska 13/5  
51-164 Wroctaw  
POLAND



SHEILA HOLTZ  
1019 Pine Street  
Philadelphia  
PA 19107  
U S A



**IMPORTANT**  
PLEASE GIVE THIS  
YOUR PROMPT  
CONSIDERATION.

(3) The Octahedron

**PRINTED IN U.S.A.**

**\$300,000?**

(4) The Dodecahedron

**CREATIVE THING**

**F.A.D.A.**

**CREATIVE THING**  
12331 Muir Court Whittier, Ca. 90601 U.S.A.

**PRINT**

**THE OCTAHEDRON**

**DU**  
**YE**

CREATIVE THING  
12331 Muir Court  
Whittier  
California 90601  
U S A

50  
HÄSHEIT AGE 23  
WOZ ERE  
1881

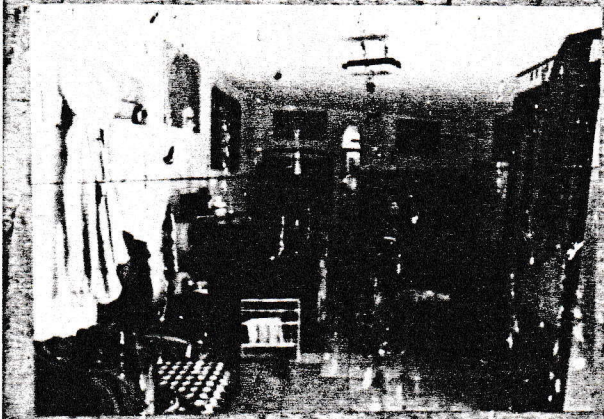


JURGEN SCHOBERL  
Rudolfstrasse 37  
9023 Karl-Marx- Stadt  
DDR - GDR - RDA



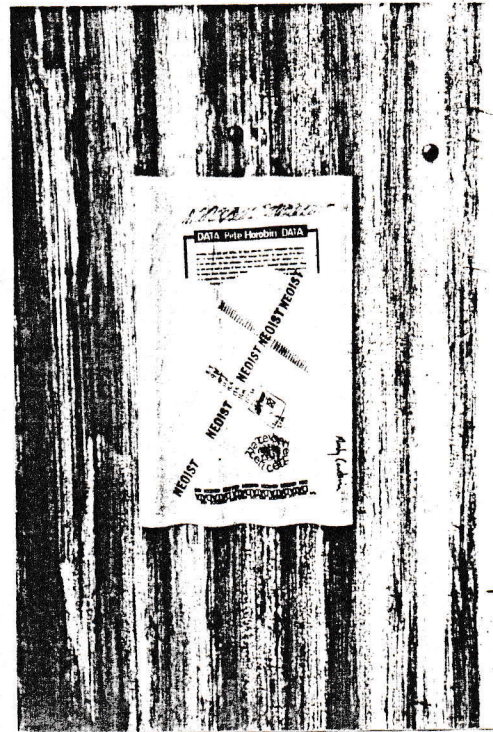
STEFFEN JACOB  
9054 Karl-Marx-Stadt  
Pfarrhiibell 44  
GDR - RDA

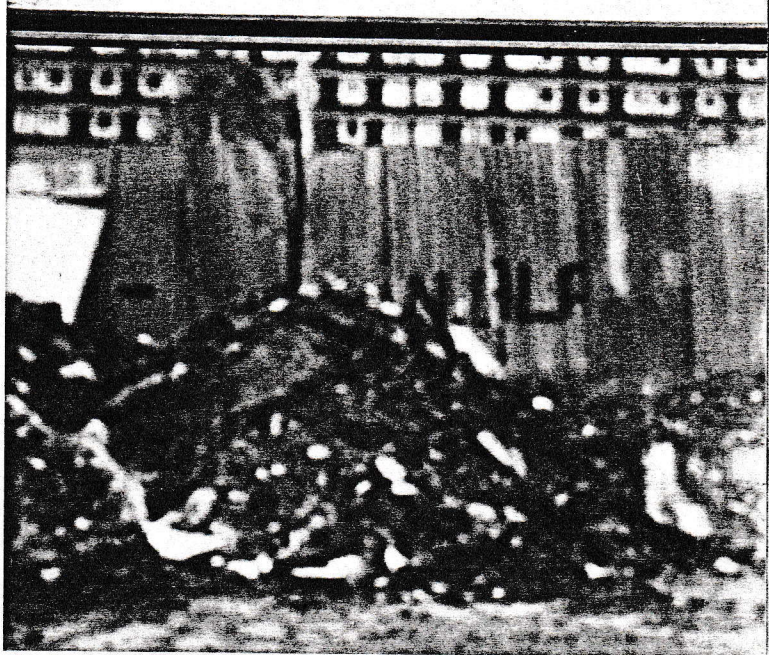
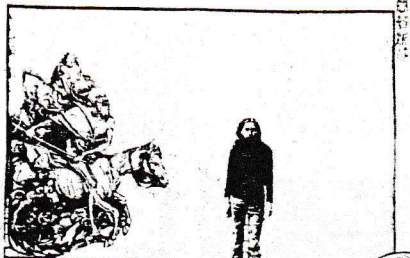
SIXTEENTH STUDIO -  
GIOVANNI STRADA  
Via M. Montanari 72  
48100 Ravenna  
ITALY



TERESA GIERZYNSKA  
Podgorska 5  
02-921 Warsaw  
POLAND





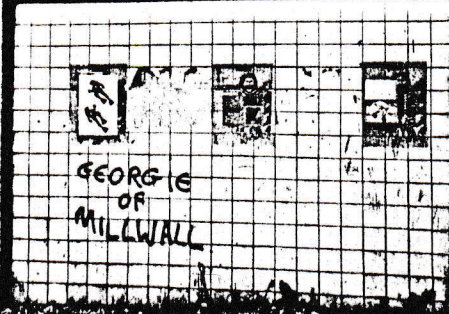


ANDRZEJ DUDEK DURER  
U1 Kolbuszewska 15/1  
53404 Wroclaw  
POLAND

DATA CELL  
Pete Horobin  
37 Union Street  
Dundee  
SCOTLAND

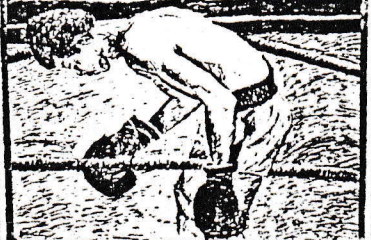


MARK PAWSON  
 1 Holly Bank  
 Cherry Lane  
 Lymm  
 Cheshire WA13 0NT  
 ENGLAND



**NEWINGTON  
 PROJECT**

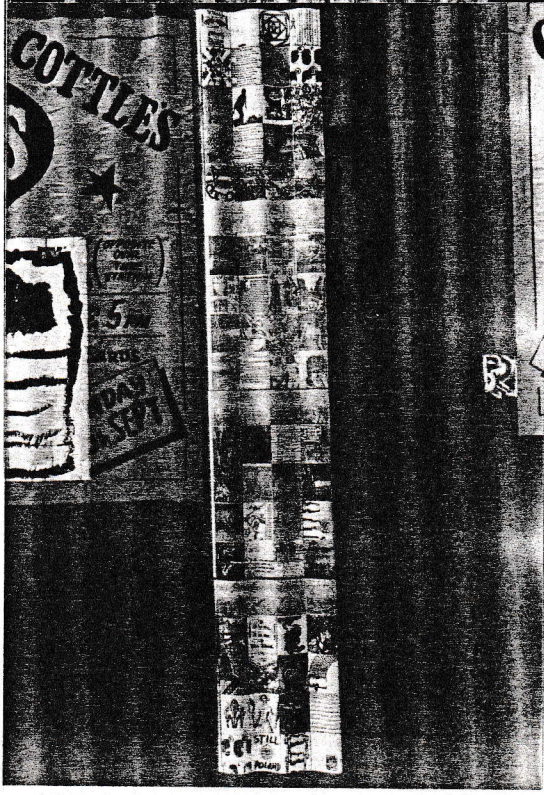
We are contenders. We  
 are entering the eternal ring, to  
 become champions. We will  
 win because we are strong and  
 healthy, determined and confident.  
 What we do on the canvas today  
 is more important than merely  
 defending or advancing ourselves  
 as individuals. Our fight is  
 against everything that is NOT  
 OUR struggle is to advance  
 the human community and to  
 prove once again that the wish  
 vision lives forever. Carlo Pitto



CARLO PITTORE  
 P O Box 1132  
 Peter Stuyvesant Station  
 New York  
 NY 10009  
 U S A



WILLKÜRAKT?



BOTTLES

V.E.C. ROD SUMMERS  
P O Box 1051  
6201 BB Maastricht  
NETHERLANDS

MARK PAWSON  
1 Holly Bank  
Cherry Lane  
Lymm  
Cheshire WA13 0NT  
ENGLAND

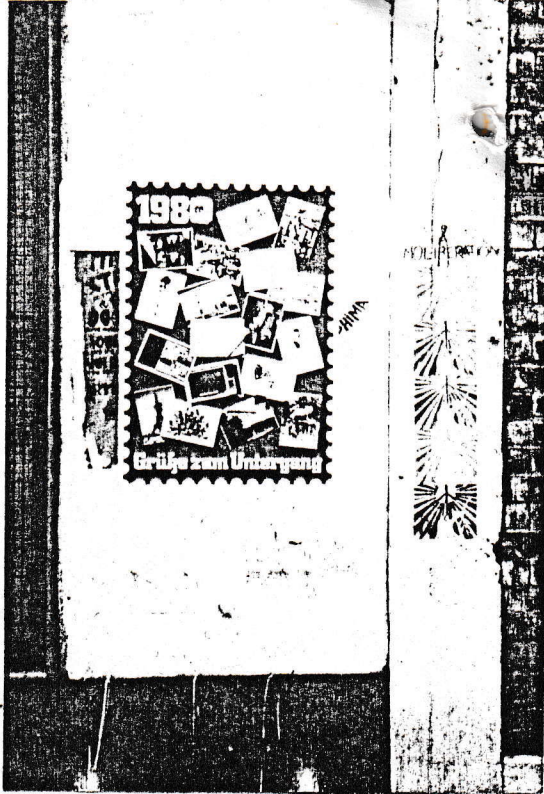
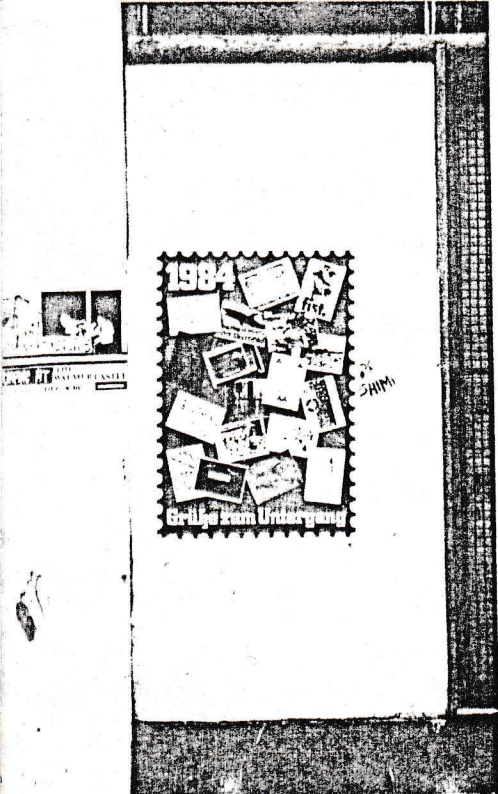
DIAGONALE / ESPACE CRITIQUE  
10, Bd Edgar Quinet  
75014 Paris  
FRANCE

PIOTR RYPSON  
U1 Kaliska 8/10 m 47  
02-316 Warszawa  
POLAND

LOIS WAY  
Chandru Studio  
3205 8th Avenue  
Fort Worth  
Texas 76110  
U S A



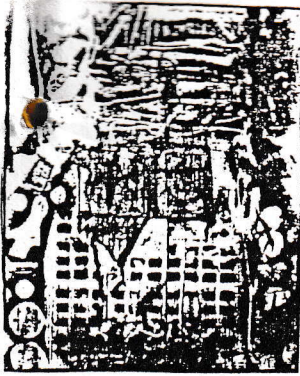
WORKS  
GALLERY  
WORKS



JURGEN O. OLBRICH  
Kunoldstr. 34  
D-3500 Kassel  
WEST GERMANY

MARK S. BLOCH  
Official Panpost  
P O Box 1500  
New York  
N Y 10009  
U S A





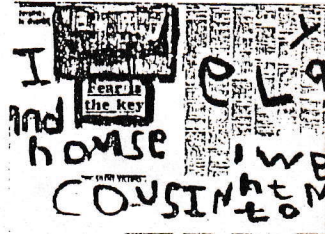
!PUBLIC ART NOW! campaign dept  
Send me a 'poster' which I  
will flypost in my area of  
LONDON. Within 3 months you  
will receive a colour photo-  
snapshot of your poster in  
situ and a map showing the  
location of your poster.



You can either choose a close up shot showing your poster clearly with A border of the texture it is fixed to. Or you can have a medium distance shot which will show roughly where it is placed. 10 x 8 inch machine enlargements are £2. If you will do the same for me I will send YOU a poster and include YOUR photo-record in my catalog which will be sent to you. Catalog will be xerox A3 comprising a collection of reproductions of these photos. My definition of Poster (and Post Art) is as broad as it is long. If you send me An old boot to be nailed to a telegraph pole it will be done . . . BUT

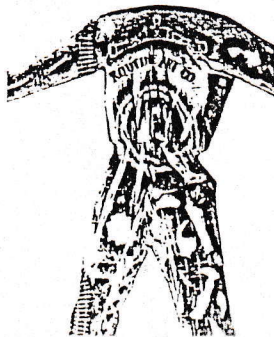


I can't guarantee to do anything. Even Routine Art Co has a limit to its resources. Posters received by May 31st 1985 will be included in ROADWORKS Brixton and receive extra documentation. Closing Date September 30th 1985.



ROUTINE ART CO. POST ART SECTION.

85 St. Agnes Place, Kennington, London S E 11.



**ROUTINE ART CO.**

ROUTINE ART CO is used as a label in 'solo' performances by Stefan Szczelkun, as well as collective actions, to contradict the individualist nature of western art practices. However it should be understood that other participants do not belong to ROUTINE ART CO which is a joke rather than a business.

From November 1983 to June 1985 a very successful series of large scale collective actions were organised with IAN SHERMAN.

**ART OF IMmediaCY**, an installation and series of 7 performances in which the image of the newspapers was remodelled on a daily basis over three weeks. (Media installation also by Stokes and Green.) Brixton Gallery.

**dereliction/UPRISING**, a four day series of seasonal performances above people's heads in a derelict house in Kennington (including work by Gordon Smith, Yass, Humphreys Hunt).

**3 WISE MEN**, a rough and tumble story of the search for salvation at the ZAP CLUB Brighton. (with Holbrook, Januszko, Ribbons).

**BABES IN THE WOOD**, the first full scale performance art pantomime. Described by a reviewer in PERFORMANCE MAG as a 'roller coaster' (with Giles Collins, Highcliffe, Holbrook, Januszko, Ribbons and Yankovitch). Chizenhale Space.

**ROADWORKS**, 10 artists working in public for 10 days documenting their work back in the gallery on a daily basis (with Araeen, Gilbert, Hatoum, Januszko, Kirkpatrick, Reedy, Shimizu and Telaro). Brixton Gallery.



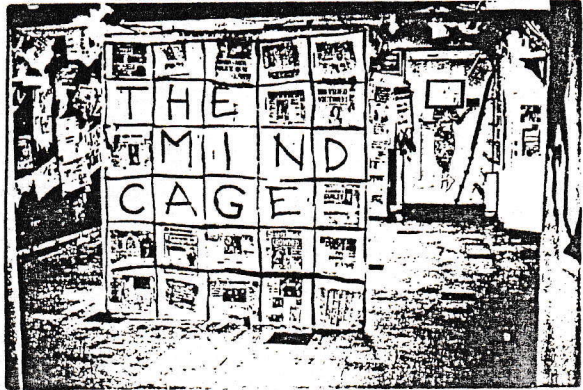
'BABES IN THE WOOD'

'ART of IMmediaCY'



'dereliction, UPRISING'

ROADWORKS - Stencil print





DICK TOOL CO  
Box 291 Stn C  
Wpqq. Man. r3m3a7

PIOTR ROGALSKI  
Borelowskiego 6  
20-707 Lublin  
POLAND



R G U T I N E   A R T   C O

Publications

DOCUMENTATION (A4 photocopies - illustrated scripts unless stated)

1. Art of THædiacy (4 artists). Brixton. Nov 1983. 20pp. £2.
2. 3 Wise Men (5 artists). Zap Club. Nov 1984. 14pp. £1.
3. His Story of Anger (solo). Nottingham. Oct 1984. 30pp. £4.
4. 7 Day Ritual for the De-mythification of My Penis (solo). Brixton. Dec 1984. 10pp. £1.
5. Anus Ritual for the Longest Night (solo). Brixton. 21-12-1984. 20pp. £2.
6. Roadworks. Prints from Outside, Text from Inside (my work only). Brixton. Jun 1985. 16pp. £2.
7. Marking Time (solo). Bonnington Square, Nov 1985. 10pp. £1.
8. 13 Stories of Evil 'Art in Ruins' (solo). Bloomsbury. Friday 13 Dec 1984. 5-10 pages. £1.
9. Poster Project I (International Mail Art Network) (25 artists). Feb 1986. A5 20pp. £1.

Also distributed by ROUTINE ART CO

10. DON KEY WORK. experimental rock music & hoarse play (Sonia Knox, Trevor Reeves, Stefan Szczelkun). C10 Cr02 cassette (includes colour photograph). £2. 8-track Studio 3.
11. ROADWORKS. Video Documentation by Emmeline Kirkpatrick (8 artists). 35 mins. VHS. £10. Lambeth Video.
12. Anglo-Polish Artists Exhibition Group Texts. Not a Routine Art Co publication (I will send photocopied preliminary texts to anyone interested) (35 artists). Showing period Sept 1986. Send SAE.

Coming in 1985

13. Routine Art Co - Shareholders Report. An illustrated report of the last two years of activity. 18pp litho magazine. £1. Publishing date May 1986.
14. Notes towards Artists Liberation. draft edition. 20pp or so. Photocopied card cover. £1. Publishing date Feb 1986.
15. The Nature of Objects - proposal for an installation of frottage with text (solo). A4 6pp. £1.
16. Sense, Think, Act, a collection of 200 exercises exploring our basic abilities. Ten years in preparation (requires publisher) but 'Senses' section, fully typeset, available photocopied. April 1986. 20pp or so. £1.

PLEASE ASK YOUR LOCAL ARCHIVIST OR ART LIBRARY TO ORDER A 'SET'

Cheques made out to Stefan Szczelkun  
P+P inclusive within UK, Overseas add 30%  
85 St. Agnes Place, Kennington  
London SE11 4SB, UK