

BOOKS

CABARET
VOLTAIRE

FLUKUS
WEST,
SAN
DIEGO
AND
SOUTHERN
CALIFORNIA

MAIL
ART

Edited by
ARZU OZKAL + MILA WALDECK

CARBOLT ⚡

Dedicated to the Mail Art community past and present.



Cabaret Voltaire: Fluxus West, San Diego and Southern California Mail Art

Edited by

Arzu Ozkal
Mila Waldeck

With Contributions by

Alexandre Alves	Arzu Ozkal
Anna Banana	Clemente Padín
John Bennett	Ferrara Brain Pan
Pat Fish	Terrence Reid
Ken Friedman	Falves Silva
Klaus Groh	Eric Smigel
Emily Hage	Rod Summers
Tohei Mano	Endre Tót
William Nericcio	Mila Waldeck
Guillermo Nericcio García	Horacia Zabala
Blanca Noval Vilar	



THE SAN DIEGO STATE UNIVERSITY PRESS

Copyright © 2023 by San Diego State University Press

ALL RIGHTS RESERVED.

*Cabaret Voltaire: Fluxus West, San Diego, and
Southern California Mail Art* is published by
San Diego State University Press, San Diego, CA 92182

<https://sdsupress.sdsu.edu/>

Design by Arzu Ozkal and Mila Waldeck

No part of this book may be used or reproduced in any manner whatsoever without written permission except in the case of brief quotations embodied in critical articles and essays.

Every effort was made to identify copyright holders and obtain their permission for the use of copyright material. Notification of any additions or corrections that should be incorporated in future reprints or editions of this book would be greatly appreciated.

ISBN: 978-1-879691-33-9



Cabaret
Voltaire

Cabaret
Voltaire

14444

Evre Aug '77

Contents

Cabaret Voltaire 1 to 5 **14**

Introduction **19**

Arzu Ozkal

Exchange with
Ferrara Brain Pan **25**

Cabaret Voltaire 1977-1978 **29**

The Show Goes On:
Cabaret Voltaire
and *CabVolt* **87**

Emily Hage

Playing Cards: Music
Notation, Intermedia,
and the Audiability of
Graphic Design **99**

Eric Smigel

CabVolt Magazine,
Mail Art and Industrial
Music: a lost (and
found) connection **138**

Alexandre Alves

Seven Movements in the
Crying of *CabVolt* 5 or How
a Zine from San Diego,
California, Ignited a Fluxus-
Suffused Avant Garde
Zeitgeist in the West Coast of
the United States in 1978 **152**

William Anthony Nericcio
and Guillermo Nericcio García

A Public Sphere in
Pocket-Size Format:
Artists' Networks in
Cabaret Voltaire **169**

Mila Waldeck

Preguntas a
Clemente Padín /
Exchange with
Clemente Padín **200**

Mistakes and
Errata: "Where Do Correct
Ideas Come From?" **213**

Arzu Ozkal

Now and Then **229**

Mila Waldeck

CabVolt Now and Then **232**

Anna Banana, John Bennett,
Pat Fish, Klaus Groh, Tohei
Mano, Blanca Noval Vilar,
Clemente Padín, Terrence Reid,
Falves Silva, Rod Summers,
Endre Tót, Horacia Zabala

Exchanges with
Ken Friedman
Part I **281**
Part II **284**

Afterword **287**

Ken Friedman

Creative writers, artists, freaks with
ideas for avant-garde Dada journal wanted.
Contact Cabaret Voltarie c/o Steve
Hitchcock. 6266 Madeline St. Apt. 97 San
Diego 92115 Zip a dee dada

**Cabaret Voltaire
No. 1 (Fall 1977)**

Blue Star Edition
500 Numbered Copies

Tom Hosier
James Huguin
R Lin Johnson
Ray Johnson
Zdzislaw Jurkewics
Robert Kelly
John B. Koffend
The Library of Art
Uncle Don Milliken
Valerie Petit
Daniel Water
V.D Phillips
Genesis P. Orridge
& Cosey Fanni Tutti
Eugene Ray
Robert Rehfeldt
Boyd Rice
Angelika Schmidth
Ron Shuebrook
Patti Smith
Al Souza
Don Van Vliet
Whitson The Western
Dakota Junk Co.
***Anna Banana**
Allen Berg
John M. Bennett
Black Rose
Tony Bradley
Paul Carter
Monte Cazazza
Buster Cleveland
Geoffrey Cook
Robin Crozier
Dada's Mama
Irene Dogmatic
C.F. Dolgin
Jerry Drova
Steven Durland
Sir Frank Ferguson
A.M. Fine
Phil Flott
Ken Friedman
Bill Gaglione/Dadaland
***Klaus Groh**
S. Hitchcock
***Tohei Horiike**

**Cabaret Voltaire
No. 2 (Fall 1977)**

Mistakes & Errata
Edition of 250

Michael Scott
Roberto Attanasic
Third Story
Geoffrey Cook
Elizabeth Kulas
Buster Cleveland
Ferro
S. HITchcock
Angelika Schmidth
***Rod Summers**
Paul Carter
Paulo Bruscky
Ulises Carrion
Boyd Rica
Roberto Attansio
Richard Kostelanetz
Don Loper
G.J. Miller
Opal & Ellen Nations
Anna Banana
Kenneth Coutts-Smith
Ko de Jonge
Leonard Frank Duch
Lary Wendt
Steven Durland
Guglielmo Achille Cavellini
Don Boyd
Mirosljub Todorovic
Jorge Caraballo
Mike Crane
Peter Van Beveren
Richrd C
Pawel Petasz
Zdzislaw Jurkewics
a.m. fine
Tom Fisher
Romani Peli
***Clemente Padín**
Alastair Maclenman
Haddock
R.E. Gasowski
Eduard Bal
***Falves Silva**
Genesis P Orridge
***Terry Reid**
Dick Higgins
Mike Belt

Lynette Fromme
Al Souza
Jorge Caraballo
Endre Tót
Edgardo Antonio Vigo
Michele Perfetti
***Horacio Zabala**
Paulo Bruscky
John M. Bennett
Libera Mozzoloni
Horst Tress
Richard C.
Paul Carter
Diogenes G Metidieri
Klaus Groh
Miroslav Klivar
Peter Van Beveren
***Ken Friedman**
Michael Scott
Bill Gaglione
Steven Durland
J.H. Kochman
Pauline Smith

**Cabaret Voltaire
No. 3 (Spring 1978)**

The Drawing-Completion Test
Edition of 250

Dr. Al Ackerman
Anna Banana
Peter Below
***John Bennett**
Lionel Biron
Donald Boyd
Mick Boyle
Paulo Bruscky
Charlton Burch
Henryk Bzdok
Richard C.
Ulises Carrion
Paul Carter
Guglielmo Achille
Cavellini
Buster Cleveland
Geoffrey Cook
COUM Transmissions
Kenneth Coutts-Smith
Ron Crowcroft
Mike Crane
Ricardo Cristobal
Robin Crozier
Marquis Dadactic
Ko de Jonge

Georgia Hannah Dineen
 Irene Dogmatic
 Connie Dolgin
 Dorrien
 Leonard Frank Duch
 Steven Durland
 Jurgen Elsasser
 Frank Ferguson
 Ferro
 * **Pat Fish**
 Cees Francke
 Ken Friedman
 Bill Gaglione
 Ron Gasowski
 George in Georgia
 Michael Gibbs
 Gifreu
 Klaus Groh
 Sub Waxin Haddock
 Horst Hahn
 E.F. Higgins
 Steve Hitchcock
 Tom Hosier
 Laevenworth Jackson
 Mahatma Kane Jeeves
 R. Lin Johnson
 Ray Johnson
 Gerlald Karlovec
 Miroslav Klivar
 Stephan Kukowski
 Eve Laramee
 Niels Lomholt
 Harley Lond
 Don Loper
 Alastair LacLennan
 Odair Magalhaes
 Rhoda Mappo
 M.L. McCorkle
 J. Medeiros
 Tommy Mew
 Gerry Miller
 Uncle Don Milliken
 Opal L. Nations
 Clemente Padín
 Romano Peli
 Michele Perfetti
 Pawel Petasz
 V.D. PhIllips
 Greg Puchalski
 Robert Rehfeldt
 Boyd Rice
 Ruedi Schill
 Angelika Schmidt
 Science Holiday
 Michael Scott

Ron Shuebrook
 Falves Silva
 Pauline Smith
 Al Souza
 Silvio Antonio Spada
 Rolf Staeck
 Chuck Stake
 Mike Taylor
 Mel Tearle
 Miroljub Todorovic
 * **Endre Tót**
 Gabor Toth
 Dick Trace-it
 Horst Tress
 Robert Turman
 Edgardo Antonio Vigo
 Larry Wendt
 Ruth Wolf-Rehfeldt
 Phyllis Wunderlich
 Horacio Zabala

Cabaret Voltaire
No. 4 (c. Summer 1978)

New Music
 Internationale Edition
 Edition of 250

Peter Beckman
 Mike Taylor
 Angelika Schmidt
 Gerald Karlovec
 Professor Marquis
 Dadactic
 Guy Schraenen
 ED Atkeson
 Leavenworth Jackson
 Robin Crozier
 Ron Crowcroft
 Eve Laramee
 Robert Filliou
 Musicmaster
 Tommy Mew
 Michael Gibbs
 New Agency
 Leonard Frank Duch
 Johan Van Geluwe
 Sir Q
 Cheap Trash / Dorrien
 Cheap Trick /
 Rick Nielsen
 Steve Hitchcock
 Bor Toth
 Miroljub Todorovic

G.C. Haymes
 Pawel Petasz
 Michael Scott
 Teddy
 Michael Dec
 Tony Bradley
 Jaroslav Pokorny
 D.A. Javelsoa
 Falves Silva
 Paulo Bruscky
 Rhoda Mappo
 Ron Crowcroft
 Michele Perfetti
 Miroslav Klivar
 Larry Wendt
 Idol Music
 Paul Carter
 R. Meltzer
 Coum
 Transmissions
 Pauline Smith
 Rolf Staeck
 Mike Crane
 Edgardo
 Antonio Vigo
 George in Georgia
 Mike Dyar
 Musicmaster
 Ko de Jonge
 Robert Turman
 Tom Winter
 * **John M. Bennett**
 Dominic Allelula
 Mick Boyle
 Michael Loydon
 Richard C
 Ken Friedman
 Scott Helms
 Ron Gasowski
 Aaron Flores
 Blanco Noval Villar
 Irene Dogmatic
 The Library of Art
 Miroljub Todorevic
 Julius Vitali
 Mike Taylor
 Sub Waxin Haddock
 Nicolas Sloninski
 A.M. Fine
 Zdzislaw Jurkewics
 Tom Winter
 Robin Crozier
 Horst Hahn

Cabaret Voltaire**No. 5 (Fall 1978)**

Decadence
Edition of 250

Tom Hosier
Delux (cover)
C.G. Dolgin (back cover)
Tom Winter
Peter Beckmann
New Agency
Pawel Petasz
Paulo Bruscky
Markondes Silva
Vagner Dante Veloni
G.C. Haynes
Max Bucher
Michael Gibbs
Horst Hann
Richard H Kirk
Steve Durland
Leavenworth Jackson
Falvis Silva
Jurgen Elsasser
Angeilka Schmidt
Gifreu
Michele Perfetti
Mike Grahe
David A Javelosa
Julius Vitali
Jaroslav Pokorny
John M Bennett
Scott Hermes
Cosmic Ray Varnbuhler
Mike Taylor
The Haddock and Mappo
Ko de Junge
*** Blanca Noval Vilar**
Ion Spiegelman
Leonard Frank Duch
Gabor Toth
Path Fish
G.R. Watson
Gerard Theewen
Ecki Vespa
Bill Gaglione
Mike Taylor
Irene Dogmatic
Frank Ferguson
Steve Durland
Michael Dec

Michael Moliett
Larry Wendt
Boyd Rice
Aaron Flores
Pauline Smith
Guliermo Deisler
Tommy Mew
Richard Kostelanetz
Don Loper
Dana Long
Al Souza
G.E. Marx Vigo
Cheap Trash
WE/06/21/06C
Charlton Burch
Abdada
Falves Silva
Gamboa/Patssi/Gronk/
Gil de Montes/ Teddy
Peter Below
A.M. Fine
Bryan Cunnigham
Micro/Future
Cees Francke
Woody Van Amen

CABVOLT



*Cabaret
Voltaire*

Badaiismusz

6266 MADELINE STREET, APT. 97
SAN DIEGO, CALIFORNIA 92115

Introduction

Arzu Ozkal

This book is about a social networking movement from the 1960's: The International Mail Art Movement or Correspondence Art. It intends to be the first extensive review of the graphic minutiae created by San Diego State University (SDSU) alumna Ferrara Brain Pan¹ focusing on informal art networks and their extension into digital media.

Fueled by post-structuralist critiques of meaning, permanency and authorship, this book intends to inspire many cultural producers to learn about artists for whom dialogue and exchange were primary means for art making. The readers will hopefully develop their own models for informal exchanges, and build more marginal—online/offline, temporal—platforms for creative inquiry and experimentation. Discovering *CabVolt* No:1 at SDSU's Special Collections encouraged us to bring this book into being, and share the story behind the author of this short-lived yet highly significant publication.

Pan drew upon a legacy of creative practitioners who utilized the postal system to send and receive art, such as American artist Ray Johnson, who began such work in the 1960s. When Pan

¹ Correspondence and publications printed before 1996 use the name Steve Hitchcock

moved to San Diego in 1976 to major in journalism at SDSU, San Diego temporarily became an active node in this unorthodox art network. Very briefly aware of the early avant-garde movements, such as Dada, Surrealism, Fluxus, etc., the eighteen-year-old Pan decided to self-publish a dadazine. Pan's dadazine took inspiration from the zine movement, during which individuals created collections of written and visual work that could be easily xeroxed and distributed independently. He put out a call in the San Diego Reader's Free Classified Ads section. (February 3-6, 1977, Vol 6. No 4.)

Quickly scanning through the pages of *CabVolt* No:1, I recognized San Diego locals such as SDSU's Emeritus Professor, architect Eugene Ray. During our research, Professor Ray generously opened up his archives where we found out that Xerography was as groundbreaking for educators as for artists of the time. After the medium became commercially available in the late 1950s, it allowed creative practitioners to disseminate carbon copies of their work broadly at a very low cost.

Pan self-published five volumes, named after Cabaret Voltaire, the birthplace of the Dada movement in Zürich, Switzerland. Much like the original Cabaret Voltaire, Pan's zines included a multitude of radically experimental material. Collages, poetry, and political satire by avant-garde artists from all around the globe, from Budapest to Amsterdam and Winnipeg, names such as Ray Johnson, Dick Higgins, and Anna Banana populated the xeroxed pages. Writing this book allowed us to reconnect with some of the artists, who greatly reciprocated our enthusiasm.

With my co-editor, Mila Waldeck, we have compiled a collection of original essays from international authors and academics that studied different aspects of *CabVolt*, exploring it from both

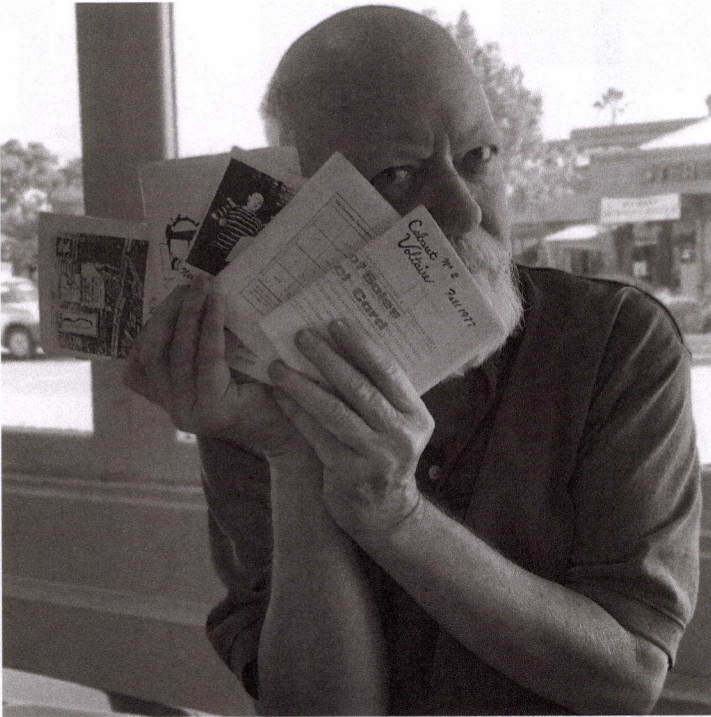
theoretical and practice-based perspectives. These essays are attempts to situate the publication within the broader history of the avant-garde.

This book includes email exchanges with Ken Friedman, one of the three people who had initially responded to Pan's call in 1977. Pan explained that it was Friedman who had introduced her to the Mail Art scene. Friedman remembers San Diego as "bland and mild" and an "unlikely locus for the International Mail Art Movement." In his interviews and afterword for our book, Friedman further elaborates about Fluxus West, Pan, and how this experimental community existed in so-called conservative San Diego.

Art Historian Emily Hage joins our roster of authors who link dadazines to performance art, and how it would be possible to perceive each publication as a performance in their own. Musicologist, and SDSU Professor Eric Smigel writes about the sonic quality of the musical scores printed in the *CabVolt* No:4 *New Music Internationale Edition*, and how each page emits noise and commotion within the reader, connecting these graphics to John Cage granting radical agency to the viewer/listener. Alexandre Alves provides the reader with historical background on the cut up technique, which were heavily adopted by mail artists of the times, connecting it to its origin Tristan Tzara, and then Burroughs, and to industrial music and punk zines. William Nericcio, Professor of English and Comparative Literature at SDSU, scrutinizes the pages of *CabVolt* No:5, "where everything is familiar and nothing is what it seems to be," and speculates about the profound metaphors lurking within these compositions. Mila Waldeck articulates on the power of mail-based networks of artistic collaboration to bypass Cold War-era censorship and governmental repression. Waldeck's essay ends with an extensive interview with Clemente Padin about the mobilization power

of political periodicals. And finally, my essay provides the reader a brief timeline of underground publishing in the United States, and emphasizes the need of creating art and design outside the commodity realm to allow autonomous intellectual dialog.

The art you will see in the second half of the book are original art created for this book by the members of the *CabVolt* network. While we were studying and contextualizing the impact of the work, it was amazing to witness how these artists who came together forty-five years ago, kept making and sharing their work generously to keep the Mail Art movement in momentum.



Many thanks go to the amateur archivists Jan Tonnesen, a native of San Diego, CA, who shared the original copies of *Cabaret Voltaire*.



Luna Bisonte
Brooks

137 Leland Ave.

Columbus, OH 43214



CABARET VOLTAIRE
6266 MADELINE STREET, APT. 97
SAN DIEGO, CALIFORNIA 92116



Exchange with Ferrara Brain Pan

The Mail art project *Cabaret Voltaire* emerged in 1977 as a xerox-printed magazine made in San Diego, California. In a sense it was tiny: it measured nearly 4 × 5 in (10 × 12.5 cm) and five issues were produced. On the other hand, *Cabaret Voltaire*, also known as *CabVolt*, was broad: over 180 artists participated with artworks, contributions, and correspondence mailed from 20 countries. *CabVolt* creator Ferrara Brain Pan tells us how this mix of little and broad happened.

Mila Waldeck: *How did you build the list of Cabaret Voltaire contributors? Did the list change over the editions?*

Ferrara Brain Pan: I started with a xeroxed mailing list that Ken Friedman had given me. He may have also given me a spare copy of a zine or two with addresses in it. As I remember I just sent out invitations to a bunch of addresses from the list (all of them probably) and I got a lot of mail back. I used almost everything people submitted for the five issues although there were a few times I chose not to print stuff that seemed of poor throwaway quality. Everyone who had works printed in the first issue was invited to send in stuff for the next issue, and so on, it just grew and spread that way, and I got stuff from people I had never invited because people who'd sent me stuff spread the word around and shared my address with their contacts.

MW: *Was Cabaret Voltaire mailed to the contributors only, or to additional readers as well? How many copies did the contributors receive? Was there any other form of circulation?*

FBP: The only copies that I sent out were to contributors and also prospective contributors, and in trade for other zines that

other artists were putting out (*VILE, FILE, OR*, there were many of them). I also had a very few copies sold on consignment in the SDSU bookstore. Usually contributors only got one copy each, as I recall, sometimes two at the most. And I gave copies to friends at SDSU and in the San Diego punk rock scene with which I was heavily involved during this time. Come to think of it, there were musicians in the UK whose addresses I got out of magazines or on record covers and I did send copies to those people (like Cabaret Voltaire the band from Sheffield UK, and then both Stephen Mallinder and Richard Kirk sent things to put in the magazine).

MW: *Where was Cabaret Voltaire printed and how was the print shop chosen? Did anyone help in the crafting (e.g. help arrange the pages, bind and trim them)?*

FBP: There was a Kinko's copy shop right outside the campus and I xeroxed everything there myself, paid for it myself. I don't even remember where I got the money, I did have a part time job in the campus cafeteria for a while, maybe my dad was giving me an allowance, I can't recall for certain. I sure wasn't making any money selling copies! But I probably spent more on international postage than printing costs. Also, there was a stationery store near campus where I ordered custom made rubber stamps to use in my mail art. As for production, I did all the pasteup myself onto 8 1/2 x 11 [letter size] white card stock with glue stick, very basic. Most of the works that people sent for the mag were too big for a 4x5 zine so I had to make reduced size copies of the originals and then paste those up (which I did anyway even if the works were correct size, so the magazines were second generation xeroxes of the originals). I made all design decisions, exclusively. The only help I think I had sometimes was my friend Boyd would help me collate the pages and assemble them. So these were xeroxed and

assembled myself, the only work I had done professionally was the cutting and stapling/folding, at the same Kinko's I guess.

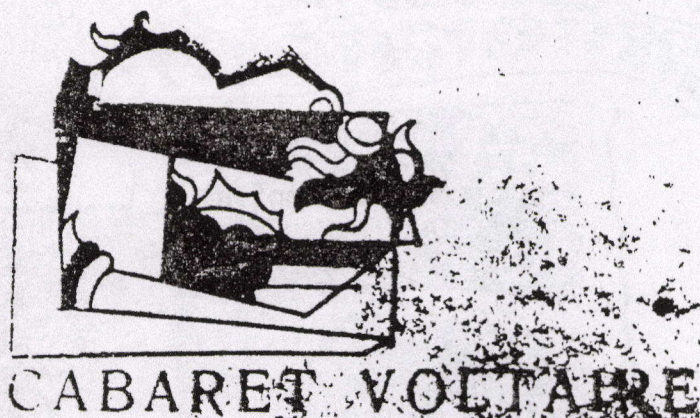
MW: *Did you meet the contributors?*

FBP: Well, I met Ken Friedman first as you know, and later I met the SF Bay area people when I went up there for a visit: Geoffrey Cook and Bill Gaglione and Anna Banana and Irene Dogmatic, and of course I got to meet the few who were in San Diego that contributed stuff. I met Michael Mollett and Jerry Dreva and a few people while I was up in LA at a gallery there. Maybe Judith Hoffberg. Mainly West Coast people. It was much later that I met Genesis PO [Genesis P-Orridge] after we'd both left behind Mail Art for musical endeavors.

***Cabaret Voltaire* 1977 - 1978**

The following pages are a sample of the five issues of ***Cabaret Voltaire*** reproduced in their actual size (around 4 × 5 in). All editions were originally xerox printed, saddle-stitched and then mailed to the artists in a standard Baronial envelope (4.75 × 6.5 in). The order in which the pages appear here is not their original sequence.





CABARET VOLTAIRE No. 1

Blue Star Edition. Fall 1977

Back cover (left) and front cover

(above) by Ferrara Brain Pan

Next facing pages by:

1st: Klaus Groh (left), Anna Banana (right)

2nd: Tohei Mano (left), Ferrara Brain Pan (right)

3rd: Klaus Groh

All images reproduced
by permission of the artists

Sie wissen,
wie wichtig
Energie ist

DADA IS ENERGY
NYNYNYNYNYNYNYNYNYNYNYNY



K.G. '77





FIVE YEARS' RESEARCH PROJECT 1976-1980

ART DOCUMENTATION

TWO DEFINITION-NOTES AND ONE PROPOSAL

1) BEING AN ARTIST	definition-note
2) A PIECE OF WORK	definition-note
3) More concrete proposal for creating a new and free cultural atmosphere by means of art wherever we live in this land	

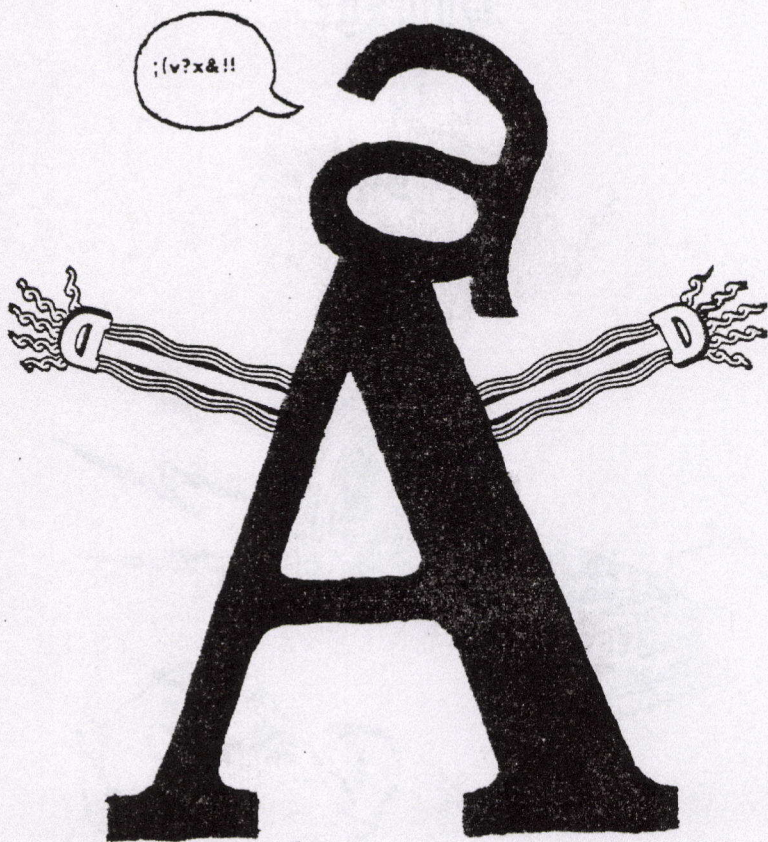
Please inform me of your documentation concerning the above three subjects.

PROJECT : TWO DEFINITION-NOTES AND ONE PROPOSAL

NAME :

DATE :

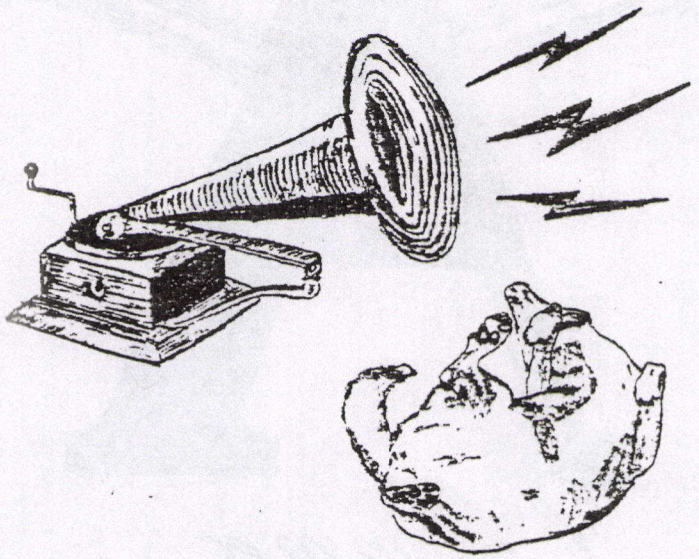




*l'homme
approximatif*



Homage
to
Bagel



Made für die werdende Mama



Die schönste Zeit

Im Leben einer Frau beginnt mit dem
Warten auf ihr Baby.
Umstandswäsche, die sich modisch
stellt, hebt die Zeit der Erwartung so
angenehm wie nur möglich zu gestalten.
Folglich Sie denken noch heute an
"Mammit-Moderate" für die werdende
Mama an - oder besuchen Sie die
"Mammit-Geschäfte" etc.

DÜSSELDORF, Königsallee 128
DUMMIG auf Greifswald-Platz
ESSEN, Viernauer-Strasse 11-12
KÖLN, Marktplatz 13
DORTMUND, Bruckweg 28

Mammit
Made für die werdende Mama

DADA IS EVERYWHERE DADA IS EVERYWHERE DADA IS EVERYWHERE

C Me s
RÜNc
Freib G
die n F. Diab i j C
SCHALLAR TALLENT
L. FELD GEMEIN KAPITEL
Lesezeit über 100 Jahre 1870 bis 1970



W. ARE YOU?



K. GUR 42



Err Art '77

HITCHCOCK CABARAT VOLTAIRE

AUTHOR TITLE

00	00	00000000000000	0	00	000000000000000000																																		
1	2	3	4	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	

CABARAT VOLTAIRE

Point

Centre

20-W 20900

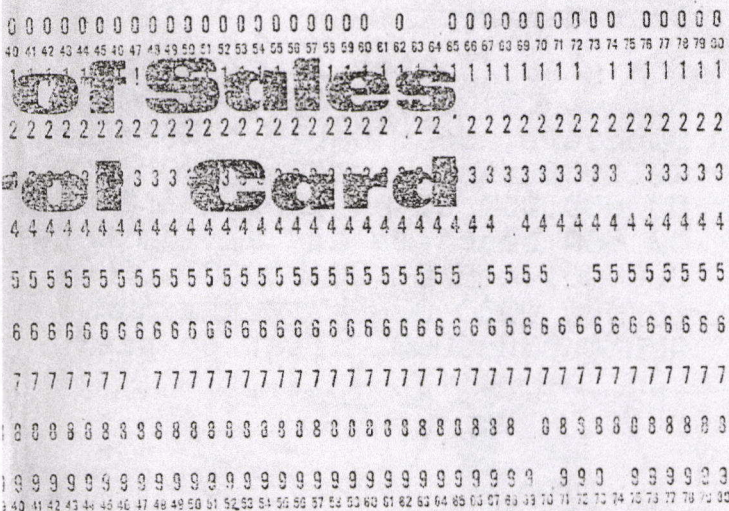
Edition of 250 No 163

Cabaret ^{No 2}
Voltaire

Fall 1977

F

20085 48935ART



*"Mistakes
& Errata"*

CABARET VOLTAIRE No. 2

Mistakes & Errata. Fall 1977
 Front and back cover by Ferrara Brain Pan
 Next facing pages by:
 1st: Anna Banana, Endre Tót
 2nd: Ferrara Brain Pan
 3rd: Ken Friedman, Terry Reid
 4th: Rod Summers, Falves Silva
 5th: Paulo Bruscky, John M. Bennett

6th: Clemente Padín
 7th: Horacio Zabala, Klaus Groh
 8th: Richard Kostelanetz, Klaus Groh
 All images reproduced
 by permission of the artists
 See Arzu Ozkal's chapter Mistakes and Errata:
 "Where Do Correct Ideas Come From?"

I write you because you are there and I am here



Endre Tót

M-1035 Budapest

Kardk u. 10

Hungarian People's Republic

SHORT BUT SWEET

Dear Cabaretk

00 AUG 1977

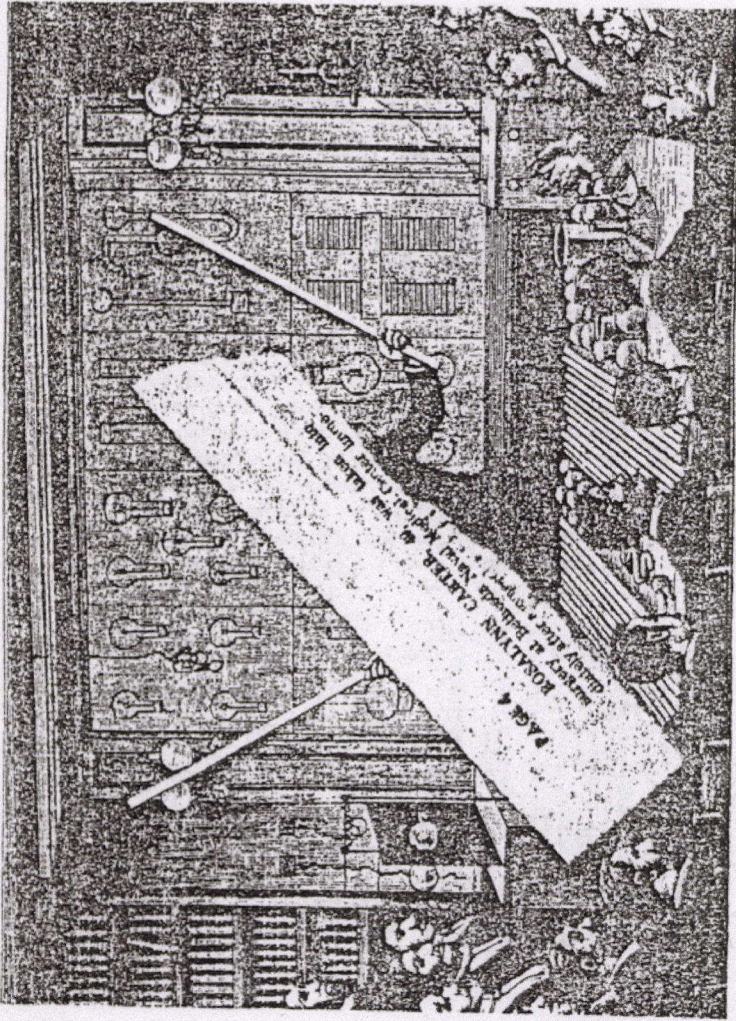
O'm glad /bottom left/ that O
see 00000 00 yoo 0000 00000 my
Blunders, dear Cabaret Voltaire.
Well, ~~ex~~ want O don't 000000 000000
undereeeeee 00 at all. All O 00000
00 000 blunders are always 000-
000000. OhH O ee 000000 0000
000000 0000 00 ~~things~~,
~~00000 blunders~~, n'est ce pas?

Best zeros & blunders,



Endre Tót

Hey! Look! Here are beautiful
new zeros 000000000000
from Hungary - Endre Tot 1974



"Tasha stood there (like the archangel, brandishing the flaming sword" [1892]

Anna Banana

Wrote 'Labour Village' - a fictional version on of Philip's first story - 'In your Workshop & Garden Home'. But mine from O'Connell Staff



MICHAEL SCOTT
11th hour artworks
ORCHARD HOUSE
ST HELENS LANE
LEEDS LS16 8EU
671185

I've had a quick flick through this week's Magazine and I'm certainly not going to read that pink rock article on page 28. The cover is disgusting enough. I don't care if they are here to stay. But those paintings and sculptures on page 34 look lovely. I never realised there were so many wonderful treasures hidden away in the basements of our great museums. I'm saving it to read properly this evening, after my glass of sherry. Oh, I see it's


that. Never the series. or than the



MAIN FEATURES
Punk Rock..... 28
Basement Art..... 34

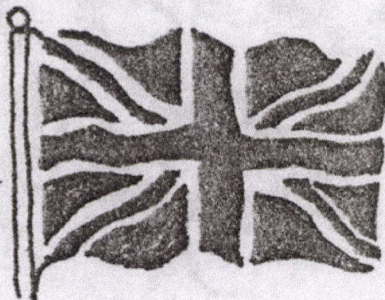
Various Philbys to fill up Filby

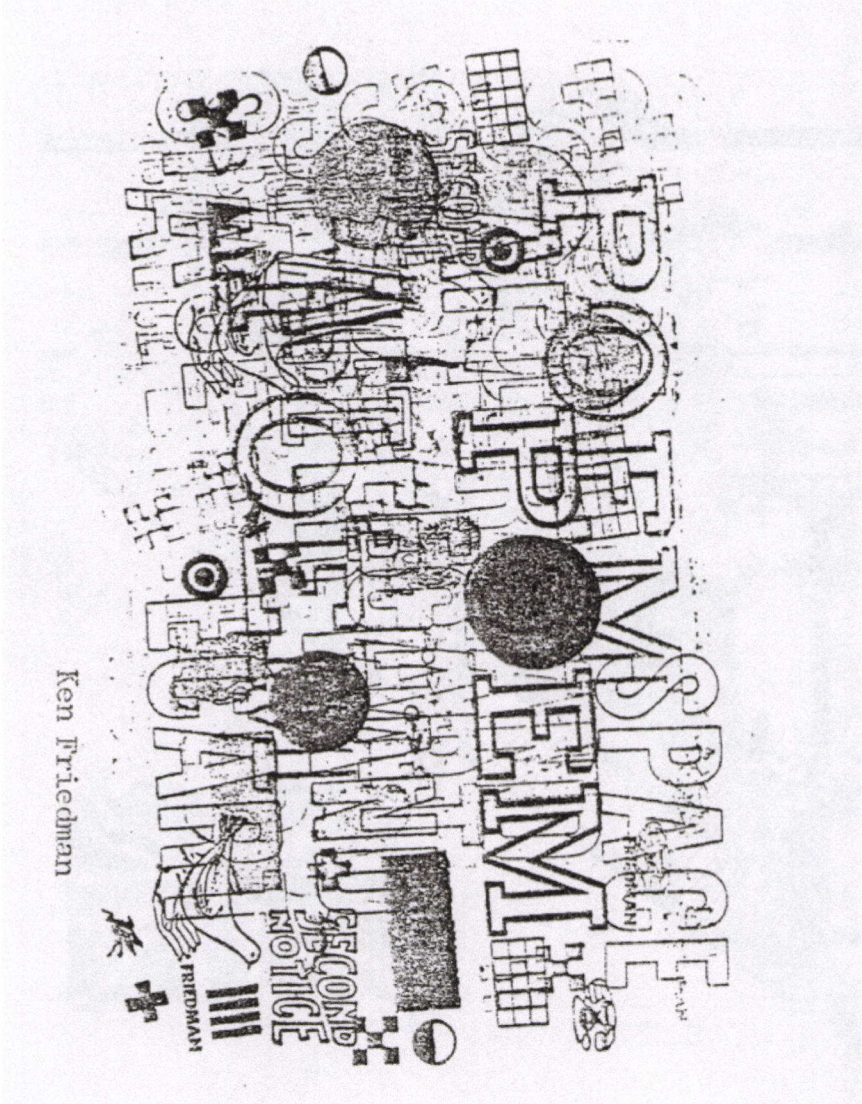
HUNDREDS of people-trained Philbys, Philbers, Philbys, Filbys and Filbes are being re-ferred to the records of the range of Filby for a big centenary celebration. It is being organised by the Philby Association, which has members in Britain, Australia and America and was founded by Ellenworth Filby of Kansas, who died last year. In its research the association has recorded 3,656 births under Filbes, Filbys and Philbys and a further 975 for Filbys and Philbys. A big crowd is expected at the reunion, which is held every three years.



BRITANIA RUDES

S. HITCHcock





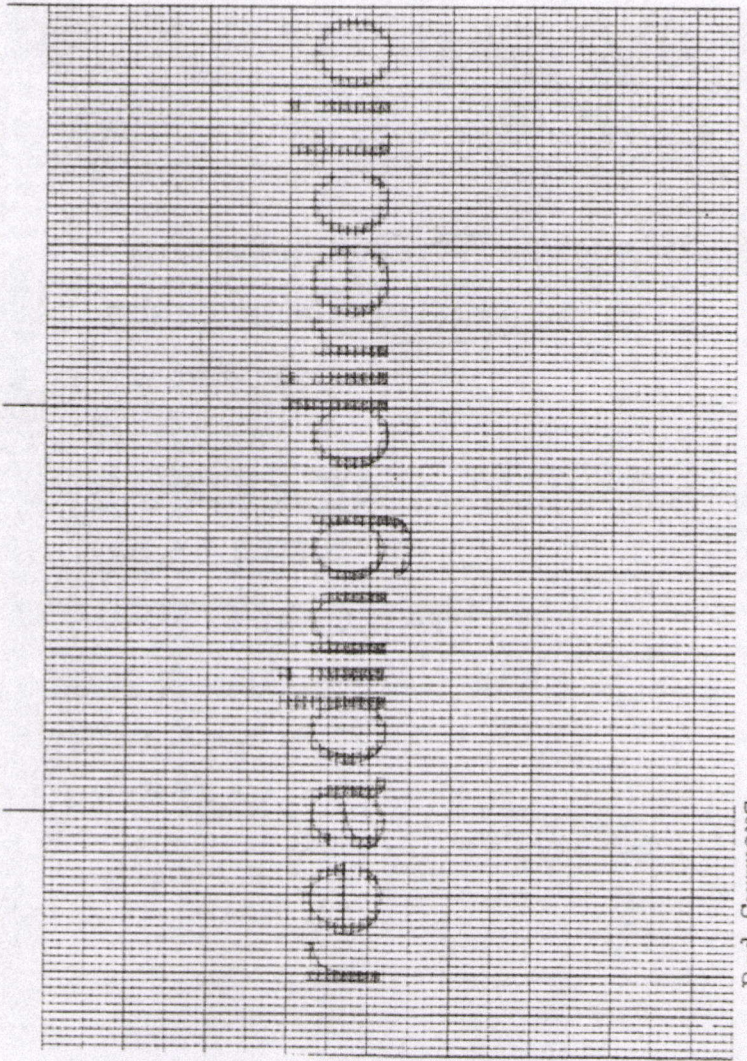
Ken Friedman

Can the H be the foreign ingredient? TR

Terry änd the Pirätes in
FORIEGHN/INGREDIENTS
with selections from

DR A ACKERMAN
CEES FRANK
PAT LARTER
BILLIE HADDOCK
RHODDA MAPPO
MUSICMASTER
DAVID ZACK

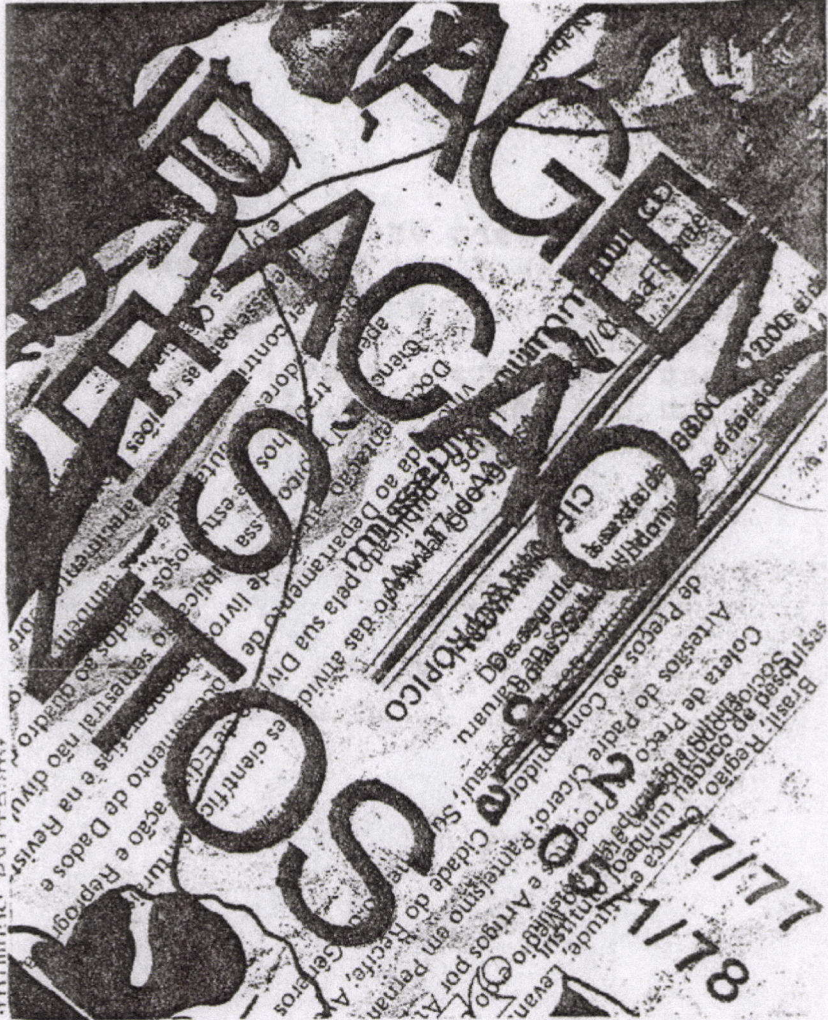
Terry Reid



Rod Summers



Falves Silva



Paulo Bruscky

SEWER

JOHN M. BENNETT

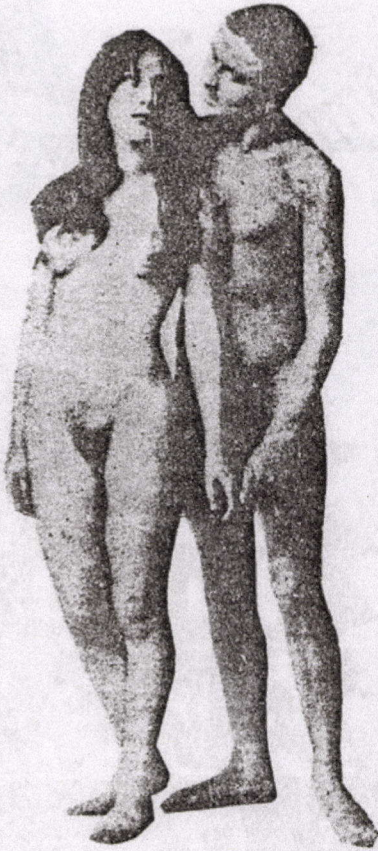
**a little ideological
correction to**



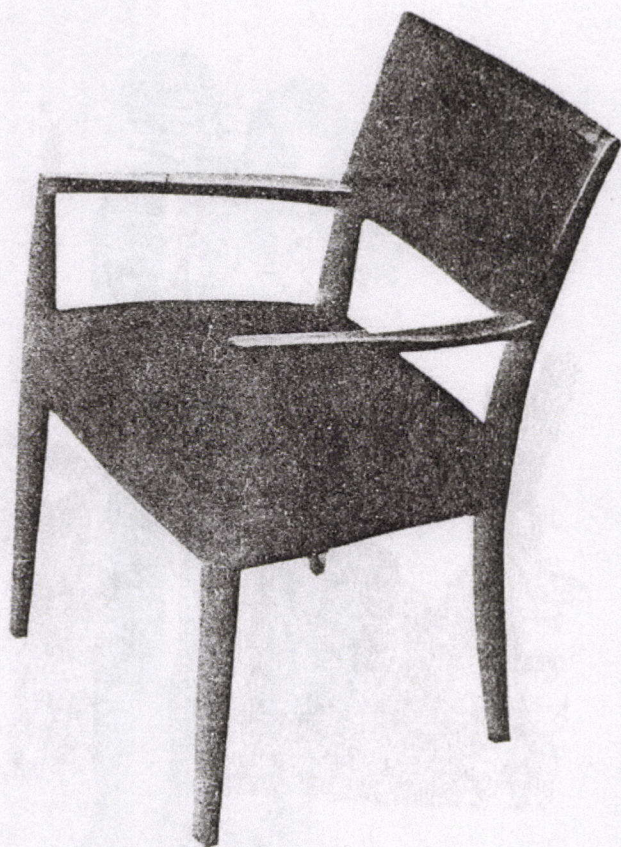
beuys

by

CLEMENTE PADIN



LA RIVOLUZIONE SIAMO NOI



LA RIVOLUZIONE SIAMO NOI



LA RIVOLUZIONE SIAMO NOI

ART IS A PRISON

ZABALA

(~~definitive, with (definitive)~~)

ZABALA 77

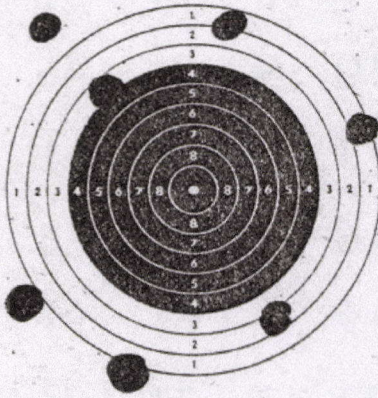
Horacio Zabala

Wettkampfscheibe für Luftgewehr

Entfernung 10 m

Treffer Ringe

Sa.	



ERRATA III

Verein:

Name des Schützen:

k. GWS

Art des Schießens:

klaus grah

Ort und Datum

LEAPS & BOUNDS

1	1	1	1	1	1	1	1
1	2	4	7	11	16	22	29
1	3	7	13	21	31	43	57
1	4	10	19	31	46	64	85
1	5	13	25	41	61	85	113
1	6	16	31	51	76	106	141
1	7	19	37	61	91	127	169
1	8	22	43	71	106	148	197
1	9	25	49	81	121	169	225
1	10	28	55	91	136	190	253
1	11	31	61	101	161	221	291

Richard Kostelanetz

Wettkampfscheibe für

Entfernung 10 m

Luftgewehr

Trichter, Ringe

					So.



CORRECTION
Verein:

Art des Schießens:

III

Name des Schützen

K. GUSH

Art und Datum

K. August 1968

Cabaret Voltaire







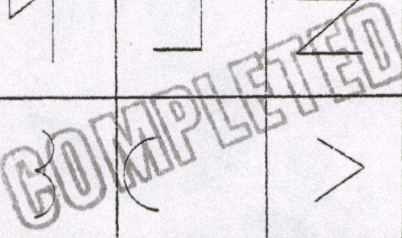





No 3

The Drawing-Completion Test

Edition
of 250:

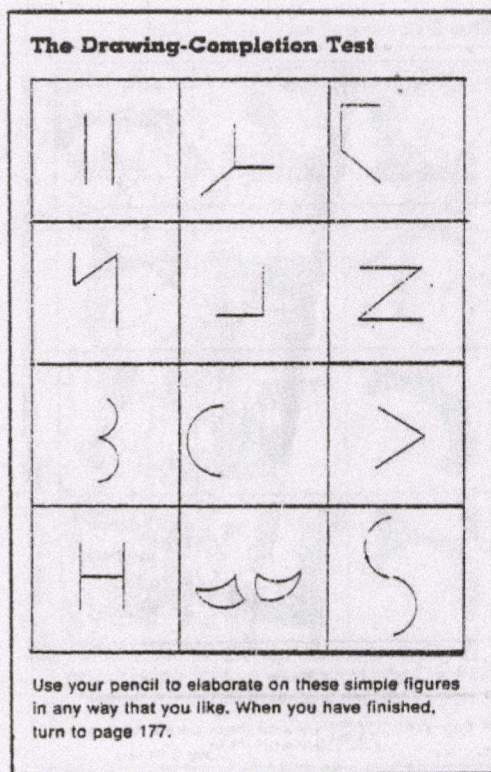
NO 145

Spring
1978

Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

CABARET VOLTAIRE
6266 MADELINE STREET, APT. 97
SAN DIEGO, CALIFORNIA 92115



CABARET VOLTAIRE No. 3

The Drawing-Completion Test. Spring 1978

Back cover (left) and front cover
(above) by Ferrara Brain Pan

Next facing pages by:

1st: Endre Tót, Clemente Padín

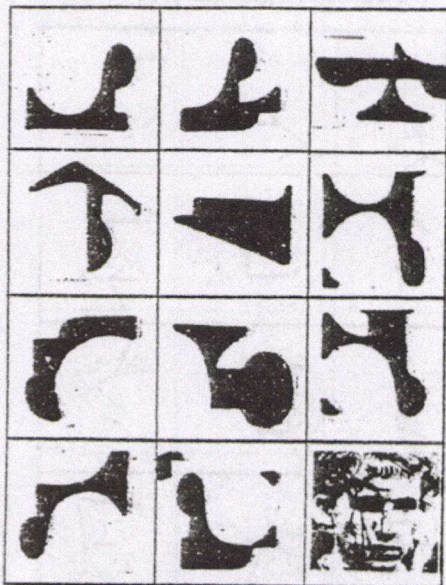
2nd: Falves Sllva, Pat Fish

3rd: Horacio Zabala, Paulo Bruscky

4th: John M. Bennett, Anna Banana

All images reproduced
by permission of the artists

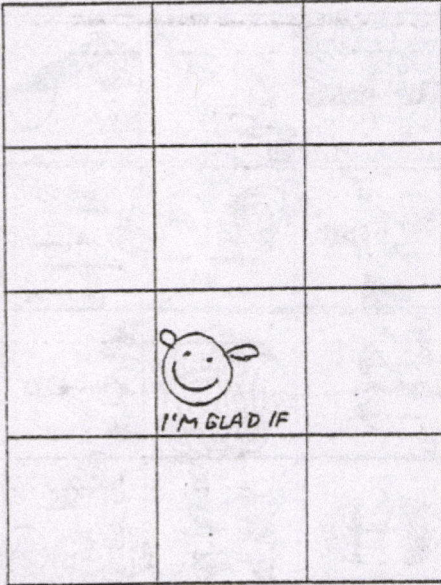
The Drawing-Completion Test



Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

Clemente Padin
Lindero Forteza 2713 Apt. 3
Montevideo
Uruguay

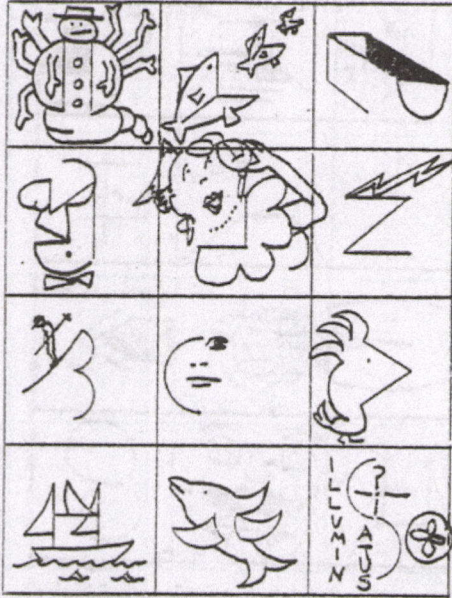
The Drawing-Completion Test



Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

Endre Tot
Kerek U 10
H-1035 Budapest
Hungary

The Drawing-Completion Test

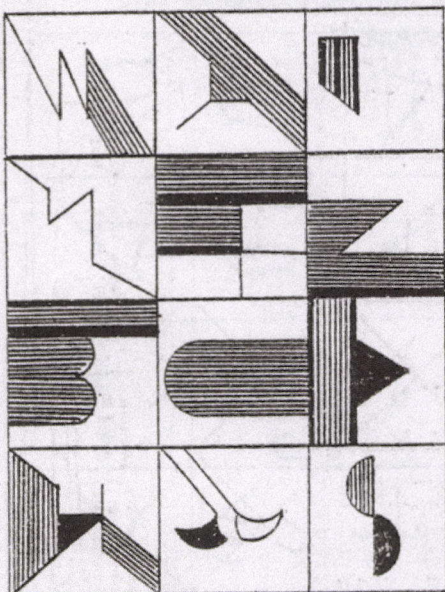


Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

PATFISH

Pat Fish
707 Castillo
Santa Barbara, California 93101 U.S.A.

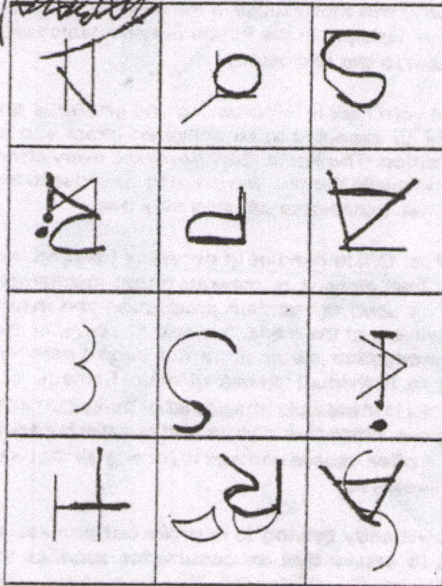
The Drawing-Completion Test



Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

Falves Silva
Eng. Jose Rocha No. 16
Candelaria - 59.000
Natal - RN
Brasil

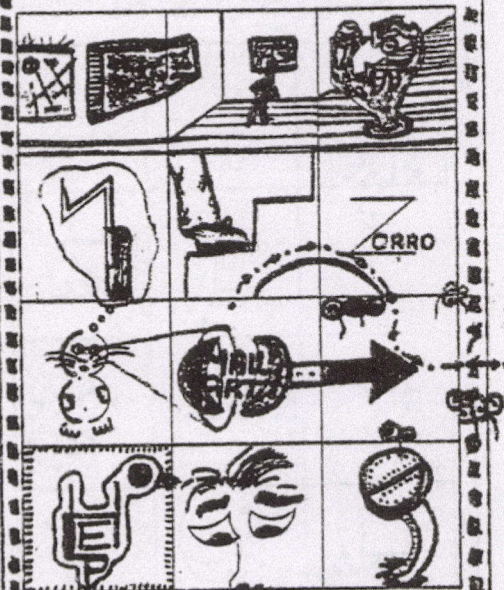
The Drawing-Completion Test



Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

Horacio Zabala
via Madonna di Costantinopoli, 14
Morlupo (Roma)
Italy

The Drawing-Completion Test

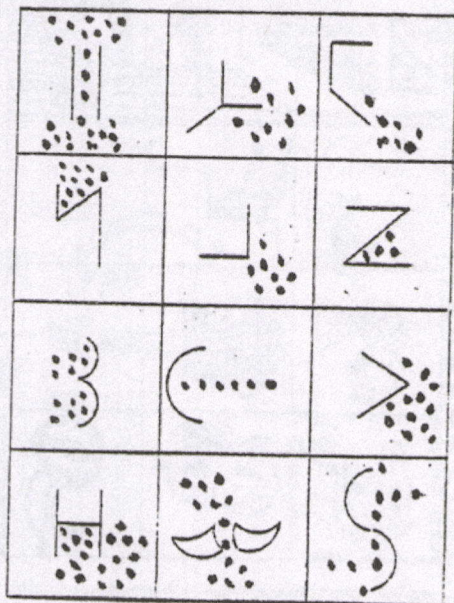


Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

Paulo Bruscky

Paulo Bruscky
CP 850
Recife
PE - Brasil

The Drawing-Completion Test

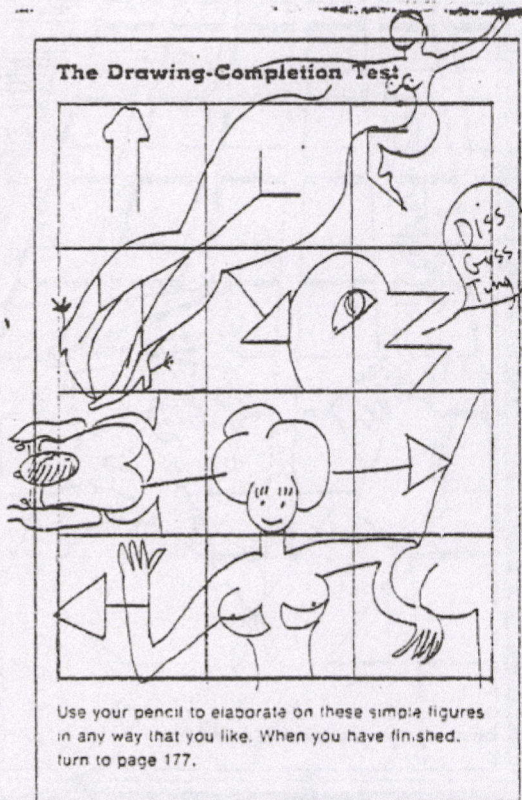


Use your pencil to elaborate on these simple figures in any way that you like. When you have finished, turn to page 177.

CROW DOTS

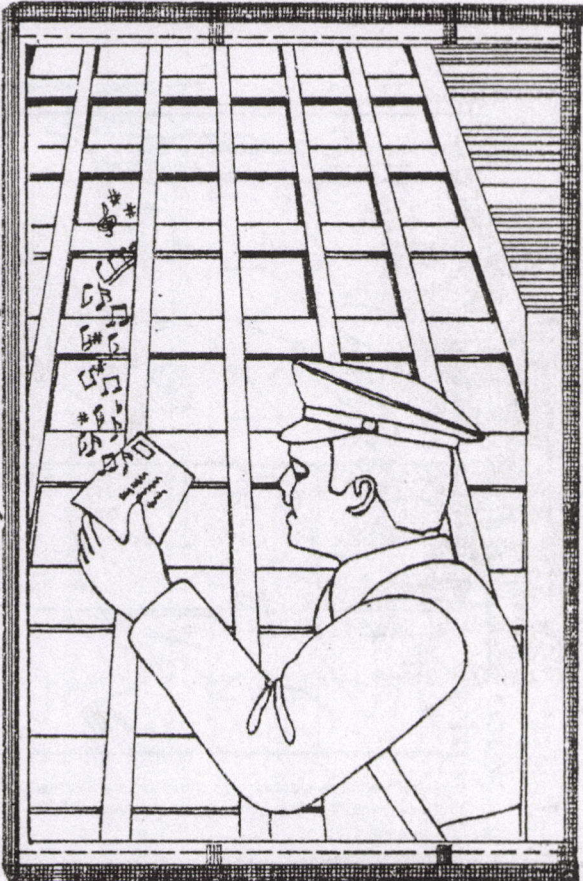
John H. Bennett
137 Leland Ave.
Columbus, Ohio 43214 U.S.A.

The Drawing-Completion Test



Anna Benana
1183 Church St.
San Francisco, California 94114 U.S.A.


TOM WINTER / V.E.C. MUNICH, D-8000 Munchen 90
Edelweisse Strasse 9, Federal Republic of Germany



CABARET VOLTAIRE
6266 MADELINE STREET, APT. 97
SAN DIEGO, CALIFORNIA 92115



New Music Internationale
Edition 

CABVOLT  **4**

No 160

of 250

CABARET VOLTAIRE No. 4

New Music Internationale Edition.
c. Summer 1978

Front cover (above) by Ferrara Brain Pan;
back cover (left) by Tom Winter

Next facing page by:

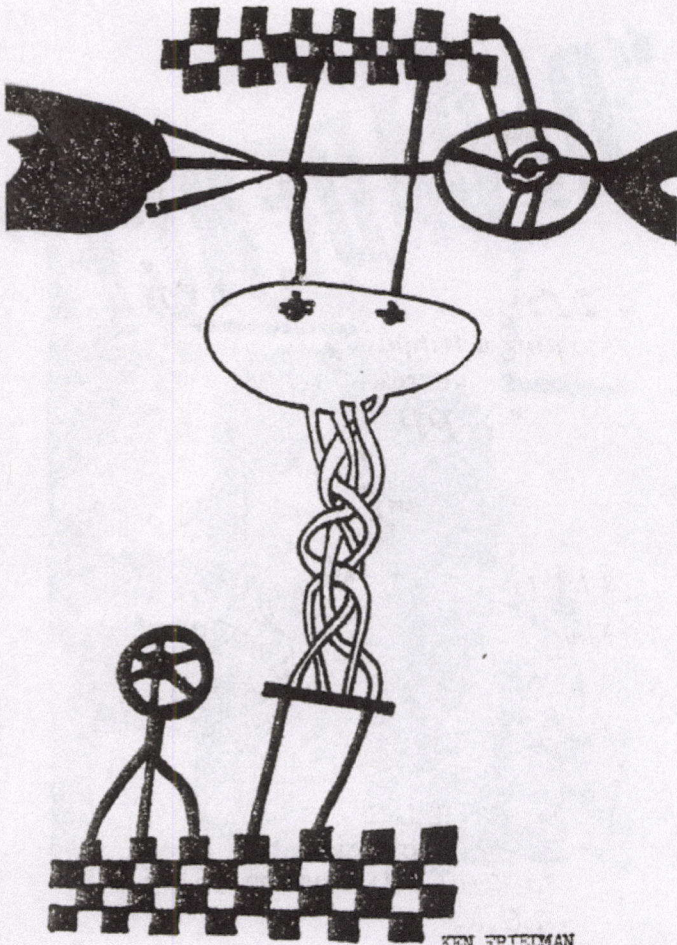
Falves Silva, Ken Friedman

All images reproduced
by permission of the artists

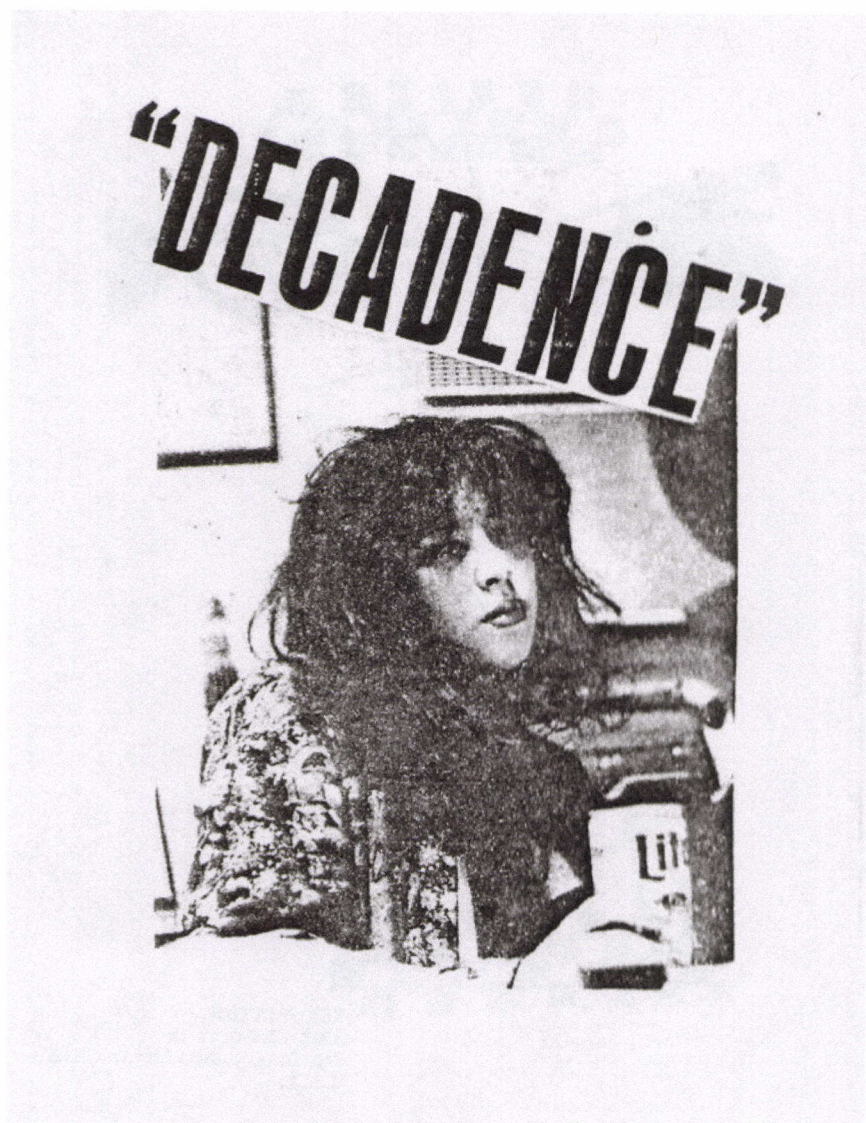
See Eric Smigel's chapter Playing Cards:
Music Notation, Intermedia, and the
Audiability of Graphic Design

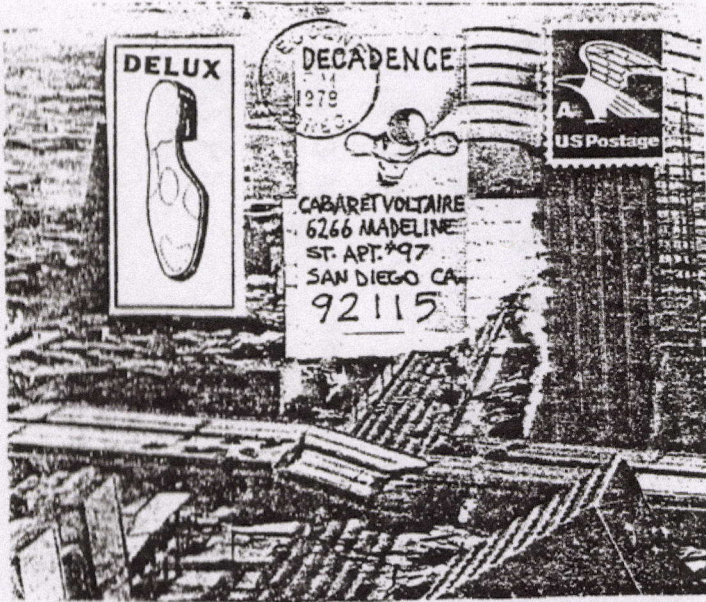


FALVES SILVA
Eng José Rocha No 16
Candelária - 59.000
Natal - RN
Brasil



KEN FRIEDMAN
6361 Elmhurst Dr
San Diego, California 92120
U.S.A.





Fall of 1978

CABVOLT 5

NO 140

of 250

CABARET VOLTAIRE No. 5

Decadence. Fall 1978

Back cover (left) and front cover
(above) by Ferrara Brain Pan

Next facing pages by:

1st: John M. Bennett, Falves Silva

2nd: Pat Fish, John M. Bennett

3rd: Aaron Flores, Blanca Noval Vilar

4th: Ferrara Brain Pan

5th: Blanca Noval Vilar, Richard Kostelanetz

6th: Aaron Flores, Paulo Bruscky

All images reproduced
by permission of the artists

Deck A Dents

He wore a greasy shirt Jack
wheels spinning on the sleeves
"I eat real fast" he smirked,
and then he showed his ten big teeth,
the Queen of Clubs carved on each—

John M. Bennett

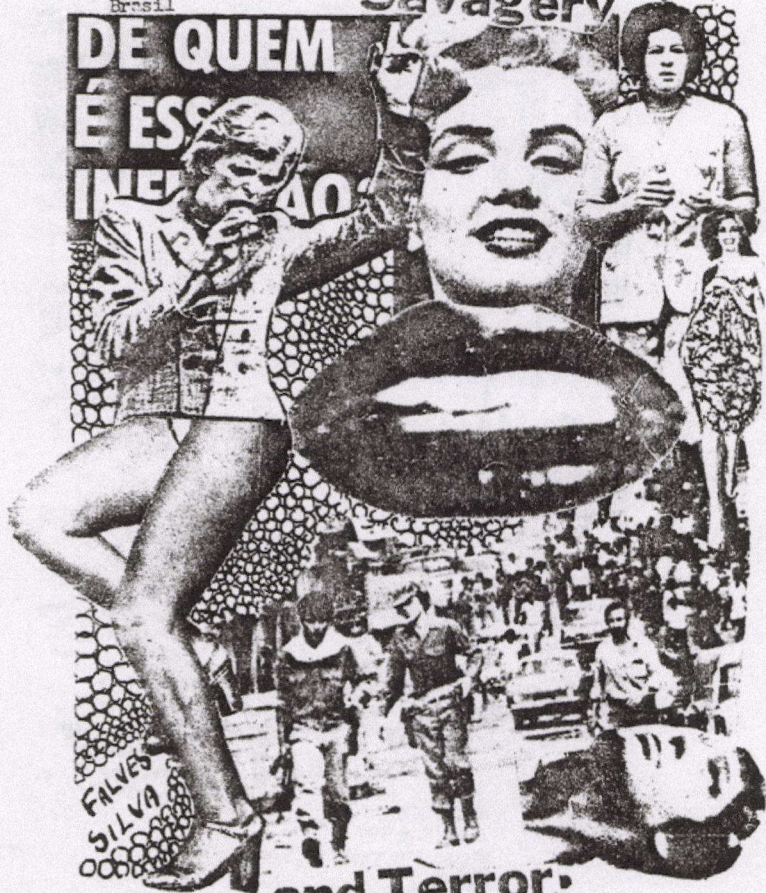
1978

JOHN M BENNETT
137 Leland Ave.
Columbus, Ohio 43211,
U.S.A.

FALVES SILVA
Eng. José Rocha No. 16
Candelária - 59.000
Natal - RN
Brasil

Savagery

DE QUEM
É ESSA
INEFABILIDADE



FALVES
SILVA

and Terror



PAT FISH
P.O. Box 777
Santa Barbara, California 93101
U.S.A.

JOHN M BENNETT
137 Leland Ave.
Columbus, Ohio 43214
U.S.A.

TO THE
HONORABLE
ROBERT C. FARRINGTON, P.E.
DIRECTOR OF PUBLIC WORKS



CITY OF COLUMBUS

OHIO

DIVISION OF SEWERAGE AND DRAINAGE
CITY HALL
COLUMBUS, OHIO 43260

TO THE
HONORABLE
JOHN M. BENNETT
137 LELAND AVE.
COLUMBUS, OHIO 43214

SMOKE TESTING NOTICE

Dear Resident:

The City of Columbus, Division of Sewerage and Drainage, will be smoke testing the sanitary sewers in your area beginning in the next several days and continuing through the week. The purpose of this test is to find where rain water is getting into the sanitary sewer.

This test is performed by blowing smoke through the sewer lines. Under normal conditions smoke can be seen coming from the plumbing vents located on roofs in the area for approximately 10 minutes. Traps in the house plumbing should prevent smoke from entering the house. Pour water into basement floor drains to make sure that these traps have a water seal. Please do not be alarmed by this test. The smoke used is non-toxic, non-staining, non-combustible and will not leave a residue.

We will make every effort to keep any inconvenience to you at a minimum.

Sincerely,

D. J. Robbins
D. J. Robbins, P.E.
Superintendent

MEAT DUPE

AARON FLORES
Monte Alban 204
Mexico D.F. Z.P. 12



FIARCA NORVAL VIJAR
 Monte Alban 204
 Mexico 12 D.F.

CORRUPCION - CRIMEN - SOBORNIO - MISERIA - SARDISHO
 ZERRESION - PROSTITUCION - LENONICIA - HAMBRE -
 VIOLENCIA - FANTISMO - HIEDO - PROSTITUCION - SARD
 REPRESION - CRIMEN - MISERIA - LENONICIA - CORRUPCI
 HAMBRE - FANTISMO - HIEDO - PROSTITUCION - MISERIA
 SARDISHO - VIOLENCIA - ETC - PROSTITUCION - ETC
 CRIMEN - NEUROSIS - HAMBRE - PROSTITUCION - HAMBRE
 HAMBRE - SOBORNIO - LENONICIA - SOBORNIO - SOBORNIO
 VIOLENCIA - FANTISMO - PROSTITUCION - HAMBRE
 LENONICIA - SOBORNIO - MISERIA - PROSTITUCION - CORRUPCION
 CRIMEN - SOBORNIO - MISERIA - SARDISHO - NEUROSIS - ETC
 LOCURA - VIOLENCIA - HAMBRE - CRIMEN - SOBORNIO - ETC
 CIUDAD - MISERIA - SOBORNIO - TORETURA - REPRESION
 PROSTITUCION - LENONICIA - HAMBRE - VIOLENCIA - ETC
 FANTISMO - SOBORNIO - PROSTITUCION - NEUROSIS - LOC
 FANTISMO - SOBORNIO - PROSTITUCION - CRIMEN - SOBORNIO - ETC
 HAMBRE - REPRESION - MISERIA - PROSTITUCION - LOCURA
 HAMBRE - REPRESION - VIOLENCIA - FANTISMO - HIEDO
 LENONICIA - HAMBRE - SOBORNIO - SOBORNIO - CRIMEN -
 NEUROSIS - HAMBRE - SARDISHO - HIEDO - CORRUPCION -
 REPRESION - SOBORNIO - CRIMEN - US CIUDAD - HIEDO -
 HAMBRE - SARDISHO - CORRUPCION - HAMBRE - ETC
 REPRESION - PROSTITUCION - CRIMEN - SOBORNIO - MISERIA
 NEUROSIS - IN CIUDAD - HAMBRE - HAMBRE - FANTISMO
 CRIMEN - SOBORNIO - MISERIA - SARDISHO - REPRESION
 HAMBRE - FANTISMO - CORRUPCION - HIEDO - ETC - ETC

DEPARTAMENTO DE ECONOMIA

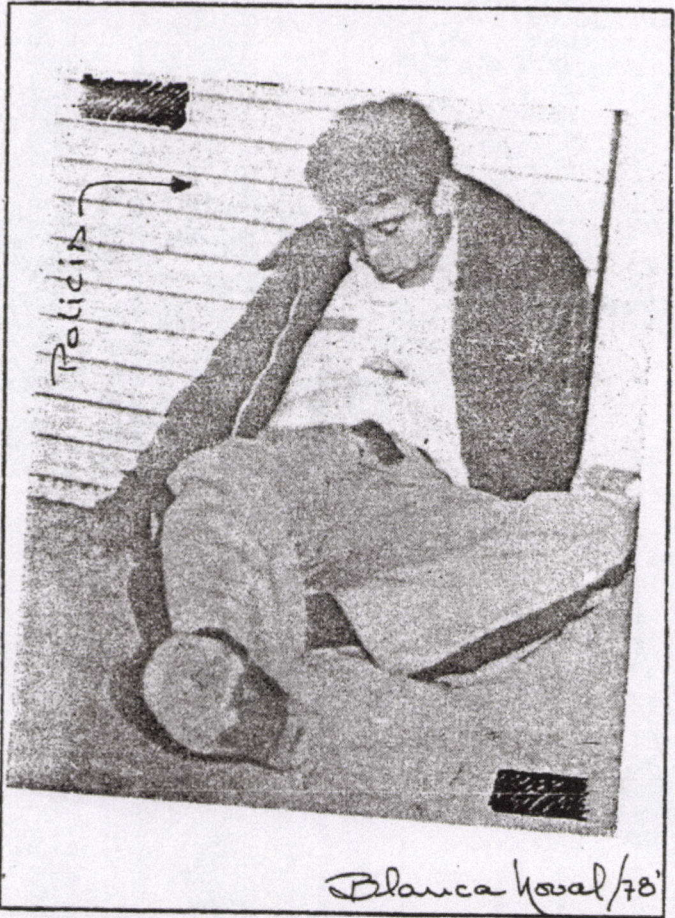
Oficina Norval / 181



ANONYMOUS

STEVE HITCHCOCK
6266 Madeline St., Apt. 97
San Diego, California 92115
U.S.A.





BLANCA NOVAL VILAR
Monte Alban 20h
Mexico 12 D.F.

1920	95 59	1936	102 51	1952	95 59
1921	98 55	1937	102 52	1953	99 52
1922	94 60	1938	99 53	1954	103 51
1923	98 54	1939	106 45	1955	96 58
1924	89 63	1940	88 66	1956	97 57
1925	69 85	1941	101 53	1957	98 56
1926	91 63	1942	103 51	1958	92 62
1927	110 44	1943	98 56	1959	79 75
1928	101 53	1944	83 71	1960	97 57
1929	88 66	1945	81 71	1961	109 53
1930	86 68	1946	87 67	1962	96 66
1931	94 59	1947	97 57	1963	104 57
1932	107 47	1948	94 60	1964	99 63
1933	91 59	1949	97 57	1965	77 85
1934	94 60	1950	98 56	1966	70 89
1935	89 60	1951	98 56	1967	72 90

Slumping

by *Richard Kostelanetz*

111 Wooster St.
New York, New York 10012
U.S.A.



AMON FLORES
Monte Alban 204,
Mexico D.F. Z.P. 12

TÍTULO ELEITORAL

N. QU

PAULO BRUSCKY

DECADENCE

REGIÃO ELEITORAL

CIRCUNSCRIÇÃO

MUNICÍPIO DO DISTRITO

NOME

PAULO BRUSCKY

NATURALIDADE

DATA DO NASCIMENTO

PROFISSÃO

DATA NA




PAULO BRUSCKY
 CP 850
 Recife - PE
 Brasil

The Show Goes On: *Cabaret Voltaire* and *CabVolt*

Emily Hage

Steve Hitchcock's *Cabaret Voltaire*, or *CabVolt* is a performance of sorts, inspired by the Dadaists' emphasis on the interdependence between performance and print. Considering this Mail Art zine in dialogue with 1970s punk zines, we find that they together fostered cross-fertilization and interaction and maintained a tension between materiality and ephemerality, mediation and liveness.

CabVolt is one of dozens of zines—underground, amateur, small-circulation publications—published in the 1970s and 1980s by affiliates of Mail Art, also known as Postal Art and Correspondence Art, the worldwide collective that used the postal service to circulate their pieces. Linked to Ray Johnson and his New York Correspondence School, it grew out of the Fluxus movement in the 1950s and 1960s. Hitchcock and other Mail Artists were attracted to what they understood to be Dada's nonsensical, in-your-face, anti-status quo dissidence. Mail Art publications, sometimes called “dadazines,” included other titles like The New York Correspondence School Weekly Breeder (1972–1973), edited by Tim Mancusi and Steve Caravello, West Bay Dadaist (1974–1975; later Quoz?), edited by Charles

Chickadel, and Vile (1974–1977), edited by Anna Banana, all published in San Francisco.¹ Mail Art zine editors also took to the stage, putting on Dada- and Futurist-inspired performances, many of which demanded spectator involvement.²

Hitchcock's zine—an underground, amateur, small-circulation publication—mimics its predecessor in various obvious ways. Its name, of course, comes from Hugo Ball's 1916 anthology and magazine, *Cabaret Voltaire*.³ The first issue of *CabVolt* (Hitchcock, like Ball, made five hundred copies) makes the connection clear. It features a grainy black and white reproduction of the cover of the earlier magazine (which was red with a stripe of gold or silver paper), probably taken from Robert Motherwell's influential anthology, *The Dada Painters and Poets* (1951) [fig. 1].⁴ The word "Dada" appears on the back cover, printed in white on a black background, with the letters arranged in a way that recalls Robert Indiana's *Love* (1967).

Hitchcock's zine also mimics its predecessor in its performative nature. It chronicles Mail Artist events. The fourth issue, for instance, is the "Music Internationale Edition," presenting such incongruous references to music as a creative take on sheet music, a cutout from what looks like a religious pamphlet

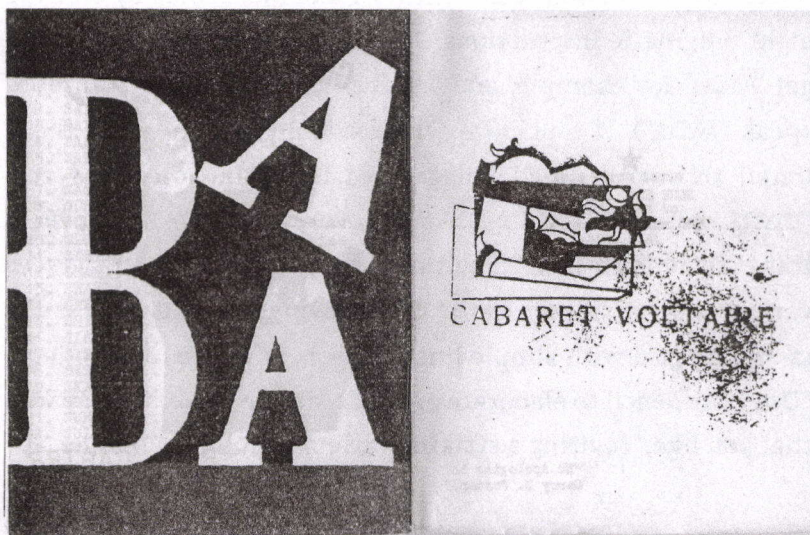
¹ For more on this group and their zines, see *The Bay Area Dadaists*, ed. John Held Jr. (San Francisco and New York: Snowman Publications, 1998), np; Stephen Perkins, "Alternative Art Publishing: Artists' Magazines (1960-1980)," "Punk Zines," and "Mail Art and Artists' Networks," in *The Zine and E-zine Resource Guide: Approaching the '80s Zine Scene*, <http://www.zinebook.com/resource/perkins.html>

² For listings of their performances, see Suzanne Foley, *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area* (San Francisco: San Francisco Museum of Modern Art, 1981), 173, 175, 179, 183. For more on these performances, see "Bay Area Dadazines and Punk Zines in 1970s San Francisco," 186.

³ I contend that Ball conceived of *Cabaret Voltaire* as a cabaret-like anthology and Tristan Tzara appropriated it as a magazine propagating Dada in "A 'Living Magazine: Hugo Ball's Cabaret Voltaire" *Germanic Review* 91, no. 2 (fall 2016): 395-414.

⁴ Robert Motherwell, ed. *The Dada Painters and Poets: An Anthology* (Boston: G.K. Hall, 1981 [1951, 1967])

showing a man playing guitar, and a photo of the Three Stooges playing instruments. But more than this, *Cab Volt* evokes live events through its repeated appeals for reader involvement. A major way it provokes such involvement is through its eclectic content and its juxtaposition of different modes of address. We find typed words attributed to affiliates such as Canadian Mail Artist Anna Banana (“I hope your paper doesn’t become another DUMB OX!!!”) and Johnson (“What was Alfred Hitchcock doing the year that the Baroness von Loringhoven [Elsa von Freytag-Loringhoven] shaved her head?”), as well as barely legible black-and-white photos, crude drawings, stamps, and cutouts from newspapers and magazines. Small rubber-stamped images of objects such as a gas pump and an airplane replace page numbers, and the word, “Dada,” is sprinkled throughout.



1. Cover and back cover of *Cabaret Voltaire* No. 1

This variety of content force readers to try to relate the bizarre and varied materials. The eclecticism of *CabVolt* is not confined to artistic styles and languages but also extends to the various time periods and genres it combines. And the roughness of the juxtapositions, showing evidence of the cutting, pasting, and photocopying, highlights the wide range and source material. As with *Cabaret Voltaire*, in *CabVolt* the jumble of materials renders it interactive, demanding that readers constantly adjust and shift their approach as they turn the pages.

Further emphasizing its collaborative nature, *CabVolt* directly addresses its audience, with lines such as “snap out of it,” and it invites readers to write in it. The first issue includes a connect-the-dots puzzle, with dots forming a rectangle around the page, and the instructions, “Join the dots to see what you will get!,” scrawled by British Mail Artist Robin Crozier in the center [fig. 2]. Directly across from this page is German Mail Artist Klaus Groh’s “Project for a Dadaday Voltaire” [fig. 3], which imitates the early twentieth-century Dada magazines by offering eight enigmatic instructions (“repeat your action till you ever get Dada,” for example, and “multiply this event till more speak DADA”). It concludes with Dada declarations like those found throughout Dada magazines from the 1910s and 20s: “DADA means everything, DADA is everywhere, DADA is everything, Dada is DADA.”⁵ The third issue of *CabVolt* reproduces various artists’ responses to “The Drawing-Completion Test,” a 12-square grid with simple lines in each, with the instructions, “Use your pencil to elaborate on these simple figures in any way that you like,” inviting a striking variety of submissions [fig. 4].

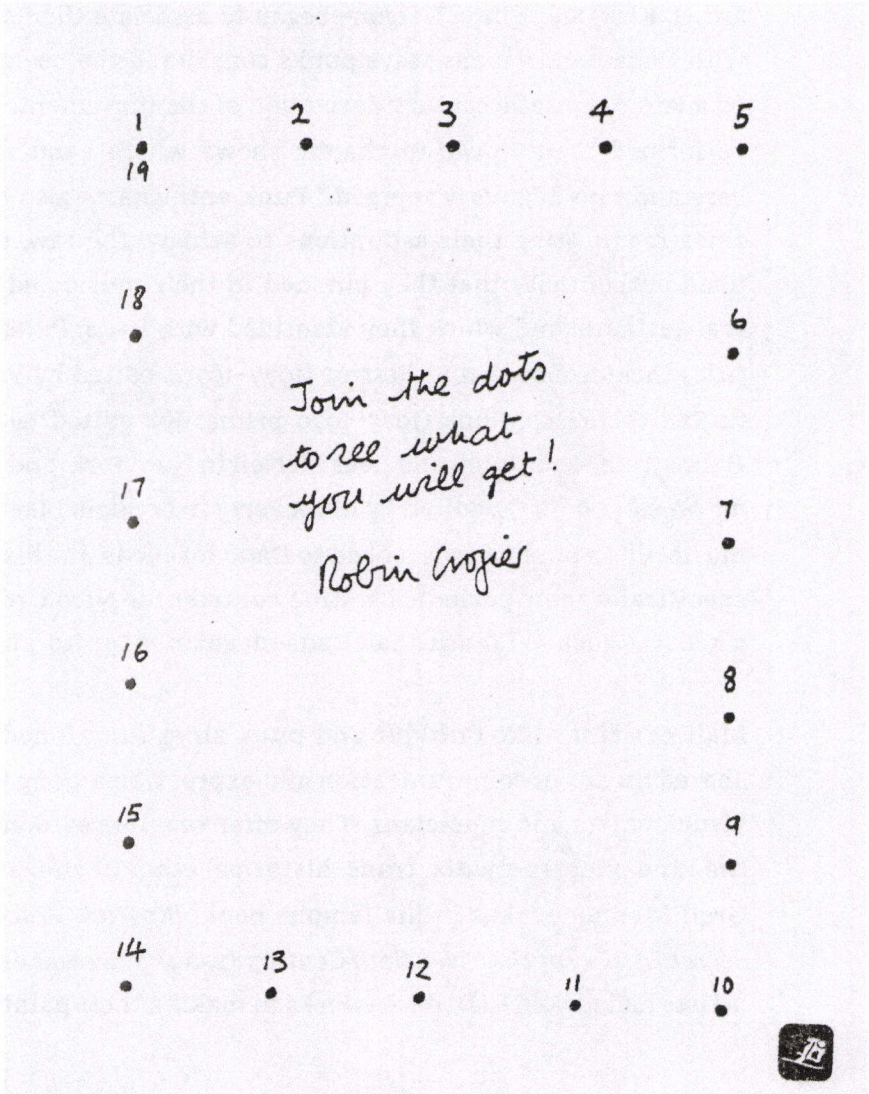
⁵ Klaus Groh’s “Project for a Dadaday Voltaire,” *Cabaret Voltaire* No. 1, ed. Steve Hitchcock (San Diego, 1977), n.p.

At around the same time that *CabVolt* and other Mail Art zines were coming out, punks—including the band Cabaret Voltaire (1973–1994; 2014–present), made up of Stephen Mallinder, Richard H. Kirk, and Chris Watson—began to associate themselves with Dada too. In many ways punks considered themselves to be a late twentieth-century derivation of the movement. They performed their music in chaotic shows where band members and fans regularly merged.⁶ Punk enthusiasts also made zines manifesting their aspirations to achieve the raw, unrefined authenticity that they pursued in their music and general aesthetic and which they identified with Dada. Punk zine titles include *Search and Destroy* (1977–1979), edited by V. Vale in San Francisco, *Punk* (1975–1979 primarily), edited by John Holmstrom, Ged Dunn, and Legs McNeil in New York, and *Sniffin' Glue* (1976–1977), edited by Mark Perry in London. Like their music, these publications looked to Dada for ideas, in this case specifically their periodicals. Zine contributor Nico Ordway, a.k.a. NO, goes so far as to call Dada magazines “proto-zines.”⁷

Mail Art zines like *CabVolt* and punk zines functioned as a shared means of communication and expression among these visual artists and musicians. They offer tangible evidence of the kind of cross-media, trans-historical ethos of subversion Greil Marcus evokes in his famous book, *Lipstick Traces: A Secret History of the Twentieth Century* (1989). Whereas earlier artists had looked to Dada artworks in making their paintings,

⁶ For more on the relationship between zines and punk shows, particularly those staged at San Francisco's Mabuhay Garden's, or the Mab, see my article, “Bay Area Dadazines and Punk Zines in 1970s San Francisco: Interactive, Ephemeral, Live,” *American Periodicals* vol. 27, no. 2 (2017), 180–205.

⁷ For more on the relationship between punk zines and Dadazines in 1970s San Francisco, see Emily Hage, “Live on the Page: Bay Area Dadazines and Punk Zines,” in *The Territories of Artists' Periodicals*, ed. Marie Boivent and Stephen Perkins (Green Bay, WI/Rennes: Plagiarist Press and Éditions Provisoires, 2015), 80–87.



2. Robin Crozier. Page of Cabaret Voltaire (aka CabVolt), No.1, ed. Ferrara Brain Pan (San Diego, 1977), n.p.r.

PROJECT FOR DADADAY VOLTAIRE:

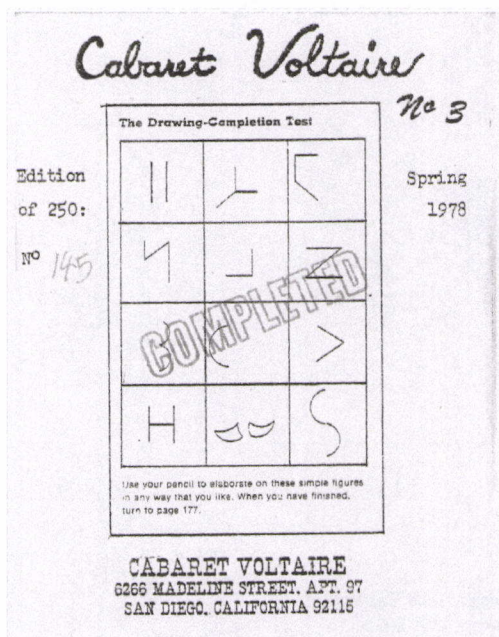
- 1- try to talk only with the word DADA
- 2- do it so long till anybody answered DADA
- 3- repeat your action till you ever get DADA
- 4- make conversations only with DADA
- 5- multiply this event till more speak DADA
- 6- discover a new language called DADA
- 7- the dictionary of that language has only
one word DADA
- 8- DADA means everything, DADA is every-
where, DADA is everything, Dada is DADA

(c) Klaus Groh, San Diego 1977

T



sculptures, and assemblages, Mail Artists and punks took on their predecessors' strategy of self-publication. Zine editors simultaneously allied themselves with Dada and with their own immediate context, most blatantly by excerpting current magazines and newspapers. They recognized that the Dadaists' political and cultural critique was most effectively expressed in their journals, and their zines manifest the particular currency of serials for artists in the 1970s. Prompted by the increasingly pervasive and predatory nature of the media, the zinesters found in self-publishing a particularly suitable means of parodying the media's channels of production and distribution. Like the Dadaists before them, they also appreciated periodicals as more than an inert, self-contained object inviting passive engagement. For them, they were akin to live events, understood in a more complex way than is typically imagined.



4. Cabaret Voltaire (aka CabVolt), No. 3 (San Diego, 1978), Back cover.

A reconsideration of “liveness” suggests a more nuanced understanding of *Cab Volt*.⁸ Live shows are generally celebrated for being unique, never-to-be-repeated events.⁹ Another school of thought, however, contends that live performance is never purely live; it is inevitably mediated. Performance theorist Philip Auslander uses the example of punks, so committed to achieving raw authenticity that they tried to make their music and their aesthetic as unrefined as possible, in contrast to the highly produced stadium shows of many musicians at the time. He claims that although this attitude encourages a “you had to be there” attitude, their shows are nevertheless inextricably linked with recording. The microphone, central to any punk performance, for example, he calls an “apparatus of reproduction.”¹⁰ As he puts it, “the live and the mediatized exist in a relation of mutual dependence and imbrication, not one of opposition.”¹¹ This approach suggests that live performance, celebrated for being unique and unrepeatable, in fact is always mediatized. As another performance theorist, David Pattie, asserts, “any lingering romantic attachment to the authenticating power of liveness is simply untenable.”¹²

⁸ I explore this notion of liveness in my article, “Bay Area Dadazines and Punk Zines in 1970s San Francisco: Interactive, Ephemeral, Live.”

⁹ Performance theorist Peggy Phelan asserts, for example: “Performance’s independence from mass reproduction, technologically, economically, and linguistically, is its greatest strength.” Any documentation of it, according to Phelan, “is only a spur to memory, an encouragement of memory to become present.” Peggy Phelan, *Unmarked - the Politics of Performance* (London, New York: Routledge, 1993), 149, 148.

¹⁰ Philip Auslander, *Liveness: Performance in a Mediatized Culture*, 2nd ed. (London and New York: Routledge, 1999), 57.

¹¹ Philip Auslander, “Liveness, Performance and the Anxiety of Simulation,” in *Performance and Cultural Politics*, ed. Elin Diamond (London, New York: Routledge, 1996), 198.

¹² He argues, “When a band appears on stage, they are already mediated – by the tropes habitual to the genre, and to the band’s own history. These operate as a set of strong internal frames... structuring the loose narrative of performance.” David Pattie, *Rock Music in Performance* (New York: Palgrave Macmillan, 2007), 30, 22.


Like performances, *CabVolt* maintains a tension between mediation—reproductions, summaries, catalogs—and the dynamism and animation associated with live events—chiefly interaction and direct address. The two realms of live and mediated are not entirely separate. Just as the event, typically considered unrepeatable, is not fully separated from mediation, so the zine, often associated with reproduction and recording, is intertwined with lived experience. Taking its cue from Cabaret Voltaire, *CabVolt* is far from a dormant document, a secondary record of past events. Motivated the Dadaists' treatment of the periodical, Hitchcock and other Mail Artists exploited magazines to upset the repeated prioritization of performance over print media, and thus to challenge the very notion of authenticity and originality.


REFERENCES

- Auslander, Philip. *Liveness: Performance in a Mediatized Culture*, 2nd ed. London and New York: Routledge, 1999.
- Auslander, Philip. "Liveness, Performance and the Anxiety of Simulation," in *Performance and Cultural Politics*, ed. Elin Diamond. London, New York: Routledge, 1996.
- Duncombe, Stephen, *Notes from Underground: Zines and the Politics of Alternative Culture*. Bloomington, in: Microcosm, 2008.
- Foley, Suzanne. *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area*. San Francisco: San Francisco Museum of Modern Art, 1981.
- Groh, Klaus "Project for a Dadaday Voltaire," *Cabaret Voltaire* No. 1, ed. Steve Hitchcock. San Diego, 1977.
- Hage, Emily. "A 'Living Magazine:' Hugo Ball's Cabaret Voltaire," *Germanic Review* 91, no. 2 (fall 2016): 395-414.
- Hage, Emily. "Bay Area Dadazines and Punk Zines in 1970s San Francisco: Interactive, Ephemeral, Live," *American Periodicals* vol. 27, no. 2 (2017), 180-205.
- Hage, Emily. "Live on the Page: Bay Area Dadazines and Punk Zines," in *The Territories of Artists' Periodicals*, ed. Marie Boivent and Stephen Perkins. Green Bay, WI/Rennes: Plagiarist Press and Éditions Provisoires, 2015.
- Held, Jr., John. *The Bay Area Dadaists*, ed. John Held Jr. San Francisco and New York: Snowman Publications, 1998.
- Motherwell, Robert, ed. *The Dada Painters and Poets: An Anthology*, Boston: G.K. Hall, 1981 [1951, 1967].
- Pattie, David. *Rock Music in Performance*. New York: Palgrave Macmillan, 2007.
- Perkins, Stephen. "Alternative Art Publishing: Artists' Magazines (1960-1980)," "Punk Zines," and "Mail Art and Artists' Networks," in "The Zine and E-zine Resource Guide: Approaching the '80s Zine Scene," <http://www.zinebook.com/resource/perkins.html>
- Phelan, Peggy. *Unmarked - the Politics of Performance*. London, New York: Routledge, 1993.



New Music Internationale

Edition 

CABVOLT  **4**

Nº 160

of 250

1. Cover of the "New Music Internationale [sic] Edition" of CabVolt, featuring the Three Stooges in a reproduced publicity photo from "Dizzy Pilots" (1943).

Playing Cards: Music Notation, Intermedia, and the Audiability of Graphic Design

Eric Smigel

“We have eyes as well as ears, and it is our business
while we are alive to use them.”

—John Cage, “Experimental Music” (1957)

INTERMEDIA AND MUSICAL ICONOGRAPHY

The “New Music International” issue of *Cabaret Voltaire San Diego* showcases a dazzling assortment of eccentric postcards with renderings of music notation, musical instruments, and other references to the visual culture of sound. Ranging from lyrical and wistful to boisterous and irreverent, the compilation of postcards resembles a series of independent vignettes, cabaret songs, sultry dances, unsavory jokes, and magic tricks—like a sequence of graphic design nightclub acts traveling by mail. The satirical and somewhat campy quality of the volume is announced by the cover, which is a grainy, photocopied film still of the Three Stooges, the classic slapstick comedy team from the 1940s. The trio are seen in front of a brick wall playing makeshift musical instruments: Curly is beating a large tin box with a wooden mallet; Moe is making a forceful effort to blow through the stick of a rubber plunger as if it were a trumpet; and Larry has taken up a curved metal pipe that he has fashioned into a wind instrument. [fig. 1]

The image, which is a staged publicity photo from their short film “Dizzy Pilots” (1943), shows the Stooges satirizing *The Spirit of '76* (1876), the iconic centennial painting by Archibald Willard. Mimicking the valiant patriotism of Willard’s “Yankee Doodle” figures, Curly, Moe, and Larry perform their musical tasks with feigned solemnity, which not only enhances the parodic quality, but also draws the viewer’s attention to the silent clamor of their hijinks.

Even if the image of the Stooges is not acoustically audible, we recognize that their depicted activity generates sound, and that imagined sound contributes to how we see. (In the film, the scene never appears exactly as shown in this publicity photo, but the trio march with their noise making props while singing a mock call to arms.) A host of other visual cues on the cover direct us toward a sonically enhanced experience and impact the way we hear the image. The graininess of the photocopy itself affects the quality of sound, which seems to hiss, pop, and crackle like an old phonograph record, simultaneously activating and modeling auditory memories. Immediately below the photo, text indicates that this is the “New Music Internationale [sic] Edition,” which is punctuated by musical notes flying off a ribbon of staff lines. Below that, the most prominent text is the title of the publication in capital letters “CABVOLT,” which appears in a bold font, cutting at a slant in the form of an electrifying lightning bolt, suggesting a thunderous proclamation that seems to increase the amplitude of the Stooges’ activity. Taken together, these elements intermingle the senses, entreating us to hear the images and text; what appears silent and still on the page emits noise and commotion within the viewer and reader.

The aesthetic impact of the cards in the *CabVolt* collection largely derives from the playful counterpoint among visual art, graphic design, poetry, and musical iconography, creating an ambiguous liminal space that Fluxus artist Dick Higgins famously called “intermedia.”¹ Like many of their Dada predecessors, Fluxus artists often employ techniques of collage, the unexpected juxtaposition and recontextualization of pre-existing objects, which not only admits everyday life into the art experience, but also engages the viewer in the dynamic interplay of the visual, literary, and musical discourses that situate those objects. In other words, intermedia art highlights intersections and dissolves traditional boundaries between genres, inviting the viewer to engage visual, linguistic, and auditory processes interdependently. Rejecting the modernist notion of medium specificity that dominated formalist theories in the 1950s, intermedia artists reaffirm the multisensory reality of the lived perceptual experience, which they regarded as a performative enterprise. The Fluxus aesthetic is historically grounded in performance, and whether realized on page, stage, or screen, intermedia art functions much like an intimate theatrical event.

As an embodied activity, music performance is inherently visual and auditory, so depicting performers and instruments is an effective way to induce audibility from an image. Although we can hear without seeing the sound source, visibility is a vital component to the social phenomenon of music making, as Richard Leppert explains: “Precisely because musical sound is abstract, intangible, and ethereal—lost as

¹ Dick Higgins, “Intermedia,” *The Something Else Newsletter* 1:1 (February 1966), reprinted in *A Dialectic of Centuries* (New York: Printed Editions, 1978), 12–17.

soon as it is gained—the visual experience of its production is crucial to both musicians and audience alike for locating and communicating the place of music and musical sound within society and culture.”² Our visual associations with music are so enculturated that images relating to any aspect of performance can evoke sound, whether the depiction is realistic or fantastical. In the outlandish card designed by Leavenworth Jackson, for example, a profiled face emerges from a set of lips, with a trumpet emitting flies on one side and a disembodied hand holding a smoking cigar on the other, persuading viewers to engage their auditory (and olfactory) senses. [fig. 2] The correlation between the sight and sound of musical performance also allows us to hear images of instruments, even when they are not being played. For instance, Sir Q’s cards feature uniform sets of piano silhouettes and brass instruments in crisp, interlocking patterns. Hovering between representation and abstraction in the positive and negative space, the audibility of the design is activated by the viewer’s recognition of the instruments. [fig. 3] [fig. 4]

Seeing the act of music making, “the sight of the body’s labors to produce sound,” is a powerful way to induce sound from an image, lending countless possibilities for intermedia art. The intermedia potential resides in the sensory separation of the physical activity and the resulting sound, creating what Leppert identifies as a “semiotic contradiction that is ultimately ‘resolved’ to a significant degree via the agency of human sight.”³ This “semiotic contradiction” essentially concerns the mediation of the performer who produces sound and the au-

² Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: University of California Press, 1993), xx.

³ *Ibid.*, xxi.

LEAVENWORTH JACKSON
115 Waverly Pl
New York, New York 10014
U.S.A.

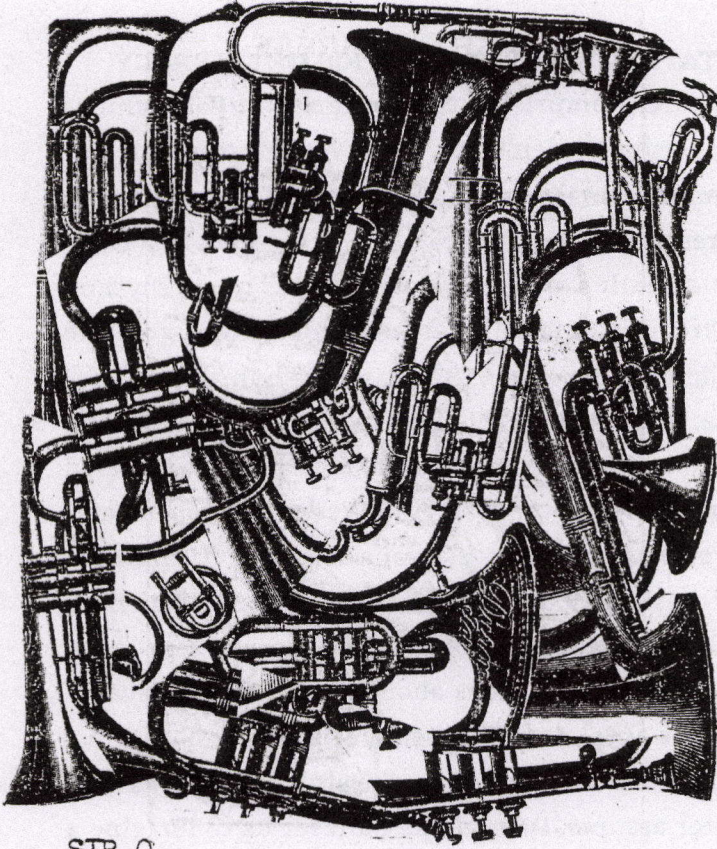


2. Leavenworth Jackson, reproduced by permission of the artist.

SIR Q
103 N Broadway
Bozeman, Montana 59715
U.S.A.



3. Sir Q, reproduced by permission of the Sir Q (Frank Ferguson) Estate.



SIR Q
403 N Broadway
Bozeman, Montana 59715
U.S.A.

dience who sees the performance and hears the music. There is another critical interface, however, that lies between the composer and the performer, which requires us to make a distinction between an activity that produces sound and a visual cue that prompts that activity, which is the domain of music notation.

MUSIC NOTATION AND THE POLITICS OF LITERACY

Most of the cards comprising this issue of *CabVolt* achieve their sonic quality by depicting some variant of music notation. A complex amalgamation of graphic design and text, musical scores provide a rich vocabulary of symbols that communicate information about such elements as pitch, rhythm, tempo, timbre, dynamics, and articulation. Although basic drawing techniques have been used to record human activities for millennia, the development of systems for music notation, along with their respective performance practices, signaled an artistic revolution in the history of Western European culture. "All at once we are witnesses of a sort, able to trace the evolution of music with our own eyes and ears," notes Richard Taruskin. "The development of musical literacy also made possible all kinds of new ideas about music. Music became visual as well as aural. It could occupy space as well as time. All of this had a decisive impact on the styles and forms music would later assume. It would be hard for us to imagine a greater watershed in musical development."⁴

Precursors to modern music notation include the graphic depiction of vocal inflections associated with the chanting of sacred texts. These notations appear in beautifully illuminat-

⁴ Richard Taruskin, *The Oxford History of Western Music* (New York: Oxford University Press, 2009), 1.

ed manuscripts that were prepared by skilled scribes in what might be regarded as limited edition copies of intermedia art. [fig. 5] Generally, these extent manuscripts were not intended as performance scores; they were aestheticized political documents that commemorated the sanctimony of liturgical practices and asserted the authority of the Catholic church. Since the production of these books required an abundance



5. "Alleluia of the Resurrection of Christ" (15th century France), © British Library Board, Yates Thompson MS 25 f. 1.

of resources (including valuable materials, specialized skills, and a significant amount of work time), these precious objects were an expression of cultural privilege intended for exclusive viewing among the ecclesiastic and aristocratic elite. During the Renaissance, Johann Gutenberg's printing press, which impacted the mass production and wide distribution of literature, also greatly facilitated the standardization of music notation. Professional music publishers began to adopt the technology of moveable type in the early sixteenth century, drastically altering the production, distribution, and consumption of music. In many ways, it was the dawn of the modern music industry, with the mechanically reproduced score gaining cultural capital, effecting an increase in musical literacy among the bourgeoisie.⁵

Just as the written word facilitates more complex literary forms than what had been transmitted through oral practices, music notation provides precise instructions for performers to realize increasingly sophisticated compositional structures. Indeed, since deciphering music notation requires specialized literacy skills, its increased use transformed a performance activity into a pseudo-literary experience. The literary analogy is clearly reflected in the discourse of the musical academy, which positions the composition as a veritable text, subject to semiotic analysis. The composer's syntactic arrangement of standardized symbols communicates information to performers who are expected to realize the notation with measurable degrees of accuracy. It is common to describe the engagement with music notation as "reading the

⁵ See Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (1935), reprinted in *Illuminations*, edited by Hannah Arendt and translated by Harry Zohn (New York: Harcourt, Brace, and World, 1968).

score,” and performers of classical music are often evaluated by their ability to produce an “authentic” rendering of the composition. In this scenario, notation has been understood as a vehicle for musical ideas that are transmitted from the imagination of composers, interpreted and realized by performers, and passively received by listeners.

Following the European Enlightenment, a corresponding socio-artistic hierarchy emerged. Composers grew in stature as authorial figures, geniuses creating “artistic masterpieces” for posterity; performers, buoyed by the Romantic cult of the celebrity, became recognized as virtuosic interpreters, entrusted with imparting the score in a manner that would render the music meaningful to an anonymous throng of listeners. Music conservatories, which began to appear after the French Revolution, corroborated these roles by promulgating the value of musical literacy through standardized curricula focusing on the composition, analysis, and performance of notated music, a pedagogical model that continues in academic programs today. These conditions, which pervaded the culture of Western concert music in the nineteenth and twentieth centuries, promoted selected scores as treasured artifacts that have been canonically enshrined in an “imaginary museum of musical works.”⁶ Basically, music notation did not merely offer a means for documenting compositions and providing instructions for performers—it was a highly charged sociopolitical practice that transformed the fundamental ontology and cultural value of classical music: what was previously conceived as an ephemeral activity that was integral to everyday life was

⁶ For Lydia Goehr’s philosophical examination of the “work concept,” see *Imaginary Museum of Musical Works* (New York: Oxford University Press, 1992).

being reconstituted as an autonomous object to be revered as a model of “high art.”

TRANSGRESSIONS: SOUND RECORDING, JOHN CAGE, AND FLUXUS

Principles of aesthetic autonomy and the artificial separation of art and life, hallmarks of the modern institution of Western art, were challenged by transgressive practices of composers associated with Futurism and Dadaism, but the most radical changes in musical composition, notation, performance, and listening practices that took place in the twentieth century were inextricably linked with developments in recording technology. Until the advent of the phonograph, the primary means of documenting musical activity were through iconography, literature, and music notation. Recordings not only preserved the audio of a performance, but visually (and temporally) separated the original sound producing entity from the resulting sound, creating what Pierre Schaeffer identified as “acousmatic” music.⁷ The acousmatic phenomenon has long existed as incidental music in the theater, when musicians would often be veiled to persuade the audience to focus on the stage action. With recording technology, though, acousmatic music became ubiquitous to the contemporary listening experience — overwhelmingly so with personal digital devices — and when applied to cinematic soundtracks, the acousmatic experience exponentially increased our visual associations with sound. Also, with the advent of electronically generated sound, many composers were motivated to create new sound worlds that draw from the entire audible spectra of timbre,

⁷ Pierre Schaeffer, *Treatise on Musical Objects*, translated by Christine North and John Dack (Oakland: University of California Press, 2017), 64-72.

frequency, duration, and amplitude, which demanded new notation systems. Finally, editing possibilities of magnetic tape yielded the compositional technique of *musique concrète*, which consists of modifying, juxtaposing, and superimposing pre-recorded sounds. The sonic equivalent to collage, *musique concrète* not only shifts the basic musical unit from an abstract note to a concrete sound, but the disembodied audio patchwork also invites the listener to construct a correlating “imagetrack” as one might imagine sounds to accompany a silent film. Like musical notation, recording technology posed a series of philosophical questions about the nature of music as well as practical challenges relating to its production, distribution, and consumption.

Some of the most compelling responses to these challenges came from composer John Cage, who redefined the musical experience in several respects: he expanded sonic resources to include a limitless variety of sound and noise, he incorporated calculated elements of chance and indeterminacy into the compositional process, he designed innovative systems of notation to engage performers in new ways, he affirmed the theatrical nature of musical performance, and he embraced a permissive brand of multimedia collaboration that reflected his political affinity for anarchy. In 1951, fascinated by the prospect of hearing silence, Cage visited an anechoic chamber, a theoretically soundless environment, where he heard two distinct sounds: the high-pitched buzz of his nervous system and the low drone of his blood circulating. This led him to the realization that silence does not exist; there are only intended and unintended sounds, which one may choose to accept or reject. Assuming an attitude of acceptance, Cage composed his famous “silent” piece, *4'33"* (1952), the ultimate sonic readymade that invites the audience to direct their attention to the sounds of the environment. “There is no such thing as an

empty space or an empty time," Cage reminds us. "There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not."⁸

Although we still classify *4'33"* as a "musical work," the expression should be understood to refer to a composed situation that showcases whatever sounds are heard by audience members. Cage regarded his music not as auditory objects, but as multisensory "occasions for experience," which are "not only received by the ears but by the eyes too. An ear alone is not a being."⁹

After *4'33"*, Cage began to introduce various elements of indeterminacy into his music, which deliberately left elements typically prescribed by conventional notation to the discretion of the performer. The composer, then, does not create music by giving the performer syntactic instructions for realizing a predetermined work, the common function of music notation, but provides a set of conditions in the form of visual and/or text prompts that invite performers to enact musical activity. [fig. 6] "The 'music,'" as composer Christian Wolff put it, "is a resultant existing simply in the sounds we hear, given no impulse by expressions of self or personality."¹⁰ By defining music as "sounds heard," Cage shifted the role of the composer, modified the responsibility of the performer, and granted radical agency to the listener. "The meaning of what we do," Cage insists, "is determined by each one who sees and hears it."¹¹ Cage's work influenced an entire generation of musicians who experimented with what became known as "graphic notation," the non-standardized visual representation of sound.

⁸ John Cage, "Experimental Music," reprinted in *Silence* (Middleton, CT: Wesleyan University Press, 1961), 8.

⁹ Cage, "Composition As Process: Changes," *Silence*, 31.

¹⁰ Cage, "History of Experimental Music in the United States," *Silence*, 69

¹¹ Cage, "Four Statements on the Dance," *Silence*, 94–95.

These experiments, which assumed a variety of styles and syntaxes, expanded the sonic palette and showcased the musical score as visual art in its own right. Vocalist and composer Cathy Berberian, for example, enlisted Italian artist Roberto Zamarin to illustrate a sequence of onomatopoeic instructions for her work *Stripsody* (1966), a tour de force of extended vocal techniques notated as a cartoonish soundtrack. [fig. 7]

In the late 1950s, Cage taught courses in experimental music composition at the New School for Social Research in New York. Cage's legendary classes, which were open to students without formal music training, attracted a host of avant-garde musicians, visual artists, and poets who would shape innovative practices in various media over the following decades.¹² Many of these artists, who became affiliated with the Fluxus movement, developed work derived from Cage's progressive approach to performance, including the so-called "happening." Assuming many forms and taking place in various venues, happenings were organized situations designed to elevate otherwise ordinary activities into an artistic event. Instructions for happenings, which incorporated visual designs and texts resembling experimental music notation, became intermedia artworks in and of themselves. These performance scores were distributed privately and publicly through expanding fields of communication, and by the late 1960s an international community of artists had begun to exchange intermedia work through the mail, contributing to what Robert Filliou called "The Eternal Network."¹³

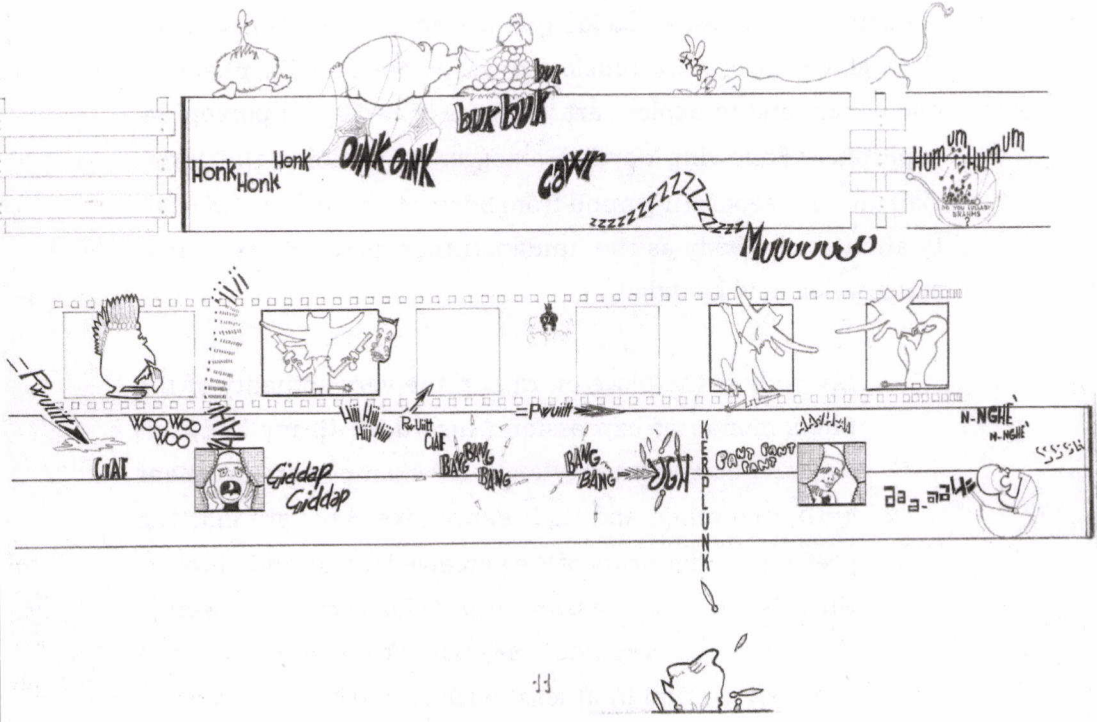
¹² The following artists were among those who enrolled in Cage's course in Experimental Music Composition at the New School for Social Research: George Brecht, Al Hansen, Dick Higgins, Allan Kaprow, Jackson Mac Low, George Maciunas, Robert Whitman, and La Monte Young.

¹³ See Ken Friedman's foreword to *Eternal Network: A Mail Art Anthology*, edited by Chuck Welch (Calgary: University of Calgary Press, 1995), xv.

The image displays a complex musical score for John Cage's *Concert for Piano and Orchestra* (1958). The score is organized into several distinct sections, each with its own notation and dynamic markings:

- Section 1 (Top):** Features a grand staff with piano (p) and forte (f) dynamics. Above the staff are vertical columns of notes, and below are horizontal lines with dynamic markings such as *ff*, *f*, and *ff*.
- Section 2 (Middle-Left):** Labeled with a large 'G' and the number '23'. It includes a complex diagram with overlapping lines and circles, and dynamic markings like *ff*, *f*, and *ff*.
- Section 3 (Middle-Right):** Labeled with a large 'K'. It shows a grand staff with a piano (p) dynamic and a diagram of overlapping lines.
- Section 4 (Bottom-Left):** Labeled with a large 'M'. It consists of a grand staff with a wavy line graph overlaid on the notes, and dynamic markings like *ff*, *f*, and *ff*.
- Section 5 (Bottom-Right):** Labeled with a large 'B'. It features a grand staff with a complex rhythmic notation, including various note values and rests, and dynamic markings like *ff*, *f*, and *ff*.

6. John Cage, excerpt from *Concert for Piano and Orchestra* (1958).
Copyright © 1960 by Hemnar Press, Inc. Used by permission by C.F. Peters Corporation. All rights reserved.



7. Cathy Berberian, excerpt from Stripsody (1966). Copyright © 1966 by C.F. Peters Corporation. Used by permission by C.F. Peters Corporation. All rights reserved.

PHENOMENOLOGY AND AUDIABILITY

The radical agency that John Cage and Fluxus artists afforded to the viewer, reader, and listener saw a corresponding shift in philosophies of art from theories of structuralist formalism toward phenomenological methodologies. Instead of interpreting the artwork as an essential idea or abstract message transmitted through visual, literary, musical, or kinesthetic media, phenomenologists tend to explore art in terms of embodied perceptual experience. Following Martin Heidegger's rejection of the Cartesian dualism separating mind from body, Maurice Merleau-Ponty situates the body as the fundamental source of experience, articulation, and knowledge:

My body is the place or, rather, the very actuality of the phenomenon of expression (*Ausdruck*); in my body, visual and auditory experience, for example, are pregnant with each other, and their expressive value grounds the pre-predicative unity of the perceived world, and, through this, its verbal expression (*Darstellung*) and intellectual signification (*Bedeutung*). My body is the common texture of all objects and is, at least with regard to the perceived world, the general instrument of my 'understanding.'¹⁴

If the body is the unified site of all experience, then perception is inherently multisensory. Even though each sense organ has a distinct biological apparatus, the experiences of seeing, hearing, tasting, smelling, and touching not only inform one another, they overlap, alternate, and intermingle. To varying degrees of acuteness, we all experience synesthesia (the condition of hearing col-

¹⁴ Maurice Merleau-Ponty, *Phenomenology of Perception*, translated by Donald A. Landes (New York: Routledge, 2012), 244.

ors, for example, or seeing sounds). According to Merleau-Ponty, the artificial isolation and separation of the senses is the consequence of scientific analysis and academic discourse, modern cultural practices that regard vision exclusively in terms of visual properties and sound only in terms of auditory function.¹⁵

Also central to phenomenology is the recognition that the body, which simultaneously serves as the location and instrument of perception, is inseparable from that which it perceives. By virtue of the body being part of its environment, there is an “undividedness of the sensing and the sensed,” which prohibits us from isolating objective processes from subjective experience.¹⁶ Our capacity to see and hear, for example, is shaped by the fact that we are visible and audible, our reflections are indistinguishable from our observations. “The body, simultaneously site, sight, and possessing sight, is an object of tactile sensation and an aural phenomenon,” explains Richard Leppert. “The body *sounds*: it is audible; it hears. Sound constitutes the atmosphere supporting and confirming life on and in the terrain of the body. The ether of aurality is vital; it is constitutive of noise, language, and music. The body is a sight and a sound... the body is sighted and hears; the body sees and makes audible.”¹⁷

To distinguish audible from auditory, Lawrence Kramer introduces the term *audiable* to describe a “sphere of sense perception,” the embodied process of perceiving sound. “It is

¹⁵ “Synesthetic perception is the rule and, if we do not notice it, this is because scientific knowledge displaces experience and we have unlearned seeing, hearing, and sensing in general in order to deduce what we ought to see, hear, or sense from our bodily organization and from the world as it is conceived by the physicist.” Merleau-Ponty, *Phenomenology of Perception*, 238.

¹⁶ Merleau-Ponty, “Eye and Mind” (1961), reprinted in *The Primacy of Perception*, edited by James M. Edie and translated by Carleton Dallery (Evanston, IL: Northwestern University Press, 1964), 163.

¹⁷ Leppert, *The Sight of Sound*, xix.

the becoming-audible that, in parallel with the terms ‘visible’ and ‘readable,’ I have started here to call *audiable*,” Kramer writes. “The term stands to ‘audible’ as ‘visual’ does to ‘visible.’ The new term denotes not that which is perceivable by a sense, but a sphere of sense perception delegated to act as a primary medium of cognition, expression, and so on.”¹⁸ Music notation serves as a bridge between the visual and the audiable. Many trained musicians can not only “read” musical notation, but they can also “hear” the graphic and verbal instructions without performing—that is, they have developed a level of literacy that allows them to imagine the sounds that would be produced through a realization of the score. The audiability of visual cues, however, is not limited to notational systems with a prescribed syntax. A viewer’s interface with any musical iconography activates the image and excites the auditory imagination. This multisensory process does not merely produce an accompanimental soundtrack that enriches our viewing experience—as Merleau-Ponty suggests, the audiability of an image is an integral part of how we see. Just as images shape the way we see, texts shape the way we read, and sounds shape the way we hear, perception also involves an intermingling of the senses, whereby images shape the way we read and hear, texts shape the way we hear and see, and sounds shape the way we see and read.

Although this synesthetic condition is characteristic of all perceptual experience, Merleau-Ponty acknowledges a different dynamic between our observation of an object or “thing” and our engagement with art. “I would be at great pains to say

¹⁸ Lawrence Kramer, *The Hum of the World: A Philosophy of Listening* (Oakland: University of California Press, 2018), 27.

where is the painting I am looking at. For I do not look at it as I do a thing; I do not fix it in its place. My gaze wanders in it as in the halos of Being. It is more accurate to say that I see according to it, or with it, than that I see it."¹⁹ The phenomenology of art is less concerned with the analytic product of what we perceive and what it means, than with the generative process of how we perceive and how it means. According to the aesthetic programs of Dada and Fluxus, artists create experiential situations that invite engagement, and it is the function of the reader, viewer, and listener to perform the embodied act of perception, to transform the way they read, see, and hear. Roland Barthes describes literature as a complex nexus of "multiple writings" and "mutual relations of dialogue, parody, contestation," where the principal site of activity is not the author but the reader. "Shall we say, then, that we look out from the inside," Merleau-Ponty proposes, "that there is a third eye which sees the paintings and even the mental images, as we used to speak of a third ear which grasped messages from the outside through the noises they caused inside us?"²⁰

CABVOLT: PLAYING CARDS

How do specific visual and literary elements in the *Cab-Volt* collection prompt the auditory imagination? It would be futile and unnecessary to attempt a description of what others might hear from engaging the postcards—everyone's experience "playing the cards" will be unique. One cannot predict the attention, the associations, or the sensibilities of different players, but it is possible to identify the visual and textual cues themselves and highlight factors that enhance

¹⁹ Merleau-Ponty, "Eye and Mind," 164.

²⁰ Merleau-Ponty, "Eye and Mind," 165.

their audibility. In this issue, the cues take the forms of musical iconography (including music notation and images of musical instruments), texts that refer to music, and abstract references to noise (such as G. C. Haymes's card of a radio being held at gunpoint and Ferrara Brain Pan's (formerly Steve Hitchcock) photocopy of Pop Rocks Crackling Candy), some of which appear in combination. Given the scope of the present essay, our discussion will focus on the appropriation of conventional music notation.

The most common visual cues to evoke the genre of music in the *CabVolt* cards are five parallel staff lines, treble and bass clefs, and note heads with vertical stems that indicate pitches and rhythms. There are also a host of auxiliary notations that indicate dynamics, tempo, and phrasing, which combine in some cases with sufficient information that could actually be performed by anyone skilled in traditional musical notation. Some cards include photocopies of published musical scores that are used as found objects for a visual collage, such as Guy Schraenen's graphic deconstruction of a technical exercise for guitar, which is evident from the Arabic numerals and letters that indicate finger placement on the strings. [fig. 8] The horizontal score is sliced into several vertical strips and rearranged into a musically illegible sequence, with the exception of the center strip, which is oriented in alignment with the verticalized notation. The clear symmetry of the visual design, set against the jagged disruption of the musical score, resembles strips of magnetic tape that have been cut and spliced in a recording studio, highlighting the audiovisual relationship between collage and *musique concrète*.

Another excerpt of a published score appears in Paulo Bruscky's card, which depicts a couple measures of the Three-Part Invention in E Minor by J. S. Bach, encroached by the photocopy of a roach. [fig. 9] The image evokes the melancholy scene from Franz Kafka's *The Metamorphosis*, in which Gregor, the protagonist who has tragically been transformed into a cockroach, becomes transfixed by the sound of his sister playing the violin (although the music depicted here was composed for a keyboard instrument). The animated counterpoint of Bach's music takes on the scampering quality of the insect, who appears to have crawled up the manuscript and is now resting at an angle atop the level stave, as if admiringly following the notation. The juxtaposition of a living roach and the truncated score of a deceased composer places a polished masterpiece of music into the blemished realm of mortal life. In the novella, Gregor's attraction to the beautiful music represents his love for his sister as well as his final remnants of compassion for humanity, but ultimately led to destruction. "Was he an animal," Kafka asks, "if music could captivate him so?"²¹

In addition to incorporating pre-existing printed music as part of a collage, some cards feature handwritten modifications of music notation. In "Heart Art Music," for example, Mick Boyle presents a hand-drawn keyboard score of four measures, where the note heads are replaced with hearts. [fig. 10] The music, which bears the Italian expressive marking *amoroso* ("lovingly"), consists of a simple tonal chord progression of consonant harmonies marked with repeat signs, suggesting the sweet naivety of everlasting love. Like Boyle, Pan draws hearts

²¹ Franz Kafka, *The Metamorphosis* (1915), translated by David Wyllie (Classix Press, 2009), 38.

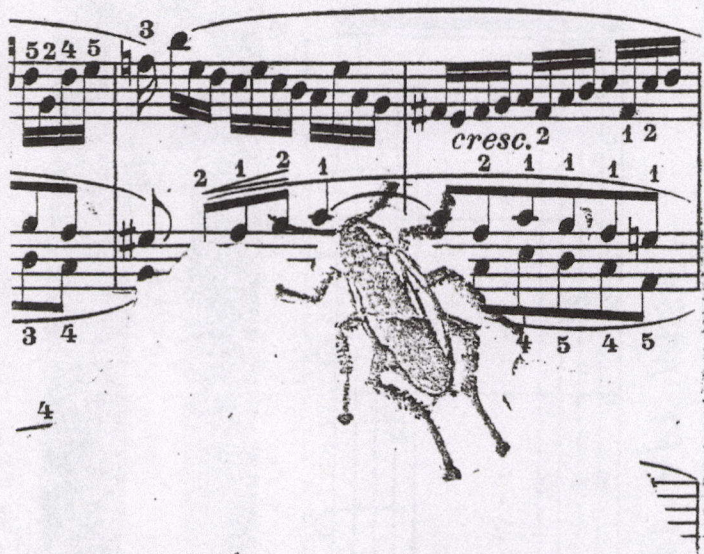
42

Guy Schraenen

nda

GUY SCHRAENEN
Kaasrui II
2000 Antwerpen
Belgium

8. Guy Schraenen, reproduced by permission of the Schraenen Estate



CP 850
Recife
PE - Brasil **PAULO BRUSCKY**

- HEART ART MUSIC -

AMOROSO

© MICK BOYLE '78

HEART ART MUSIC

MICK BOYLE
P.O. Box 364
Conneaut Lake, Pennsylvania 16316
U.S.A.

10. Mick Boyle, reproduced by permission of the artist.

for note heads in the card “Popular Music for a Hollow Cause: Hollywood Lullabye,” but the cynical title clearly reveals the intended sarcasm, which is further corroborated by the dollar signs that replace the treble clefs. [fig. 11] The unaccompanied and meandering melodic line is disjunctive and does not align with the syllables of the empty lyrics, “I love you, I want you, oh baby...” Pan’s use of mass produced manuscript paper, which bears the stamp of the vendor between the second and third staves, further highlights the irony of the prosperous industry of commercial love songs. Placed side-by-side in the *CabVolt* collection, the cards by Boyle and Hitchcock call to mind *Songs of Innocence and Experience*, William Blake’s famous collection of illustrated poems.

Another appropriation of traditional music notation concerns the placing of images or text other than musical notes onto staff lines. According to conventional practice, the staff lines themselves do not indicate sound, but provide a two-dimensional framework, a grid which is understood to situate the relative pitch level (frequency) of notes on the vertical axis and the temporal sequence (duration, rhythm) of notes on the horizontal axis. The implication is that anything positioned on the staff—whether musical notes, images, text, or other designs—would be regarded as musical gestures or phrases in relation to other images that appear on the staff. The presence of staff lines, in other words, persuades the viewer to imagine the consonant and dissonant relationship of images as a form of musical counterpoint. The pair of cards by Teddy, for instance, depict disembodied legs with garter belt, stockings, and stiletto boots stepping across the printed words “CHA CHA,” all of which are embedded in a system of staff lines. [fig. 12] The sequence of poses implies motion, similar to Duchamp’s *Nude Descending a Staircase*, but even though the legs change posi-

POPULAR MUSIC FOR A HOLLOW CAUSE:

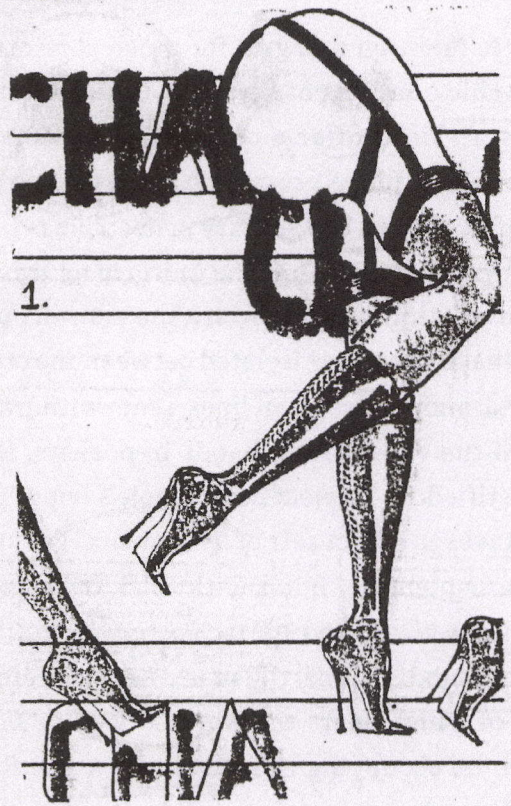
"Hollywood Lullaby" ¹⁹

© MITCHCOCK 1978

A handwritten musical score for the song "Hollywood Lullaby". The score is written on seven staves, each beginning with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The lyrics are: "I love you - I want you Oh ba-by I love you La La Oh, I love you, hon-ey I love you La la lala La". There are several heart symbols drawn above the notes. The score is signed "Music Corp. Hollywood, Calif." on the right side.

CABARET VOLTAIRE
6266 MADELINE STREET, APT. 97
SAN DIEGO, CALIFORNIA 92115

TEDDY
P.O. Box 1282
Cudahy, California 90201
U.S.A.



tion, it is the staff lines and text that descend. The shape of the figure, with its rounded buttock and long straight legs, resembles the abstracted head and stem of a quarter note or half note, affirming the connection between dance and music, and the Arabic numerals imply an instructional sequence in a dance lesson or a choreographed performance.

Given their syntactic function as a grid for musical relationships and their graphic qualities of several parallel and unidirectional lines, staff lines offer a compelling vehicle for political expression. Ko de Jonge presents a pair of cards that each depict nine reproductions of a solitary pedestrian on staff lines. [fig. 13] [fig. 14] In "OPEN MUSIC!" the uniform figures appear to be walking in rhythmic unity toward the viewer, but in "CLOSED MUSIC!" the figures, now isolated between the cross-hatching of horizontal and vertical staff lines, seem withdrawn, stepping away from the viewer with hands in pockets, their rhythmic mobility stifled. In "Project for a People's Song," Rolf Staeck uses three staves to depict sets of five musical gestures. [fig. 15] The first is a sequence of notes with thick flags on the stems, which is a clever visual and syntactic pun: in addition to denoting rhythmic subdivisions, the markings also refer to physical flags (one of which bears the word "Freedom"). The second set of gestures, occupying the staff below the flags, are five clenched fists of working class solidarity. The third staff contains the five words of the title. All three staves are marked with repeat signs, suggesting that songs of protest will persevere and that voices must always be heard.

The various manifestations of musical iconography in *CabVolt* persuade viewers to recognize that they are also simultaneously acting as readers and listeners. Although the depiction of music notation effectively engages our sonic imagination,

the audibility of images is clearly not limited to notational systems with a prescribed syntax. All the cards present visual or literary elements that evoke sound, the meanings of which are determined by our previous multisensory experiences, producing countless ways of hearing what we see and read. The ability to decipher conventional music notation is one of many different factors that contribute to how we make sense of sound. As is written across the double imaged skull of the card by Musicmaster, "There is no such thing as musical illiteracy." [fig. 16]

RADICAL AGENCY OF PURPOSELESS PLAY

As is evident in the *CabVolt* cards, music notation is iconographic, syntactic, and audible, making it ideal for intermedia expression. Intermedia art positions reading, viewing, and listening not as separate modes of passive consumption, but as a unified action that generates meaning. When Roland Barthes declared "The Death of the Author," he was affirming the life of the reader as the site where the complexities and multiplicities of literature coalesce: "a text's unity lies not in its origin but in its destination."²² Perception is decidedly political in nature, and navigating the intermingled senses and cultural discourses comprising intermedia art constitutes a radical act of agency. Just as a classically trained musician engages notation to play a composition, so do we perform responses to literary, visual, and audial cues. The animated texts, images, and sounds emanate from our sensing bodies and shape the way we make sense of our experiences. To paraphrase Merleau-Ponty: we do not read, see, and hear intermedia art; we read, see, and hear *with* it, according to its designs.

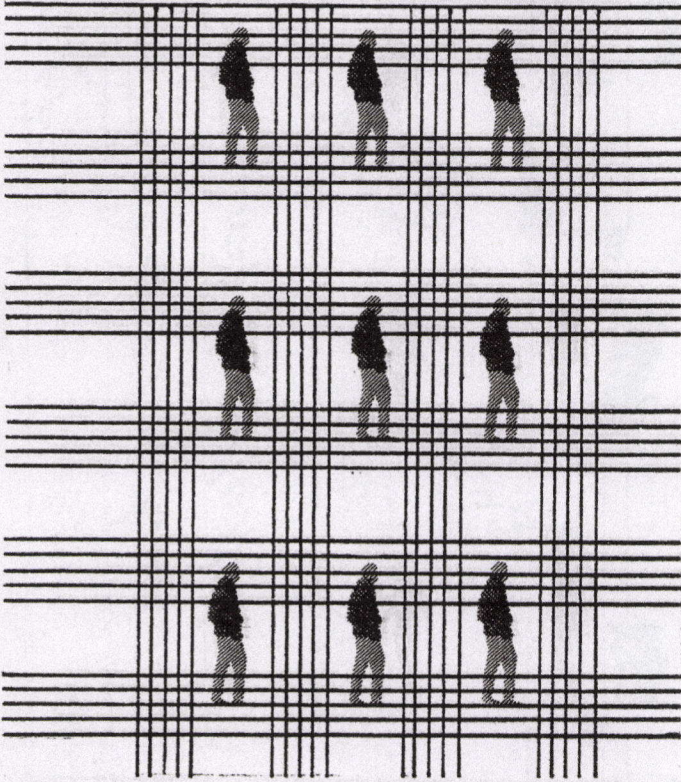
²² Roland Barthes, "The Death of the Author" (1967), reprinted in *Image-Music-Text* (1977), 148.

OPEN MUSIC!

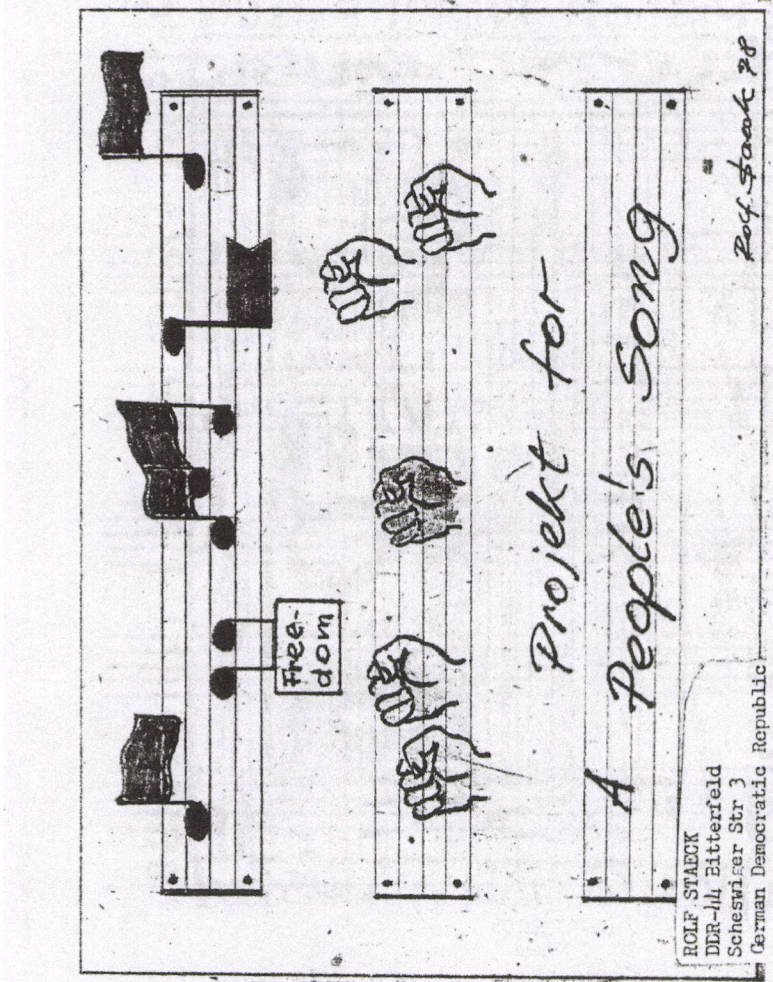


ko de jonge — vreedenburgstraat 10 — middelburg — holland

CLOSED MUSIC !



Ko de Jonge — vreedenburgstraat 10 — middelbarg — holland



15. Rolf Staack, reproduced by permission of the artist and Edition Staack.



MUSICMASTER
2324 NW Johnson # 10
Portland, Oregon 97210
U.S.A.

16. Musicmaster, reproduced by permission of the artist.

Our multisensory interaction with the cards also yields an unmistakable playfulness to the work, not necessarily in terms of lightheartedness, humor, or mischief (although those qualities are often present), but in terms of our participation in the artistic process. The etymological root of the word play is *ple-gōjanan*, which is the Proto-West Germanic term meaning to “occupy oneself about,” to be involved in an activity. Although the nominative play refers to a theater work, and one speaks of “playing a role” or “playing a part” in a play or film, music is the only traditional genre of art in which we commonly employ the verb form to describe how to engage the medium: one is said to “play music,” “play the violin,” and even to “play a recording” as if it were a game or a sport. By contrast, it is not yet customary to indicate that one would “play a sculpture,” “play a paintbrush,” or “play a dance,” although such language might reflect more accurately our phenomenological experience with those arts. Perhaps we could underscore the shapeshifting properties of *CabVolt* through the playful use of both adjective and verb forms: the collection is presented as a set of playing cards, which invites us to engage in the activity of playing cards.

When asked about the purpose of his music, Cage responded with a riddle: “One is, of course, not dealing with purposes but dealing with sounds. Or the answer must take the form of a paradox: a purposeful purposelessness or a purposeless play.”²³ Although Cage’s remark might seem evasive, he is highlighting the value of perceptual freedom, exploring the unknown, and allowing time and space for our embodied senses to formulate knowledge instead of prescribing meaning to a situation. Dick

²³ Cage, “Experimental Music,” *Silence*, 12.

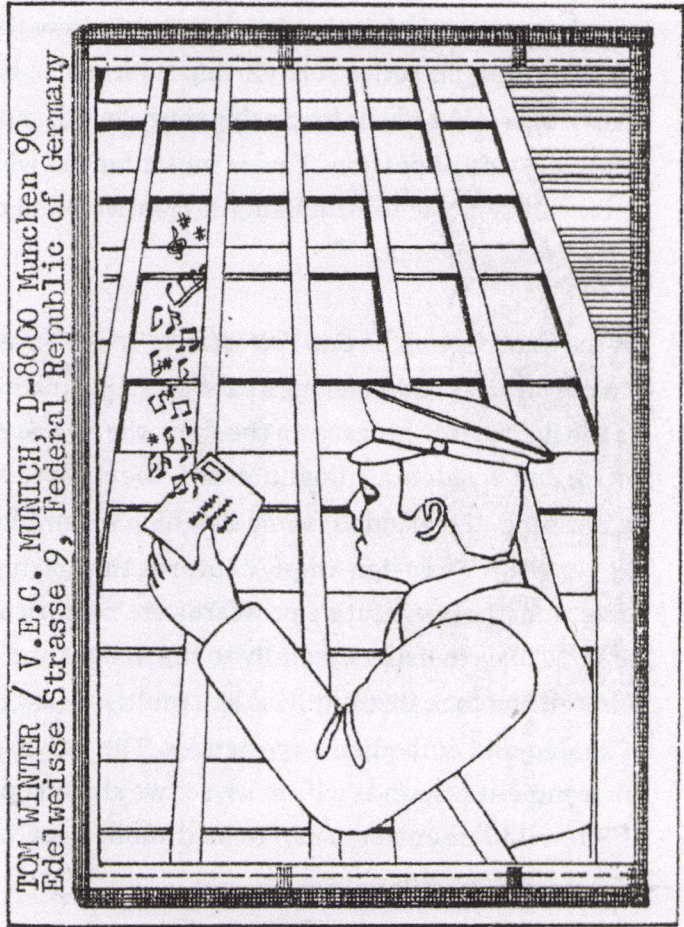
Higgins regarded most Fluxus activities as “sensuous or intellectual investigations of the nature of reality.”²⁴ Recalling aspects of the “alienation effect” in Bertolt Brecht’s brand of epic theater, Higgins advocated for performance practices devoid of psychological drama, claiming that “such arts can draw the listener or spectator into an active relationship with his or her own daily reality. This is not music for closing your eyes to, and being swept along in a tide of passion. This is music for the wideawake and active.... It is music to stimulate the creativity and critical capabilities of the audience.”²⁵

On the final page of the *Cab Volt* issue is Tom Winter’s depiction of a postal worker delivering a card emitting musical notation. As the figure fixes his gaze on the item, the liberated treble clef, notes, and accidentals float upward, seeming to scale a nearby building, the gridded frame of which resembles staff lines. [fig. 17] Winter’s design amply captures the spirit of the entire collection: these evocative postcards are rhetorical invitations for us to play, to listen carefully to the images and texts we encounter, and to realize our lives as a multisensory counterpoint of shared and embodied experiences. The music of our visual environment resounds within us, so “we should open our eyes,” as Shaw-Miller entreats us, “to hear more clearly.”²⁶

²⁴ Dick Higgins, “Fluxus: Theory and Reception” (1987), reprinted in *Intermedia, Fluxus, and the Something Else Press*, edited by Steve Clay and Ken Friedman (Catskill, NY: Siglio, 2018), 101.

²⁵ Higgins, “Music without Catharsis,” *Horizons: The Poetics and Theory of the Intermedia* (Carbondale, IL: Southern Illinois University Press, 1984), 62.

²⁶ Simon Shaw-Miller, *Visible Deeds of Music* (New Haven, CT: Yale University Press, 2002), 243.



CABARET VOLTAIRE
6266 MADELINE STREET. APT. 97
SAN DIEGO, CALIFORNIA 92115

17. Tom Winter, reproduced by permission of the artist.

REFERENCES

- Barthes, Roland. *Image-Music-Text*. Selected and translated by Stephen Heath. New York: Hill and Wang, 1977.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" (1935). Reprinted in *Illuminations*. Edited by Hannah Arendt and translated by Harry Zohn. New York: Harcourt, Brace, and World, 1968.
- Cage, John. *Silence*. Middletown, CT: Wesleyan University Press, 1961.
- Friedman, Ken. Foreword to *Eternal Network: A Mail Art Anthology*. Edited by Chuck Welch. Calgary: University of Calgary Press, 1995.
- Goehr, Lydia. *Imaginary Museum of Musical Works*. New York: Oxford University Press, 1992.
- Higgins, Dick. *A Dialectic of Centuries*. New York: Printed Editions, 1978.
- Higgins, Dick. "Fluxus: Theory and Reception" (1987). Reprinted in *Intermedia Fluxus, and the Something Else Press*. Edited by Steve Clay and Ken Friedman. Catskill, NY: Siglio, 2018.
- Higgins, Dick. *Horizons: The Poetics and Theory of the Intermedia*. Carbondale, IL: Southern Illinois University Press, 1984.
- Kafka, Franz. *The Metamorphosis* (1915). Translated by David Wyllie. [Place of publication not Identified]: Classix Press, 2009.
- Kramer, Lawrence. *The Hum of the World: A Philosophy of Listening*. Oakland: University of California Press, 2018.
- Leppert, Richard. *The Sight of Sound: Music, Representation, and the History of the Body*. Berkeley: University of California Press, 1993.
- Merleau-Ponty, Maurice. *Phenomenology of Perception*. Translated by Donald A. Landes. New York: Routledge, 2012.
- Merleau-Ponty, Maurice. *The Primacy of Perception*. Edited by James M. Edie and translated by Carleton Dallery. Evanston, IL: Northwestern University Press, 1964.
- Schaeffer, Pierre. *Treatise on Musical Objects*. Translated by Christine North and John Dack. Oakland: University of California Press, 2017.
- Shaw-Miller, Simon. *Visible Deeds of Music*. New Haven, CT: Yale University Press, 2002.
- Taruskin, Richard. *Music from the Earliest Notations to the Sixteenth Century*. New York: Oxford University Press, 2009.

I would like to acknowledge the work of D. J. Hopkins, whose scholarship on immersive theater led us to several stimulating conversations about the qualities of performance in various media. I also greatly appreciate the boundless curiosity, sharp wit, and contagious enthusiasm of Jessica Barlow—our exploratory and playful discussions about language and music have been insightful and delightful. My dear friends Leslie Seiters and Ron Estes are always game to host readings of drafts, and they continue to shape how I imagine embodied experience and experience embodied imagination. Finally, I'm most grateful to Arzu Ozkal for her generous invitation to join this project and also for her saintly patience as she extended deadline after deadline.

CabVolt Magazine, Mail Art and Industrial Music: A Lost (and Found) Connection

Alexandre Alves

INTRODUCTION

Between 1976 and 1980, during the height of the Punk era, the dynamics of Mail Art caused a series of coincidences within pop music, art, and design. A lot of novelty came during this period: punk rockers, fanzines and gig-goers, as well as brand new music made with electric instruments, such as synthesizers, erupted in Europe, especially in the U.K. It was the time when Kraftwerk, a quartet formed in Dusseldorf, decided to put their ideas into keyboards (once dominated by progressive rock bands), synths and drum machines. Their first album, *Kraftwerk*, was released in 1970. Although, the band had significant attention since *Trans-Europe Express* (1977) and *The Man Machine* (1978) – the two records which signalled a new direction in pop music (Buckley, 2012), they became huge in the 1980s.

These acts were already preparing the first steps to the post-punk movement and its variations, such as New Wave, New Romantic, No Wave, among others. Inspired by the German pioneers of electronic music, and the punk aesthetics – the

slogan “Do it yourself” became the gem of this time. Artists and bands like Throbbing Gristle (formed in London in 1975), Cabaret Voltaire and Human League (both bands from Sheffield, formed in 1973 and 1977 respectively) started exploring with different sounds. Phil Oakey, a member of The Human League, looking back at these early years of the group, stated: “We thought we were the punkiest band in Sheffield” (Price, 2004: 23). Playing keyboards seemed as scandalous as learning to play the minimalist three chords of punk.

This brand new approach also included the seminal figure, American artist and composer Monte Cazazza (originally based in San Francisco). Cazazza flew to England in 1977, and started exchanging ideas with Genesis P-Orridge, one of the leaders of Throbbing Gristle. Throbbing Gristle was a music and visual arts group that established an indie label, called Industrial Records in 1976. “Industrial music for industrial people” was their slogan. According to Woods (2007: vii), “Industrial music was born in 1976 in London, England with the formation of Industrial Records. Originally, ‘industrial music’ referred to the musical output of this label, which included a variety of experimental, electronic, often noise-oriented compositions, altered instruments, and music-accompanied performance art”.

Among bands like Clock DVA, The Leather Nun and Cabaret Voltaire, the reputation of Throbbing Gristle was an inspiration. The emergence of Throbbing Gristle is linked to COUM Transmissions, a music and performance art collective formed in 1969 in Hull, England. It had three core members, Genesis P-Orridge, Cosey Fanni Tutti and Peter Christopherson. The trio later formed the group Throbbing Gristle with Chris Carter. On 18 October 1976, the Institute of Contemporary Art (ICA) in London opened a one-

week exhibition of COUM Transmissions, which caused a big shock, such that on 21st of October “questions about the show were asked in the Parliament” (Savage, 2001: 252). Entitled, *Prostitution*, the exhibition included pornographic imagery and press cuttings about COUM Transmissions. Throughout the exhibition, the group kept adding new clippings to the wall, literally presenting the press and its outraged coverage of *Prostitution* within the exhibition (Wilson, 2015). *Throbbing Gristle* performed on the opening night of this show. The punk band *Chelsea* opened for *Throbbing Gristle*.

FROM BURROUGHS TO INDUSTRIAL MUSIC: THE “CUT-UP” METHOD

Around the time of COUM Transmissions’ exhibition *Prostitution*, Punk was rising around the World. In 1976, the London band *Damned* put out their single *New Rose*; the Australian band *The Saints* released the punk single (*I’m Stranded*), which became successful in the UK (Baker; Savage, 2013) and the *Ramones* flew from New York City to play at the *Roundhouse* in London. The *Sex Pistols* appeared on the covers of British tabloids. It was the Year-Zero of Punk, but COUM Transmissions’ exhibition and event seemed to be the punkiest act among all. Journalist and punk music historian, Jon Savage stated that beyond the radical performances and exhibitions, “COUM Transmissions were also active in the growing ‘mail-art’ network, which had its most public expression in San Franciscan magazine *VILE*, and the Canadian tabloid *FILE*” (2001: 251).

Another coincidence was that *Genesis P-Orridge* explains what happened just after he read a brand new *FILE* edition on early 1970s: “There it was in an ‘image bank request list’ section in the part of Yellow Pages devoted to correspondence

art. One artist could request an image from another artist living thousands of miles away” (P-Orridge, 2021: 11). There was the address of William Burroughs, who was living in London at the time. Genesis wrote a letter, and received a response from Burroughs, written gently on a postcard that he would like to meet P-Orridge when he was in London. The postcard included a phone number. The co-founder of COUM Transmissions were about to meet the man who popularized the “cut-up” method, and clearly influenced the music that was shaping in Genesis’ head.

Genesis met with Burroughs at his home, and shared with Burroughs that he had a band called COUM Transmissions that uses a “cut-up” technique to produce music. Burroughs said something that echoed forever through Genesis: “Then you’re on the right track.”

Burroughs had notably written the text “The Cut-Up Method of Brion Gysin,” published in 1963, which disseminated the idea of writing new texts out of collages of existing texts. As Burroughs put it “Cut-ups are for everyone. Anybody can make cut ups. It is experimental in the sense of being something to do. Right here, write now. Not something to talk and argue about” (Burroughs, 2003: 90). That was the message, a kind of epiphany for Genesis: “The idea of chopping up the tedious everyday narrative and creating new, unexpected meanings, even prophecies, was fascinating” (P-Orridge, 2021: 12).

In “The Cut-Up Method of Brion Gysin” Burroughs mentioned the Dada artist Tristan Tzara, and obviously, the English painter and writer Brion Gysin, who published his prose ‘Minutes to go’ in 1959, were masters of the cut-up method. Near the end of his article, the message was abrasive and clear: “The cut-

ups can be applied to other fields than writing” (Burroughs, 2003: 91). And that was taken seriously by Genesis P-Orridge.

MAIL ART AND *CABVOLT*: WHEN INDUSTRIAL MUSIC AND DESIGN LOOKED AT EACH OTHER

Aside from music, Genesis began to actively participate in the emerging Mail Art scene. Genesis wrote, “I was living in the north of England, in Hull. And I was starting to do a lot of Mail Art. And one of the people who would send things to me was General Idea, in Toronto. They did a magazine they called FILE”¹. The April/May issue of FILE magazine, printed in 1973 included a work by Cosey Fanni Tutti – another member of COUM Transmissions and Throbbing Gristle. This piece was titled simply as “COUM”, appeared in the “Artist Directory” section.²

In 1977, another publication – this time based in San Diego, California – among its participants several musicians, who were a part of the scene rising in Great Britain, came to form. *Cabaret Voltaire* (the name *CabVolt* was also used) appeared in the context of art magazines. The critic Clive Phillpot (1980) points out that, unlike the established magazines *TriQuarterly* and *Studio International*, “[t]he magazine *Schmuck*”³, as well as later magazines related to mail art such as *CabVolt*, are closer to real anthologies of artworks than either of the preceding magazines, but they employ cheaper, less refined means than the two established magazines.” *CabVolt* contributors included Monte Cazzazza, Genesis P-Orridge, as well as

¹ Nothing here but the recordings: a conversation with Genesis Breyer P-Orridge.

<https://www.youtube.com/watch?v=1H3NCqEbgjU> 0:24s Accessed 09-09-2021

² In November 2019, there was an informal talk called “Cosey Fanni Tutti on Mail Art” at the Museum Manchester Metropolitan University. Between 1973 and 1980, Cosey contributed to Mail Art exhibitions around the world.

³ Artists’ magazine published in 1972-76 by Beau Geste Press, an artists-led press distinguished by the use of mimeograph techniques.

Richard H. Kirk and Chris Watson (the two members of the electronic band Cabaret Voltaire from Sheffield).

This kind of participation may have occurred because Mail Art was a movement with a global vision, where the most important idiom was the artistic language put in the artwork by people who saw Mail Art as a legitimate way to express themselves. Across many different countries (from Brazil to Poland, from Australia to Bulgaria, from England to Mexico, from Switzerland to West Germany) Mail Art became a means to interchange postcards, artists' stamps, and produce collective magazines (Bruscky, 2010). That was the spirit of *CabVolt*, connecting together artists all around the world through the myriad of the postal system.

In the first issue of *CabVolt*, one of the pages shows photographs of Genesis P-Orridge, Cosey Fanni Tutti and Monte Cazazza tied to chairs and blindfolded. Titled Gary Gilmore Memorial Society, the work was in reference to the execution of Gary Gilmore in Utah (USA). Gilmore had been sentenced to death in 1976 after the U.S. Supreme Court had overturned the death penalty in 1972. Genesis P-Orridge, Cosey Fanni Tutti and Monte Cazazza's work circulated mainly as a Mail Art postcard, which contained their names printed on the verso. Other works that discussed Gary Gilmore's sentence and his execution, include the single "Gary Gilmore's eyes," by the English punk band The Adverts, released in 1977 (it reached the top 20 on UK Singles Chart) and Norman Mailer's novel *The Executioner's Song*, published in 1979, based on Gilmore's life.

The "Mistakes and Errata" issue printed in the Fall of 1977, included another artwork by P-Orridge, this time utilizing the technique of stamping. On the blank page, there was a

direct message in capital letters: “IT WOULD BE A MISTAKE TO THINK HE WAS EVER REALLY ALIVE”. The phrases were clear, but also open to interpretation and interchanges, like many of the slogans presented on Mail Art. There was another reference to Gary Gilmore on the lower side of the page: an inscription that read “FILE UNDER COUM/17th JAN. 1977/ CEASE TO EXIST”. This was the date of Gary’s execution.

For the fourth issue, Genesis P-Orridge sent a piece directly related to Throbbing Gristle. The image included the band’s name and Industrial Records’ slogan, “Industrial music for industrial people.” At the time, the label was releasing Throbbing Gristle’s debut album *The Second Annual Report*. The band was “Essentially responsible for Industrial Music as it came to be known – and it wasn’t so much music at that point as grating, overpowering noise” (Ott, 2013: 16).

The connections between Mail Art and the rising Industrial Music movement in the U.K. became more prominent in the last issue of *Cab Volt* (1978), the “decadence”. This issue had contributions from Richard H. Kirk and Chris Watson. Throbbing Gristle and Cabaret Voltaire were in touch due to common gigs in England, and they kept corresponding. Kirk once stated “We got in touch with them after getting *The Second Annual Report* LP and started a dialogue, sending down tapes and Xerox art” (Baker; Savage, 2013: 180).

The electronic trio Cabaret Voltaire was in its early years of existence, though as a band they have been playing together since 1973/1974. They signed both to Factory Records (Manchester) and Rough Trade (London). Their first release was a double 7-inch EP, titled *A Factory Sample* in 1978. This compilation featured Joy Division: *The Durutti Column*, and

John Dowie, and it was released by Factory Records. One of the compositions on this EP, “baader meinhof,” used sonic experimentations, such as sounds in German language, tape sounds and noise, and primitive synths. “Sex in Secret,” the second track, was as experimental, contained spoken word and repetitive electronic drum machines. These collage of sounds were reminiscent of the “cut-up” technique used in Mail Art.

Returning to *CabVolt* magazine, Chris Watson – one of the members of the Cabaret Voltaire (band) along with Stephen Mallinder and Richard Kirk – sent his portrait to *CabVolt* No. 5. The inscription “ELEGANCE & DECADENCE,” appeared on the top of the picture, and on the lower side was his address in Sheffield. Just beside his portrait, there was a reference to his industrial music group (“MODIFIED TO AUTHORITY, C.R. WATSON, Cabaret Voltaire”).

Richard H. Kirk’s artistic production started in the 1970s. He mentioned: “I was doing a lot of Xerox/mail Art in the mid-70s, plus Reading a lot of William Burroughs, so it seemed just natural... I was also at art school from 74-75” (Baker; Savage, 2013: 180). On his artwork for *CabVolt*, the English musician preferred a handwritten style in capital letters using diagonal positions for reading the text and also two broadsides put for lateral readings, composing a narrative poem or a fragmentary narrative. On the center of the image, there is the inscription “SENSORY NIGHTMARES” and the narrative seems to be a fragmentary collage using the “cut-up” method, including the presence of liquid LSD, beat vandals, drug tests, and a “stroboscopic reality with heart addicts in make up”. On the collage, a small text about a product called “Icon-Man” is put upside down on the page (on the description for the product, the reader discovers that it is for “male incontinence”) [fig. 1].

RICHARD H KIRK
267, Elleshere Rd.
Sheffield S4 7DP
England

INORGANIC REAL TIME SOFTWARE PHARMACEUTICALS LTD

HEART ADDICTS IN MAKE UP, TREMBLING IN THE NAZI-BLACK WAR, PEOPLE OVERDOSE ON OTHER PEOPLES LIVES, UNFOLDING RUTHLESSLY AROUND US, DESTROYING SLEEP IMAGES FICKER PAST IN SICKENING, STROBOSCOPIC REALITY.

DRINKING LSD. IN A CLASS OF COINTEGRATED VANDALS. WE WILL BE ALERT TO THE DRUG TEST RANDOM FILES. WE LEFT OUR VISION, & AT LAST WE SAW HIS BONNET. AN UNUSUAL OCCURRENCE OF NO CONCERN'S OVER VAST SPACES. THE MASH CAR. VENERIC - INFERIORISTS WIDE OPEN MAN DING. SICKENING, STROBOSCOPIC REALITY.

SENSORY NIGHTMARES

ROTE ARMEE FRAKTION

INGO-MEN

AT LAST!

Day and Night protection for men. Comfortable, discreet and hygienic solution to slight but persistent male incontinence. Keep dry during the day or in bed without waterproof parts & liners. End soiled garments or sheets, tornness & irritation of the skin and odour. Made from sanitized P.V.C. with support straps and outlet valve. Easily washable, 4 for £6.35, 6 for £6.35, +25p p.d.p.

RICHARD H. KIRK, CABARET VOLTAIRE, SHEFFIELD, ENGLAND

1. Artwork by Richard H. Kirk, CabVolt No. 05. Reproduced by permission of the Richard H. Kirk Estate

2. Backcover of Cabaret Voltaire's album *Extended Play*, 1978, artwork by Richard H. Kirk



One observation about the design created by Kirk for his text is the resemblance between this artwork, and the design of the backcover of their first record, *Extended Play* (also known by the fans simply as E.P.). *Extended Play* was released as a 7-inch single by Rough Trade in november 1978. On this four-track record, the sound collages keep rolling on the provocative “Do the Mussolini (Headkick)” and on “Talkover,” where a spoken voice is mixed with sound effects made by synths and guitars, creating a composition miles away from a traditional pop song. As for the black and white cover design (a cheaper method of printing record covers), the use of capital letters and handwritten text on diagonal axes create the similar look and feel with Kirk’s submission to *CabVolt* [fig. 1]. The album cover design contains a mixture of photomontage and industrial typographic lettering. Isolated on the left side, the word “FEAR” appears; perhaps for the reader complete the sentence following on the right side of the layout: “Fear heart addicts in make up” [fig. 2].

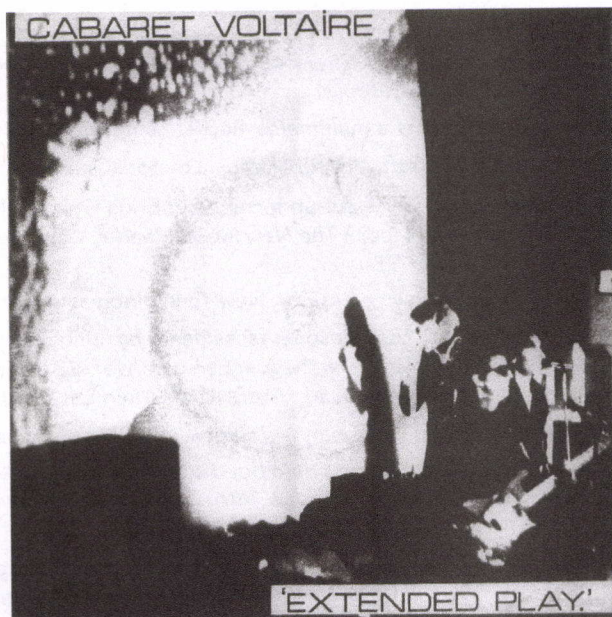
Kirk used the stencil technique to write the name of the band on the backcover. Quite the opposite, on the front appears a simple black and white photograph of the trio. The name of the band was placed on the upper corner, along with the title of the record on the lower corner in capital letters [fig. 3].

This connection between Mail Art and industrial album cover design leads to the ideas which emerged on the independent British labels in the 1970s. The representation of the album covers was changing, and the singles covers' seemed to feel the same way. Comparing this to book covers, Rick Poynor points out: "Book covers, as graphic objects, have something in common. There is a sense of physical connection: you handle the book to read it, though once it is finished and shelved it may never be looked at closely" (Poynor, 2003: 74).

Poynor continues, regarding album covers "Whenever you played an album, the cover made a reappearance. Naturally, the music was the point of the exercise, but precisely because the musical experience was so intense and meaningful, the packaging that housed it became an object of desire". In Cabaret Voltaire's *Extended Play*, the package carried a clear presence of the process common in Mail Art: collage, hand-writing and some lettering that looks machine-made, which exemplified the music Cabaret Voltaire was creating which was equally industrial and experimental.

Over the years, Kirk kept designing the sleeves and jackets of their records - still showing a clear influence of Mail Art collage techniques on the designs. For *The voice of America* (1980) album cover and sleeve he worked together with designers like Neville Brody and Phil Barnes along the 1980s, but this is another long story.

3. Cover
of Cabaret
Voltaire's album
Extended Play,
1978, artwork by
Richard H. Kirk)



The important point here was to acknowledge the essence from the “cut-up” technique pioneered by William Burroughs influencing the Mail Art network, as exemplified on the pages of the *CabVolt* magazine. A lost – now found – connection between Industrial music (Throbbing Gristle, Monte Cazazza, Cabaret Voltaire) and design, a story almost forgotten, now remembered as a small chapter in this book.

REFERENCES

- Baker, S.; Savage, J. (2013) *Punk 45: The Singles Cover Art of Punk 1976-80*. London: Soul Jazz Books.
- Bruscky, P. (2010) *Arte e multimeios*. Recife: Zoludesign.
- Buckley, D. (2012) *Kraftwerk publikation*. London: Omnibus Press.
- Burroughs, W. (2003) The cut-up technique of Brion Gysin, in Monfort, N.; Wardrip-Fruin, N (eds.) *The New Media Reader*. Cambridge/London: The MIT Press. pp.89-91.
- Ott, C. (2013) *Unknown pleasures*. New York: Bloomsbury.
- Pilkington, E. (2010) Utah prisoner faces death by firing squad. *The Guardian*, 16 Jun 2010. <https://www.theguardian.com/world/2010/jun/16/utah-prisonerdeath-firing-squad>. (Accessed 9 September 2021).
- P-Orridge, G. (2021) *Nonbinary: A Memoir*. New York: Abraham Press.
- P-Orridge, G. (2014) *Nothing here but the recordings: a conversation with Genesis Breyer P-Orridge*. <https://www.youtube.com/watch?v=1H3NCqEbgjU> (Accessed 9 September 2021).
- Phillpot, C. (1980) Art Magazines and mail Art. *ArtForum Magazine*, New York, February 1980, v. 18, n. 2. <https://www.artforum.com/print/198002/art-magazines-and-magazine-art-35840> (Accessed 9 September 2021).
- Poynor, R. (2003) Different Colours, Different Shades, in Poynor, R. (ed.) *Designed by Peter Saville*. New York: Princeton Architectural Press.
- Price, S. (2004) PREVIEW music. *The Guardian*. 24 April 2004. pp. 23.
- Robertson, M. (2009) *Factory Records: the complete graphic design*. London: Thames & Hudson.
- Savage, J. (2001) *England's dreaming*. New York: St. Martin's Griffin.
- The Guardian (2014). Controversial art plunges in to the rusty hilt at the ICA. <https://www.theguardian.com/music/2014/oct/18/genesis-p-orridge-ica-exhibition-1976>. (Accessed 5 July 2021).
- The British Museum (n.d.) Gary Gilmore Memorial Society. *The British Museum* https://www.britishmuseum.org/collection/object/P_2018-7009-381 (Accessed 20 November 2021).
- Watson, C. (2011) Interview. In: Wood, Eve. *Made in Sheffield. The Birth of Electronic Pop 1977-82*. Sheffield: Sheffield Vision.
- Wilson, S. (2015) *Art Labor, Sex Politics: Feminist Effects in 1970s British Art and Performance*. Minneapolis; London: University of Minnesota Press.
- Woods, B. (2007) *Industrial Music for Industrial People: The History and Development of an Underground Genre*. Thesis for the degree of Master of Music. Miami: Florida State University.

...the ...
 ...the ...
 ...the ...
 ...the ...

...the ...
 ...the ...

...the ...
 ...the ...
 ...the ...
 ...the ...

...the ...
 ...the ...
 ...the ...

Seven Movements in the Crying of *CabVolt* 5 or How a Zine from San Diego, California, Ignited a Fluxus-suffused Avant Garde Zeitgeist in the West Coast of the United States in 1978

William Anthony Nericcio and Guillermo
Nericcio Garcia¹

I. THE POSTMAN ALWAYS RINGS TWICE

Fluxus is a trickster medium, or movement, or playful, shape-shifting enigma—to speak of it is to instantiate it and then, in a flash, Fluxus moves, changes, parodies itself and you, and you are left with a bewildered smile or annoyance.

The artifacts you run across in Ferrara Brain Pan's *CabVolt* 5 all move with this swift ludic logic. Playful, irreverent, but almost always parodic—not the thing, but the other thing; not the object revealed, but the revelation that the object,

¹ Lesser known than his Professor doppelgänger, Guillermo Nericcio García is the author of the Mextasy Traveling Circus of Desmadres. More here, <https://sdsupress.sdsu.edu/memoblurb.html>, and here: <https://mextasy.blogspot.com/2017/01/what-is-mextasy-primer-on-guillermo.html>

the brand, the icon, carries within itself the drive of its own undoing, which is exactly what the mail art in this issue of *Cabaret Voltaire* accomplishes. Baudrillard has this “wind-up-for-the-pitch moment, just before he lays out his bottom line in *Simulacra and Simulation*. It’s a good spot to start as we lead up to *CabVolt* 5:

It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real, that is to say of an operation of deterring every real process via its operational double, a programmatic, metastable, perfectly descriptive machine that offers all the signs of the real and short circuits all its vicissitudes.²

In my view (and of course that old blind Librarian Jorge Luis Borges is overseeing this chat of ours, wryly smiling) it is this “short-circuit[ing] of the vicissitudes” that fuels the *CabVolt* dasein—as if xeroxed zines, and ludicrous, international mail art carried within them the seeds for this electric disruption, a disruption fueled by the logic of mirrors and an uncanny upside-down world (see the Netflix series *Stranger Things*) where everything is familiar and nothing is what it seems to be. Where Madison Avenue visions of a consumer culture whose existential drive was “I buy, therefore I am,” is undermined by subterranean mailed bookzines whose own mantra is something along the lines of “You’re bought already, asshole, what are you going to do about it.”

² Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor, University of Michigan Press, 1994), p 2.

Borges, anticipating Baudrillard (and Pynchon, whilst we are at it as *The Crying of Lot 49* knows all about the perils of mailing and copying) writes the following in his epic short story “Tlön, Uqbar, Orbis Tertius”:

The following day, Bioy called me from Buenos Aires. He told me he had before him the article on Uqbar, in Volume XLVI of the encyclopedia. The heresiarch’s name was not forthcoming, but there was a note on his doctrine, formulated in words almost identical to those he had repeated, though perhaps literarily inferior. He had recalled: *Copulation and mirrors are abominable*. The text of the encyclopedia said: *For one of those gnostics, the visible universe was an illusion or (more precisely) a sophism. Mirrors and fatherhood are abominable because they multiply and disseminate that universe*. I told him, in all truthfulness, that I should like to see that article. A few days later he brought it. This surprised me, since the scrupulous cartographical indices of Ritter’s *Erdkunde* were plentifully ignorant of the name Uqbar.³

Putting aside for the moment the delicious labyrinth into which Borges is drawing his reader—that Borges writes the story about a writer named Borges, here conversing with fellow bibliophile buddy *Bioy Casares* (in real life and the story) --makes the mirrored labyrinth more vertiginous. But let’s put all that aside, and leap, full-long into the vulgar, and say what we mean. We are here together, you listening,

³ Note that this essay is not quoting from any specific edition of Borges’s story—of course you can find it on page 18 of the 1994 Grove Press edition of *Ficciones*. But the quote above was culled off an Evergreen College web server, so reader beware: <https://sites.evergreen.edu/politicalshakespeare/wp-content/uploads/sites/226/2015/12/Borges-Tlön-Uqbar-Orbis-Tertius.pdf>



me haranguing, that it is this spirit of insidious, unpredictable reproduction—the mad wizards of *Cab Volt* all across the planet, playing with their xerox machines, scissors, tape, and glue, assembling assemblages (thx dynamic duo of Deleuze and Guattari) that then engage in postal intercourse as it were, jetting their art around the planet, rather cheaply then, in strangely coded box vehicles and eventually finding themselves delivered to 6266 Madeline Street, San Diego, CA 92115, where, through Hitchcock’s machinations (shades of the other Hitchcock’s Psycho) new forms of art emerged.

Before we actually look at the zine here’s a look of where its guts came to via postal intermediaries, Dorado Plaza Garden Apartments.



An unremarkable structure, perhaps not even the buildings standing there in the Fall of 1978—forgive me for not looking

up the original property deed. I am more moved by the name of the flats: Dorado, and of El Dorado. One last citation—this one from Wikipedia:

El Dorado (Spanish: [el doˈraðo], English: /ɛl dəˈrɑːdov/; Spanish for “the golden one”), originally El Hombre Dorado (“The Golden Man”) or El Rey Dorado (“The Golden King”), was the term used by the Spanish in the 16th century to describe a mythical tribal chief (zipa) or king of the Muisca people, an indigenous people of the Altiplano Cundiboyacense of Colombia, who as an initiation rite, covered himself with gold dust and submerged in Lake Guatavita. The legends surrounding El Dorado changed over time, as it went from being a man, to a city, to a kingdom, and then finally to an empire.⁴

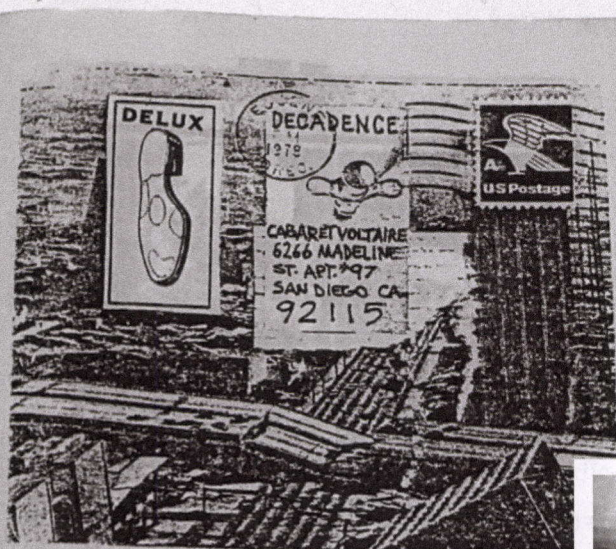
As we all should know the legend of El Dorado is itself an allegory, a self-referential allegory about the perils of storytelling, or, more specifically, the subterranean traps that all narratives, set loose in the wild among humans, emerge as. More viral than Covid, it is stories that have the power to mutate and infect than even our gnarly coronavirus friend, under whose sway this writing is being composed. *CabVolt 5*, a semiotic child of El Dorado – *now there’s a story*.

II. CABVOLT 5


Look right to the cover and what do you see? Mail art, right?! Not really—it’s complex. What we see is a mirror of the world translated via xerox, scissors, cut-up and a wicked imagination. We see an ad for shoe sole replacement (soul replace-

⁴ Entry on El Dorado, Wikipedia, https://en.wikipedia.org/wiki/El_Dorado. Accessed July 19, 2022.

ment? Well if *CabVolt* 5's agents are up to what I think, then, yes, soul-replacement as well). Other things are up—a cancelled USPS rubber stamp, from Eugene Oregon, a stamp, and the zine's address. But all of these are a distraction for



Fall of 1978

 **CABVOLT** 5

Nº 140

of 250



Sismo fotografías e imágenes de alta ...
alamy.es

the main player of the tableau, a madly xeroxed and re-xeroxed image of a California earthquake scene—I imagine it might be from the movie *Earthquake*, Irwin Allen celebrity schlock fest disaster epic from 1974 starring Charlton Heston and Ava Gardner. Alamy, España, proved me right. They are

an image rights vendor that wanted SDSU Press to buy the rights to the image still from the movie—seen opposite, but we are too cheap (your Tejano critic/tour guide is fueled by the Rasquachismo, Chicano critic Tomás Ybaurre Fausto's coining, which describes “an underdog perspective, a view from los de abajo [those from below]” so we will rely on the Fair Use Act to save us a dime.⁵

Other details leap out at us. *Cab Volt 5* emerges in the Fall of 1978, the Sandinistas in Nicaragua have seized the national palace, the Camp David Accords between Israel and Egypt are being signed—locally, here in San Diego, PSA Flight 182, a Boeing 727, runs into a small plane and crashes across North Park, near my present house in University Heights—144 folks die. It makes sense that curator, then Steve Hitchcock, 14 minutes away by car, might have been impacted by the catastrophe, or maybe Hitchcock, suffused by the zeitgeist agonies of a post-Nixon USA leapt to catastrophe, to earthquakes (also a signature event for Southern Californians), but I won't have the chance to ask them for this piece so we'll stick to speculation, a sanctuary for literary critics, the guild that shaped me.



Last thought—the rubber stamp of an American flag upside down is a recognized symbol of “emergency” – a semiotic harbinger of crisis and turmoil. The syntax of Fluxus, of Dada, of Russia's Zaum, is one of nurtured dischord, of disruptions symbolized by outsized typography, fractured, repurposed imagery, and inscrutable symbolism. Here too, in *Cab Volt 5* we begin to parse the contrapuntal melody of a visual practice

⁵ Image found via Google Image Search: <https://tinyurl.com/3eurtbwa>. Accessed July 19, 2022.

whose goal is not to picture fracture, but to be it, to cause it. This, too, is part of the story of this zine. Hitchcock's curatorship is a soft touch, nothing like the hard, cold bureaucratic oversight of the curatorial bean counters in galleries and museums. As Mario Lara has it:

I found out that I shared a natural disaffection and skepticism of the Establishment embraced by most Mail Artists that I engaged with at the time. I also disliked the unnatural curatorial process instituted by most galleries and museums that stifled creative expression. Mail Art cut out the middleman (cultural institutions) allowing artists to freely and openly exchange ideas and information without censure by way of the International Postal System. Back in the late 1970's and early 1980's you could send through the mail pretty much anything you wanted provided you paid the postage.⁶

A haven for invention and creativity outside the gendarmes of the Art establishment, *CabVolt 5* becomes a post-surrealist movement asylum for artists, madmen, and madwomen—and soon to be something altogether different in its next iteration, the semiotic cacophony of the internet which in an odd way artifacts like *CabVolt 5* augured.

III. JUXTAPOSE THIS! OR SHUT YOUR MOUTH

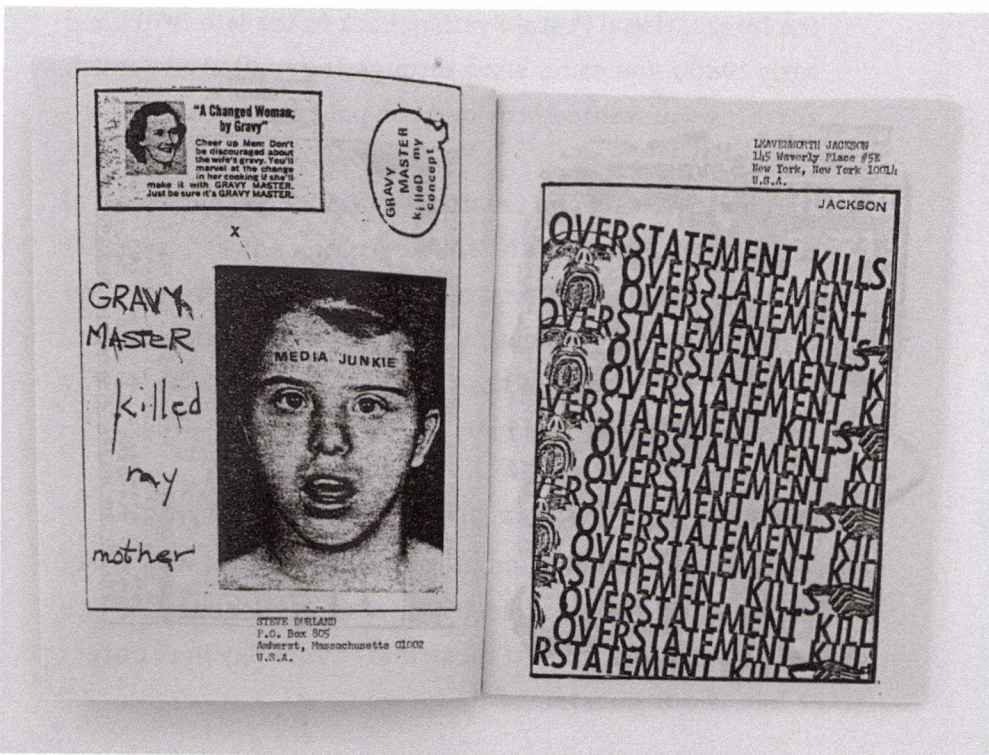
As a curator, Hitchcock's language, if we speak of him then, or Ferrara Brain Pan's patois, if we speak of them now, is one guided by principles of juxtaposition. Etymology here enters stage left as our guest docent:

⁶ "Things to Thing About in Space: The Art of Mario Lara, Mail Art Musings, <https://www.artpool.hu/Lara/>, November 2010, accessed July 19, 2022.

juxtaposition (n.)

"the act of placing or the state of being placed in nearness or contiguity," 1660s, from French juxtaposition (17c.), from Latin *iuxta* "beside, very near, close to, near at hand" + French position. Latin *iuxta* is a contraction of **iugista* (adv.), superlative of adjective **iugos* "closely connected," from PIE root **yeug-* "to join."⁷

Ferrara Brain Pan uses coincidental visual "echoes," resemblances, re-appartions as the guiding logic (or illogic, or Ludic-drive) to curate his zine assemblage. Take these pages from *CabVolt 5*:



⁷ <https://www.etymonline.com/word/juxtaposition>

At first glance, we are faced by the conundrums of image exegesis: do we read the work by Steve Durland and Leavenworth Jackson individually, sequentially, or in concert, a graphic tableau as it were.

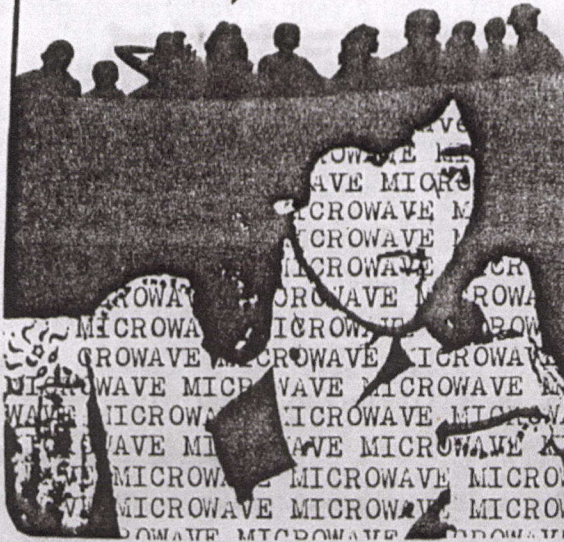
As I carefully handled the artifact that our book's editor Arzu Ozkal allowed me to use on loan, I couldn't help but read the image *mélange* as one image—the vacant open mouth of the idiot child on the left echoed by the Monty Python-esque Victorian open-mouthed cut out piece on the right. One, open mouthed owing to a cerebral vacancy, ideas displaced by mass media, or filled with Mother's tasty gravy. Append to that, haunting allusions to an imagined or future matricide in handwritten scrawl on the page in ink. The other figures, Jackson's, are open-mouthed as well, but here not silent, but shouting (another contrapuntal move), the logic of advertising, overstatement, repeated again and again, now echoing reading left, the repeated adorations of gravy over on Durland's side of the page. Two works that came in the mail separately, emerge in a stapled 'zine, now reverberating with a rhythmic assonance, a cutting satirical symmetry.

IV

More radical juxtapositions await the reader of *CabVolt* 5:

David A. Javelosa's evocative re-purposing of a Bay Area ad for porno-orgies, then called Swing Parties, overwriting the erotic silhouettes with inscrutable repetitions of the banal household implement the MICROWAVE might elude a more dense or distracted watcher, but Pan's juxtaposition of Javelosa's mash-up with Julius Vitale's meditation on existentialism in the Electric age ("decadent | technocracy ... soon you will be able to mic ro-wave your memoirs) now

Shell & Barrys' SWING PARTIES

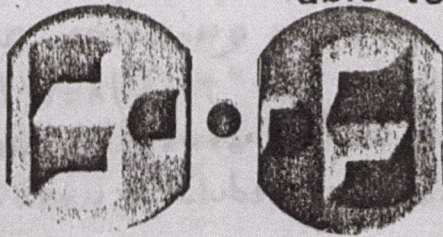


- LARGE OVAL HOT TUB
- ATTRACTIVE COUPLES IN 20's & 30's
- NO PRESSURE TO PARTICIPATE

DAVID A JAVELOSA
 625 Peralta St.
 San Francisco, California 94110
 U.S.A.

d e c a d e n t

soon you will be able to



t e c h n o c r a c y

mic ro-wave your memoirs

JULIUS VITALI
 14 Clinton St.
 Sea Cliff, New York 11579
 U.S.A.

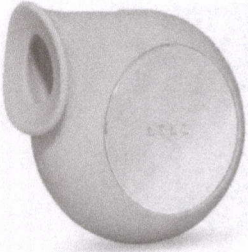


Photo: LELO

LELO Sila

Ready to get loud? LELO Sila is a clitoral stimulator toy that uses their sonic wave technology to deliver a totally unique sensation to your most sensitive erogenous areas. While it's a high-tech smart toy, it's designed with the wisdom to know when a subtle no-touch touch is all you need.

LELO Sila
\$189

hands us a new work, a new mix, a new mashup, where the potential vagaries of the ludicrous (in the best sense) individual works become heavy-handed and obvious in the persuasive contiguity, the editor's unseen hand positioning Javelosa's over Vitale and creating in the process a hierarchy of meaning, the erotic over the electric, the electric (is there anything more banal than a plug?) undergirding the pleasure of orgies. In our age when companies like LELO come out with their Sila, one gets the

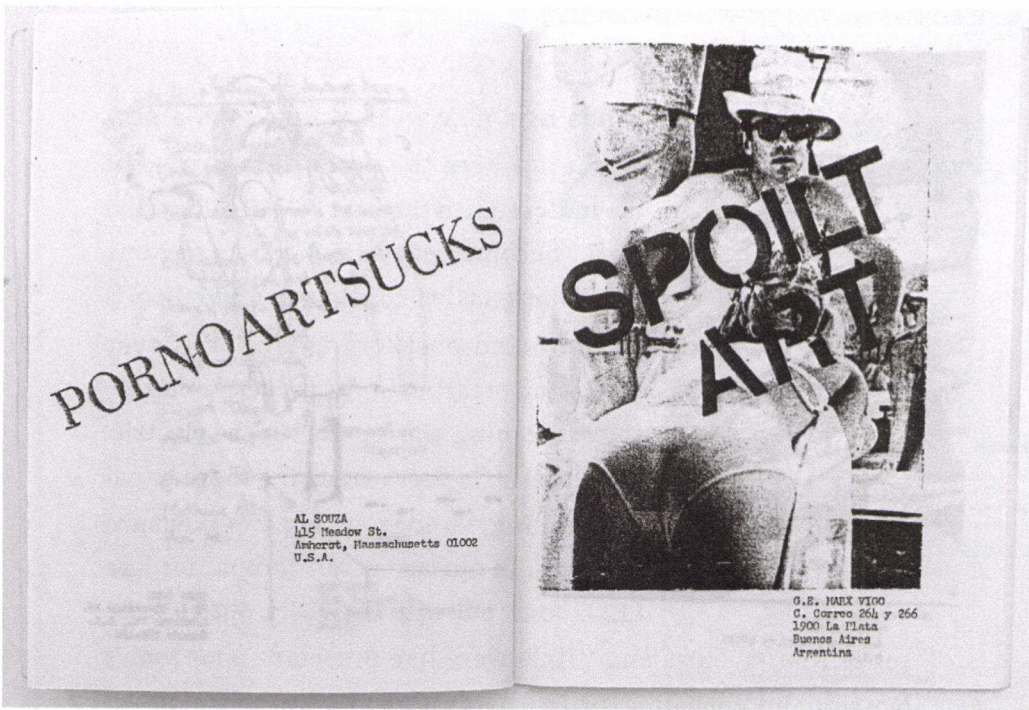
sense that Javelosa and Vitale were like prescient poor man's Nostradami, revealing futures heretofore unknowable in 1978.⁸

V. JUXTA REDUX

Some of these are too easy, too right at hand, but when were Fluxi and their Dadaist/Surrealist ancestors ever known for subtlety? Picture Luis Buñuel's *Viridiana* and you'll know what I am talking about.

Here Al Souza and G.E. Marx Vigo conspire to warn us of the dangers of PornoArt. PORNOARTSUCKS Souza states from the semiotic pulpit, while Marx Vigo, opposite, gives us the very Porno Art Souza laments. But does he? Really? Or has Pan revealed via juxtaposition, via his curated contiguities, the contradictions of Souza's block-lettered ejaculations? Is not Souza embracing Porn Art even as he derides it. Marx Vigo, in the end (with derriere figuring prominently here) emerges as

⁸ Lindsey Lanquist, "High-Tech Sex Toys That Prove the Future Is Already Here," February 11, 2022 AT 10:25AM, Accessed July 19, 2022



Left: page by Al Souza. Right: page by G.E. Marx Vigo (Graciela Gutiérrez-Marx and Edgardo Antonio Vigo)

the more honest of the two artists, repurposing a pornographic blow job with some editorial lettering: SPOILT ART.

An afterthought:

I had to share the beauty of Souza's old house from which emerged his PORNOARTSUCKS masterpiece—all thanks to the evil algorithmic robots at Google Maps: 415 Meadow in Amherst, Mass.



VI. THE FINAL SCENE (OF ACTS OF ART)

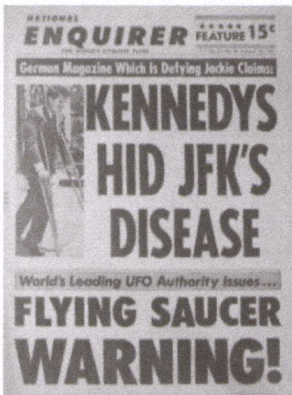
We end with perhaps the most beautiful of echoing pieces, the odd, beautiful, almost connubial, communications of Bryan Cunningham and image-custodian, Ferrara Brain Pan!



The remarkable thing here is that Hitchcock degrades the integrity of his singular act of mail art, which is, unto itself rather brilliant, the celebrity of Dead Elvis, recently entombed, August 1977, married to its tabloid-borne fraternal twin of sorts, extraterrestrials.

You could not open a National Enquirer in the late 1970s without seeing a flying saucer or Elvis headline.

Cunningham's "Illuminations" composition evocatively completes Hitchcock's ocular concoction, the shadowy folks from Elvis's tomb seemingly looking up to the skies, Cunningham's flying saucer almost perfectly balanced atop the left of the composite, orchestrated duet. Flying saucers and Elvis, together—the uncanny silence of the celebrity crypt somehow in symphony with the uncanny flight of extraterrestrials.



VII. DENOUEMENT

In case you can't tell, I think that Ferrara Brain Pan is a kind of curatorial genius, in this case, for a gallery, sans gendarmes, sans administrators (and donors for that matter) that one magic Autumn of 1978, produced in my adopted home town, San Diego, California, on the cusp of Latin America, in the navel of the Americas, a radical mailbox initiated art (the Postman here, a kind of midwife), that changed the face of art forever.



A Public Sphere in Pocket-size Format

ARTISTS' NETWORKS IN *CABARET VOLTAIRE*

Mila Waldeck

What is a Mail art magazine? A short answer is that it is an influential art form that grew in the post-World War Two era and was practiced by major contemporary artists over the 1960-70s, a period of high Mail art activity. At the same time, it is a form of correspondence, so it is part of the history of art as well as the history of how people exchange messages. In a sense a Mail art magazine is a magazine made out of correspondence; however, to convert letters, postcards and notes into a magazine, they first need to be converted into the book format. In the past, turning letters into a bound book, also called a "letter book," was a way to organize and preserve them in a determined sequence. The arrangement potentially influenced how people would re-read the letters in the present or future. Letter books archived vestiges of the lives, ideas and sentiments of the correspondents, so the book organizer was a sort of archivist who could decide to preserve or discard an original letter. In the early 17th century, for example, the preservation of letters was part of the strategy of Margaret Clifford (1560-1616) to show documentary evi-

dence of her daughter's legal right to inherit land. The father, George Clifford, had excluded from his will his only descendent, Anne Clifford, leaving instead the family's property to his brother (Malay, 2018: 398-416). The legal system was on his side, so Anne Clifford continued her mother's legal battle over the 17th century and conceived a book of Margaret's letters to circulate within the family.¹ Historian James Daybell (2016: 223-236) observed that as the series of texts were manually copied, Anne Clifford selected what would go to the book and what would not, and subsequent generations recopied it with additional comments or further changes.

Moving forward in time, let's suppose that you are in the 21st century and want to make a letter book, but you don't have an essential material: the letters. So you write a letter on paper, make copies of it and send them to a list of addressees by the postal service. Then you wait. Gradually you collect the replies that, together, become your letter book. But you are not content with having one book just for yourself. Having received various replies to your initial letter, you find a way to copy your letter book and mail a copy of it back to each sender, so that everybody sees each other's replies to your first letter. If you produce too many copies, you can send the extra copies of your letter book to your friends, the sender's friends and maybe to other people outside any of your circles. Voila! You have just made a book following a sequence of steps not too different from the one that Mail artists followed in the 1970s.

Correspondence implies some continuity as a dialogue, so you may carry on the process and decide to produce a new letter

¹ Eventually Anne Clifford inherited the land, in 1643, because of a deal signed by her husband with the crown according to which she could inherit it if there were no male inheritors.

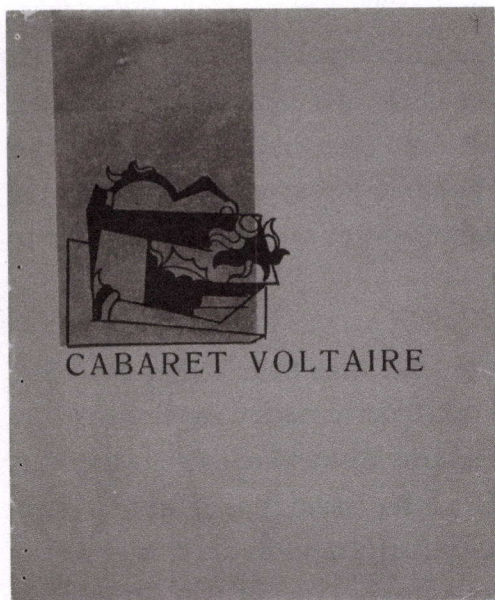
book. In this case, you are moving towards a periodical. You don't want to circulate anything without people's authorization, so in your letters you make clear what the replies are for. And so did the letters and announcements that triggered Mail art editions, also known as "calls for contributions." Over the 1970s, Mail artists made a great number of such periodicals, exploring the intrinsically dialogic nature of correspondence and observing a collective commitment to principles and rules about privacy and collaboration. The magazine was not only a correspondence-based periodical but indeed a social event, since the edition was in a sense a correspondence between all participants, who otherwise were unlikely to have "met" each other or even known about their art. One thing that a Mail art magazine is not is a commercial enterprise. Commenting on the Mail art magazine *Cabaret Voltaire* published in 1977-8, Howardena Pindell (1977: 98) pointed out: "the young editor of the current *Cabaret Voltaire* writes, 'I am a private undertaking with an ever-dwindling savings account'."

CABARET VOLTAIRE: A DADA MEETING PLACE

Having as key instruments a list of correspondents, a call for contributions and a nearby xerox printer, eighteen-year-old student Ferrara Brain Pan orchestrated the Mail art magazine *Cabaret Voltaire* (often also titled *CabVolt*), between 1977 and 1978. From San Diego, California, where he was living at the time, he materialised the magazine in xerox printed and stitch bound booklets that measured around 4 x 5 inches (10 x 12.5 cm). *Cabaret Voltaire* became an organised Mail art exchange that took place in booklet format and further expanded into individual Mail art correspondence between Pan and some artists from the *CabVolt* network. Initially the number of copies was 500, but from the second to the last and fifth issue it was 250.

Cabaret Voltaire contributors spoke different languages, had different nationalities and were separated by geographical distance. They lived under the ideological environment of the Cold War era in countries that had contrasting political and economic systems. But Dada was one of the common grounds connecting these artists. In other words, the name *Cabaret Voltaire* itself was meaningful. The name celebrates the legendary bar Cabaret Voltaire founded in 1916 by actor and writer Hugo Ball and poet and performer Emmy Hemmings. Established in Switzerland during the First World War, Cabaret Voltaire was the meeting place in Zurich where the Dada avant garde initially coalesced. Hugo Ball also gave the name *Cabaret Voltaire* to the first Dada publication, which he edited in 1916. Contributors included Hans Arp, Wassili Kandinsky, Marinetti, Pablo Picasso and Tristan Tzara. It is the cover of this *Cabaret Voltaire* – the publication – organized by Hugo Ball that Pan used as the basis of the cover of the first issue of her 1977-1978 *Cabaret Voltaire* [fig. 1-2]. To create the 1977 cover, Pan remixed the 1916 cover exploring the effect, contrast and texture of xerox printing.

The growth of *Cabaret Voltaire* in the second issue shows that this Dada-inspired xerox edition was welcome among Pan's potential correspondents: 45 Mail artists contributed to *Cabaret Voltaire* No. 1; the number of contributors rose to 64 in the following issue. Among the artists who contributed to any of the five issues, we find artistic names such as Dada's Mama (based in San Diego, California, USA), Dadaland (based in San Francisco, California), Marquis Dadatic (based in Maastrich, Holland) and Abdada (based in National City, in the San Diego metropolitan area).



1. Front cover of *Cabaret Voltaire* No. 1. (1916). Edited by Hugo Ball. Cover by Jean Arp. Lithography. Original size: 8.6 x 10.5 in (22 x 26.8 cm)



2. Front cover of *Cabaret Voltaire* No. 1. (1977). Edited by Ferrara Brain Pan. Cover by Ferrara Brain Pan based on Jean Arp's cover of *Cabaret Voltaire* No. 1, published in 1916. Xerox. Original size: c. 4 x 5 in (10 x 12.5 cm)

In the early 1970s and late 1960s there was a Dada-inspired art scene in California, where Pan was producing *Cabaret Voltaire*. New Dadaists living in the San Francisco Bay Area formed what became known as the “Bay Area Dada” art scene. According to John Held Jr. (2010 [1999]), the expression “Bay Area Dada”, or, more specifically, “Bay Area Dadaist,” appeared for the first time in the publication *The New York Weekly Breeder*. It was edited by Ken Friedman, who passed it to Stu Horn, who then passed it to Tim Mancusi in 1972, who ran it until 1974.

For Mancusi (2010 [1999]), *The New York Weekly Breeder* was not only a platform for Dada and mail-related art but also graphic design: “*The Weekly Breeder* gave me an opportunity to merge my interests in dada and mail art with my skills in graphic arts. I could draw like an underground cartoonist, do

interesting designs with type and lettering, make Max Ernst-type collages, all while poking fun at politics and religion." His cousin Bill Gaglione was coeditor and contributors included Richard C, Monte Cazazza, A.M. Fine and Ray Johnson, who would all participate in *Cabaret Voltaire* a few years later (Mancusi himself, however, does not seem to have been one of *CabVolt* contributors).

In *CabVolt* pages we also find Bay Area Dada artists Anna Banana, from Vancouver, Canada, who moved to San Francisco in 1973, as well as Irene Dogmatic. Anna Banana's presence in Vancouver and San Francisco is representative of the new Dada scene that existed in the United States and Canada, which Klaus Groh, a regular contributor to *Cabaret Voltaire*, chronicled in the book "*Art-impressions" Usa + Canada (More Dada)*, published by Beau Geste Press in 1975 and distributed with the Beau Geste Press magazine *Teutonic Schmuck*. The rise of a new Dadaism in the 1960-70s was also the topic of Groh's PhD thesis *The new DaDaism at the American West Coast at Carl von Ossietzky Universität Oldenburg*, in Germany (Lomholt, n.d.). Born in Poland shortly before the outbreak of the Second World War, Groh ran and led the Dada Research Center as well as the IAC / International Artists' Cooperation. At the time of *Cabaret Voltaire* his address was in West Germany.

The names Bay Area Dadaists, Dada's Mama, Dadaland, Marquis Dadatic, Abdada and Dada Research Center display an allegiance to Dada and were linked to artists who were living in the United States, Canada, Germany and the Netherlands. In addition to these persons, groups and organizations, we also find in *Cabaret Voltaire* the band Cabaret Voltaire itself, from Sheffield, England. Formed in 1973 by the trio Richard H. Kirk, Chris Watson and Stephen Mallinder, the band bridged industrial music,

dub, electronic and funk and eventually took the Dada name into the dance floor. The band's output in the 1980s attracted not only music fans but also graphic designers, who admired the graphic design that Neville Brody created for their records. Kirk and Watson sent contributions for the fifth issue of *Cabaret Voltaire*.

Another artist who paid tribute to Dada was Uruguayan artist Clemente Padín, who contributed to the second and third issues of *Cabaret Voltaire* in 1977. Padín published in 1975 a work that juxtaposed the words *Homenaje a John Heartfield* (Homage to John Heartfield) and a high contrast reproduction of a photomontage by John Heartfield originally titled *Krieg und Leichen - Die letzte Hoffnung der Reichen* (War and Corpses: The Last Hope of the Rich) published in the weekly magazine *AIZ - Die Arbeiter-Illustrierte Zeitung* (Workers' Illustrated Magazine) in 1932. Padín's tribute to John Heartfield was exhibited on the cover of the artists' magazine *Ovum Segunda Época*, which Padín published in Montevideo, Uruguay.

Discussing the notorious *Degenerate Art* exhibition that the Nazi regime opened in 1937 in Munich, Neil Levi (1998: 55) asks the puzzling question: "where's Heartfield?" Levi observed that in *Degenerate Art* the Nazis assembled over six hundred modernist works of art, but John Heartfield was "conspicuously absent" (43). Levi's hypothesis is that the Nazis considered John Heartfield's work too threatening to be exhibited. One of Heartfield's strengths was to work in the arena of graphic design, using the printing press and the printed media - weapons of the Nazi Party - to oppose the Nazi Party. Levi (58) argues that the images from *Degenerate Art* were "the ones from the museums: paintings, drawings, and sculptures. Magazines and newspapers lie outside the domain from which the Nazis could strip institutional aura: they belong to the world of mechanical reproducibility." From 1929 to 1934,

Heartfield produced persuasive photomontages for the covers of *AIZ*, a highly popular magazine whose print run in 1930-32 was 500,000 copies (Kriebel, 2008: 104) and which was at the time a major anti-Nazi organ. The implication of Levi's argument is that the arena of publishing and printed communication was a powerful political space, and Levi raises the question of whether it was not more effective than the museum space.

POEMA/PROCESSO

All five editions of *Cabaret Voltaire* were thematic: Dada was the topic of *CabVolt* No. 1, the "Blue Star issue;" "Mistakes and Errata" was the second issue; the "Drawing-Completion Test" was the third issue; the fourth issue was titled "New Music Internationale" and, accordingly, it was about music; the fifth and last issue was "Decadence." The themes resemble collective games that the correspondents played and reinvented. The rules of the game were proposed in the call for contributions, but changing the rule was an option implicit in the rule. Generally, the contributors embarked on the theme proposed, especially considering that any reply could be taken as a loose interpretation of the theme.

To produce the second issue of *Cabaret Voltaire*, the call for contributions announced: "SEND your BLUNDERS to Cab-Volt".² The letter, partially reproduced on the fourth page of *Cabaret Voltaire* No. 2, continued: "An error is significant for its spontaneity; it reveals a part of the original impulse which revision seeks to disguise". The addressees were invited to send their own mistakes and "those of others" for the Fall 1977 issue. The idea runs counter to the traditional ways of making letter

² The use of capitals and lower case was maintained.

books in the past, like for example Margaret Clifford's letter book mentioned above, which involved a degree of omission, addition, revision and selective memory. Mail art not only builds on mail correspondence, but also challenges conventional correspondence-related practices. Letter books were a form of "correspondence archive." To make archives and to make books, some choices, and therefore exclusions, are also made. The National Archives (2018) noted that George Washington retrospectively revised manuscript copies of letters that he had already sent many years before, for inclusion in letter books that would preserve a "tactfully corrected" image of himself. *Cabaret Voltaire* took a different route: the mistakes issue of *Cabaret Voltaire* put the attitude of revising under the microscope.

Contributors to Mail art editions were aware that whatever they mailed to *Cabaret Voltaire* would likely be converted into a shareable book. So sharing their mistakes was a conscious choice to enter a public sphere represented by a 250-copy magazine.³ This kind of public sphere mixes correspondence, art and magazine, integrating the private sphere mentioned by Nancy Fraser (1990) in her critique of Habermas' (1991 [1962]) concept of public sphere. As she writes, "a tenable conception of the public sphere would countenance not the exclusion, but the inclusion, of interests and issues that bourgeois masculinist ideology labels 'private' and treats as inadmissible" (Fraser, 1990: 77).

After mailing a call for mistakes for *Cabaret Voltaire* No. 2, Pan received around 65 contributions. One of them argued:

³ In *The Structural Transformation of the Public Sphere*, Jürgen Habermas (1991 [1962]: 2-3) traces the etymology of public sphere in German back to the late 18th and early 19th century, but he argues that the notion of a public as opposed to a private sphere can be found further back in the past. In Habermas' sense, Anne Clifford's letter book, a tangible memory of her mother to be read by the family, belongs to the private sphere.

“it’s impossible to make an error in my art pieces. I tried, but I cannot make an error. The biggest error is this exhibition and if I participate on it, that will be my error.” According to the logic of *Cabaret Voltaire* editions, this reply, sent by Brazilian artist Leonhard Frank Duch, was a contribution. As such, it was included in the second issue.

Leonhard Frank Duch can be situated within the group *Poema/Processo* (Process Poem), an art movement founded in 1967 by Brazilian artists and poets who dialogued with Concrete poetry and sought to break with it (Nogueira, 2014: 96). The 1956 exhibition of Concrete art in the city of São Paulo, Brazil, displayed Concrete poetry on the wall alongside paintings, challenging the boundaries between the linguistic and the visual/physical – Wladimir Dias-Pino exhibited his poem *Solida* in the 1956 exhibition and further abolished these boundaries as a founder of *Poema/Processo*. The name marked the group’s differences from Concrete poetry, especially a preference for the processual, as opposed to the static and concrete. At the same time the term *Poema/Processo* stated the distinction “process, rather than concrete” and “poem, rather than poetry,” it did maintain Concrete poetry as an implicit reference point.

As the group *Poema/Processo* created poems, books and magazines, it investigated ways to move beyond the written word and towards actual actions and a more intense participation of the audience in the making of the poem. Actions such as the reader’s folding, tearing and combining sheets of paper were a poem. Like the inventor of a new game, the author/poet was the creator of some bases for the reader’s actions. An emblematic example of *Poema/Processo* is “*Poema da Picotagem*” (Chopping Poem) made by Moacy Cirne in 1968, a set of sheets of paper of different colors with no written text, containing

perforated dotted lines that readers could cut and rearrange. Actions in Poema/Processo could be ostensibly political too. One of the core claims of the group Poema/Processo was that the “poem” and the “political action” were interrelated. The movement was founded with three events: the launching of the magazine *Ponto* in the city of Natal; the tearing of canonical Brazilian poetry books at the design school in Rio de Janeiro (ESDI) and the gathering of members of the group at Cinelândia—a downtown square in the heart of the city – holding posters and placards about poetry and against the military dictatorship that had seized power in 1964. Wladimir Dias-Pino (2010), one of the organizers of these inaugural events, refers to the demonstration at Cinelândia as both an “exhibition” and “collective poem.”

Eleven of the eighty international contributors of *Cabaret Voltaire* numbers 3, 4 and 5 are linked to Poema/Processo. This figure includes Brazilians Falves Silva, one of the founders of the movement in 1967, Paulo Bruscky and Unhandeijara Lisboa, from a younger generation, as well as Edgardo Antonio Vigo, from La Plata, Argentina, and Clemente Padín, from Montevideo, Uruguay, who were both involved with Poema/Processo. Although the movement officially dispersed in 1972 due to the repression of the military dictatorship in Brazil, the artists continued working collaboratively and publishing.

The significant number of artists from the group Poema/Processo in *Cabaret Voltaire* is at odds with the few references to the movement in art historical accounts about Mail art, although new research by Cristina Freire, Zanna Gilbert and Fernanda Nogueira has been filling this gap. Critiquing the dominant histories of Mail art, Zanna Gilbert (2014) argues that they impose the centrality of Mail artist Ray Johnson and by same token erase other histories and protagonists: “If his-

tories of mail art unfailingly ascribe the role of founder of the movement to Ray Johnson, the absolutism of this history leaves little room for alternative genealogies and topologies of the rise of this complex network with hundreds of participants that spanned continents.”

Instead, Gilbert puts the internationalism of mail art in the center. She cites one of the founding members of the movement Poema/Processo, Neide Sá, in a passage that sheds light on how the artists used the mail. Neide Sá (n.d.) explains (cited by Gilbert) that Poema/Processo *“se desenvolveu de 1967 até 1972 e chegou a ter cerca de 250 artistas e portas [sic] participando. Ele era aberto a novos participantes para o que o correio era intensamente utilizado—a arte via correio. Muita gente que faz arte—correio hoje participou do poema processo.”* (“Poema/Processo blossomed from 1967 to 1972 and came to have about 250 participating artists and poets. It was open to new participants, so the mail was intensively employed to make this happen – art by mail. Many people who currently do mail art participated in Poema/Processo”).

In other words, as artists from Poema/Processo sought to render the movement open to new participants, they used the mail as a tool to build and interconnect the group and to invent art forms. The mail facilitated the creation of dialogic books and poems, which according to Poema/Processo needed to blur the line between author and audience. A common thread in Mail art at the time was the turn of the postal system into an infrastructure for forms of authorship open to new participants and alternative to the conventional hierarchies and structures of the art world. People could join and leave the Mail art network when they wanted. The art, and the infrastructure involved, gave rise to a particular kind of editorial

format and graphic design, which Neide Sá (n.d.) summarises explaining how Poema/Processo editions were produced:

As primeiras publicações foram editadas em envelopes com as folhas soltas, já então utilizávamos o que hoje se faz em arte-correio. Muitas vezes a carta convite com a proposta para a publicação era enviada e quem tivesse interesse em participar remetia seu trabalho impresso no formato e tiragem previamente determinados. O material que chegava era organizado em envelopes que tinham o nome da edição impresso, como por exemplo na revista Ponto. A distribuição era feita pelo correio, pois não havia distribuição nas livrarias.

(The first publications came in envelopes containing loose sheets. Back then, we were already doing what is practiced in Mail art. Often the call for contributions was sent, and then those interested in participating would send a pre-defined number of copies of their work, printed in a pre-defined size. As the material arrived, it was placed inside envelopes that displayed the title of the publication, like for example the magazine *Ponto*. Distribution was by mail, since there was no distribution in bookstores.)

In the 1960-70s, Mail art editions, as well as artists' publications in general, tended to fit the size of standard envelopes, as artists relied heavily on the postal system for distribution and often used the envelope like a kind of book or magazine cover. *Cabaret Voltaire* came inserted in standard Baronial envelope measuring 4.75 x 6.5 inches, in which the 4.2 x 5.5 inches magazine fits well. The *Cabaret Voltaire* logo, created by Pan, was stamped on it.

One of the differences between *Cabaret Voltaire* and the Mail art edition described by Neide Sá is that she refers to the “assembling”

type of Mail art edition, where each participant was responsible for not only creating a work but also printing many copies it and sending them to the organizer, who gathered the material and rearranged it into books or magazines. The name “assembling” comes from *Assembling* magazine, which Richard Kostelanetz – one of *Cabaret Voltaire* contributors – produced from 1970 to 1982. To make *Assembling*, Kostelanetz (2014) explains, he “[i]nvited potential contributors to submit a thousand copies of whatever they wanted to include, and these feasty festivals of visual and verbal waywardness were alphabetically assembled into 8 1/2” by 11” books.” *Cabaret Voltaire* was not an assembling, since it was xerox printed by Pan. One spread fitted half page of the standard letter size paper used in xerox machines, which optimized the printing process. The design of *Cabaret Voltaire* was not only practical but also engaging. Mail artist Vittore Baroni for example says that his own mail art was inspired by *Cabaret Voltaire*’s message that people “could make a strong original magazine with just a black and white photocopier” (Saper, 1997: 51).

ARTISTS’ NETWORKS FROM LATIN AMERICA AND EASTERN EUROPE

New scholarship has given a fresh attention to the Mail art networks created in the 1960s and 1970s under Latin American military dictatorships and in the then socialist Eastern Europe. Klara Kemp-Welch and Cristina Freire (2012) argue that artists from the two regions built mail-based networks of artistic collaboration able to bypass Cold War-era censorship and governmental repression. By framing and investigating cartographies of mail art that have been overlooked in the literature, researchers are bringing new insights about the complexity of Mail art networks in relation to the historical context of the 1960-70s.

In a sense, *Cabaret Voltaire* confirms Kemp-Welch and Freire's point. Throughout the five issues, we see artists from Latin America and Eastern Europe, including German Democratic Republic artists Ruth Wolf-Rehfeldt and Robert Rehfeldt; Paulo Bruscky, from Brazil; Chilean artist Guillermo Deisler, who was living in exile in Bulgaria at the time; Graciela Gutiérrez Marx and Edgardo Antonio Vigo, from Argentina; Clemente Padín, from Uruguay; and Argentinian artist Horacio Zabala, then based in Italy. These specific artists are cited by Kemp-Welch and Freire (2012) as participants in the artists' networks in Latin America and Eastern Europe.

But it is noteworthy that their work was exhibited alongside artworks by industrial musicians from England and the United States. Moreover, these artists' networks that emerged in Latin America and Eastern Europe were being gathered in a Mail art magazine that was produced by Ferrara Brain Pan, who was based in San Diego, California, and shared musical interests with pioneer of industrial music Genesis P-Orridge. If we examine *Cabaret Voltaire* as a whole, paying attention to each page and to the sequence of five issues, it becomes apparent that in the magazine each author is linked to all others in symmetrical relationship. The magazine is a network. And the magazine-as-network spanned across not only geographical (and geopolitical) areas but also across genres of cultural practices and their respective practitioners.

In the process, the network grew as it challenged pre-existing notions of what is an artist. The magazine-as-network raises the question: does art history need to take into account only the people who define themselves as artists and who are included in what Arthur Danto (1964) called the "art-world"? In John Held Jr.'s (2010 [1999]) view, for example, the punk graphics picked

from the style that the Californian Dadaists had created almost ten years before the explosion of the punk scene. It can be added that the punk graphics also built on the graphics of the underground press, which uncompromisingly created an aesthetic of cut and paste. This means that the tangible phenomenon of art movements, including their reception, inspirations, emergence and impact, is not restricted to the art world.

John Held Jr. cites the example of Winston Smith, who published “a zine called *Fallout*, whose graphics caught the eye of Jello Biafra of the Dead Kennedys.” Smith created graphic design pieces for the Dead Kennedys, such as album covers and artworks [fig. 3], where we can sometimes see a visual style that evokes Mail art magazines, including *Cabaret Voltaire*. The similarity is not coincidence: according to John Held Jr., in 1976 Winston Smith co-published new Dada publications with Steve Caravello and Buster Cleveland, a regular contributor to *Cabaret Voltaire*. A collage displaying a photograph of the Sex Pistols, published in *Cabaret Voltaire* number two (“Mistakes and Errata”) and created by Pan, states the connections between Mail art and the punk graphics [fig. 4].

LISTS FEED THE NETWORK

With the exception of *Cabaret Voltaire* No. 2, all other issues contain the authors’ addresses as well as their names, a practice found in many artists’ publications of the 1970s. Altogether the number of addresses listed in the third, fourth and fifth⁴ issue of *Cabaret Voltaire* was 160. Eighty addresses were in the United States, the majority in California (31 total), including

⁴ Contributors’ addresses were not published in *Cabaret Voltaire* number 2 and were incomplete in the copy of *Cabaret Voltaire* number 1 analysed in this study.



3. Collage by Winston Smith for the Dead Kennedys. Reproduced by permission of Winston Smith

4. Collage by Ferrara Brain Pan containing a photograph of the Sex Pistols. Inside page of *Cabaret Voltaire* No. 2 (Mistakes and Errata Issue, 1977). Xerox. Original size: c. 4 x 5 in (10 x 12.5 cm)



that of *Cabaret Voltaire* itself, in San Diego. Of the eighty addresses not located in the United States 18% were in England, 14% in West Germany, 12% in Brazil, 6% in Canada and 6% in Holland. Contributions were also sent from East Germany, Yugoslavia, Czechoslovakia, Hungary, Poland, Bulgaria, France, Argentina, Uruguay, Italy and Belgium, but the postage address did not necessarily correspond to the author's nationality. In addition to being highly international, the network also included localities outside the main national urban centers. *Cabaret Voltaire* authors-correspondents were based for example in Elblag, in Poland; in Bozeman, in the state of Montana, United States and in the city of Natal, in Brazil – none of which was among the country's most populous urban centers.

How was it possible to independently publish such an international magazine? Pan explains: "I started with a xeroxed

mailing list that Ken Friedman had given me. He may have also given me a spare copy of a zine or two with addresses in it" (see Q&A on page 25). This means that the pathway to making Mail art editions was paved by the mailing list. After all, not everybody was an artist, let alone a Mail artist. The list was a guide to find, and contact, people who were indeed Mail artists. In addition, magazines made by Mail artists contained their addresses, so the magazine functioned as disseminator of lists. Lists were open-ended and the Mail art edition was itself a list-builder and list-grower. So, the internationalism of *Cabaret Voltaire* was consequence of the internationalism of the list – or, put in another way, of the Mail art network.

It is telling that Pan mailed the first call for contributions to a mailing list given by Fluxus artist Ken Friedman because Fluxus artists were oriented to forms of understanding and making art alternative to the dominant national frames. One of the key strategies to put this ideal into practice was to use the mail system for connecting with artists from abroad and building with them new mail-based art forms. This impetus is encapsulated in the concept of "eternal network," coined by Fluxus artists Robert Filliou and George Brecht and materialised in the Fluxus network, a key part of artists' networks of the 1960-70s. Robert Filliou was one of the *Cabaret Voltaire* contributors, as were Fluxus artists Dick Higgins, Endre Tót and Ken Friedman.

The growth of international mail art networks was fueled by a combination of mailing lists, the system of book production and circulation, and the temporality of the periodical. Archives of publishers of artists' books and magazines from the 1960-70s show that lists were regularly given and exchanged. Typically, the lists contained addresses of those who wanted to be contacted.

A look into *Cabaret Voltaire* gives some clues to how the system functioned. If we take a look at the activities of just four *Cabaret Voltaire* contributors – Argentina-based Edgardo Antonio Vigo; Klaus Groh, based in the Federal Republic of Germany; Clemente Padín, based in Uruguay, and Richard Kostelanetz, based in the United States –, it is possible to identify a web of publications based on cross-references and reciprocal contributions:

- Vigo was the publisher of *International Book*, a mail art edition issued between 1976 and 1980. *Cabaret Voltaire* was one of its contributors.
- Groh published the periodical *International Artists' Cooperation*, which in 1977 announced an upcoming edition of *Cabaret Voltaire* (see page 166) giving technical specifications and address for contributions (Groh, 1977). He was also the publisher of Padín's *Omaggio a Joseph Beuys* included in *Cabaret Voltaire* n. 2.
- Padín published the assembling magazine *Ovum za Epoca* between 1972 and 1975. Richard Kostelanetz was a contributor.
- Kostelanetz issued *Assembling* between 1970 and 1982, of which Groh was a contributor.

But this is just a fraction of the network. Other prolific contributors-publishers in *Cabaret Voltaire* include, for example, Anna Banana and Ulises Carrión. If a brief analysis like this is applied to *International Book*, *Assembling* etc, the same pattern can also be identified: contributors were often publishers and they published and advertised each other's work, forming a kind of big patchwork of interconnected artists' publications.

Except for the *International Book*, the readers could find in these editions the contributors' addresses, who in most cases received a copy of the publication in exchange for the work that they sent, although *International Artists' Cooperation*

functioned more as a newsletter where the addresses were related to news. The number of copies ranged between 200 (*International Book*) and 1000 (*Assembling*), so generally each issue of a publication functioned as an internationally-spread list, helping increase the lists that readers, authors and contributors were also compiling.

SPEAKING WITHOUT TYPOGRAPHIC VOICE OVER

The reach of the *Cabaret Voltaire* network meant that it gathered an international group of contributors who came from contrasting backgrounds and places and spoke different languages, but who did communicate on the magazine's pages. Surely there is more text written in English than in other languages in the magazine. But as artists were producing and sharing Mail art editions, they were also developing, and using, a kind of lingua franca. In addition to the standard written language - English being the dominant - there was another linguistic level formed by an open-ended language invented by the artists. This language was verbal, visual, musical, typographic, tactile and printed, and each speaker was able to introduce new vocabularies and linguistic possibilities.

A similar pattern can be seen in other artists' books and magazines from that period. After sending a call for contributions, the organizer would receive pages that were self-contained layouts ready for printing, and in most cases whatever arrived would be published. So the editor-organizer was not an arbitrator who would pick, change or reject a contribution. Neither would this person regard the production of images, texts and layouts as three separate realms produced by different specialists. Instead of distinguishing the written and the visual as separate units, a Mail artist conceived the page as a unit.

Contributors sent pre-made pages to the editor-organizer, whose role was not to change their layout but, rather, to arrange the material in a certain sequence and publish it as a collection of contributions. This kind of publication was more similar to an archive of original letters than to a book produced in a conventional fashion – at least to the extent that the correspondent was the author of a whole page, whereas in conventional publishing someone was the author of the text, somebody else would do the design and a set of typefaces would visually standardize and equalize all texts.

The lingua franca of the Mail art edition was built out of the collection of contributions: it was made of the sum of works and their visual, graphic and typographic voices. What made possible the creation of a lingua franca was the absence of an editorial stage that happens in most publications, where text and imagery are typeset and arranged according to a visual model and a plan that runs throughout the pages. Notably, because there was no graphic standardization and no typesetting overriding the typography and handwriting of the original pages, all participants could dialogue creating alternative visual and written forms of communication.

The opposite pole of the pre-made page is what Katie Salen (2001) calls “typographic voice-over,” i.e. the common practice of setting and standardizing texts in a limited, well-accepted and widely-used typographic repertoire. Salen gives as example of typographic voice over the widespread use of such typefaces as Helvetica, Univers and Bell Gothic to set texts. The outcome, she argues, is a form of cultural standardization where typography marks “exclusionary distinctions between standard and non-standard speakers” (134). Conversely, “[b]y refusing containment within the transparent glare of the ge-

neric text, non-standard forms claim their own space, on their own terms” (152). The creation of books and magazines in the editorial system of pre-made pages suspends the practice of typographic voice over as defined by Katie Salen because the pages received are not re-typeset in a different font. Instead, they are reproduced in the way they were received, whether the letters were handwritten, typewritten, a collage or anything else. So this system nullify the norms, reproduced in conventional publishing, of how pages and texts should look like.

Such norms are so internalized that their suspension and substitution for a “graphics with no voice over” can be perceived as a low-quality work. But a judgmental attitude toward works that deny “typographic voice over” merely confirms Katie Salen’s point that typographic voice over discriminates non-standard speakers. In *Networked Art*, Craig J. Saper (1997: 150) writes that Mail art publications produced in a pre-made page system (such as *Assembling* and *Cabaret Voltaire*) “lack aesthetic sophistication. Even an advocate of antiaesthetic sensibilities might argue that many of the individual texts have little value to anyone other than the sender and possibly the receiver (...) Few, if any, of the individual works found in assemblings will achieve, nor would the artists want them to achieve, the universally accepted status of masterpiece.”

By displaying such nostalgia for “aesthetic sophistication” – generally achieved through typographic voice over or, more broadly, through compliance with dominant norms of skill in the visual arts – Saper fails to grasp the power and dominance involved in the definition of the kind of language and aesthetic that should be considered authorized and sophisticated. Implied in the authorized speech is a specific authorized speaker. “All linguistic practices are measured against the

legitimate practices, i.e., the practices of those who are dominant,” writes Pierre Bourdieu (1991 [1977]: 53). There are some analogies between the devaluation of certain uses of language, mentioned by Bourdieu, and the devaluation of certain typographic forms mentioned by Katie Salen. For Bourdieu (52), if people fail “to perceive both the special value objectively accorded to the legitimate use of language and the social foundations of this privilege,” they unconsciously absolutize “that which is objectively relative.” In art, likewise, notions such as aesthetic sophistication also have social foundations, as do the notions of skill and lack of skill in graphic design.

FREE CLEMENTE PADÍN! FREE JORGE CARABALLO!

Uruguayan artists Clemente Padín and Jorge Caraballo sent contributions to *Cabaret Voltaire* No. 2 and Padín further participated in the third issue. Their participation ceased completely in the fourth issue, when both artists were imprisoned by the Uruguay military dictatorship that ruled the country in 1973–85. Padín and Caraballo had been firmly denouncing the dictatorship through their art and Mail art network. According to Amnesty International (2011), an estimated 7,000 political prisoners were detained during the peak of the regime. Uruguay’s dictatorship is believed to have had the highest ratio of political prisoners to population in the world (Britannica, n.d.), and it perpetrated torture, execution and “disappearances” – i.e. the assassination of people and destruction of corpses, so that the regime denied that the killing happened in the first place and to concealed the full scale of its brutality (López Mazz, 2015).

The imprisonment of Padín and Caraballo mobilized the Mail art community and provoked an international reaction initiated by San Francisco-based and *Cabaret Voltaire* contributor Geoffrey Cook and French artist Julien Blaine, a longtime

collaborator of Padín and Edgardo Antonio Vigo. Pan joined the campaign [fig. 5-6]. He included with the call for contributions to *Cabaret Voltaire* number 4, whose deadline was 30 May 1978, a photocopy of a letter by Geoffrey Cook calling for an international mobilization to demand the release of Padín and Caraballo. Although Cook (1984) says in retrospect that it was challenging to coordinate the actions internationally, the campaign was vast and effective. His letter instructed the reader to send letters pressing for Padín and Caraballo's release and addressed to:

1. the Uruguay ambassador "in your own country";
 2. Uruguay's president;
 3. "your elected representative(s)";
 4. "your foreign minister";
 5. "newspapers & professional journals. After this, photocopy this letter (translate where applicable); sign it with me and send it to all your correspondents" (Geoffrey Cook, 10 March 1978) [fig. 4].
- Pan's text that accompanied Geoffrey Cook's included the address of the Uruguayan consulate in San Francisco as well as Padín and Caraballo's addresses for additional letters.

In 1979 the two artists were transferred to home arrest. Katarzyna Cytlak (2017), who researched Clemente Padín's court case in detail, argues that Californian Senator Alan Cranston contributed to the outcome, which is consistent with the strong Mail art scene in California at the time. On an international level, Geoffrey Cook (1984) notes that the United States and French governments interceded and influenced Uruguay's decision.

The arrest of Clemente Padín happened in August 1977 when he was about to travel to New York for an exhibition in protest against Uruguay's regime and cultural policy. The regime's cul-

5. Call for contributions to Cabaret Voltaire No 4 (the music issue) by Ferrara Brain Pan. Xerox. Front side. Original size: 8.5 x 11 in (22 x 28 cm)

CABARET VOLTAIRE No 4
NEW MUSIC INTERNATIONAL EDITION

100 0 100 200
scale feet

CABARET VOLTAIRE, international Journal of underground music, is now accepting material for the Summer 1978 issue. The theme is New Music. Artists are invited to send music of all categories, using any medium of their own choice, along with performance, text, documentation, lyrics, etc. Manuscripts will be printed within a space 9 1/2" x 11 1/2" on 150 lb. weight paper. Photographs should be submitted in black and white using black ink and those employing color, however, using black ink and white paper reproduction. For best results, photographs should be developed to fit these specifications. Copies of larger sizes, and those employing color, however, will be accepted. Photographs should preferably be half-sized or reduced for best printing. Send all work to:

CABARET VOLTAIRE
8200 MADEIRA STREET, APT. 97
SAN DIEGO, CALIFORNIA 92118
DEADLINE: 30 MAY 1978

FREE CLEMENTE PADIN! ATTENTION! IMPRESIONATI

The Latin American surrealist artists, Clemente Padin and Jorge Caraballo, have been imprisoned in Uruguay since October 1977. It is imperative that we activate for their freedom. Prisoners are tortured and exhumed without fair process in Uruguay. Correspondents are urged to send letters demanding freedom for Caraballo and Padin to the U.S. Embassy at 370 Market, San Francisco California 94102. Correspondents outside the United States should contact magazines published in their own countries. Mail art not half sent!

FREE JORGE CARABALLO!

CABARET VOLTAIRE
8200 MADEIRA STREET, APT. 97
SAN DIEGO, CALIFORNIA 92118

Geoffrey Cook
P.O. Box 18274
San Francisco, California 94113
United States of America
(415) 567-0691
March 10, 1978

Dear Steve:

It has been brought to my attention that the seminal South American artists, Clemente Padin & Jorge Caraballo have been imprisoned by the Uruguayan government. I urge you to write to their ambassador in your country & request their release. Also, please write to the president of Uruguay in Montevideo requesting the same. Further write to your elected representative(s) in your country & ask them to inquire of the Uruguayan government concerning Sr. Padin & Sr. Caraballo. A letter to your foreign minister concerning Montevideo's action may be helpful. Finally, send cartoons of your letter to local, etc. newspapers & professional journals. After this, photo-copy this letter (translate where applicable); sign it with me & send it to all your correspondents.

This is a mail art piece that is in dead earnest. (Life imitating art.) Free Clemente Padin & Jorge Caraballo! Long live intelligence! Long live the mail art network!

Peace,
Geoffrey Cook

P.S. Also, send letters of support to Padin & Caraballo. Padin's last known address is Lindoro Forteza 2713 Apto. 3 / Montevideo / Uruguay. Jorge Caraballo / P.O. Box 339 / Montevideo / Uruguay.

Steve Hitchcock

6. Back side of the call for contributions to Cabaret Voltaire No 4 (the music issue) by Ferrara Brain Pan. Letter by Geoffrey Cook. Xerox. Original size: 8.5 x 11 in (22 x 28 cm)

tural policy involved the prosecution of dissident artists; meanwhile Uruguay's strategy was to present a progressive facade internationally through the 1977 Paris Biennale, which included avant garde Conceptual artists from Latin America. In other words, the regime was using avant garde art to whitewash its own crimes and legitimize its own image abroad.

If we compare the political uses of art exhibition in the Latin American section of the tenth Paris Biennale and in the *Degenerate Art* exhibition, it becomes apparent that in contrast to the Nazi spectacle of hatred of avant-garde art, Uruguay's regime used the very image of avant-garde as self-propaganda. The two regimes sought to manipulate the dissemination of art and occupy the exhibition space. In doing so, both regimes acknowledged that art, and the exhibition space, were spheres that influenced the formation of public opinion. The German philosopher Jürgen Habermas (1991 [1962]) argues that a public sphere where the citizens engage in a rational debate to make and influence political decisions is a pre-condition for democracy. He alerts against the staged public sphere, where public opinion seems to emerge out of rational debate but is in fact manipulated and not rational. Habermas' public sphere is based on a notion of language and debate that leaves little room for non-written or non-spoken forms of communication and for non-literary forms of art. But the fact that Uruguay's regime was interested in marking its presence in the Paris Biennale is indicative of the significance of art in the public sphere – whether the sphere is real or staged.

The backlash against the Latin American section of the 1977 Paris Biennale is documented in the book *Expediente Bienal X – La historia documentada de un complot frustrado* (Dossier Biennale X – the Documented History of a Frustrated Plot), which artist Felipe

ART AS COMMUNICATION!!!



DEPARTMENT OF STATE

July 11, 1980

Dear Senator Cranston:

I am writing in further response to your inquiry of January 23, 1979 concerning the detention of Clemente Padin in Uruguay.

I am pleased to inform you that officers of our Embassy in Montevideo have spoken with Mr. Padin and have confirmed his release. Mr. Padin was paroled six months ago and is now living at home with his family.

I hope you find the above information useful.

Sincerely,

J. Brian Atwood
Assistant Secretary
for Congressional Relations

cc: American Embassy,
Montevideo, Uruguay

The Honorable
Alan Cranston,
United States Senate.

For further information on how you can help
this Uruguayan mail artist to emigrate, please con-
tact: Geoffrey Cook

Geoffrey Cook

Carta del Departamento Norteamericano al Senador demócrata Alan Cranston informándole acerca de la liberación de Clemente Padin. Debajo, Geoffrey Cook, convoca la solidaridad internacional para ayudar a emigrar a los artistas encarcelados.

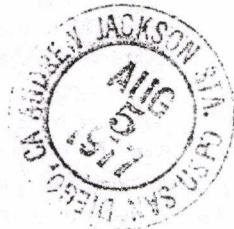
Letter by the Department of State to Senator Alan Cranston about the freeing of Clemente Padin, accompanied by Geoffrey Cook's further campaign. Published in the book *Solidaridad Uruguay*, edited by Clemente Padin and Jorge Caraballo in 1991. See Clemente Padin's pages in the chapter *CabVolt Now and Then*. The book is currently online on <http://archivosenuso.org/>.

Ehrenberg organised and published in Mexico in 1980 under the imprint Beau Geste Press. The book tells that the committee of the tenth Paris Biennale, scheduled to take place in 1977, assigned the coordination of the Latin American section to Angel Kalenberg, then director of the National Museum of Visual Arts of Montevideo, Uruguay. Artists, critics and curators in Mexico protested Kalenberg's appointment, arguing that the Biennale was being complicit in the cover up Uruguay's military dictatorship. Mexican artists were coordinating with Clemente Padín an exhibition in New York to denounce Uruguay's regime while the Biennale was running, but Padín was arrested shortly before the event (Alzugarat, 2007).

Reflecting in retrospect about the campaign to free Clemente Padín and Jorge Caraballo, Geoffrey Cook (1984) commented: "The project has shown us that structures exist within the art world through which we can effect change and influence larger forces. The project represents a small cry in a collapsing universe." After their release, Padín and Caraballo published in 1991 in Montevideo, Uruguay, the 40-page book *Solidaridad Uruguay*, which documents the project, including the Mail art works that circulated at the time. The book shows an international public sphere mobilized through the campaign. As people demanded the release of the two artists, they also demanded the end of military dictatorships in Uruguay and Latin America. You can see some pages of *Solidaridad Uruguay* reproduced here in the section "Now and Then," they were shared by Clemente Padín for the present book. The pages include a portrait of Padín and Caraballo in 1986, after the end of the regime in Uruguay.

Geoffrey Cook's letter calling artists to join forces to free Padín and Caraballo seems like a Mail art work, where correspondence trigger more correspondence, with the key difference

that in that case the correspondence was directed towards the explicitly political realm: the ambassador, president, elected representative, minister - and the newspaper, a traditional arena in the public sphere. In the end, we are left with something different, something new -- with a mail art community building a different kind of public sphere, an intervention built from private correspondence, art, and communication.



REFERENCES

- Amnesty International (2011) Uruguay amnesty vote a missed opportunity for justice *Amnesty International*. <https://www.amnesty.org/en/latest/news/2011/05/uruguay-annuls-law-protecting-rights-abusers-trial/> (Accessed: 4 April 2022).
- Alzugarat, A. (2007) *Trincheras de papel – Dictadura y literatura carcelaria en Uruguay*. Montevideo: Ediciones Trilce.
- Bourdieu, P. (1991 [1977]) *Language and Symbolic Power*. Cambridge: Polity Press.
- Britannica (n.d.) Uruguay – *The military regime*. *Encyclopaedia Britannica* <https://www.britannica.com/place/Uruguay/The-military-regime>.
- Cook, G. (1984) Geoffrey Cook: The Padín / Caraballo Project. *Artpool*. <https://artpool.hu/MailArt/chrono/1984/Cook.html>. (Accessed: 17 July 2022).
- Cytlak, K. (2017) "From Poetry to Action. Clemente Padín's Court Case." In: Sandra Frimmel et Mara Traumane (dir.), *Kunst vor Gericht: Ästhetische Debatten im Gerichtssaal*, Berlin: Matthes & Seitz.
- Danto, A. (1964) The Artworld. *The Journal of Philosophy*, 61(19), pp. 571-584. American Philosophical Association Eastern Division Sixty-First Annual Meeting.
- Dias-Pino, W. (2010) Entrevista com Wladimir Dias-Pino por Antonio Miranda. *Antonio Miranda*. http://www.antoniomiranda.com.br/poesia_visual/carta_a_wladimir_dias_pino.html (Accessed: 17 December 2021).
- Daybell, J. (2016) Gendered Archival Practices and the Future Lives of Letters. In: James Daybell & Andrew Gordon (eds.), *Cultures of Correspondence in Early Modern Britain* (p. 210-236). Philadelphia, Pennsylvania: University of Pennsylvania Press.
- Fraser, N. (1990) Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy. *Social Text*, 25/26, pp. 56-80.
- Gilbert, Z. (2014) Genealogical Diversions: Experimental Poetry Networks, Mail Art and Conceptualisms. *caiana – Revista de Historia del Arte y Cultura Visual del Centro Argentino de Investigadores de Arte*. N. 4, primer semestre 2014 http://caiana.caia.org.ar/template/caiana.php?pag=articles/article_2.php&obj=136&vol=4#_edn35.
- Groh, K. (1977) International Artists' Cooperation. Lomholt Mail Art Archive. <http://www.lomholtmailartarchive.dk/networkers/klaus-groh/1977-00-00-groh-no-3>. (Accessed: 26 February 2021).
- Habermas, J. (1991 [1962]) *The Structural Transformation of the Public Sphere – An Inquiry into a Category of Bourgeois Society*. Cambridge, Massachusetts: The MIT Press
- Held Jr., J. (2010 [1999]) Before Punk and Zines: Bay Area Dada. *Stendhal Gallery* <http://stendhalgallery.com/?p=3504> (Accessed: 15 December 2021).
- Kemp-Welch, K.; Freire, C. (2012) Artists' Networks in Latin America and Eastern Europe. In: *ARTMargins* 1(2-3). pp 3-13

- Kostelanetz, R. (2014) Assembling ASSEMBLING PRESS BOOKS AVAILABLE THROUGH ARCHAÉ EDITIONS: CATALOG 2014 <http://www.richardkostelanetz.com/inventories/assembling.html> (Accessed: 17 December 2021).
- Kriebel, S. (2008) Photomontage in the Year 1932: John Heartfield and the National Social Artists. *Oxford Art Journal*. 31(1), pp. 97-127.
- Levi, N. (1998) "Judge for Yourself!"-The "Degenerate Art" Exhibition as Political Spectacle. *October*. 85(Summer, 1998), pp. 41-64.
- Lomholt, N. (n.d.) Index: Klaus Groh. *Lomholt Mail Art Archive*. <https://www.lomholtmailartarchive.dk/networkers/klaus-groh> (Accessed: 17 December 2021).
- López Mazz, J. (2015) The concealment of bodies during the military dictatorship in Uruguay (1973–84), in Élisabeth Anstett and Jean-Marc Dreyfus (eds.) *Human Remains and Identification – Mass Violence, Genocide, and the 'Forensic Turn'*. Manchester University Press.
- Mancusi, T. (2010 [1999]) Cited in: Before Punk and Zines: Bay Area Dada. John Held Jr. *Stendhall Gallery* <http://stendhallgallery.com/?p=3504> (Accessed: 15 December 2021).
- Nogueira, F. (2014) *Poema/processo. Poetic Radicality and Dissent*. OEI # 66. pp. 87-97.
- National Archives (2018) "The Letter Book for the Braddock Campaign," *Founders Online*, National Archives, <http://founders.archives.gov/documents/Washington/02-01-02-0119>. [Original source: The Papers of George Washington, Colonial Series, vol. 1, 7 July 1748–14 August 1755, ed. W. W. Abbott. Charlottesville: University Press of Virginia, 1983, pp. 236–240.] (Accessed: 11 January 2021).
- Pindell, H. (1977) Alternative Space: Artists' Periodicals. *The Print Collector's Newsletter*, 8(4), pp. 96–109, 120–21
- Sá, N. (n.d.) Interview with Regina Célia Pinto. *Museu do Essencial e do Além Disso*. <https://archive.the-next.eliterature.org/museum-of-the-essential/museum/interviews/neide.htm>. (Accessed: 17 December 2021).
- Salen, K. (2001) Surrogate Multiplicities: Typography in the Age of Invisibility. *Visible Language*, 35(2), pp. 132-153.
- Saper, C J. (1997). *Networked Art*. Minneapolis; London: The University of Minnesota Press.
- Silva, F. (2014) Interview with Cristina Freire. *Poema/Processo in the Northeast*. *OEI Magazine*, 66. Cecilia Grönberg, Jonas (J) Magnusson, Tobi Maier (eds.).

Preguntas a Clemente Padín

Enero, 2019. Montevideo, URUGUAY.

Mila Waldeck: *¿Como usted comenzó y prosiguió su contacto con los poetas y artistas en Latinoamérica que en los años 60 editaban libros y periódicos, y que posteriormente emplean técnicas de arte correo (por ejemplo Edgardo Antonio Vigo, Guillermo Deisler y Dámaso Ogaz)?*

Clemente Padín: En mi caso todo comienza a raíz de un bloqueo comunicacional con nuestra precedente generación. Nosotros pertenecíamos a la generación de los 60 y ellos a la del 45, una generación brillante y por lejos la más productiva y creadora de nuestra historia. Hay que admitirlo: Juan Carlos Onetti, Ángel Rama, Mario Benedetti y muchos más en todos los géneros del arte. Sin embargo, una generación muy celosa de sus espacios, que no nos permitía salir a la luz: controlaban las galerías, las editoriales, las páginas literarias y culturales, etc., etc. Por ello decidimos crear nuestro propio sello editorial: *Los Huevos Del Plata*, revista-fanzine que nace en 1965. Lo mismo ocurría en toda América Latina. En la Argentina nacen *Opi-um*, *El Lagrimal Trifurca*, *W.C.* y *Hexágono 70* de E.A. Vigo, en Chile de Guillermo Deisler, en Venezuela *La Pata De Palo* y *El Techo de la Ballena* de Dámaso Ogaz, *El Caimán Barbudo* en Cuba, en Brasil *Punto* de Wladimir Dias-Pino y así en toda la región. Así casi todas esas publicaciones se convirtieron en la base social del nuevo arte que traíamos entre manos: la poesía experimental, el arte correo, el happening, la performance, las instalaciones, el video arte y otras formas artísticas surgidas sobre todo en el Fluxus Art de los Estados Unidos.

MW: *Usted creó las revistas Los Huevos de Plata y Ovum. ¿Tú podrías explicar las diferencias entre la una y la otra? ¿Como ocurrió el cam-*

bio entre un primer tipo de producción y distribución más ligado a la poesía, en Los Huevos de Plata, y un otro formato de edición de arte-correo en Ovum?

CP: *Los Huevos de Plata* era una revista que perseguía la legitimidad de nuestro arte y se desarrolló a partir del arte clásico que se conocía en los 50. En virtud del gran desarrollo de las comunicaciones a través del intercambio, fuimos conociendo otras experiencias y nuestro arte fue evolucionando hacia nuevas formas artísticas. Hacia 1967 ya habíamos alcanzado el nro. 13 de los HdP y la legitimización y el conocimiento social en nuestro país, Uruguay, y sentíamos que debíamos pasar a nuevos objetivos. Así nace *Ovum 10* con el propósito de difundir las nuevas tendencias artísticas que veníamos recibiendo por correo. Una revista que pretendía ser absolutamente visual, incluso los editoriales.

MW: *¿Como criaste la lista de artistas que enviaban obras para Ovum? ¿Todos los trabajos enviados eran publicados? ¿Que ocurría con las copias de la revista que no eran enviadas a los autores? ¿I cómo se financiaba?*

CP: La revista se financiaba con suscripciones. Sobre todo teníamos una instancia fantástica que nos permitía vender toda nuestra producción y, así, continuar con la edición de la revista. Esta instancia era la Feria de Libros y Grabados de Montevideo en la cual vendíamos todo el stock que nos quedaba. También nos permitía financiar el envío postal a casi 100 corresponsales en el exterior.

MW: *¿Usted tenía una oficina gráfica? ¿Cómo fueron creados los diseños gráficos de las revistas Los Huevos de Plata y Ovum?*

CP: No, no teníamos un departamento de arte gráfica, la diagramación corría por mi cuenta. Me escurría en las editoriales y

participaba activamente en la diagramación de cada número. Posteriormente fue la base de mi formación como poeta visual.

MW: *¿Usted puede hablar un poco sobre la técnica tipográfica en su arte en los años 1960-70 (por ejemplo, si usaba Letraset, xerox, tipos móviles...)?*

CP: Al comienzo fueron los tipos móviles y luego, con la aparición del Offset, utilicé el letraset, lo que me permitía una gran libertad en la expresión visual de mis trabajos cuando aparece *Ovum*, 2da. época, en los 70, en plena dictadura. Así tuve la oportunidad de conocer muchas y variadísimas formas de expresión poéticas visuales pues solicitábamos 500 hojas a cada artista para editar la revista en razón de que no teníamos dinero. Así, cada 10 ó 12 envíos recibidos editábamos un número diferente y sólo gastábamos dinero en las grampas para pegar las páginas y en el correo al exterior.

MW: *¿Cómo fue su contacto con las ramificaciones de mail art en Norteamérica? ¿Y con los artistas de Fluxus?*

CP: Fue a través del intercambio con algunas figuras del Fluxus. En mi caso fue, sobre todo, por mi relación epistolar con Dick Higgins. Hacia 1965 ambos éramos estudiantes de Letras, él en Nueva York y yo en Montevideo. Así fue que solicitó mi colaboración para edición de su tesis *Pattern Poetry* y, en contrapartida, me mantenía al tanto de todo lo que ocurría en relación de la poesía experimental y el arte correo. Así me incluyó tempranamente en su revista *Something Else Press*. Al similar ocurrió con Ken Friedman que popularizó mi nombre en el networking en el directorio de mail art *International Image Bank Exchange*, Vancouver, 1972.

MW: *Su primera colaboración en Cabaret Voltaire (edición n° 2) fueran seis páginas de Omaggio A Joseph Beuys, publicado anterior-*

mente por Klaus Groh en Alemania, creo que en 1975. ¿Usted se recuerda como ocurrió esta primera edición por Klaus Groh en I. A. C (International Artists' Cooperation)? ¿Cómo usted ve el cambio de contexto de Omaggio A Joseph Beuys, de Alemania a la edición en un periódico de mail art en los Estados Unidos?

CP: Sí, la editorial internacional de Klaus Groh en Alemania publicó algunos cuadernillos (booklets), entre ellos mi *Omaggio A Joseph Beuys*. Originalmente el librito tenía 12 páginas. Eran dos hojas, tamaño oficio, doblados en 4. Era una edición estratégica pues me permitía escapar a la represión de la dictadura cívico-militar en mi país, Uruguay. Sin embargo, pese a todas las precauciones, caí preso en Agosto de 1977 y permanecí preso hasta la caída de la dictadura en 1984.

MW: *Su segunda colaboración en Cabaret Voltaire (No. 3) fue una obra gráfica con un retrato de un joven herido. ¿Usted si recuerda de esta obra o del retrato?*

CP: Te confieso que no recuerdo esa colaboración con *Cab Volt*. Nro.3. Pero, sin duda, se trataría de alguno de los presos y desaparecidos políticos bajo la dictadura apoyada por los Estados Unidos. La C.I.A. tenía una oficina en el Ministerio de Defensa, sede de la dictadura.

MW: *La carta de invitación para contribuciones para el número 4 de Cabaret Voltaire siguió con un mensaje solicitando la movilización de la comunidad artística para la liberación de usted y de Jorge Caraballo. En el lado opuesto de la pagina estaba copiada la carta de Geoffrey Cook - que, creo, tuvo la iniciativa de convocar la participación de la comunidad artística. ¿Usted podría hablar de sus obras hechas en 1977? ¿Su correspondencia estaba siendo vigilada?*

CP: Sí, caímos, junto al artista Jorge Caraballo quien colaboraba conmigo en la edición de *Ovum* el 25 de Agosto de 1977. Fui procesado por el delito de Escarnio y Vilipendio a la Moral de las Fuerzas Armadas (Jorge fue condenado por lo mismo pero en calidad de cómplice por lo que tuvo un año de cárcel) y, en mi caso, condenado a 4 años. A raíz de la movilización del networking en el exterior la dictadura me compurgan la pena y me cambian la carátula para condenarme sine die hasta la caída de la dictadura en 1984, bajo libertad vigilada en mi hogar. O sea que permanecí 7 años preso.

MW: *¿Que diferencias y/o semejanzas ve usted entre los años 70 y hoy?*

CP: Abismales. En los 70 la gente estaba volcada hacia afuera, hacia el entorno social, hacia la política en el buen sentido, siempre defendiendo à *outrance* los derechos humanos. Predominaba el punto de vista de Sartre, el yo es el otro. Éramos la mirada del otro. Hoy nos define nuestro provecho personal. La inmersión en la interioridad. La falta de ética. El desinterés por lo humano (y consecuentemente por los demás). El espíritu crítico fue sustituido por el afán consumista. El poder ya no necesita encarcelar a los artistas y poetas, le basta con silenciar y contemporizar.

Exchange with Clemente Padín

January, 2019. Montevideo, URUGUAY.

Translation of *Preguntas a Clemente Padín*

Mila Waldeck: *How did your contact with poets and artists from Latin America involved with artists' publications start, (such as Edgardo Antonio Vigo, Guillermo Deisler and Dámaso Ogaz)?*

Clemente Padín: In my case, everything started as a result of a communicational clash with our previous generation. We belonged to the generation of 60 and they to that of 45, a brilliant generation and by far the most productive and creative of our history, we must admit: Juan Carlos Onetti, Angel Rama, Mario Benedetti and many more in all genres of art. However, a generation very jealous of its spaces, that did not allow us to come to light; they controlled the gallery, the publishers, the literary and cultural pages, etc., etc. That is why we decided to create our own publishing label: *Los Huevos Del Plata*, a magazine-fanzine that was born in 1965. The same happened throughout Latin America. In Argentina, *Opium*, *El Lagrimal Trifurca*, *WC* and E.A. Vigo's *Hexágono 70*, in Chile by Guillermo Deisler, in Venezuela Dámaso Ogaz's *La Pata De Palo* and *El Techo de la Ballena*, *El Caimán Barbudo* in Cuba, in Brazil *Punto* by Wladimir Dias-Pino and thus in the whole region. So almost all these publications became the social basis of the new art that we had in our hands: experimental poetry, mail art, happening, performance, installations, video art and other artistic forms emerged especially in the Fluxus Art from United States.

MW: *Could you talk about the difference between making the periodicals *Los Huevos de Plata* and *Ovum*? How did they change from the first type of production and distribution, more linked to poetry, of *Los Huevos de Plata*, change into the art-mail editing format more of *Ovum*?*

CP: *Los Huevos del Plata* was a magazine that pursued the legitimacy of our art and developed from the classic art that was known in the 50. By virtue of the great development of communications through the exchange we learned about other experiences and our art was evolving towards new artistic forms. By 1967 we had reached the number. 13 of the HdP and legitimization and social knowledge in our country, Uruguay and we felt that we had to move on to new objectives. This is how *Ovum 10* was born with the purpose of spreading the new artistic trends that we had been receiving by mail. A magazine that pretended to be absolutely visual, even the editorial sections.

MW: *How did you create the list of artists who sent works for *Ovum*? Were all the submitted works published? How was it financed?*

CP: The magazine was financed by subscriptions. Above all we had a fantastic venue that allowed us to sell all our production and, thus, continue with the edition of the magazine. This instance was the Book and Print Fair of Montevideo in which we sold all the stock that we had left. It also allowed us to finance postal delivery to almost 100 correspondents abroad.

MW: *Did you have a design studio? How was the graphic design of the *Los Huevos de Plata* and *Ovum* created?*

CP: No, we did not have a graphic art department, the layout was done on my own. I slipped into the editorials and actively partici-

pated in the layout of each issue. Later this became the basis of my training as a visual poet.

MW: *Can you say a little about your typographic work in the 1960s-70s (for example, whether you used Letraset, metal type etc)?*

CP: Initially there were movable types and then, with the emergence of offset, I used letraset which allowed me a great freedom in the visual expression of my works. That is when *Ovum 2nd era* appears, in the 70s, in the midst of the dictatorship. So I had the opportunity to know many and varied forms of visual poetic expression because we requested 500 sheets from each artist to edit the magazine because we did not have money. Thus, every 10 or 12 received shipments we edited a different number and we only spent money on the clips to stick the pages together and for postage to mail abroad.

MW: *How did your contact with mail art in North America happen? And with Fluxus artists?*

CP: It happened through the exchange with some figures of Fluxus. In my case it was, above all, because of my epistolary relationship with Dick Higgins. By 1965 we were both literature students, he in New York and I in Montevideo. That's how he requested my collaboration to do his thesis on Pattern Poetry and, in return, he kept me up to date with everything that happened in relation to experimental poetry and mail art. So from early on, he included me in his magazine *Something Else Press*. The same happened with Ken Friedman who included my name in the international mail address exchange, Vancouver, 1972.

MW: *Your collaboration in Cabaret Voltaire No. 2 was six pages from Omaggio a Joseph Beuys, previously published by Klaus Groh in IAC (International Artists' Cooperation) in Germany. Do you*

*remember how this first edition was published? How do you see the change of context from *Omaggio a Joseph Beuys*, from Germany to the publication in a mail art periodical in the United States?*

CP: Yes, Klaus Groh's international publishing house in Germany published some booklets, among them my *Omaggio a Joseph Beuys*. Originally the booklet had 12 pages. They consisted of two leaves, in standard office size (8.5 x 14 inches), folded to 4. It was a strategic edition because it allowed me to escape the repression of the civil-military dictatorship in my country, Uruguay. However, despite all the precautions, I was imprisoned in August 1977 and remained in prison until the fall of the dictatorship in 1984.

MW: *Your second collaboration in Cabaret Voltaire (No. 3) was a work that showed a portrait of a wounded young man. Do you have any recollections about it?*

CP: I confess that I do not remember that contribution to *Cab Volt* No. 3. But there is no doubt that it was one of the political prisoners and disappeared under the dictatorship supported by the United States. The C.I.A had an office in the Ministry of Defense, headquarter of the dictatorship.

MW: *The call for contributions for Cabaret Voltaire number 4 included a call for the artistic community to mobilize for Jorge Caraballo and you. Can you talk about the works you were making in this period, 1977?*

CP: Yes, we fell, together with the artist Jorge Caraballo who collaborated with me in the edition of *Ovum* on August 25, 1977. I was prosecuted for the crime of Escarnio and Vilipendio to the Moral of the Armed Forces (Jorge was convicted for the same thing but as an accomplice so he had a year in jail) and, in my case, sentenced

to 4 years. As a result of the mobilization of networking abroad, the dictatorship reduced my charge to "sine die" until the fall of the dictatorship in 1984, under supervised liberty in my home. So I remained imprisoned for 7 years.

MW: *What differences and / or similarities do you see between the 70s and today?*

CP: Abysmal. In the 70s people were turned towards the outside, towards the social environment, toward politics in a good way, always extremely mobilized to defend human rights. Sartre's point of view, the "I" is the other, predominated. We were the other's view. Today what defines us is our personal gain. The immersion in the interiority. The lack of ethics. The disinterest in the human (and consequently in the other). The critical spirit was replaced by the consumerist drive. Power no longer needs to imprison artists and poets, it is enough to silence and accommodate.

Err Art '77

HITCHCOCK CABARAT VOLTAIRE

AUTHOR TITLE

00	000	000000000000	0	00	00000000000000000000																																		
1	2	3	4	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40		
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
3	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40					

Edition of 250 No 163

Mistakes and Errata. Cover by Ferrara Brain Pan, reproduced by permission of the artist.

CARBOLT

Mistakes and Errata: “Where Do Correct Ideas Come From?”

Arzu Ozkal

Any recorded history reflects the values and choices of the archiving institution. Museums and special collections arbitrate what is worth preserving or should end up at a swap meet. Publishers decide what knowledge shall be disseminated. The public trusts these institutions to filter errors, and organize knowledge by differing nature and importance.

Cultural gatekeepers and mediators—such as publishers, film studios, gallery owners, critics or reviewers—can be defined as those involved in the mediation between the production of cultural goods and the production of consumer tastes.¹

The cultural consumer is lucky that artists and designers find alternative production and distribution methods, and bypass the gatekeepers of cultural production; canons of taste. Yet, discarded or ignored works can resurface years later, and gain recognition long after being rejected. Fortunately, independent presses such as *Valiz*, *Dark Matter*, and *Printed Matter*, etc. ded-

¹ Passage found in “Cultural Mediators and Gatekeepers” written by Susanne Janssen and Marc Verboord.

icate space and funds to archive short-lived, non-traditional limited-editions, artists' books, and other ephemera. There are amateurs and enthusiasts, as well, who keep originals in their garages within shoeboxes—and, this is how I obtained the copies of Ferrara Brain Pan's (aka Steve Hitchcock's) *Cabaret Voltaire* (*CabVolt*) series, after a year-long hunt, when Jan Tonessen, archivist, and former manager of Wahrenbrock bookstore in San Diego, CA agreed to sell me his copies on February 2018.

Sociologist Pierre Bourdieu suggests that we cannot understand creative production purely in reference to itself without understanding the sociological whole.² Therefore, it is essential to examine the nonconformist and alternative approaches, and consider the overlooked in addition to the more established. In the 1970s, San Diego was home to eminent conceptual artists, such as John Baldessari, Eleanor Antin, Allan Kaprow, Allan Sekula and Ken Friedman. And without doubt, their ideas energized emerging artists, musicians, and writers in the region and beyond, and prompted various other (unnoticed) ventures.

Ferrara Brain Pan was a young college student in 1977 at San Diego State University, when he self-published a five-volume series of pocket-size 'dadazines' named after the Cabaret Voltaire, the birthplace of Dada in Zurich in 1916. Printed on standard copy paper, Pan's *CabVolt* consisted of graphic art, photomontages, poetry and short text sent by artists and musicians globally. He operated independently, outside the aforementioned art systems and institutions, but successfully situated her dadazine within the global mail art network with some help from Ken Friedman. Friedman was also living in San Diego, Califor-

² This refers to Bourdieu's concept of "habitus" developed in *Outline of a Theory of Practice* (1977).

nia, with his family at the time. He co-founded Fluxus West with George Macuinias in 1966. Aiming to inspire the spread of mail art, Friedman shared his mailing list with Pan.³ Friedman was also instrumental in the adoption of zines in the West Coast. These little magazines, referred to as dadazine by the Bay Area Dada group in the early 1970s, were popular forms of artistic expression. It seems that micro-publishing and Mail Art emerged as a result of artists looking for forms of expression outside of commercial pressures, due to their discontent with the ideals of the mainstream art world. Bill Gaglione, Tim Mancusi, Monte Cazzaza, Anna Banana and others were “engaged in self-publishing, taking advantage of new affordable print technologies”⁴ Undeniably, the Great Bear pamphlet series published by Fluxus artist Dick Higgins (1938 - 1998) have also influenced the formation of the micro publishing culture, and the dadazines of the West.

Came out of Something Else Press—founded by Higgins himself, the Great Bear pamphlets were a series of saddle—stitched publications printed on colorful photocopy paper, featured content collected from “the Fluxus People”⁵ such as Alison Knowles, Allan Kaprow, John Cage, Nam Jun Paik, and others. It was not only its inexpensive format that inspired next generation artists to self-publish as an artistic strategy, but its experimental content reached broad audiences outside the mainstream art world advocating to dissolve the borders between art and life, artists and audiences, and the distinctions between artistic genres. Duncombe notes, “What zines are expected to provide is an outlet for unfettered expression and connection to a larger underground

³ See Ken Friedman Interview Part I.

⁴ Held, John. “Before Punk and Zines: Bay Area Dada.” *Before Punk and Zines: Bay Area Dada*, 21 Mar. 2010, <http://stendhalgallery.com/?p=3504>.

⁵ Friedman, K. (2011). *Fluxus and the Essential Questions of Life. In Fluxus: A Laboratory of Ideas*. Introduction, The University of Chicago Press.

world of publishers doing the same.”⁶ Both zine publishers and mail art networks follow a rhizomatic idea of non-linearity and heterogeneity. That is the reason why we are finding out about these remarkable but short-lived projects all across the global network that happened simultaneously, and eventually discontinued or evolved into other things.

Pan’s short-lived *CabVolt* was not a curatorial project but an assembly of creative responses—prompts sent out to an international network of correspondents. Although there were no rules governing the correspondence art network, ‘publish as is’ was the common practice. The lack of a review process allowed full artistic autonomy and total freedom of expression. Pan, free from any editorial constraints, included any response he received via the postal service in these five-volume series. Its pages look haphazard, celebrated errors and may have had unpleasant content.

Each issue of the *CabVolt* celebrated personal expression and form, and showcased various social and aesthetic statements. However, *CabVolt No:2, Mistakes & Errata*, singles itself out for being more theoretical in character, inviting people to critically think about what counts as an error. Scholarly critics and art historians often write about finalized artwork, and about their completeness, and determine the piece’s place in a museum or library collection. Rehearsals often take place behind closed doors so that mistakes are corrected and eliminated. Audiences are expected to not applaud until the end of a performance. Avant-garde art movements like Fluxus made us realize that re-

⁶ Duncombe, S. (2008). *Notes from Underground: Zines and The Politics of Alternative Culture*. Microcosm Publishing.

hearsals can also be part of the creative process and process is equally important as the final work itself. It is not too difficult to understand why zines are often disregarded by mainstream institutions as either art or literature. They are often far from perfection, and often celebrate flaws. The *Mistakes & Errata* issue specifically honored mistakes. Being an open-ended framework, this title prompted various takes at the subject matter, from costly mistakes within politics and economy, such as: Larry Wendt's photomontage of newspaper clippings from July 10, 1977 which compared W70-3, a tactical warhead with its predecessors, and praised the reduction of collateral damage; to witty responses, such as Leonhard Frank Duch's letter to Pan stating that his mistake was to participate in this issue.

In Fall of 1977, Pan sent out the following note to the network:

Mistakes are a valuable part of creative process. An error is significant for its spontaneity; it reveals a part of the original impulse which revision seeks to disguise. It is often indicative of subconscious influences (internal) as well as those of the environment (external). As meaningful and relevant as human error are those mistakes of machine and of nature.

A mistake can disclose new and unexpected channels of thought and expression to the artist. We can learn a great deal in recognizing our own mistakes as well as those of others. That is the goals of this issue: to learn from error. [fig. 1]

Mistakes & Errata included a short text by Elizabet Kulas, entitled *Art/Mistake*. Kulas was associated with publications like *Red Herring*, and her work with *A Political Art Documentation / Distribution (PAD/D)* came out in the late 70s and 1980s. It advocated for alternatives to the mainstream art systems to be used by progres-

Mistakes are a valuable part of the creative process. An error is significant for its spontaneity; it reveals a part of the original impulse which revision seeks to disguise. It is often indicative of subconscious influences (internal) as well as those of the environment (external). As meaningful and relevant as human error are those mistakes of machine and of nature.

A mistake can disclose new and unexpected channels of thought and expression to the artist. We can learn a great deal in recognizing our own mistakes as well as those of others. That is the goal of this issue: to learn from error.

S. HITchock, editor

CABVOLT



*Cabaret
Voltaire*

Dadaismusz

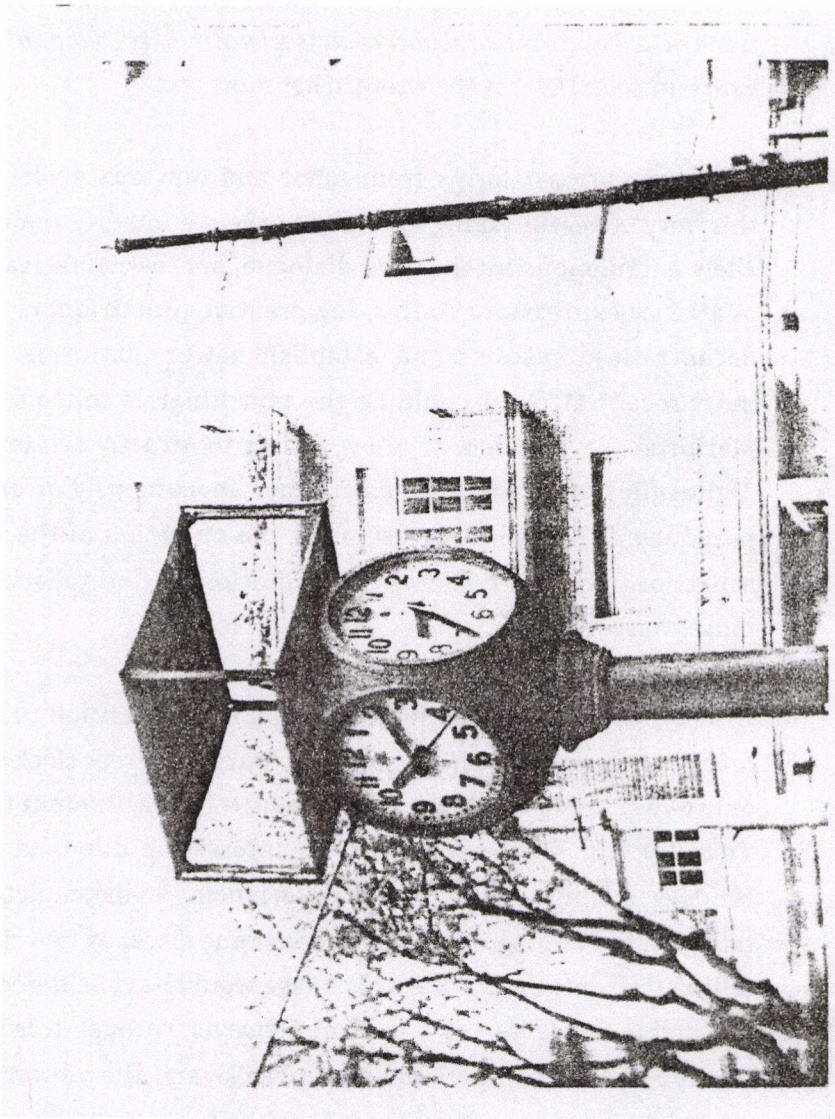
6266 MADELINE STREET, APT. 97
SAN DIEGO, CALIFORNIA 92115

sive artists. Her submission made the connection between cultural consumption and the capitalist economic models that perpetuated commodification of art objects. For Kulas, the mistake was to not think of “*art as an integral fiber of our societal matrix*,” but as a “*rich man’s art collection*,” as she wrote in her short text.

Contemporary art forms from 1960s and onwards dealt with this very concern: taking art outside the commodity realm to allow autonomous intellectual dialogue, and democratization of artistic expression. To this day, creative practitioners seek decentralized systems and establish newer platforms. The most recent attempt could be the non-fungible token (NFT) platforms, which seem to allow artists to directly sell or gift digital files and code with each other anonymously or under pseudonyms. To me, this resembles the operation of the mail artists of the 1960s realizing the limitations of the gallery and museum systems.

Uruguayan conceptualist Jorge Caraballo’s contribution to *Mistakes & Errata* was a photograph of a four-dial street clock with only two sides visible to the reader, each telling a different time. This presents the viewer with an interesting dilemma that Heidegger defines as “obtrusive,” experiencing an incomplete totality.⁷ If the photograph displayed just one clock, or two clocks telling the same exact time, this image would be considered banal, and not deserve any attention. However, through this photograph of the dysfunctional street clock—and the viewer will never know which one had the incorrect time—Caraballo makes a playful statement, and validates Pan’s argument that indeed “*mistakes are a valuable part of the creative process.*” [fig. 2]

Clemente Padín, also Uruguayan, was a poet and artist whose work engaged heavily with social and political subject matter,



Jorge Caraballo

2. Jorge Caraballo. Page published in Cabaret Voltaire No. 2, Mistakes and Errata

sent Pan pages of his booklet called “A little ideological correction to Joseph Beuys” (or perhaps mailed the booklet itself, which then Pan xeroxed into *Mistakes & Errata*.) Padín’s booklet was printed in 1976 by the International Artists Cooperation Central Office in West Germany. On the cover was a small reproduction of Beuys’ life-size print from 1972 entitled ‘La Rivoluzione Siamo Noi,’ which translates as ‘We Are The Revolution’ representing Beuys walking confidently towards the viewer. The following seven pages contained the same phrase ‘La Rivoluzione Siamo Noi’ juxtaposed onto various images: A full-page reproduction of Beuys stomping towards the viewer; a nude heterosexual white couple; Hitler giving a speech; a cut-out image of the Pope; a modern-style chair; a police officer holding a baton; and lastly, an image of a field of farm workers. Padín signed this last page for *Cabaret Voltaire*. It is not clear if Clemente Padín mailed this booklet to Pan as a contribution to *Mistakes & Errata*, or if Pan included these pages in this issue as he found it relevant to the topic as Padín was correcting Beuys’ take on revolution, which was to transform society through creativity.

Padín saw the purpose of art as “a critical contestation of the current political system and mobilisation for the struggle for democracy and human rights.” According to Katarzyna Cytlak, “Beuys and Padín coincided above all on the recognition of the urgent need for a revolutionary struggle in order to effect social change. Both gave art a special place in this struggle. However, while Beuys focused on art’s transformatory capacities and spoke about its contribution to changes in how the world is perceived, Padín’s approach could be described as visual militancy.”⁷

⁷ Cytlak, K. (2016). La rivoluzione siamo noi Latin American Artists in Critical Dialogue with Joseph Beuys. *Third Text*, 30(5-6), 346–367. <https://doi.org/10.1080/09528822.2017.1358019>

It appears that, only a month before *Mistakes & Errata* was launched, Clemente Padín and Jorge Caraballo got imprisoned in Montevideo, Uruguay, in August 1977 by the Uruguayan dictatorship due to the political content of their work. The news of their arrest did not reach the international community for about six months, but sparked an extensive protest campaign which began immediately after, demanding freedom for Padín and Caraballo. Archives show that it was Geoffrey Cook, historian, writer and artist, who contacted Pan on March 10, 1979 about their arrest. Pan responded by adding a note in her call for participation for *CabVolt No:4 New Music International Edition* urging people to send letters to the Uruguayan Embassies demanding freedom for Caraballo and Padín, saying '*Mail Art not Jail Art!*' For many artists living under repressive governments, where expression was censored, mail art was the medium of communication, and a means to organize.

According to his submission to *Mistakes & Errata* we understand that Geoffrey Cook was affiliated with West Coast Print in Berkeley, California. His submission included a note reading 'Selected & Edited from the trash heap of the West Coast Print Center by Geoffrey Cook.' The West Coast Print Center was one of the six small independent presses in the Bay Area, where alternative publishing gained great significance in the sixties as a result of social and political upheavals, such as the Viet Nam protests. These presses became popular among activists and intellectuals on college campuses, allowing them to publish their leftist alternative messages. The explosion of photocopy zines, such as the Dadazines, later in the 1970s resulted from the success of these small presses.

Similarly, some time at the end of 1964, Dick Higgins also started a press in New York, NY, and published a series of pamphlets,

entitled the Great Bear (apparently named after the office water cooler.) According to Barbara Moore, the Editorial Director of the Something Else Press, these publications gave him “unrestricted platform for his own ideas” and through them “he snuck the avant-garde into the hands of a new readership.”⁸

Here I see another interesting parallel with the current NFT movement that Ukrainian artists organizing and raising funds via the various NFT platforms since the beginning of the Russian invasion of Ukraine.

Dick Higgins sent a lengthy letter to Pan written on July, 9th 1977 as a response to Pan’s call for mistakes. Pan reproduced the two-page letter as a spread. In this letter, Higgins wrote that “*anything experimental in its nature embraces mistakes and uses chance as an integral component; It cannot be contained or marked as one thing.*” The word ‘experimental’ refers to untested ideas that were yet established or finalized. Higgins operated in this yet unestablished territory, which he defined as ‘inter-media’ in 1965 contextualizing the spirit of Fluxus. In his letter to Pan, Higgins critically studied his own mistakes and errata, and added that he had learned to not destroy his mistakes but mark them as ‘Rejects’, as they become “*good compost*” for other pieces. Parallel to Higgins’ point Peter Van Beveren sent Pan this sentiment “Mistakes? Where do Correct Ideas Come From?”

Ideas leak from one work process to another, and mistakes inspire new kinds of making and writing. It appears to be that the overarching message in this issue was that mistakes are necessary

⁸ Moore, B. (2015, August 31). Something else press, Dick Higgins. BMCS. Retrieved March 31, 2022, from <http://www.blackmountainstudiesjournal.org/volume8/some-things-else-about-something-else-press-by-barbara-moore/>

for artistic production, and the pursuit for perfection causes us to sacrifice playtime. Mitchel Resnick, in his book *Lifelong Kindergarten*, wrote that Anne Frank hid poems and other pun-filled text inside the shoes of the family members while they were in hiding from the Nazis for two years. Play interrupts the mundane; it activates new intersections and allows new forms of engagements.⁹

Over more than 15-years of experience in academia teaching graphic design, I have observed the lack of playtime in most design curricula — perhaps a desire towards seeing the profession in service to commodity interests, values of the consumers, of the market (or other gatekeepers). Art and design students are often discouraged from exploring the ‘intermedia,’ but are encouraged, instead, to adhere to a set of standards, which foreground end products over process. Typical educational systems tend to exclude values like accidents, chance, absurdity, and anti-commercialism.

Hannah Higgins in *Fluxus Experience* writes “Why does it matter that Fluxus has been left out of Art Histories? Maybe it is just bad art and has been ignored the past forty years for good reason.”¹⁰ I cannot help but notice that Fluxus has been completely left out of the histories of graphic design. None of the canonical books on this matter dedicate a page for Fluxus or Mail Art. Given that Fluxus exhibited the most experimental use of typographic processes and techniques, and adoption of early reprographic machines, such as the mimeograph and xerox, and printed books and posters, designed packaging, maps and diagrams, and other

⁹ Resnick, M. (2018). *Lifelong kindergarten: Cultivating creativity through projects, passion, peers, and play*. The MIT Press.

¹⁰ Higgins, Hannah. *Fluxus Experience*. Berkeley, CA: University of California Press, 2003.

printed matter. Yet, George Macuinas (1931-1978) himself studied graphic design and architecture at Cooper Union School of Art (1952). Unfortunately, he does not get a mention in most graphic design curricula as someone who saw the field's rigidity but used its tools and tactics, and influenced generations of artists, musicians, writers, and in-between practitioners to create collaboratively and independently. It was a lucky coincidence that my partner, Max Luera, noticed that the record sleeve for John Lennon and Yoko Ono's *Imagine* album was designed by Macuinas. This typographic sleeve was designed in 1971 in a style resembling Alexey Brodovitch, a Russian-born American designer who was famous for his revolutionary editorial design for Harper's Bazaar in the 1950s.

TRACING CONNECTIONS TO PRESENT-DAY DESIGN

Almost three decades ago, it was completely by chance that I unwillingly attended a Benjamin Patterson performance as a young graphic design student in my hometown, Ankara, Turkey. Benjamin Patterson, (1934-2016) American artist, musician and one of the founding members of Fluxus, was in Turkey for the 1998 Istanbul Biennial. At the time, I did not have the slightest idea who he was or what the word 'Fluxus' meant. I assumed that if this event was something significant, I would have heard about it from my graphic design professors.

I remember Patterson's performance vividly. He invited some students to join him on the stage, and asked them each to hold a single red rose. He grabbed a pair of scissors, and cut the roses to various lengths and slowly dropped them into a blender placed in the middle of the stage. A metronome—which I now know was used regularly at Fluxus events, was clicking at a slow tempo. He turned on the blender, which made a very loud noise for a few moments, and finally he gulped the puree

down in one breath. I was intellectually disoriented when I left the concert hall. Absurdity, spontaneity, noise, mess, and audience participation, etc. were not part of the 'elements of visual communication' that I learned so well in my classes until then.

Not until the mid-1980s did these concepts finally start to manifest themselves in Western and European graphic design education, which incorporated post-structuralist ideas challenging the established teachings of modernity. Derrida's 'deconstruction' was especially celebrated by designers and adopted in design schools. David Carson, a surfer-turned designer became highly celebrated for his nerve-touching design work he did for the Ray Gun magazine. Carson intentionally used complex layouts and typefaces that are hard to read and often look unfinished. Yet, these were mainly visual materializations rather than a shift in thinking process.

Ellen Lupton writes in *Deconstruction and Graphic Design: History Meets Theory*: "We then consider the place of graphics within the theory of deconstruction, initiated in the work of philosopher Jacques Derrida. We argue that deconstruction is not a style or 'attitude' but rather a mode of questioning through and about the technologies, formal devices, social institutions, and founding metaphors of representation. Deconstruction belongs to both history and theory. It is embedded in recent visual and academic culture, but it describes a strategy of critical form-making which is performed across a range of artefacts and practices, both historical and contemporary."¹¹

¹¹ "Deconstruction and Graphic Design: History Meets Theory by Ellen Lupton." Typotheque. https://www.typotheque.com/articles/deconstruction_and_graphic_design_history_meets_t.

¹² Friedman, K. (2011). Fluxus and the Essential Questions of Life. In *Fluxus: A Laboratory of Ideas*. introduction, The University of Chicago Press.

Today, I can tell that my practice as an artist/designer was heavily formed around the synergetic and spontaneous nature of Fluxus (by my witnessing, too, of the ingestion of decapitated, blended roses.) In Higgins' words: "the Fluxus way of doing things"¹²

In 2018, I co-wrote with Tricia Treacy the following quasi-manifesto, entitled *Situated Between* to encourage more 'Fluxus' within the design process, especially in design education.

Operate between singular and plural

Resist, and postpone quick-arriving-meanings

Develop tactics to effectively and collectively seek
inspiration in each other, other humans

and

non-humans

Transform yourself indefinitely

Interpret, re-construct, and re-write

Allow new forms of engagements

Suspend judgment¹³

Situated Between quasi-manifesto leads to mistakes. Yet "Mistakes are a valuable part of the creative process" as Ferrara Brain Pan stated, and Dick Higgins asked, "what's wrong with failing a bit?"

¹³ *Situated Between* Vol. I

REFERENCES

- Janssen, Susanne , and Verboord, Marc. "Cultural Mediators and Gatekeepers." researchgate, Dec. 2015, www.researchgate.net/publication/304188686_Cultural_Mediators_and_Gatekeepers.
- Bourdieu, P., 1984. *Distinction. A Social Critique of the Judgment of Taste*. Routledge; Kegan and Paul Ltd, London.
- Bourdieu, Pierre. *Outline of a Theory of Practice*. Cambridge University Press, 1977.
- Baas, Jacquelynn. *Fluxus and the Essential Questions of Life*. Hanover, NH: Hood Museum of Art, Dartmouth CollegeThe University of Chicago Press, 2011.
- Buchsbaum, J. "One, Two... Third Cinemas." *Third Text* 25, no. 1 (2011): 13–28 <https://doi.org/10.1080/09528822.2011.545607>
- Held, John. "Before Punk and Zines: Bay Area Dada." *Before Punk and Zines: Bay Area Dada*, 21 Mar. 2010, <http://stendhalgallery.com/?p=3504>.
- Duncombe, S. (2008). *Notes from Underground: Zines and The Politics of Alternative Culture*. Microcosm Publishing.
- Cytlak, K. (2016). La rivoluzione siamo noi Latin American Artists in Critical Dialogue with Joseph Beuys. *Third Text*, 30(5-6), 346–367. <https://doi.org/10.1080/09528822.2017.1358019>
- Moore, B. (2015, August 31). Something else press, Dick Higgins. BMCS. Retrieved April 11, 2022, from <http://www.blackmountainstudiesjournal.org/volume8/some-things-else-about-something-else-press-by-barbara-moore/>
- Resnick, M. (2018). *Lifelong kindergarten: Cultivating creativity through projects, passion, peers, and play*. The MIT Press.
- Higgins, H. (2003) *Fluxus Experience*. Berkeley, CA: University of California Press.
- Friedman, K. (2011). Fluxus and the Essential Questions of Life. In *Fluxus: A Laboratory of Ideas*. introduction, The University of Chicago Press
- Lupton, E. "Deconstruction and Graphic Design: History Meets Theory by Ellen Lupton." *Typotheque*. Accessed December 31, 2021. https://www.typotheque.com/articles/deconstruction_and_graphic_design_history_meets_theory.
- Ozkal, A.; Treacy, T., (2016) *Situated Between* Vol. I

I am grateful to friends and colleagues who shared my enthusiasm bringing this book into the world. I owe special thanks to Anna Culbertson, the Head of Special Collections and University Archives at San Diego State University, and Professor Emeriti Eugene Ray for allowing me to spend as much time going through their archives. I will squeeze in a special thanks to my family members, Max, Milo, Azra Maria, and my sister Ozlem Ozkal, whose presence push me in new directions.

Now and Then

Mila Waldeck

The following pages were generously emailed by some of the artists who participated in *Cabaret Voltaire*. We invited them to send for publication for this book any comments, memories, ideas and statements about *Cabaret Voltaire* or the 1970s, about Mail art or about the present. The idea was to include a chapter that functioned as a window between the past and the present, created specifically by those who shaped and experienced *Cabaret Voltaire* and the collaborative form of art that flourished in that period. We assumed that any form of reply – written, visual or both – was a statement. So we left for the artists to decide which kind of message to send.

Our only specification was that the statement would be printed in black and white, so it should be technically possible to do so. Some artists sent complete pages for publication, some sent written replies to our email, some sent assorted material. Our premise was that the present book (like any book) is a historical record. Our aim was to add the authors' commentaries to a record about their work. We embraced the integration of text and visuality typical of *Cabaret Voltaire*, so we worked with an expanded notion of record, information, history, critique and artwork.

Contacting the artists was our first challenge. Although Mail art networks have often been viewed as forerunners of online networks, our experience organizing this chapter points to something different. Many artists who contributed to Cabaret

Voltaire do not see online communication as a continuous development of mail correspondence, as Anna Banana clearly states at the end of the chapter. Indeed, searching on the internet for ways to contact them was not very fruitful.

We were fortunate to have had the valuable help of Rod Summers, Clemente Padín, Terrence Reid, Niels Lomholt, Emese Kürti and Juliana Katayama, who put us in contact with Cabaret Voltaire authors. Thanks to them, we were able to find some of the members of the vast community of Cabaret Voltaire artists, after so many years had passed.

Altogether around 183 artists contributed to *Cabaret Voltaire* from 1977 to 1978. Sadly, many are no longer with us.

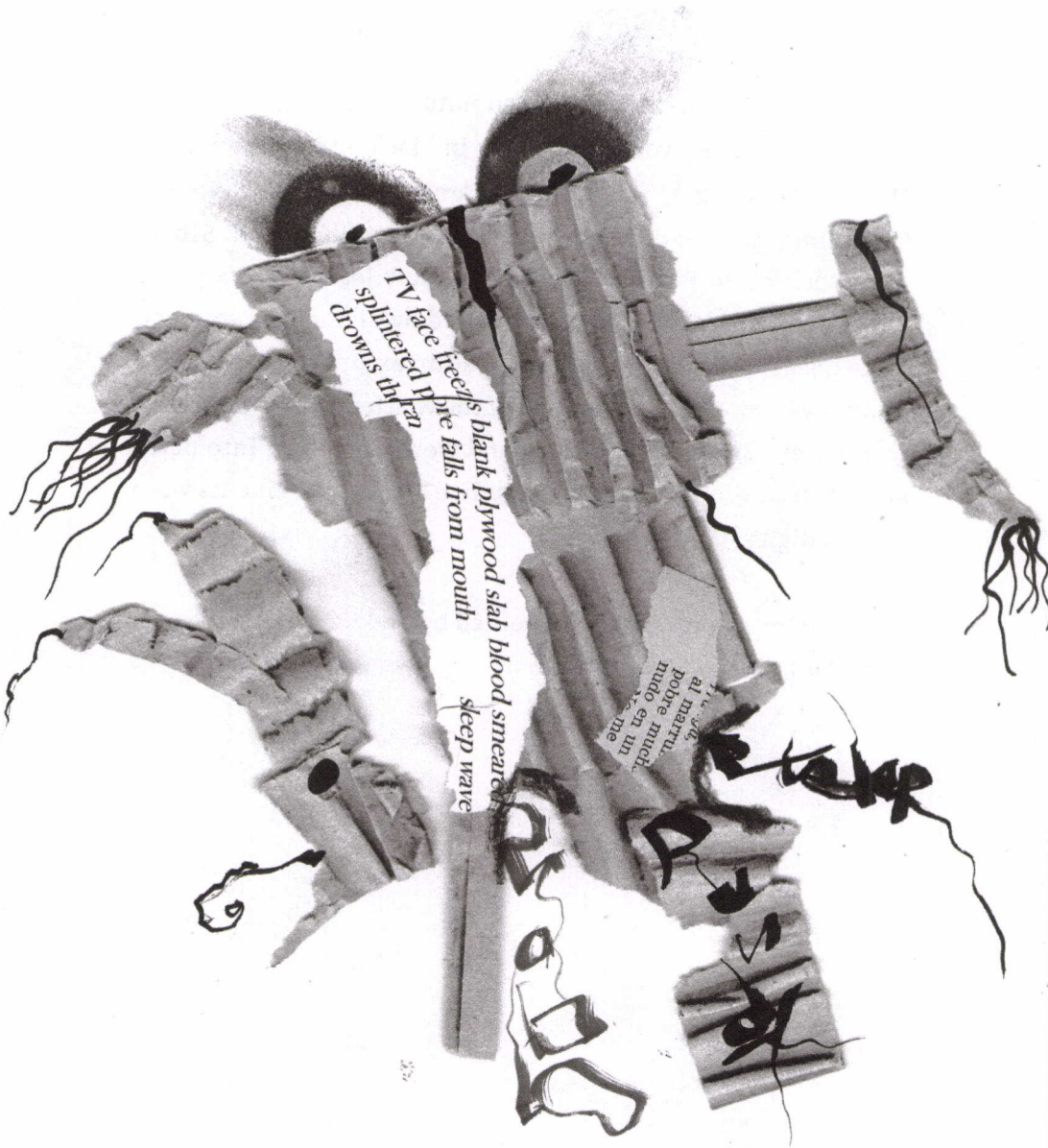
In our search, we were told that in the Mail art network even longtime correspondents could ignore each other's real names due to the use of pseudonyms. So if the mail exchange ceased, an artists' whereabouts could be irreversibly lost. From the point of view of art, this practice indicates that Mail artists invented ingenious ways to challenge conventional notions of authorship. From the point of view of historical records this means a further challenge to make Mail art history.

After asking artists for any statements directly or indirectly related to *Cabaret Voltaire* and receiving vibrant responses, a bold statement that the next pages give is the energy, passion and spirit of collaboration of the *Cabaret Voltaire* network. Throughout this book we concentrate on the magazine *Cabaret Voltaire*, aka *CabVolt* – in italics – but Cabaret Voltaire also happened in the form of postcards, letters and mailworks. Authors exchanged lively mail communication and all sorts of inventive correspondence that ran parallel to their Mail art books and

magazines. Not only was *CabVolt* – the magazine – memorable, but the works received by post as Cabaret Voltaire/Ferrara Brain Pan were also unforgettable.

In keeping with the xerox printed nature of *Cabaret Voltaire*, we received some works originally in black and white: Blanca Noval Vilar's pages; the mixed portrait of Terrence Reid and Guglielmo A. Cavellini sent by Terrence Reid; Falves Silva's juxtaposition of Poema/Processo and Ray Johnson; the pages of the book *Solidaridad Uruguay* edited by Clemente Padín and Jorge Caraballo, sent by Clemente Padín (except the cover); Rod Summers' moon; as well as most of the written works. The other works were originally coloured and were converted into black and white. All communication was online and the documents were sent in digital format.

The title "Now and Then" was coined by Rod Summers. We owe him this additional thank you.



John Bennett



Anna Banana

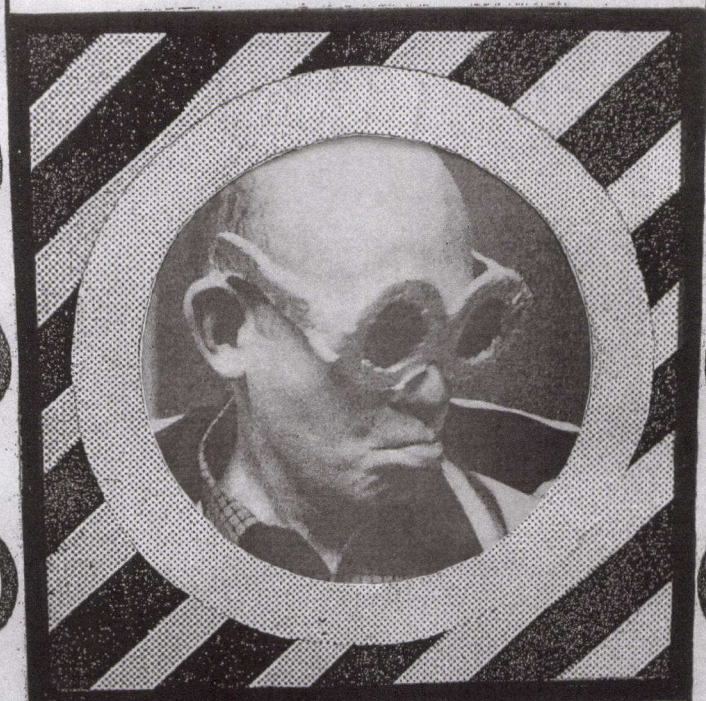


Klaus Groh



Falves Silva

Falves Silva - POST



**Poema-Processo
1967-2007**

CONTRA LA RESIGNACIÓN

El arte tiene sentido si transforma el sentido. Si la práctica del arte no introduce factores de discontinuidad y de diferencia radical en las obras, si estas no aportan desviaciones irreducibles al abuso de poder que entrañan las operaciones mediáticas, estas suplantán la obra de arte y descalifican la reflexión sobre el arte.

AGAINST RESIGNATION

Art means something only if it transforms meaning. If the practice of art does not introduce factors of discontinuity and radical difference in the works, if these do not bring irreducible deviations to the abuse of power essential to the operations of the media, then these supplant the work of art and exclude reflection on art.

Horacio Zabala
Buenos Aires, 2021

g

i

a

c

o

m

e

t

t

i

and

I

we were

in Jerusalem's Israel museum
exhibited together

I with the Swiss sculptor
when I was still living under
a 1party dictatorship

the Jerusalem post compared
the Hungarian with the Swiss
its not to say that endre tót
is **the** same category
but he is a totally new
and
rewarding experience
who could have read this
in Hungary
the Secret Police?

in the park
strolling
I bench
I passed
stopped
thought
I nce
turned back
to the bench
sat down
sat

w
a
i
t
e
d

for nobody

w
a
i
t
e
d

just I nce
somebody
sat beside me m

o
n
a
l
i
s
a

n
o
t
h
i
n
g

near me

a
f
r
a
i
d

alive
with
fear
that
if no longer
alive
I will not be

a
f
r
a
i
d

I sat
on the sofa
staring into space
like an ox
yawning into the void
almost sleeping

s
u
d
d
e
n
l
y

1 scrap of paper
I placed
in front of me
to write
just 1X
1 fly
flew to me
started circling
around my head
had enough of circling
landed on the blank paper
its hesitant skipping on the paper
awakened my slumbering imagination
inspiration came to me
after inspiration

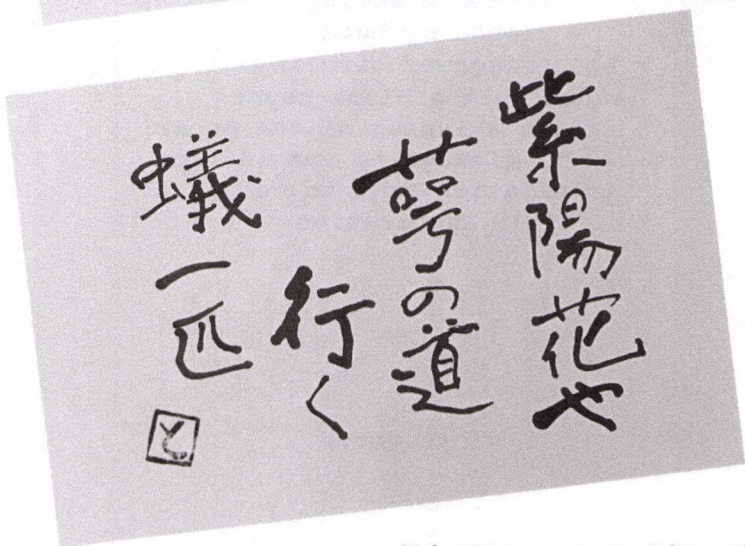
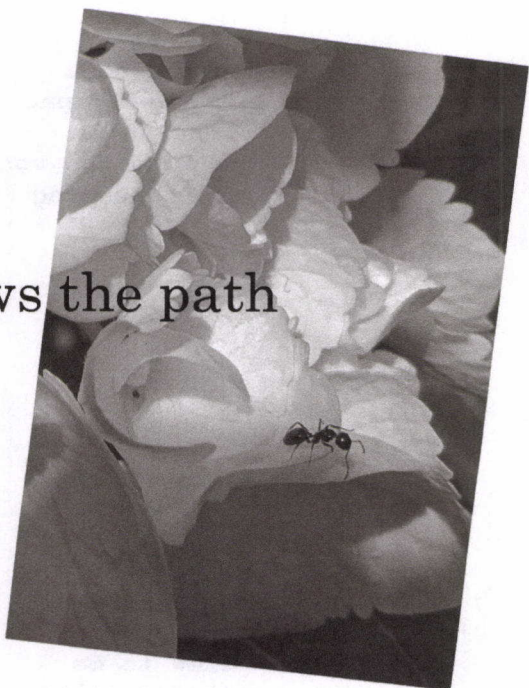
t
h
i
s

I wrote about

t
h
e

f
l
y

hydrangea
an ant follows the path
of the calyx



Tohei Mano *artspace* Edition Shimizu
2-9-20 Tsuji, Shimizu Ku, Shizuoka City,
Shizuoka Pref. 424-0806 Japan
<http://www.facebook.com/editionshimizu>

Tohei Mano

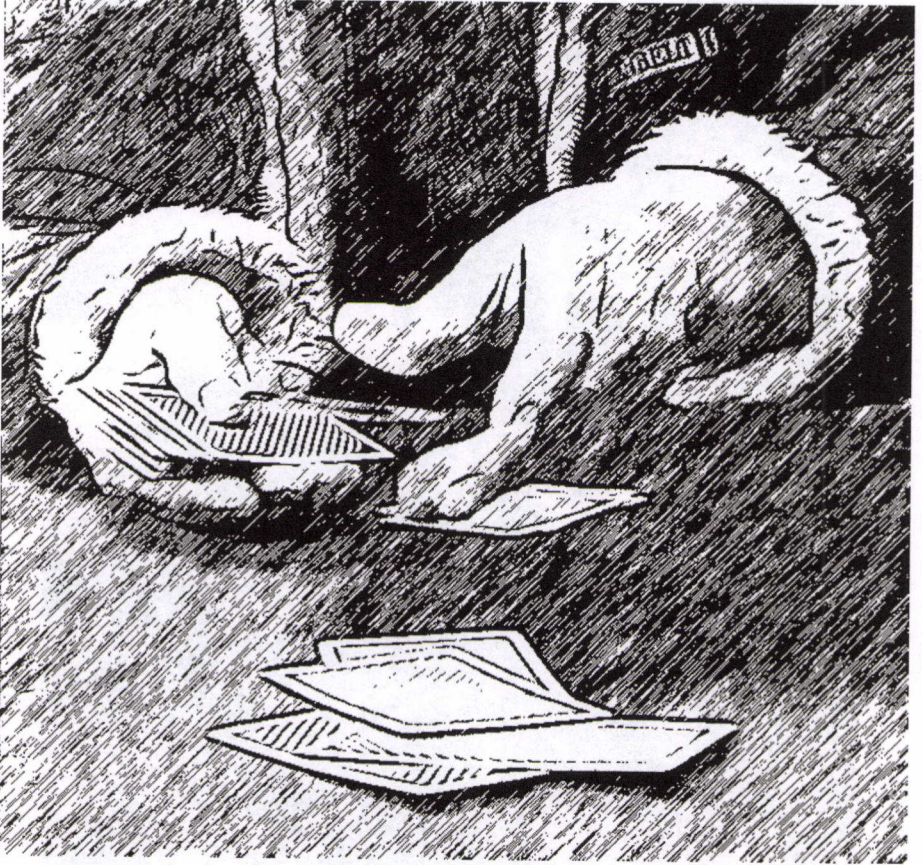
SECRET EXCHANGE

69



94

Name Neil Armstrong is Terry Reid country Picea JUL 20 1969



Rod Summers

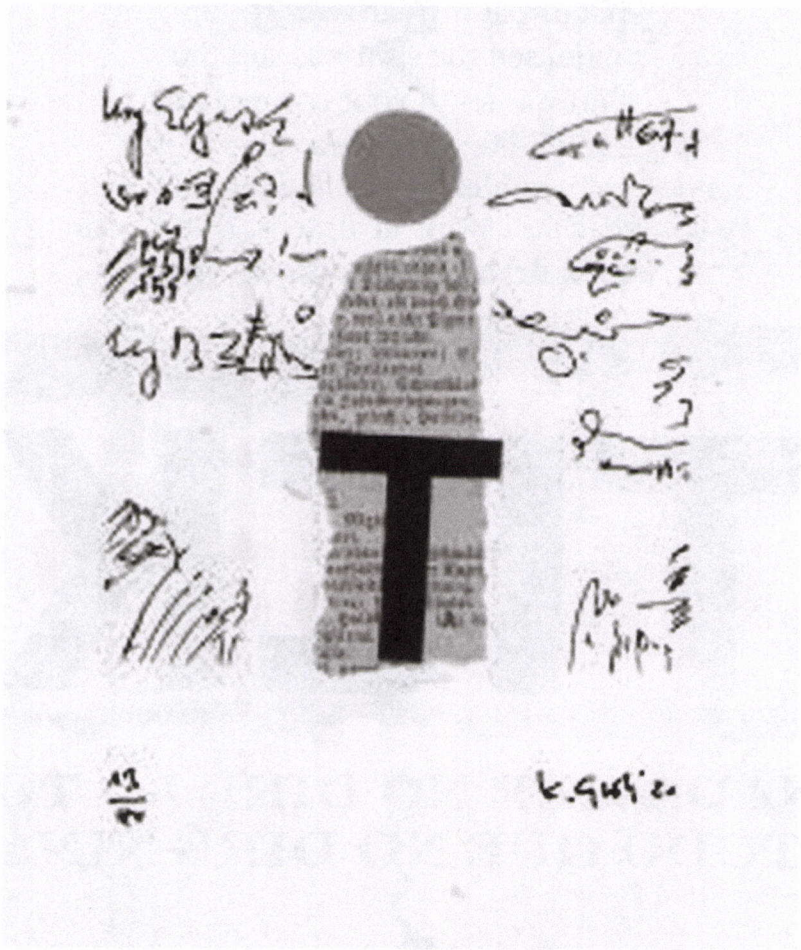


spill throat my hair
condensed the shirt was stiff the
shshirt was ststiff your corner ham
green mold life forced sea window rise
inner wall's hidden books and nostril's eve
ry last inhalation swirls in algae is the air is air
air ria del ano hastiado del año



**NONADA QUE NO DIRÉ LO TODO
LO TODO QUE NO DIRÉ NINATO**

ya te dije...
...rhistras de huevos...



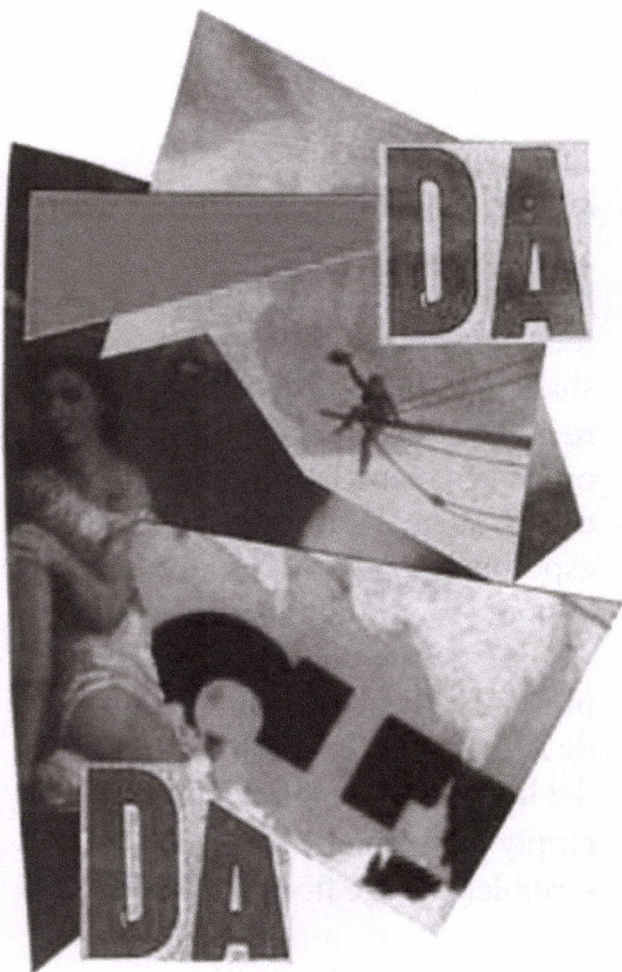


Blanca Noval Vilar

ANNA BANANA

45 Years of Fooling Around with A. Banana / edited by Michelle Jacques





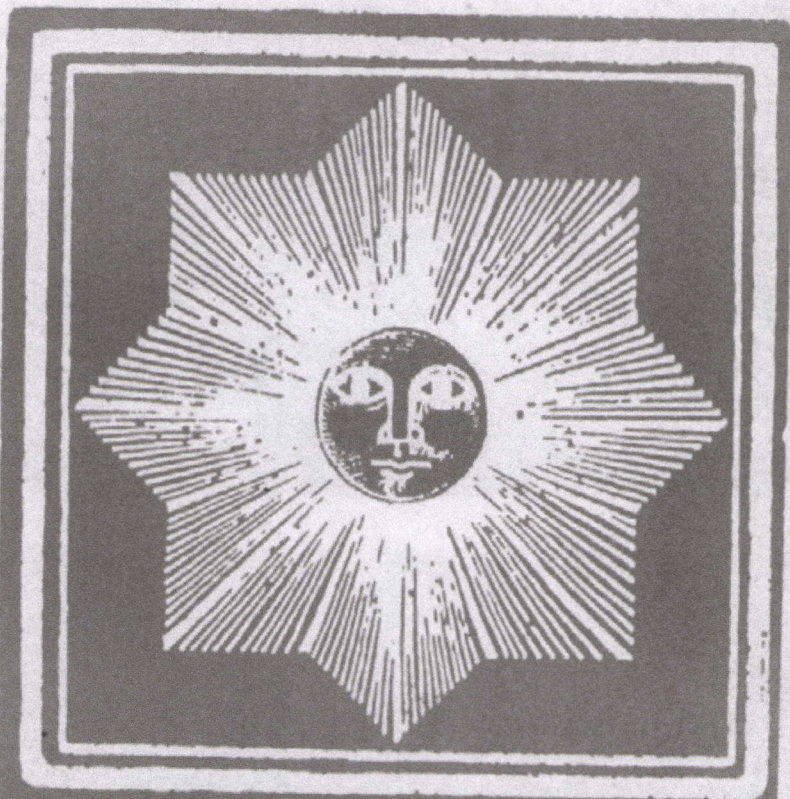
Klaus Groh

eXsoneto

breath of saw dust my cabled
foot lunged free if , hoarded
shadow redemembered to forget a
re collection dripping in my cheek
off stinging labile inhumnation ,
crowdad squealing under my boot
esperpento pensativo escondido es
merado , escindido como palabras
amables en un ojepse espejo con
pistolas y calcetines - infrahistorial
de mi sangüich meridional - sierra
del finado - walked into yr cutis ,
empty blood spelt stone with **X** ,
scribbled on the floor the flood



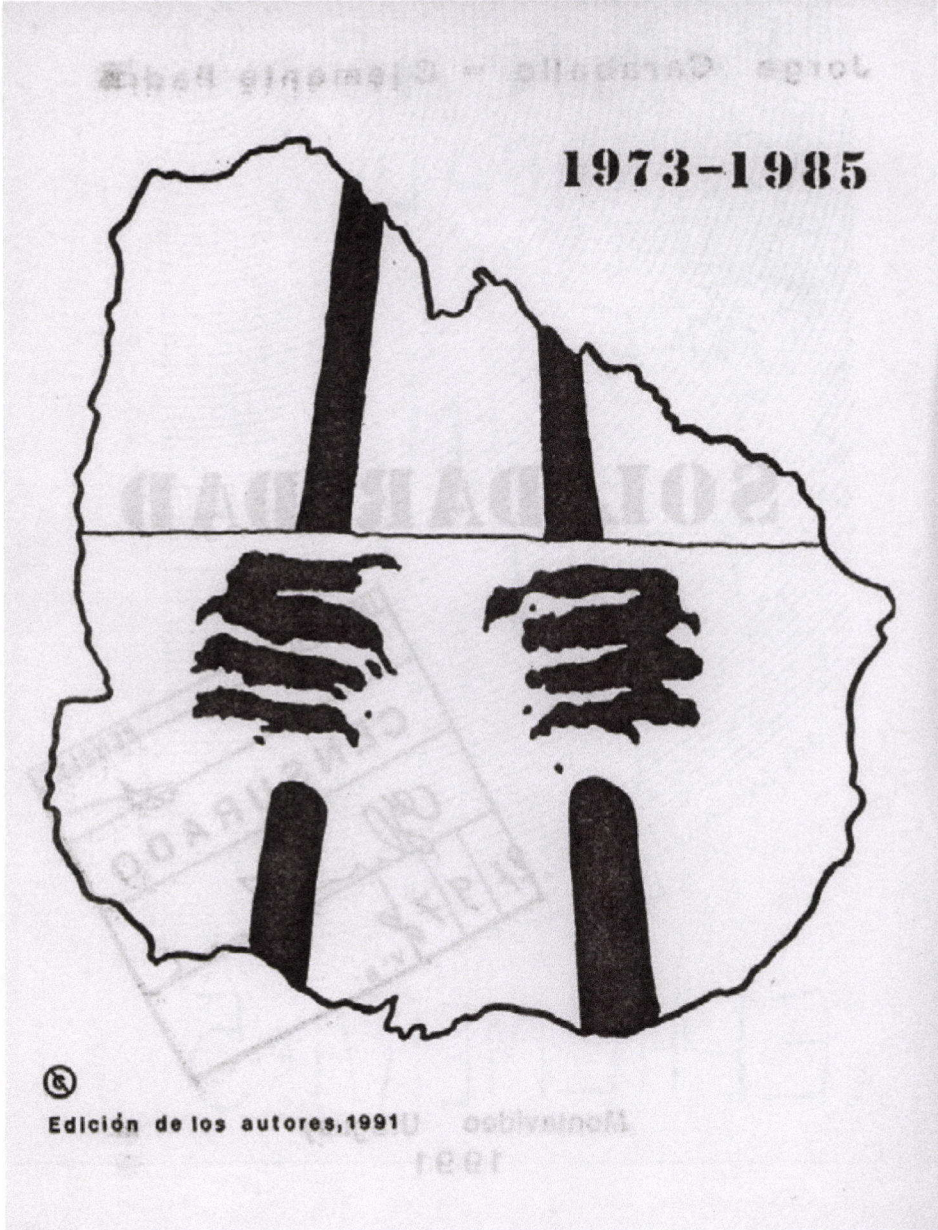
Rod Summers



CARABALLO - PADIN

**SOLIDARIDAD
URUGUAY**

Clemente Padín
Cover of the book *Solidaridad Uruguay* edited by Jorge
Caraballo and Clemente Padín. 1991



1973-1985



Edición de los autores, 1991

Clemente Padín
Page of the book *Solidaridad Uruguay* edited by Jorge Caraballo and Clemente Padín. 1991

PADIN AND
CARABALLO

ARE
IN
JAIL!

*ask for information. Transmited it
Ulises Carrion*

Ulises Carrion, Holanda, 1978.

EPHEMERA#5

ito em con...
 di- social que plas...
 traz tudo aquilo que é...
 iver- linguagem, Preferimos, com Julia
 ções por tanto a texto como
 niver- Kristeva, designar o texto antes,
 a em uma produtividade, sendo,
 ungens um "aparato translinguístico". Lot-
 la téc- man vai mais longe e vê o texto
 o porclo- como "um sistema invariante de
 e fun- relações", considerando que o dis-
 um novo curso artístico é "um modelo de-
 se bases- terminado do mundo". A vanguarda
 fenomina- da, na área do poema, extrapola
 mas em que o conceito de...
 (são), po- servirá apenas para definir os
 ontagem o esforços experimentais no campo
 a técnica específico da literatura (e suas
 e uma pos- formas romancesas). A não ser
 me mais uni- que o poeta retrabalhe o signo
 a leitura de visual com o texto gráfico, como
 ssos, america- o fez o uruguaio Clemente Padín
 tos que é espe- sociamo nos àqueles que, de viva
 to gráfico (até, voz, pedem a liberdade dos poe-
 ma mudo, sera- cerados pela repressão fascitóide-
 policial do Uruguaio. (MC)

V

VANGUARDA

Entende-se por v...
 o trabalho p...
 mental ao nível...
 da pesqu...
 dos signos (vi-
 tico etc.),
 ampliação art...
 repertório de
 dado nomen-
 é preciso co-
 quando ele
 mudam, fel...
 não sentan...
 Os métodos
 raios fal...
 argem e
 A realida...
 presentá-
 também
 ção. Na
 nasce d...
 isso q...
 e o re-
 Conco...
 reira
 um r...
 (esté...
 ou
 "Sã...
 cri-
 trf...
 vi...
 p...
 i...

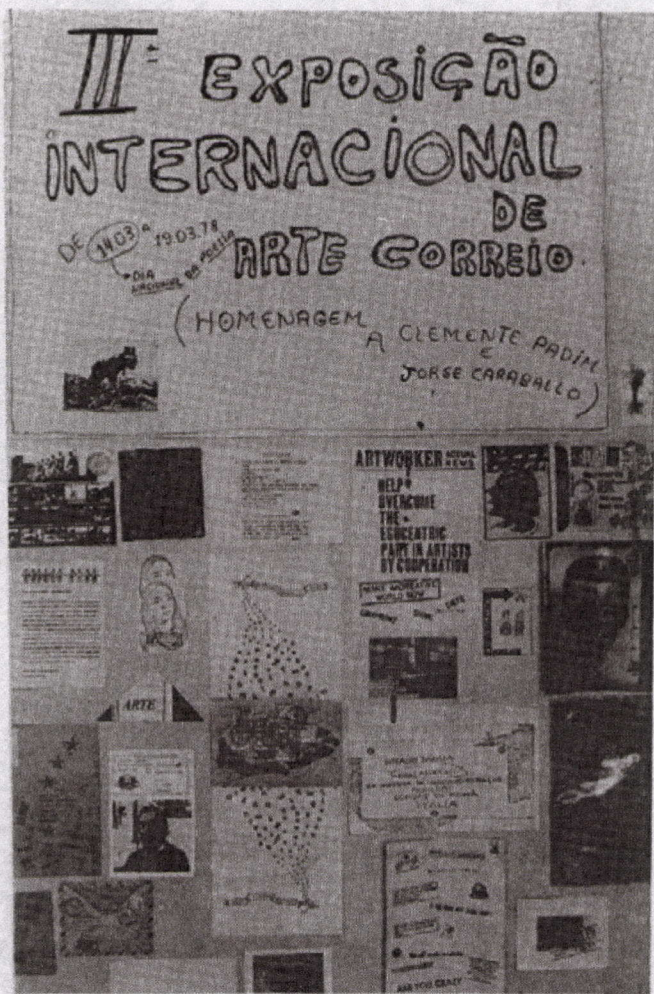
TROPICALISMO

o técnico trouxe
 tos materiais,
 sobre a maneira as
 e produz a co-
 a vista do rádio,
 fotografia, o...
 o uso da técnica
 materiais levou à
 o poema e a desta-
 ciação. (AS)

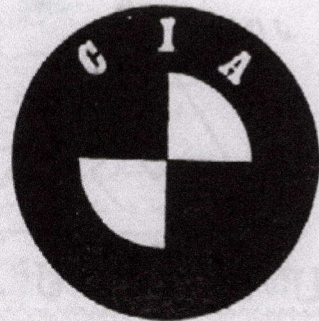
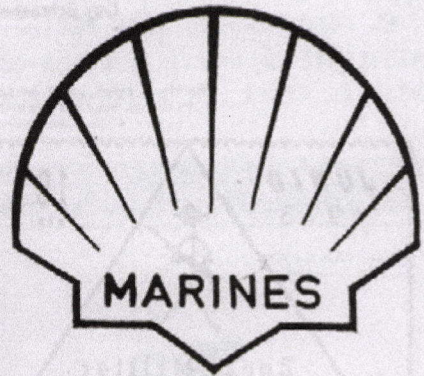
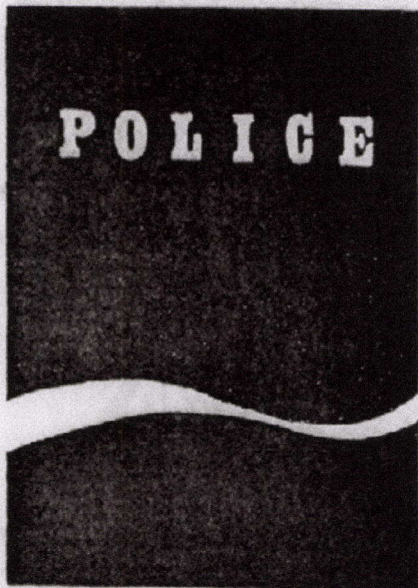
e por teoria um corpo
 os conceitos e, por
 processo de
 matéria-

Faz parte do contexto ideológico
 ocidental pensar o trópico como o
 espaço da abundância, da habitan-
 tes e das mulheres líbricas que
 estão de pernas abertas e qua-
 nizador: das ilhas da Polinésia,
 no Pacífico Sul, até o México;
 do Brasil ao Havai, o Ocidente
 pensa o trópico como objeto de
 exploração material, humana e se-
 xual. O pensamento ufanista de
 que somos um país rico, uma
 mão-de-obra esperta que se adapta
 facilmente a tudo e um mulherio
 todo, é a contrapartida cabocla
 alogia europeia.
 entestes conscien-
 ção foram

"Do Modernismo ao Poema / Processo e ao Poema Experimental: Teoria e Prática",
 de Alvaro de Sá y Moacyr Cirne, em "Vozes", N.º 1, Jan-Fev. 1978, Vol. LXXII / ano 72,
 Rio de Janeiro, Brasil, Pag. 48.



III Exposição Internacional de Arte Correio organizada por Daniel Santiago e Paulo Bruscky em Recife, Brasil, 1978.



"Marcas Registradas", que denuncia la complicidad de los organismos del Estado con las trasnacionales fue publicado por I.A.C. (International Artist Corporation), dirigida por Klaus Groh - Rep. Federal Alemana.

M150 AFP - 161
URUGUAYOS.

BERLIN OCCIDENTAL, ABR 23 (AFP) - LA LIBERTAD DE DOS ARTISTAS URUGUAYOS, CLEMENTE PADIN Y JORGE CARABALLO, ACTUALMENTE PRESOS EN SU PAIS, FUE RECLAMADA POR UN FORO INTERNACIONAL DE ARTISTAS REUNIDO HOY EN BERLIN OCCIDENTAL BAJO LA PRESIDENCIA DEL PINTOR SUIZO KARL GERSTNER.

EL FORO EXPRESO ESTE PEDIDO EN UNA CARTA ABIERTA DIRIGIDA AL PRESIDENTE DE URUGUAY, EN LA QUE SOSTUVO QUE LA PRISION DE LOS DOS ARTISTAS ATACA LOS DERECHOS HUMANOS.

★ Padin and Caraballo, we are with you ★

INSTANMENT: ARMS



ACTING:

REPRODUCTION

11 SET. 1973

CHILE

11 SET. 1973

CHILE

11 SET. 1973

CHILE

CHILE

11 SET. 1973

Bálint Szombathy, Yugoslavia

Clemente Padín

LIBERTa

D  **para**

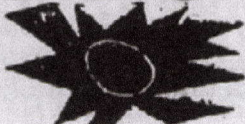
Clemente **PADIN** y

Jorge **CARABALLO**

 **artistas de
vanguardia**

del

URUGU 

AY  **AY**

Guillermo Delsler, artista chileno exiliado en Bulgaria, 78.

y mira, mira bien los documentos difundidos por los sudamericanos
y lee, lee bien los textos.
Por fin, te diré:
Muy pronto un continente entero sólo habrá de contener a poetas prisioneros o in-
migrados, como si se pudiera contener la ausencia
Julien Blaine

N° 4 SEPTEMBRE 78

**JORGE CARABALLO
& CLEMENTE PADIN**

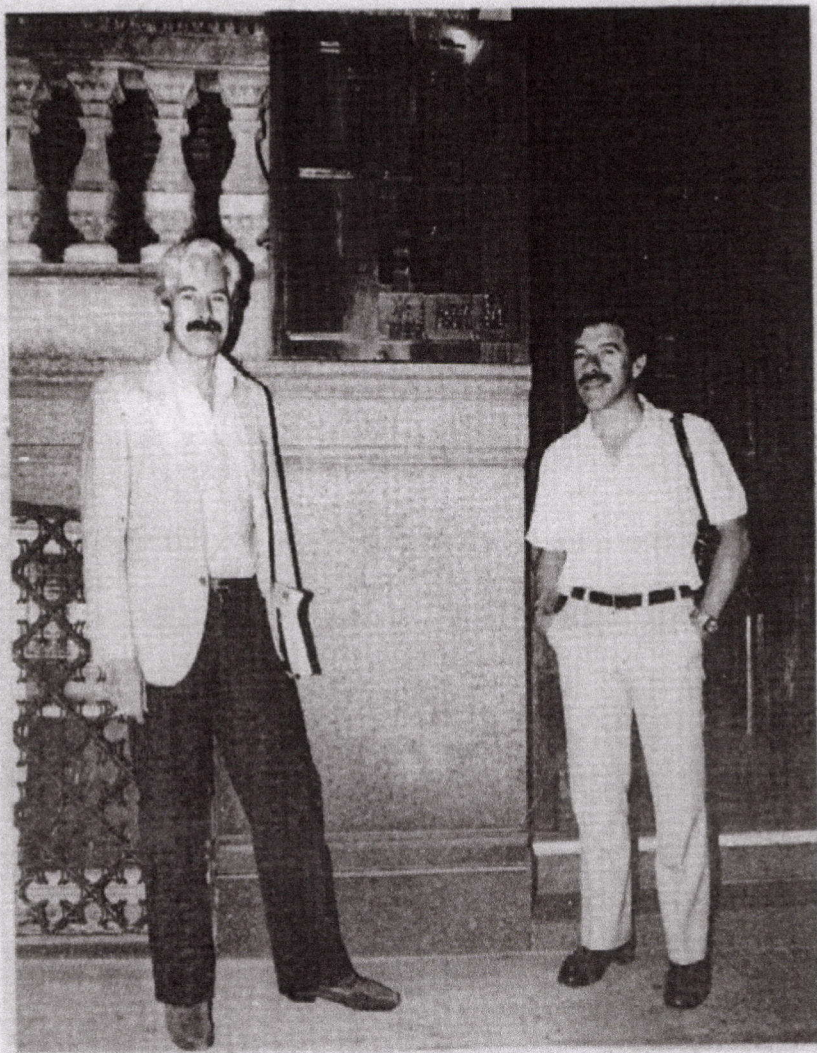
libres

et/ou bientôt libérés

**solidarité et notre mobilisation
continuent**

"L'Echo des Doc(k)s" (El Eco de los Muelles), suplemento que acompañaba el N° 12, Otoño de 1978 de la revista francesa "Doc(k)s" dirigida por Julien Blaine con una exhaustiva información acerca de gestiones por la libertad de Jorge Caraballo y Clemente Padín, en ese momento encarcelados en el Penal de Punta Carretas, en la 3ª Especial.

CLEMENTE PADIN
Casilla C. Central 1211
MONTEVIDEO - URUGUAY



Caraballo y Padin libres, gracias a la solidaridad internacional.
Foto 1986

**sitting
doing nothing
just sitting
something
should happen**

I

s

t

o

o

d

u

p

I fly
flew on the laptop
firstX on the t
then
on the ó
and lX again on the t
on the letters of my name
t ó t
I baffled at it
r
u
s
h
e
d
i
t
a
w
a
yet it r
e
t
u
r
n
e
d to the words I
b
r
u
s
h
e
d
i
t away

if

1 day I

i

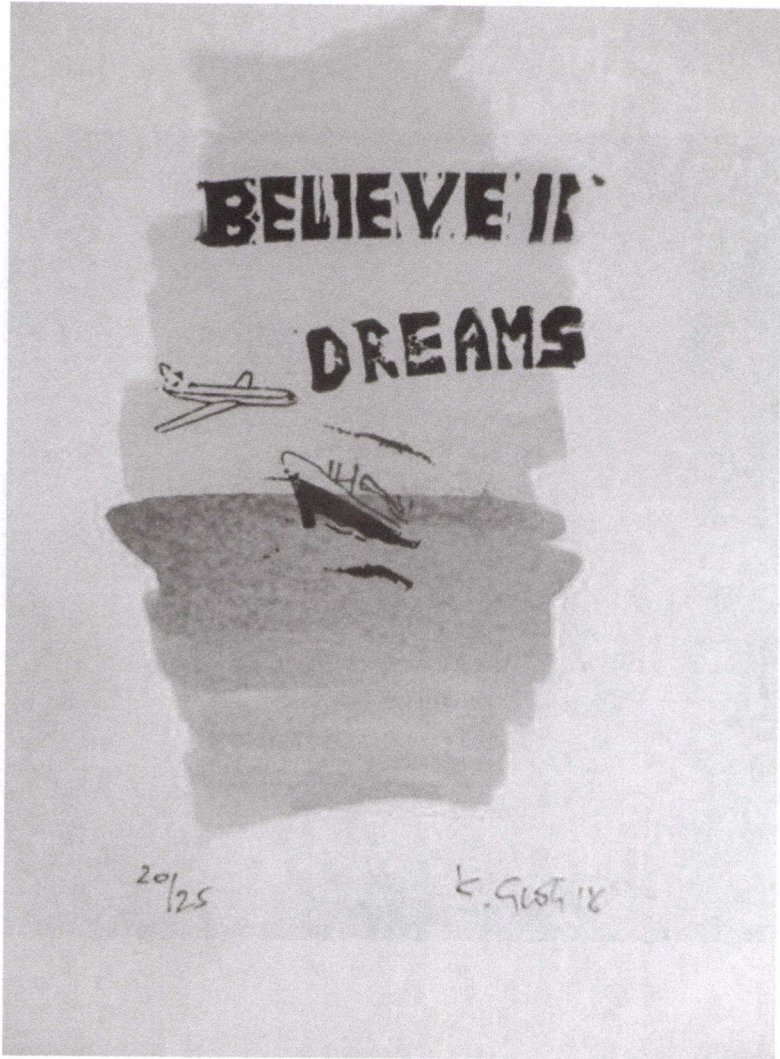
e

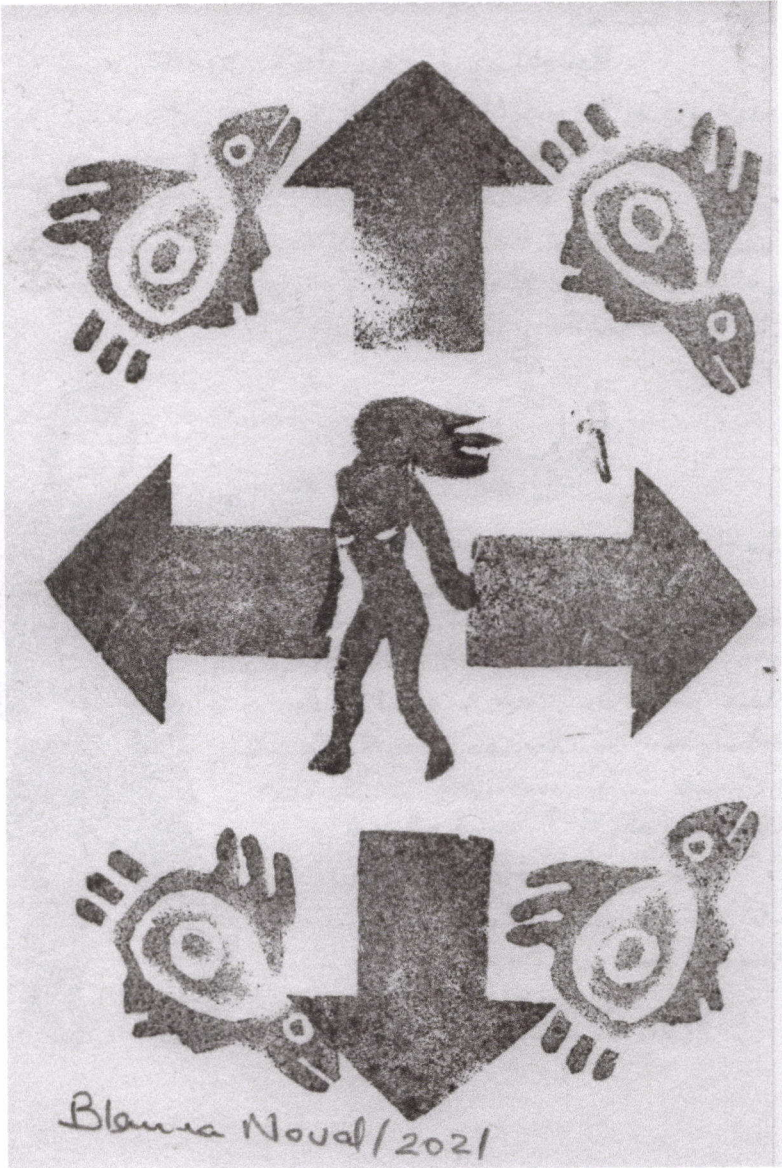
**news
of my death
will make me sob
like 1
cry baby**



Rod Summers







Blanca Noval / 2021

Blanca Noval Vilar

V.E.C. P.O.Box 1051

6201BB MAASTRICHT -NL-

Dear Friends,

Another jolly U.F.R. party and everyone is invited, but please bring your own tea-cup and jelly-spoon.

The director, sorry Director and I have worked hard all year, inventing and filling out forms and generally putting things together.

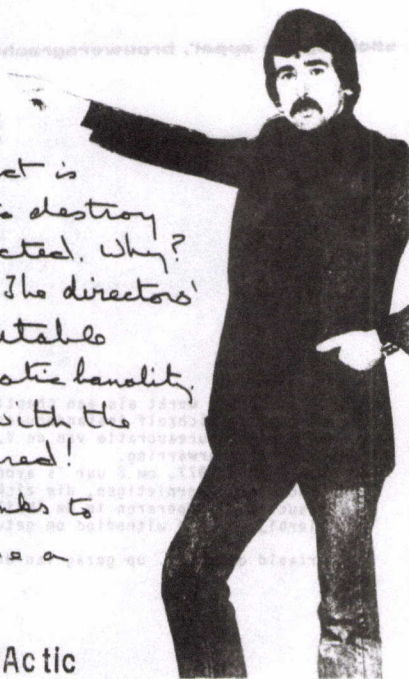


Well it's over now, project is ended so we're going to destroy everything we've collected. Why? You might well ask. The director's idea is to suggest a suitable solution to bureaucratic banality. I think he is amused with the word play R.I.P. and shred!

Time to trot off, thanks to all those who threw us a line, look or thinker.

Cheers,

Prof. Le Marquis DADActic



V.E.C.
P.O. Box 1051
- STRICHT - NL -

VEC Performance 20.00hrs at "de Appel", 22 June 77

Bureaucracy runs on chaotic clockwork, the only thing it does well is self-generate. 19976.

The Visual Entertainment Company is different, it's Secret bureaucracy admits to confusion!

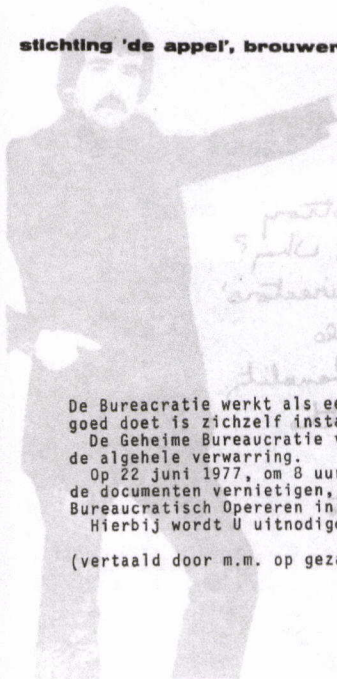
At 8pm. on the 22nd. June 1977 the V.E.C. will, systematically, destroy the documents accumulated from one year of bureaucratic operations in the Mail Art Movement.

You are invited to witness the performance.

(issued by w.f.c. on the authority of director VEC.)

**V.E.C.
SECRET**

stichting 'de appel', brouwersgracht 196, amsterdam 1003, tel. 255651



open:
dinsdag tot en met zaterdag, 14-18 u.
tuesday through saturday, 2-6 pm



De Bureaucratie werkt als een chaotisch uurwerk, het enige wat zij goed doet is zichzelf instandhouden en vermeerderen.

De Geheime Bureaucratie van de V.E.C. is anders, want zij erkent de algehele verwarring.

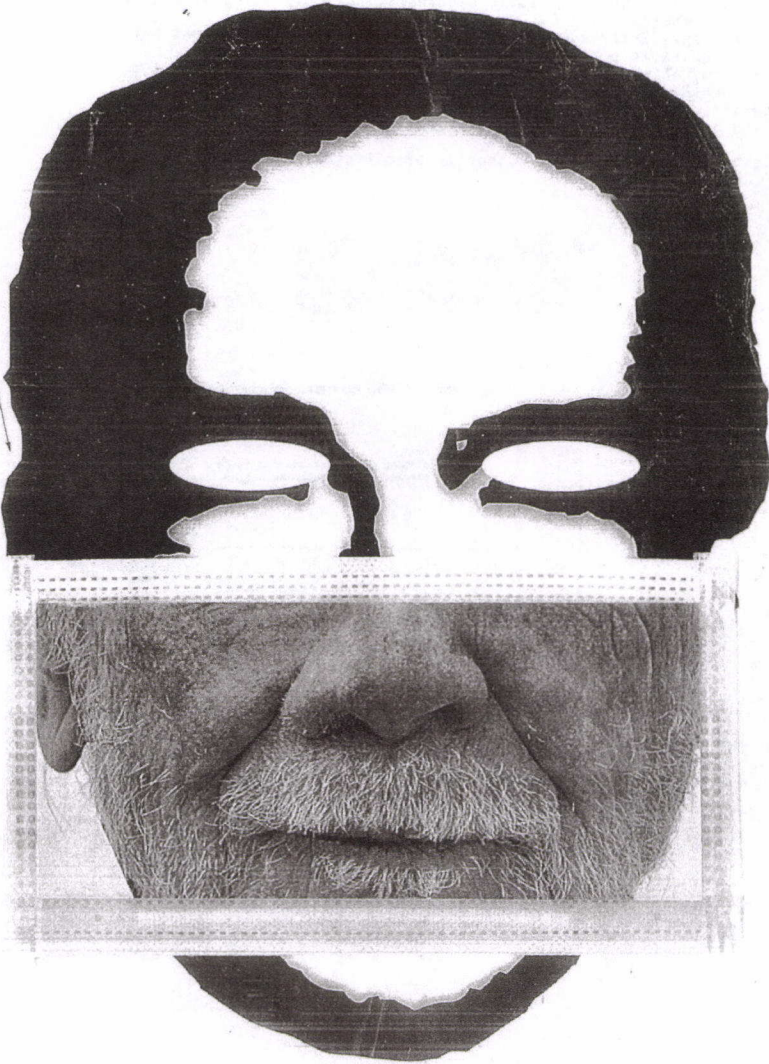
Op 22 juni 1977, om 8 uur 's avonds, zal de V.E.C. systematisch de documenten vernietigen, die zich opeenhoopten in één jaar van Bureaucratisch Opereren in de 'Mail Art Movement'.

Hierbij wordt U uitnodigd om getuige te zijn van deze performance.

(vertaald door m.m. op gezag van de directeur van de V.E.C.)

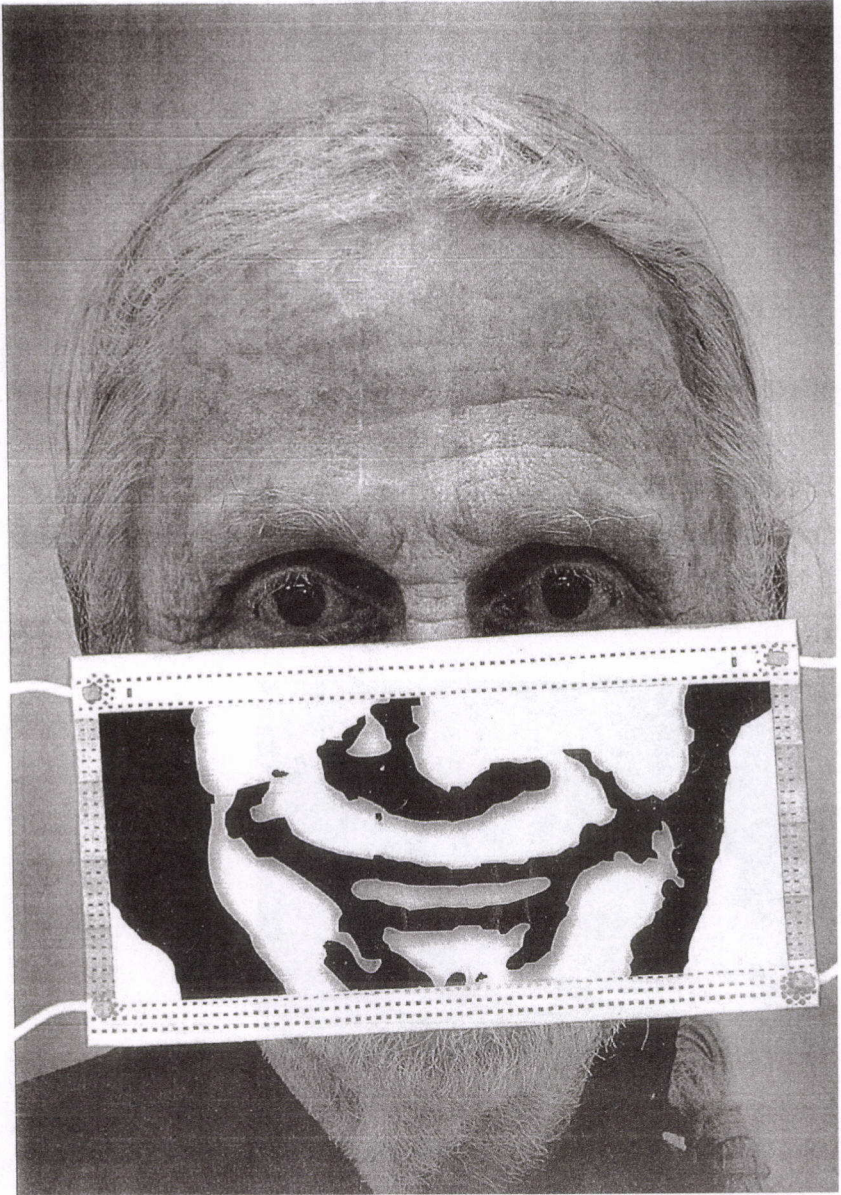
Prof. Le Marquis DADA tlc

elastico e punti metallici



elastico e punti metallici

Terrence Reid
Guglielmo A. Cavellini mask wearing a T. Teddy Reid mask



Terrence Reid
not.terryreid wearing a Cavellini mask of a mask

Mountaineer? Is that really a profession?

'ART VERSUS SOCIETY' FOR HERVÉ FISCHER.

Rod Summers

Artists are, and have always been, an essential element within society. Organised is probably too specific a word but, originally, it was the artist of the tribe who initiated



and officiated at the ceremony whereby youth became integrated into society.

There were artists before there were prophets.

There were artists before there were profits.

There were artists before there were scientists.*

There were artists before there were politicians.

There were artists before there were societies.

Originally there were only two jobs available to the human animal, hunter and artist. Sometimes; perhaps even often, the two activities were combined in the same person. Humans had to eat; our ancestors were certainly not vegans, and Inventive Creativity is, like the hunger trigger and like the survival instinct itself, built into our genes.

Who then, invented all the dross jobs? Mountaineer? Hedge Fund Manager? Are those really society enhancing professions?

Whilst the artist was busy surfing the crest of Evolutions wave and cautiously enabling the elevation of Culture up to its next level, culture crept out of the social cave and a profiteer invented the mortgage.

How in Richard Dawkins' name did Art suddenly become irrelevant in contemporary professional society's eyes?

*I admit to having a sneaking admiration for scientists as I like to believe that at least some of them are aware of the dexterity of moths, the agility that gives moths the ability to creep between the clothes in my wardrobe, lay their eggs which hatch to become the grubs that eat holes in my

Leonardo

Was the

Greatest

T-shirt

My earliest ancestor; whose ignominious identity is irreversibly mingled with the sands of half a million years ago, once picked up a rock and said to his hunting partner "This stone reminds me of your sister's tits!" Art trouv e and civil war initiated in the same instant.

Art versus society? Art both confronts and compliments society. Art reflects and enables the higher ideals and achievements of humanity. It does this by diverting society's prurient attention away from its own mundane activities of grubby

avarice, mind numbing repetitive labour and ignorant artlessness, (a prime example of that being the casual and devastating abuse of habitat,) whilst; at the same time, indicating the existence of higher ideals by representing, emphasising, visualising and thereby drawing attention to, the inherent beauty of humanity and its environment, in the, perhaps vain, hope that society might, at least, make some attempt to approach and repair its obvious weaknesses and preserve that which is obviously good.

Human kind is, without question a flawed animal, careless beyond belief, doomed to be the instrument of its own extinction, whilst... and this is the really wicked element... taking most of the rest of the creatures on the planet with it.

Inept presidents and generals in command of masses of instruments of mass destruction have made it patently obvious they are totally incapable of correcting this devastating trend. Perhaps it is an obvious exaggeration but maybe, just maybe, true Art and true artists could well hold the key to the vault where society's salvation is stored awaiting global distribution.

True artists are aware that absolute perfection is a universal myth, but also that such inescapable truth does not necessarily mean that society has to persist in wallowing in the darkening mire of its own making, whilst awaiting an inevitable inglorious end.

So, perhaps absolute perfection does not exist, but many Artists have come damned close to achieving it! Consider the poetry of Dylan Thomas, the 3rd symphony of Johannes Brahms', Bjork's 'Vespertine', the sculptures of Michelangelo and Rodin, the paintings of scores upon scores of the grand Masters, the delightful and imaginative concepts of so many contemporary artists.

Bankers, politicians and generals create situations of pathos, fear and extreme deprivation which society has to suffer; artists visualise and expose that abuse in the hope of a world more positive.

Tell me the name of one banker who has even indicated the presence of the sublime? Tell me the name of one politician who has

inspired the totality of humanity to search their imaginations for the higher ideal?

Who else but Artists have exposed society to exquisite beauty?
Tell me that!

Art doesn't require society but society has an absolute, desperate and essential need for Art.

Without Art - Society is a tethered braying donkey with the wolf pack of base capitalism chewing at its arse.

Rod Summers/VEC

Maastricht

September 2020

Pat Fish

Contributing to Mail Art was a great passion for me for many years. A whole world of artists opened up to me, and through the correspondence and daily exchanges of art collaboratives I felt myself become a citizen of the world. For the first time I could play at being a creative artist without the competitiveness and judgement I associated with galleries and exhibitions. By exchanging our postcards and other art works, carefully addressing them to people across the world, and then receiving responses, bonds were developed that transcended nationality and language. Making multiples and distributing them widely, or contributing to the compilation magazines and broadsides, we created a network of spontaneity and a way to each share our own unique and peculiar enthusiasms. I am a meticulous packrat, and a decade ago I donated all my multiple filing cabinets full of Mail Art archives to the University of California at Santa Barbara, in gratitude for the scholarship they awarded me that allowed me to earn two BAs there. I hope that future scholars will see in Correspondence Art a precursor to the Internet, an international web of affinity that gave so many of us a way to feel connected and inspired by each other.

Terrence Reid

Just went through the Cabaret list. Endless. Were there really so many of us contributing grains of sand for a beach that will be washed away, or, as Lindsay [artist Lindsay Craig DesMarteau] points out, crystalized instead—factoids that sparkle in the sun?

John M. Bennett

I remember *CabVolt* well, having had work in it and having corresponded a lot with Steve (as he was known then) back in the day. He went by S. Hitcock or Shitcock for while. The most memorable piece of mail I received from him was a raw steak he sent me from San Diego to Ohio in the middle of summer. He put the steak in a brown paper envelope, which leaked as the steak started to rot, and filled my mailbox with reeking blood. Haw! I'll never forget it, one of the most memorable bits of mail I ever received.

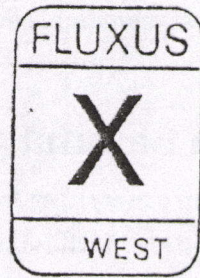
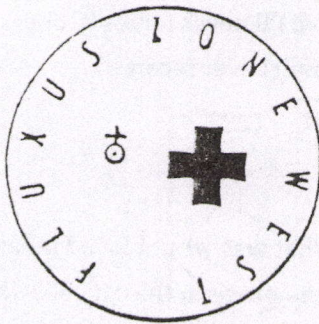
Anna Banana

Where are you writing from? That was what I loved most about MAILED ART . . . The stamps, the process, the cancellations . . . The ACTUAL STUFF that is sent/exchanged between artists . . . It took money, and a will to respond to those who send works, texts, invitations to participate in exhibitions, etc. This current, email approach isn't the same thing at all . . . No costs involved, no obligations to respond, no face to face meetings, exchanges, etc. . . . Electronic images and words on a screen

. . . REAL MAIL ART is mailed, works on paper, not electronic images on a screen. Etc. etc. etc.

I think too many people think it's just about doing the work, forgetting the pleasures of exchanges, gifts, inspirations that one gets through the exchange of works, rather than the sale of them. Mail art has BUILT A COMMUNITY while most art forms; painting, sculpture, printmaking are "for sale commodities," and practitioners are competitive for market and recognition . . . While mailart opens the whole field up for anyone/everyone to use and share with others.

KEN FRIEDMAN



DIRECTOR
FLUXUS WEST



Exchanges with Ken Friedman

Part I

February 4, 2018.

Arzu Ozkal: *San Diego, California has the reputation of being relatively conservative, and culturally not so exciting. When we look at the 60s and 70s, with Kaprow, Fluxus West, and the Antins, things seem quiet radical. How do you remember San Diego, CA?*

Ken Friedman: There are many layers of culture to explain this. San Diego was always relatively conservative. The decision of the University of California to build a campus in the La Jolla area of San Diego did not change the basic conservative social structure of the area. It brought some distinguished scientists, schools, and artists to the area — but these were at La Jolla, a special community where people sharing different contradictory and overlapping patterns might live. Some were conservative wealthy, other culturally adventurous with a partial taste for there New York avant-garde, the professors who lived their own life separate from the conservative politics of the county, and so on. You'd need to talk with a long-term San Diego / La Jolla sociologist to understand the forces at play. I moved to San Diego with my family long before the University of California — I got there in 61 or 62. It was a pleasant city, but bland and mild. Quite conservative then. Even the Democrats were centrist and conservative — when they got elected.

The military bases and installations were major forces in San Diego County—Mirimar, the Naval Base, The Naval Air Station, The Marine Corps Recruiting Depot, the Camp Pendleton Marine Base

near Oceanside, and lots more. There was also a massive defense industry—airplane companies, defense contractors, and more.

Art was radical at UCSD, but not in San Diego. And the radical cultural scene did not much affect the rest of the cultural world. There is a lot more to tell ... there are nuances and overlaps, but it was not hospitable to Fluxus. The people with strong connections back East maintained their connections to the New York Scene and the National Endowment. But UCSD did not hire Fluxus people ... neither did SDSU. So I lived there after the art departments came, but I had little to do with them, not even the people who had been friends with Fluxus people back in New York. But I was a young artist from San Diego, and even though I was part of Fluxus, I was a Californian who had inexplicably become part of Fluxus without sharing the elite New York connections of the Antins, Kaprow, and so on.

A couple years ago, I remember one of the former chairs of UCSD reminiscing about his grand connections with Fluxus. He earnestly stated that he had hired Dick Higgins and Alison Knowles to work at UCSD, partly on my recommendation. Except that it never happened. Dick and Alison worked briefly at Cal Arts, not UCSD. UCSD brought them for one performance festival and that was it. But forty years later, with Dick twenty years dead, it's easy to remember hiring him at a university where he never worked. It's a long tricky story. If you are curious, I will try to expand on it.

AO: *Ferrara Brain Pan (Steve Hitchcock, then) states it was you, who got him started into the correspondence art network. The zines she put out as an art sophomore from SDSU, have work from the Ray Johnson, Beuys, etc... people an art student can only imagine interacting with. Was the network that inclusive? Did you invite/convince them to participate in CabVolt for you?*

KF: Cabaret Voltaire was a terrific project. I shared my mailing lists with Steve and encouraged people to work with him. Steve made it happen.... he was thoughtful energetic, charming, and a nice guy to work with.

AO: *How did you transition from Fluxus to Design Research? How do the Fluxus thinking manifest itself within your design pedagogy?*

KF: I did not really transition from Fluxus to design research. I have long been engaged in the social sciences. My PhD is in leadership and human behavior. Fluxus brought me to Norway. Fate brought me a professorship at the Norwegian School of Management in Oslo. The story of how I began to work in design research is a long story. But I was always involved in the social sciences, and that explains it as much as Fluxus does.

In terms of my life, there are several paths. I uploaded digital copies of 25 books and catalogs for you to WeTransfer. If you read the 1975 Marilyn Ravicz catalog *Ken Friedman: The World That Is and the World That Is To Be*, and also read Peter Frank's biography on me in *Artistic Bedfellows*, it will explain a great deal. I'd also suggest read the catalog to *99 Events* and my article in Jackie Baas's *Hood Museum of Art Catalogue*. After you read these and browse the others, feel free to ask questions.

AO: *Would you be willing to be a part of the new, special edition CabVolt?*

KF: I must think. Please tell me what you have in mind. The world has changed and I am not sure whether I can do mail art any more.

Yours,
Ken

Exchanges with Ken Friedman

Part II

September 22, 2021.

Arzu Ozkal: *Why do you think Fluxus and Mail Art are not included in the common graphic design history?*

Ken Friedman: On this question, there are several likely answers.

There has been some attention to Fluxus in graphic design history, but rather little. One reason is that design historians have generally followed classic narratives, while Fluxus has been resolutely ambiguous and difficult to categorise. It is easy to dismiss Fluxus in terms of graphic design history because so many of the possible contributions take an eccentric form, and relatively few exerted the tangible kind of influence that historians prize. It has also been difficult to see or use examples — except in a few collections, and these haven't always been easy to access. Even now, it's tough to get museums to release images without paying permission fees.

The other point is that much of this waited on a new generation of historians able to see things and to think about them in a new way. Take the example of Teal Triggs. She wrote a terrific article about Fluxus in the British Eye magazine three decades ago.

Triggs, Teal (1992) 'Flux Type' *Eye: The International Review of Graphic Design*, Typography Special Issue, No.7 Vol. 2, pp.46-55.

You'll also find an essay by me in the middle of Teal's piece: 'Ken Friedman: occupying the border zone', p.50.

Teal has become a major design historian, now a professor and dean at the Royal College of Art. She's done terrific books on zines, DIY publishing, mail art related things, and so on. But it has taken time for the world to catch up with Teal.

I guess a lot of this will change in the years to come.

The other answer has to do with the way that Fluxus has always functioned outside things. No matter what national movements or trends have been in focus, Fluxus falls outside because it has been resolutely international. There hasn't been a common artistic theme or approach. And despite the tangible influences that one can trace and the early examples that Fluxus provided to artists and art forms that are now well established, it has somehow been easy to overlook us.

While I don't discuss the specific issue of graphic design history, I discuss these problems in a contribution to the latest issue of *On Curating*: <https://tinyurl.com/5fvjacms>

You can download the whole issue in .pdf if you go here:
<https://tinyurl.com/3b8a3d6u>

Yours,
Ken

Afterword

Ken Friedman

Part III / Mila Waldeck and Arzu Ozkal interview Ken Friedman

Mila Waldeck and Arzu Ozkal: *Building on the idea of “influence” that you mentioned in your email, could you talk about how you see the broader (maybe unmeasurable?) cultural influence of Fluxus? Does it go beyond disciplinary boundaries such as “art” or “design”?*

Ken Friedman: The best way to put it is that Fluxus has had influence without acknowledgement. For decades, few people in the art world saw Fluxus as serious enough to consider. By the time that people began to write about Fluxus, art historical texts on the 1960s and 1970s had been written. We were generally absent. When we were included, you’d find Fluxus dismissed in a single paragraph or even a one-line mention. The art world absorbed our experiments and ideas without mentioning us. Even though we were influential, our contributions weren’t attributed to us. The serious art world didn’t deem us worth considering.

Even among people who knew who we were, Fluxus didn’t count for much. Since what we did didn’t count, there was no point acknowledging us. People seemed to treat Fluxus as something like primitive art, outsider art, or folk art. Even though many artists drew on our work, they treated it as source material. Artists don’t acknowledge source material if it comes from outside art.

Consider Pablo Picasso's relation to African art. After mastering the art of the Western tradition, Picasso expanded his range of potential sources into a generative bricolage of cultures. As a revered genius working in Paris at the heart of the art world, he drew on the heritage of many cultures. These included non-European art. He brought ideas from many sources together in a new visual vocabulary to define the shape of modern art.

While scholars note Picasso's cultural appropriation of African masks, they don't identify the specific sources or cultures on which he drew. Some of Picasso's sources are known – masks, artifacts, and images, but people rarely write about them. We have no way to identify the individual artists who made the masks.

Those artifacts and Picasso's work arose in different cultural traditions. One tradition was embedded in the lifeworld of a people. The work constituted a cultural heritage of ideas and traditions belonging to a people rather than to an individual. The other tradition reflected or drew on many cultures, but the expression was that of the individual master artist.

A few years back, I read an article in which the author proposed a thought experiment in which an African Ge comes to Paris. Hearing about the *Demoiselles D'Avignon*, the Ge decides to visit Picasso's studio to see the painting for himself.¹ The Ge demands entrance, sweeping into the studio. He sits Picasso down, chiding the master for misusing the masks while extracting them from their true cultural context. This is a well-intentioned thought

¹ Quinn, Dawn. 2015. "How Picasso Brought Masks to Europe and Left the Masquerade Behind." *Seattle Art Museum Blog*, September 4, 2015. URL <https://samblog.seattleartmuseum.org/2015/09/how-picasso-brought-masks-to-europe-and-left-the-masquerade-behind/> Accessed 2022 April 25.

experiment in which the author hopes to demonstrate cultural sensitivity while educating the audience to the true meaning of the mask tradition. Even so, it is as much a misappropriation of cultural ideas as the complaints it makes about Picasso.

This imaginative proposal accompanied an exhibition of contemporary art by living Black artists of African descent, many who live in Africa today.² These artists make their work today by drawing on the long-vanished religious traditions of people like those who made the masks that Picasso saw in European ethnographic museums.

Nevertheless, contemporary artists don't share the beliefs and practices that gave meaning to the original masks. They are as far removed from this world as Picasso was. They are equally distant in a different way.

The art in the exhibition titled *Disguise Masks and Global African Art* seemed lively and interesting. The exhibition was a pioneering effort to understand the possibilities of a post-colonial world. This exhibition also sought to engage global perspective.

But the world of a Ge and Picasso's world are different. They would never intersect. First, no Ge would have come to the Paris of Picasso's era. There would have been no point in such a visit for a religious leader whose religion was embedded in a culture that also depends on a natural environment.

² The McCluskey, Pamela, and Erika Dalya Massaquoi. 2015. *Disguise: Masks and Global African Art*. New Haven, Connecticut: Yale University Press.

In just the same way, it is impossible to imagine Picasso accepting the situation, not even as a thought experiment. Picasso had a towering sense of his own magical power and his own worth. He rarely permitted strangers to enter his studio. No one would have been welcome who had not come to admire the master and his work. Picasso did not tolerate anyone telling him how to improve his art, and he certainly wouldn't accept this kind of rebuke in his own studio. It doesn't ring true.

The essay — “How Picasso Brought Masks to Europe and Left the Masquerade Behind” — would only make sense in a world where the Ge had authority. The notion of anyone pushing Picasso aside in his own studio is part of the curator's naive fantasy. It resembles a guerrilla theatre action in which someone dressed as Jesus might demand entrance to the White House to rebuke the president. They wouldn't get far.

If you've read the accounts of visitors to Picasso's studio or the crowded waiting room filled with people hoping to be permitted to buy a work, you can't imagine this narrative of a Ge instructing Picasso. This might be reasonable to imagine for a Ge in his own world, but not in Picasso's Paris.

The actual fate of the Ge would like be that of the guerrilla theatre Jesus demanding to see the president. The imaginary Jesus would be arrested, most likely packed off to a mental institution for observation.

France was a great world power when Picasso painted the *Demoielles*. At that time, France ruled a colonial empire with vast territories in Africa as well as holdings in Asia and the Middle East. The colonised peoples had a distinct and inferior status to that of any European.

While Fluxus people were never treated as brutally as the colonial subjects of France, we weren't citizens of the normative art world. What we produced was free for the taking by citizens of the art world who wished to expropriate our work.

Acknowledged artists draw on common sources, especially artists acknowledged as important. There are many forms of permissible use. It is culturally permissible for high culture to draw on common sources without explicitly acknowledging the sources or locating the creators of the original work.

This is how high art draws on popular culture. In pop art, Roy Lichtenstein drew on comics. Andy Warhol drew on mass-market products, tabloid news photos, or anything that caught his eye.

Consider another thought experiment. Imagine that the human species achieves intergalactic travel with instant transportation. Imagine that we discover a universe with hundreds of thousands of inhabited planets. Many planets have an atmosphere and structure that enables human beings to visit them. In this universe, humans establish a trans-galactic travel network with systems for eating, paying for goods and services, and so on.

Now imagine that a New York performance artist in the year 2650 visits a distant planet as the first human from the planet Earth to do so. Imagine that the artist sees an ordinary, everyday activity among the creatures living there, something banal to them but fascinating to the artist. The artist carefully enacts this moment of daily experience in a performance piece that he premieres in New York to great acclaim. The artist never mentions the source or discusses it. He simply enacts the moment that he witnessed on the distant planet, presenting it as an artwork.

What is the status of the art work in terms of the action and its sources? Is this minor sequence of daily actions a work of art when the originators enact it? Does the artist owe anything to the inhabitants of the distant planet?

Is the performance a new work inspired by what the artist saw? Or, if it is exactly the same series of gestures and actions, is it plagiarism?

Are these questions even relevant? After all, the creatures whose activity an artist reproduces are the inhabitants of a distant planet. Their lives and culture are entirely different to our own. They have no relation to what New York artists do. What difference is it to them that someone reproduces a fragment of their life world for performance and delectation on a planet far away?

Something like this happens now in some kinds of art. In some Fluxus event scores, artists reproduce moments of life. This happens in some of my scores. Seeing something or thinking about something I saw occasionally led to an event score.

This is visible in many scores that capture a moment of daily experience. Alison Knowles's salad piece adapts a moment from daily life that existed long before Fluxus. Knowles's identical lunch was another example. The score was originally an entry in a restaurant menu.

Brecht's on-off-on piece takes places in rooms and buildings billions of times every day. So does Brecht's "Exit" score.

Albert M. Fine's piece at the Sistine Chapel has been performed for centuries by people walking into the chapel and out again.

None of us usually saw any reason to describe or discuss the origins or sources of the work. But this brings me to how the art world saw us. Consider watching someone from outside the art world make and serve a salad, adapting this to an event score. Then consider someone within the high art world hearing of an idea by one of the Fluxus people. Based on the reputation we had, it was hard to say what we were. Some of us seemed to say that we had nothing to do with art.

Imagine that an artist – a real artist with appropriate institutional participation – borrowed some of our ideas. Would that have been a significantly different case to the case of a Fluxus person adapting a gesture that he observed while watching someone eat a pastrami sandwich?

This is not quite the right way to put it, but the idea moves in a direction I have been considering. Perhaps I am an unreal artist if you compare me with people who consider themselves real artists. If real artists considered Fluxus people to be primitives and charlatans, why would they acknowledge our ideas even when they made use of them? It's possible to understand why artists ignore Fluxus at the same time that they take and adapt the work and the ideas.

Fluxus people treated art in disrespectful ways. Or perhaps we simply didn't respect art institutions. Serious participants in art respect their institutions. Even the institutional critique school of art involves serious artists criticizing institutions as a way to belong to them.

People like Al Hansen, George Maciunas, and Albert M. Fine didn't respect the art world. Robert Filliou, Carolee Schneemann, and Dick Higgins were suspicious of it. We had unrealistic ideas about

art and the art world. In turn, the art world had little place for us. We made no sense to most art historians, curators, or critics.

Some Fluxus people managed to survive in the art world, and some even prospered. Take Wolf Vostell, for example. Wolf made wonderful art works. Wolf, Alison Knowles, Geoffrey Hendricks, Robert Watts, Nam June Paik, and Joseph Beuys were all artists with a position in the normative art world. Geoff and Bob were art professors with a good salary. Others made objects that dealers could position as art – or perhaps as relics of some kind. Joseph Beuys was an example. He was also an art professor, and so was Nam June Paik. Few of the rest met the expectations of art dealers or art departments.

Professions have little tolerance for amateur activities. Economics is a profession. The ministry is a profession. Chemical engineering is a profession. We found ourselves in the art world by default. But the art world is a profession as well, or it pretends to be. We treated art with a combination of genuine passion and cavalier indifference.

The neglect of Fluxus took wings with Lucy Lippard's 1973 book on conceptual art, *Six Years. The Dematerialization of the Art Object from 1966 to 1972*.³ Lippard was negligent in her failure to recognize the priority of Fluxus artists for the kinds of art that she describes in *Six Years*.

In case after case, Fluxus artists were predecessors to the works that she covers and the artists that she includes. This is not an

³ Lippard, Lucy. 1973. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. New York: Praeger

issue of whether the Fluxus work or the artists were better or more interesting. Some were, some weren't. It remains the case that Lippard neglected work from the early 1950s to 1966 when *Six Years* began. The book included only a few minor citations mentioning our work. One was a brief note on *Some Investigations*, a 1971 pamphlet of my essays pointing back to earlier work. Lucy was more gracious in the introduction to the 1997 reprint.⁴ Nevertheless, the reputational damage had been done long before 1997. You can see this in a 2012 book by Catherine Morris and Vincent Bonin. Morris and Bonin analyze *Six Years* and its impact on the development and reception of conceptual art.⁵ Despite Lucy Lippard's 1997 discussion, the impression the original book left on history is clear. The 2012 book gives even less acknowledgement to Fluxus than the 1973 book: Fluxus is mentioned in one brief footnote.

To George Maciunas and others, the failure to acknowledge historical precedent and artistic priority was one of the great sins. Maciunas's meticulous charts and diagrams often made priority clear.⁶ This was also a central criterion in Maciunas's decisions on what to publish when he organized editions.

Fluxus didn't get much respect in San Diego, either. In 1968, The Mandeville Department of Special Collections at the University of California San Diego purchased a large collection of Fluxboxes, 80 or so. They didn't seem to pay much attention to caring for them.

⁴ Lippard, Lucy. 1997. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. Berkeley: University of California Press, pp., 258-259

⁵ Morris, Catherine, and Vincent Bonin, eds. 2012. *Materializing Six Years. Lucy R. Lippard and the Emergence of Conceptual Art*. Brooklyn, New York, and Cambridge, Massachusetts: The Brooklyn Museum and The MIT Press, page 69 (footnote 40).

⁶ Schmidt-Burkhardt, Astrit. 2011. *Maciunas' Learning Machines: from Art History to a Chronology of Fluxus*. Second Edition, Revised and Enlarged. Vienna: Springer.

In 1974, I was visiting the studio of a professor who taught art at UCSD when I noticed a box on the floor that seemed to contain a few Fluxus boxes. I asked what they were. They were indeed Fluxus boxes. My friend told me that the art department checked the boxes out the library to let art students play with them. The plastic boxes had been handled so much that they were mostly shattered and broken. The cards and contents were loosely scattered, and it would have been a real job to assemble the contents into the original configurations. The collection cost UCSD several hundred dollars in 1968. A few years ago, I figured out the present-day cost of this collection if one were to purchase it in the art market or the rare books market. At that time, it would have been around \$80,000. That was before the Museum of Modern Art acquired the Gilbert and Lila Silverman Fluxus Collection. It would be far more today with the rise in market value.

In 1967 and 1968, UCSD also purchased a complete set of the Fluxus West publications. Around 1968 or 1969, a librarian named Richard Sanborn became interested in these. He prepared an annotated bibliography. That document seems to have disappeared.

They also had a complete set of my journals in xeroxed, bound volumes, but those volumes have also disappeared.

When I went to visit the UCSD Special Collections Department in the late 1990s, the head of special collections told me that they had relatively little from what was once to have been a collection of my papers and a collection on Fluxus and Fluxus West. As I mentioned, many of the unique and original items seem to have been lost or destroyed. I was only there for a brief visit, so I don't know. She mentioned some xerox copies of letters. I haven't been there for a careful research visit, so I don't know what they have.

As it is, they do have some material — an art historian tells me that she visited there and found some of the material valuable.

To my way of thinking, there is a difference between ways of losing documents. Negligence or deliberate neglect are unacceptable. When universities or museums lose things from their collections, it suggests a real problem. The loss of the Fluxus material at UCSD and the loss of Fluxus material on deposit at the La Jolla Museum of Contemporary Art — now the San Diego Museum of Modern Art — are cases in point.

Material also gets lost through technological change, but that's not blameworthy. An example of technological change is material that libraries once held in the vertical file system. Back in the days before the World Wide Web, every major library had a room filled with vertical files. These were ordinary file cabinets, sometimes four-drawer, sometimes five-drawer. Each drawer was filled with manilla file folders containing loose materials on a selected topic. These might be pamphlets, brochures, information sheets, newspaper clippings, even booklets too small to bother cataloguing.

Whenever I visited a university or museum, I'd give them a large stack of xeroxed materials for the vertical file system. This would usually include xerox copies of the Great Bear Pamphlets, Fluxus offprints, xerox copies of the cards from different Fluxkits, and so on. With the advent of the World Wide Web, most libraries began to discard their vertical files to use the room they took for another purpose. Today, you can find most of the material on the Web that you might once have found in a vertical file — that and a great deal more on the same topic.

When I traveled around the United States and Canada in the 1960s and 1970s, I spent a lot of time and a small fortune stocking

vertical file collections with Fluxus material. All of this vanished when the technology changed.

Another understandable change involved purposeful deaccessioning. Libraries keep track of book use. When books are not borrowed for a reasonably long period of time, libraries deaccession them. When I order used books on Amazon, many of these are books that libraries unload to thrift shops and used book dealers.

This is also the case when museums deaccession work from their collections. In the mid-70s, the High Museum of Art acquired the last existing television screen from the Flux TV series. This was a series of old-fashioned television sets where I painted on the back of the thick glass screen that stood between the tube and the box set that held the tube. Television sets haven't been made that way for decades. By the 1970s, manufacturers have changed to self-contained sets where the tube was also the screen. The recent generations of televisions are flat-screen sets using LED technology. But back in the 1960s, I would acquire old sets from the 1950s in junk shops or even thrown out on the street to paint on the backs of the screens.

Some of these were shown at the Fluxus and Happenings show in Cologne that Harald Szeemann organized. I can't recall whether it was the painter Tommy Mew or the gallerist David Heath, but one of them gave the Köln Flux TV screen to the High Museum of Art. A few years ago, I got an email from the High Museum of Art to inform me that they were deaccessioning the piece. They wanted to let me know in case I felt like bidding for it at auction. I didn't and I have no idea what happened to the piece.

Even though I might have preferred that they keep the piece, the

conscious decision to deaccession is up to the museum leadership. Like it or not, it isn't negligence or neglect. It simply means that they did not think my art worth keeping. But the High Museum doesn't seem to have anything by Fluxus people other than a small print by Nam June Paik in a portfolio. So I can see why they wouldn't want to keep my work.

If you work your way through the historical record, you'll see that Fluxus was indeed influential – but unacknowledged for the influence it had.

It's worth noting that our ideas and experiments did influence fields outside of art – for example, Nam June Paik's work with video and experimental television. But that's a story for another occasion.

MW / AO: *We notice from Cabaret Voltaire that having a meaningful list of addresses was a key part of creating and distributing mail art editions. Nowadays people's addresses can be seen on Google maps in a way that they could not be seen in the past. We can find on social media photographs of people we do not know. Can you comment on the relationships and art formed by address lists that artists shared in the past? How do they differ – or not – from those of the present-day context?*

Ken Friedman: We developed mailing lists and circulated them widely at a time when it was difficult to locate people. The first Fluxus mailing lists appeared on the newsletters that George Maciunas published from time to time. I took this much further.

I began to compile mailing lists of different kinds that I made available to people seeking contacts or information. Some of the lists also included telephone numbers.

The biggest list was the list I assembled in 1972. I had just compiled a massive list in late 1971, and took it with me to Canada when I went to visit Image Bank. The people at Image Bank had been publishing their image request directories, and we decided to collaborate on a large edition combining my lists and theirs. Kate Metcalfe – an artist also known as Lady Brute – typed it up in a beautiful edition. This was careful, painstaking work. Then I published it while I was in Regina, Saskatchewan, as visiting artist at the University of Saskatchewan.⁷ The edition was on A4 paper. Other than the cover, each page reproduced four A4 sheets reduced to fit on a single page. This was to save paper and make mailing more affordable.

It's hard to recall how many names and addresses we included, but I suspect it was over 1,200. I printed enough copies to send one to nearly everyone on the list and I mailed them out while I was in Saskatchewan.

Soon after this edition appeared, A. A. Bronson and his colleagues at *File Magazine* used part of it for their widely-circulated listings. Then Giancarlo Politi of *Flash Art* reprinted most of it in his *Art Diary*. Giancarlo found a way to expand and monetize it by taking ads in the *Art Diary*. They marketed this as the art world's telephone directory – it started to include galleries, museums, and much more. The mailing list was even used by several standard reference works to survey and scope the art world. The project led to different uses by many organizations. They all went back to that first big edition published by Fluxus West and Image Bank.

⁷ Friedman, Ken, ed. 1972. *An International Contact List of the Arts*. Regina, Saskatchewan, Canada: Fluxus West and Image Bank, 1972

Back when I first met Steve Hitchcock. I shared my different lists with him for *Cabaret Voltaire*. And these also went further for other mail art projects, such as the surveys that Michael Crane used to develop his book with Mary Stofflet.⁸

In the late 1980s, I noticed that it was hard for people to locate other people involved in Fluxus. In 1988, I began to publish a mailing list and directory specifically focused on Fluxus – Fluxus artists and the artists that George Maciunas used to describe as Flux-friends, along with a list of critics, curators, gallerists and art historians working on Fluxus and related issues.⁹ I updated this list a couple times a year through the early part of the new century.

The difference between these lists and Google Maps is simple. These directories tell you how to contact individuals by their names. Google shows you the buildings at specific addresses, but it doesn't tell you who lives in the buildings or how to contact them. This is also the case for social media. It's one thing to see the picture of someone you don't know. It's another to find out how to contact them.

MW / AO: *Fluxus West was one of the early members of the Underground Press Syndicate (UPS) founded in 1966 by a few underground newspapers. How did that happen, how was your relationship with the underground press and why did Fluxus West join the UPS? In the 1960s the underground press was a voice against the Vietnam war and for the civil rights movement, did you see Fluxus West as part of that movement?*

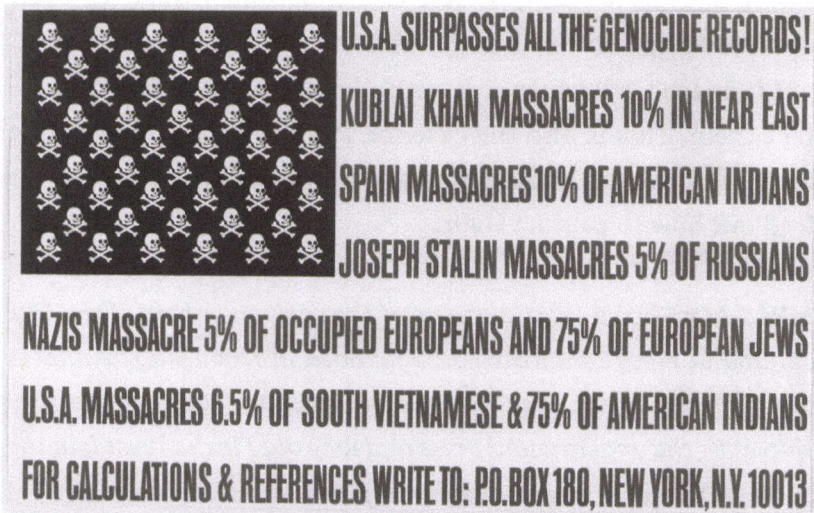
⁸ Crane, Michael, and Mary Stofflett, eds. 1984. *Correspondence Art: Sourcebook for the Network of International Postal Art Activity*. San Francisco: Contemporary Arts Press

⁹ Friedman, Ken, ed. 1988. *Fluxus and Friends*. (Fluxus and Friends Mailing List and Telephone Directory: October 1988.) Oslo: Ken Friedman.

Ken Friedman: Part of the story is wrapped up in Fluxus, and part of the story involves a stream of cultural events in the United States and around the world.

Everyone in Fluxus opposed the War in Viet Nam. You find references to this opposition in many Fluxus publications. This includes the books, pamphlets, and newsletters of Something Else Press. In the 1960s, the Press was the most active and visible Fluxus publishing house.

George Maciunas designed one of the most effective protest images of the 1960s. It was a poster in the shape of the American flag titled *U.S.A. Surpasses All the Genocide Records*.



George Maciunas. *U.S.A. Surpasses All the Genocide Records*, c. 1966. Reproduced by permission of the Jonas Mekas Visual Arts Center

I came into Fluxus around the same time that I met the people from the Underground Press Syndicate. Fluxus offered models for an open world, a hopeful world. At the time, I had no idea of just how difficult it is to change any kind of culture. Many Americans supported the War in Viet Nam. For many, the idea of the Civil Rights movement was wrong. Some opposed civil rights out of pure old-fashioned racism. Other opponents weren't specifically racist, but they still opposed civil rights legislation. Some adhered to principles resembling a modern version of the old states' rights ideology. Others argued – in the words of then-Senator Barry Goldwater – that “you can't legislate morality.”

What seemed plain and simple to me was that civil rights legislation was not a matter of governing morality, but a matter of governing the public conduct of citizens in specific contexts and regarding certain issues of public life. I was right – and wrong. This was quite plain, but not at all simple.

Many of the same people who argue that one cannot legislate morality are perfectly willing to legislate their own morality. The people who argue that one cannot legislate the public behavior of people in the social arena are willing to pass laws governing the private and intimate personal relations of individuals.

The debates and confrontations of the 1960s still echo in today's world, and debates that we thought were settled have been unsettled in recent years. The political process in the United States Senate has slowly transformed the federal courts into bastions of conservative policy. In 2013, the Supreme Court overturned the crucial provisions of the 1965 Voting Rights Act. These provisions had been a fundamental victory of the civil rights movement. They no longer form a part of the law.

The Supreme Court now has a majority of six Roman Catholic justices on the court of nine. This court has also begun to bring religion into the law as the court whittles away at the provisions of the Roe v. Wade ruling. These justices and many others hope to overturn a half century of settled law that many other people see as a matter of civil rights.

The 1960s aren't over. Perhaps they never were, at least not in terms of the civil rights movement and the anti-war movement that formed the great debates of the era. "The Times They Are A-Changing" – Bob Dylan's 1962 song – remains the unrealized dream of a poet and musician. The times haven't changed as much as we once thought they had.

In that context, neither Fluxus nor the Underground Press Syndicate led to the kind of change that seemed possible in the 1960s.

The way that I met Fluxus began with Something Else Press and an ad that I read in the *East Village Other* newspaper. This was in January of 1966, before Walter Bowart from the *Other* launched the Underground Press Syndicate.

It started with a series of radio programs I produced at Radio WRSB, a college radio station at Shimer College in Mount Carroll, Illinois.

When I was visiting New York in January of 1966, I picked up a copy of the *East Village Other*. In that copy of *EVO*, I saw an ad for a Something Else Press book. It was Daniel Spoerri's *Anecdoted Topography of Chance*. I wrote to the Press for a review copy. They sent it. The book was so astonishing that I made a radio program in which I read the entire book on the air. I started to correspond with Dick Higgins and I made radio programs about most of the books.

Walter Bowart, the founding editor of the *East Village Other* weekly newspaper, was also the prime mover behind the Underground Press Syndicate. I used to drop into the *EVO* office when I lived in New York in the fall of 1966. The Avenue C Fluxroom was right around the corner.

The *EVO* offices were odd and shabby. There was a counter where people could place ads and pay for things. Behind the counter, you'd see some old office furniture where people sat to mind the counter or do business. There was a back room with graphic equipment, a light table, and tools to lay out the paper.

The *EVO* office was a store front in the Lower East Side. It was usually filled with strange beatnik types wandering in and out. You'd meet people from the Fugs and the poetry scene. You'd run into people like Allen Ginsberg and Timothy Leary... whatever was happening in the counterculture or the underground washed up on the shores of those few blocks in New York. The waves broke on the shores of the *East Village Other*, filtering through the *EVO* office and into the weekly paper.

Some of the Fluxus people knew some of the *EVO* people. Dick Higgins's ads for Something Else Press in the *East Village Other* were how I first wrote to him. But George Maciunas and the others weren't involved with *EVO* or the Underground Press Syndicate. While the people who lived in New York must have known about the *Other* and might have read *EVO*, I don't know that any of them were involved with the circle around the newspaper. Those were different professional and social circles, and no one other than Dick ever mentioned the *East Village Other* to me.

Some Fluxus people obviously read the *Other*, and many knew people who wrote for *EVO*. You can see examples of this in Carol-

ee Schneemann's correspondence — this is visible in Kristine Stiles's excellent book.¹⁰

You'll find a great deal of similar examples if you dig through the different archives such as The Getty, The Silverman Collection at the Museum of Modern Art, Archiv Sohm at Stadtgalerie Stuttgart, Alternative Traditions in Contemporary Art at Iowa. But this will mostly reveal individuals who overlap in different ways with other individuals somehow involved in specific papers within the Underground Press Syndicate. But Fluxus people didn't play a role in the *East Village Other* or the Syndicate, at least not other than me.

But the *East Village Other* wasn't the Underground Press Syndicate. A few specific papers such as *EVO*, the *Berkeley Barb*, and the *Los Angeles Free Press* were far greater cultural influences than the Underground Press Syndicate.

These newspapers were real, and they had devoted constituencies while they lasted. The Underground Press Syndicate was an aspiration, never a reality. People tried to organize it, reorganize it, and revive it several times, never with durable success.

But the Underground Press Syndicate was also larger than the *East Village Other*, at least in its imaginary form. *EVO* was one paper in New York. The UPS was a national network. While Walter Bowart and the *Other* were central to establishing UPS, there was more to UPS once it was established.

¹⁰ Stiles, Kristine. 2010. *Correspondence Course. An Epistolary History of Carolee Schneemann and Her Circle*. Durham, North Carolina: Duke University Press.

Even so, the Underground Press Syndicate was never a true publishing syndicate in the sense of a formal organization that combined resources or shared management. It was only a loose fellowship of papers and people with roughly common concerns.

The Underground Press Syndicate worked very well in terms of sharing individual papers. Each member paper gave the other newspapers a free subscription with the right to share content. Any UPS paper was free to copy and reproduce content from any other UPS paper. Beyond that, however, the UPS never truly solidified.

The UPS papers never had the resources to create a serious working syndicate. Some barely had the resources to survive for more than a dozen or so issues. Those that did last were generally located in big-city markets. They were located in cities large enough to have a big enough community of left-leaning readers to support a paper or a large enough artistic community to support an artistic underground of some kind. Los Angeles was an example, with the *Los Angeles Free Press*. But even the *LAFP* was gone by the late 1970s. There seems to be a reorganized *LAFP* that emerged a few years ago, and their web site suggests that they acquired both the name and the archives of the original *LAFP*.

Some papers survived because they were in small cities with a strong radical population. Berkeley is a case in point with the *Berkeley Barb*. But these were exceptions. Most underground papers came and went rapidly. Lacking strong financing with a solid local subscriber base or solid newsstand circulation, most UPS papers began to disintegrate within a few years.

The Underground Press Syndicate wasn't a Fluxus project beyond the involvement of Fluxus West. I attended the first formal meeting of the UPS, and Fluxus West was one of the founding

signatories. Even so, we never exerted much influence on the UPS papers or the content. Our role was so minimal that our participation depends on which membership rosters you see or which histories you read. We weren't very visible, and most of the other papers had no interest in the kind of thing we circulated. I guess it simply vanished in the stacks of incoming material that every paper received from the other members.

What we sent probably didn't make sense to people producing underground papers. With the exception of Henry Flynt's manifesto — *Communists Must Give Revolutionary Leadership in Culture* — Fluxus material wasn't overtly political. Even though Henry's writings were political, however, they were eccentric and far too theoretical to appeal to the kind of activist politics central to UPS papers.

The other mainstay of UPS papers was cultural, but it was a culture oriented toward sex, drugs, and rock'n'roll. Fluxus materials touched on little of this. In our UPS mailings, I sent out such things such as sheets of Fluxus event scores, or reproductions from Something Else Press books and pamphlets.

Some reproductions were high quality, others were simply cheap xerox copies or even cheap mimeo with only type. Either way, this material never captured the imagination of the other UPS editors.

At one point, I made an appointment with Art Kunkin at the *LAFP*, hoping to persuade him to reproduce some of the Fluxus material. As an Underground Press Syndicate paper, there would have been no cost or payment for using the material. I thought he would be interested. In theory, he was.

When we spoke on the phone, he said that if he liked the material, he would use it. I loaded a stack of Fluxus boxes and publications into my father's station wagon. These included beautifully designed posters from Italy by Edg12. There was a box of delightful concrete poetry publications from England published by Brian Lane. There were terrific concrete poetry pieces by John FURNIVAL. I drove these up from San Diego to Los Angeles. Art looked at the material. He thought it was vaguely interesting, but only vaguely. He declined the offer. He didn't even want to keep anything for a few days to think it over.

Fluxus was as bad a fit for the underground culture as it was for the mainstream culture. Fluxus West supported the Underground Press Syndicate and helped to develop the idea, but we had no influence whatsoever on the content or culture of the UPS papers.

Some things operate over longer time spans than the life of the Underground Press Syndicate. For example, Dick Higgins exerted a major influence on the culture of the arts and intermedia through the Great Bear Pamphlets and the *Something Else Newsletter*. These were more influential than the Something Else Press books because Dick found ways to gain mass circulation to far larger audiences than any book might reach. I describe some of these issues in an article on Bengt af Klintberg¹¹ and in the introduction to the new book of Dick's writings that I edited together with Steve Clay of Granary Books.¹²

¹¹ Friedman, Ken. 2006. "The Case for Bengt af Klintberg." (Supplement: Rereceived Ideas. A Generative Dictionary for Research on Research.) *Performance Research*, Vol. 11, No. 2, pp. 137-144.

¹² Friedman, Ken. 2018. "Introduction." *Intermedia, Fluxus and the Something Else Press. Selected Writings by Dick Higgins*. Edited by Steve Clay and Ken Friedman. Catskill, New York: Siglio Press, pp. 12-21.

Even for Dick and the well-funded, highly professional Something Else Press, it was difficult to gain more than a toehold in the media clamor of the 1960s and 1970s. And despite the importance of Something Else Press and intermedia in some contexts, most of this vanishes in the larger world of public affairs.

This is especially the case in an era of transition. The era we live in now live is another such time. I find myself fascinated, horrified, and startled by some recent discussions of the situation we face. Peter Pomerantsev's books offer good examples.¹³

In many places, relatively uniform cultures have been dissolving into fragmented cultures without nomothetic values. This is a genuine problem. Strong cultures with common values achieve this common perspective at the price of individual freedom. Art forms take on meaning because they engage shared values. It is difficult for us to see or to imagine the worlds in which cultural artifacts arise when they arise in cultures beyond our own. What we think we see when we look at the Parthenon is quite different that what the Pathenon was and meant to the Athenians who commissioned, designed and built it.¹⁴

The depth and momentum that cultures possess also create the inertia that defends cultures against change. Consider George Maciunas's beautiful but mistaken notion of changing the culture by changing our concept of art and moving us away from high culture to something else.¹⁵

¹³ Pomerantsev, Peter. 2014. *Nothing Is True and Everything Is Possible: The Surreal Heart of the New Russia*. New York: Public Affairs.

¹⁴ See, for example: Beard, Mary. 2010. *The Parthenon*. Cambridge, Massachusetts: Harvard University Press.

See also: Connelly, Joan Breton. 2014. *The Parthenon Enigma*. New York: Alfred A. Knopf.

¹⁵ Friedman, Ken. 2008. *George Maciunas: Architect*. George Maciunas: Prefabricated Building System. June 5-August 23, 2008. New York: Maya Stendhal Gallery.

Nearly everyone with a sense of self lives in a world defined by the nomos of the culture into which we were born. We didn't make this world. This world existed before we arrived, and the world makes us who we are. We begin to accept and understand the patterns, behaviors, and norms of the world long before before we develop conscious thought by speaking and using language. In the 1960s, I studied with John Collier, Jr., the distinguished anthropologist and founder of visual anthropology. John used to say that culture was everything that shaped us before we reached the age of five.

The aspirations some of us had for changing the culture around us required a deeper engagement with more people than we were able to undertake, and it required that engagement to be durable across time. This kind of engagement is more than most people are willing or able to undertake. Artists are generally willing to demonstrate their ideas and politics by enacting them in performances and installations. They usually aren't willing to reach beyond the limits of their world for dialogue with the people whose culture they wanted to change.

Robert Hughes wrote an essay on this in 1972.¹⁶ He started by quoting Barbara Rose:

Art is in bad shape. Advanced art, that is. The diagnosis: condition feeble. The prognosis: poor. The avant-garde has finally run out of steam, whether in Munich or Los Angeles, Paris or New York; the turnover of styles and theories that gave the 1960s their racketing ebullience (Abstract Expressionism, Minimalism, Op, Pop and so on) has been followed by a

¹⁶ Hughes, Robert. 1972. "The Decline and Fall of the Avant-Garde." *Time Magazine*, December 18, 1972, U.S. Edition, Vol. 100, No. 25, Section: Time Essay

sluggish descent into entropy. There seems to be no escape from that spiral.

Dealers continue to exhibit their pet trends as though nothing had happened, but recent art criticism has taken on a glum, apocalyptic tone: "The art currently filling the museums and galleries is of such low quality generally that no real critical intelligence could possibly feel challenged to analyze it...There is an inescapable sense among artists and critics that we are at the end of our rope, culturally speaking."

Hughes developed the point to conclude,

The idea of an avant-garde art was predicated on the belief that artists, as social outsiders, could see further than insiders; that radical change in language (either oral or visual) could accompany, and even help cause, similar changes in life. To keep renewing the contract of language, so that it could handle fresh and difficult experience—such was the hope of the avant-garde, from Courbet to Breton and beyond. And the hope needed certain conditions of nourishment. First, there had to be something to say, some proposition about experience, and this entailed a rigorous sense, among artists, of the use of their art. Art needed to be a necessary channel of information. Otherwise, why should changing it matter? Second, art required a delicate, exact sense of its own distance from society, so as not to be co-opted. And third, there had to be a strict faculty of judgment about one's responsibilities to language. Newness for its own sake lay on the periphery, not the center, of the avantgarde.

He also took aim at the Fluxus crowd:

These are not, to put it mildly, the conditions that govern what passes for advanced art today, especially in New York. The Avant-Garde Festival, held this fall on a boat moored at the South Street Seaport in Manhattan, was a fair example of the problem: a confusion of irresolute trivia, ranging from a cabin full of autumn leaves (which, at least, the kids enjoyed throwing around), through numerous video pieces, to Charlotte Moorman — who enjoys a fame of sorts as the world's only topless cellist — playing her instrument under water. It was all so affably amateurish, like a transistorized rummage sale, that one gave up expectation.

A besetting problem for experimenters is that people no longer expect to get their necessary information from art; it was this gap that the artist-made video tape promised to close. But an event does not automatically gain aesthetic meaning because it is recorded, handheld, on half-inch tape. Too many video pieces are either bald documentaries or hermetic diaries. Watching a tape of some artist making funny faces at himself has as many longueurs as gazing into the painted eye of a Landseer spaniel.

His conclusion?

“There is something indubitably menacing about the work of people like Vito Acconci, one of whose recent pieces was to build a ramp and crawl around below it, masturbating invisibly; or the young Los Angeles artist Chris Burden, who had himself manacled to the floor of an open garage, between live wires and buckets of water, so that (in possibility) anyone who cared to might kick over the pails and electrocute the artist. The sight of such gratuitous risk is a vulgar frisson for the spectators, and unlikely to appeal to those who believe

that art and life interact best at a distance from one another. At least the psychodramas of body art connote a desperate involvement that is missing from the other, and colder, latitudes of conceptualism. If conceptual art represents pedagogy and stale metaphysics at the end of their tether, body art is the last rictus of Expressionism.

But faced with the choice between amateur therapy and finicky, arid footnotes to Duchamp, the mind recoils. In fact, the term *avant-garde* has outlived its usefulness. The hard thing to face is not that the emperor has no clothes; it is that beneath the raiment, there is no emperor.

In 1983, the legal scholar Robert Cover wrote a brilliant article on *nomos* — what it is and what it means.¹⁷ Even though Cover shaped his essay for a law journal, he examines a far broader and deeper range of issues. (Joseph Lukinsky wrote about the scope of Cover's essay in these words:

An incredible work! What is not in it? Legal history, legal theory, Biblical and Talmudic deliberation, literary criticism, anthropology, psychology, philosophy of science, ... I could go on. It is more than any category into which it can be pigeonholed. I told Bob Cover when I first read it: 'It's not the best article I've read about X or Y; it's the best article I've read about anything!'¹⁸

¹⁷ Cover, Robert M. 1983. "The Supreme Court 1982 Term — Foreword: *Nomos* and Narrative." *Harvard Law Review* 97 (1983): pp. 4-68; reprinted in: Minow, Martha, Michael Ryan, and Austin Sarat, Eds. 1995 *Narrative, Violence, and the Law: The Essays of Robert Cover*. Ann Arbor: University of Michigan

¹⁸ Lukinsky, Joseph. 1987. "Law in Education: A Reminiscence with Some Footnotes to Robert Cover's *Nomos* and Narrative." *Yale Law Journal*, Vol. 96, No. 8 (July 1987), p. 1836

The problem of the counterculture — and the challenge that Fluxus faced — was to reshape a nomos. It is impossible to go back to a time before the people you meet use language. It is impossible to rebuild the world of their early childhood around them. This is why cultures change so very slowly.

Culture is like an iceberg. 90% of culture lies beneath the waterline, hidden by the sea within which we float. To lack a nomos is to be unmoored. This state, anomie, is to be without a nomos. This fragmented state often leads people to commit suicide. Emile Durkheim's sociological classic, *Suicide*, examines the problem of anomie.¹⁹

The difficulty of the Underground Press Syndicate — and of Fluxus — is the difficulty of attempting to reshape cultures using short-term means such as newspapers, articles, art, or anything else that operates using transient means. Cultural change involves a slow, gradual transition from one culture to another.

The Underground Press Syndicate and other counterculture manifestations failed to affect the larger world around them. Fluxus failed to attune itself to the counterculture or to influence the counterculture.

Fluxus did manage to influence the worlds of art and culture — but not as we hoped. Once Fluxus entered the Museum of Modern Art, we became another form of art. Those who admire us admire us for formal innovation. Some folks also admire our po-

¹⁹ Durkheim, Émile. 2002 [1897]. *Suicide. A Study in Sociology*. Translated by John A. Spaulding and George Simpson. Edited with an introduction by George Simpson. London: Routledge. See also: Thompson, Ken. 2002. *Emile Durkheim*. Revised Edition. New York: Routledge

litical and philosophical aspirations, but this involves aspirations more than political or philosophical achievements.

The timelines of my work on Fluxus West and the UPS did overlap. An historian from Australia who queried me for a thesis on the Underground Press Syndicate noted that both projects made a creative use of the postal system. They both involved the concept of change toward a desirable future. But they were different in how they conceived networks. He argued that Fluxus West seemed to emphasize intimate point-to-point communication while the UPS used a distributed model.

I launched Fluxus West in the late autumn of 1966. I worked with the Underground Press Syndicate for a couple years from around the same time to early 1969. Even so, I did not have much influence within UPS.

The one underground publisher with whom I struck up a close friendship was Chester Anderson. Chester produced a delightful, multicolor publication that he and his friends ran off on a Gestetner mimeograph for distribution on the streets of the Haight Ashbury district. Chester had also been active in some of the beat publications that led to the early days of Fluxus. This included the special issue of *Beatitudes* that didn't appear. Instead, it became *An Anthology*, one of the seminal documents of Fluxus, concept art, intermedia, and minimalism.²⁰

Fluxus West used many modes of communication. Some were intimate. Others were closer to broadcast where we sent the same

²⁰ Young, La Monte, and Jackson Mac Low, eds. 1963. *An Anthology*. New York: Jackson Mac Low and La Monte Young; Young, La Monte, and Jackson Mac Low, eds. 1970. *An Anthology*. Second Edition. New York: Heiner Friedrich.

thing to a large mailing list. I didn't have much to do with developing the UPS. While I took part in the discussions at the founding meeting, my role was modest. I was one among several people, and I wasn't one of the important figures. There is no comparison. It's not as though I developed one system for one project and another for Fluxus West. I helped to establish UPS, but the idea of networked subscriptions existed before the founding meeting. With Fluxus West, I tried many modes of communication, and I was responsible for all the experimentation we undertook.²¹

The same historian noted that both Fluxus and the Underground Press Syndicate sought communication systems to overcome the mass media and the monopoly orientation of mass media. In a letter to the *East Village Other*, I noted a response to my show on WRSB from a listener who wrote, "we have to break the monopoly broadcast blockades sooner or later." He asked me whether an anti-monopoly sentiment was a key factor in my work – seeking creative, intimate connections – or was it perhaps a background issue.

My reply was that it was hard to say which was the case. Most Fluxus people disapproved of mass media concentration and monopoly power or quasi-monopoly power. Even so, the links among ideas that focused on in the 1960s make it difficult to say which was the case. Opposition to monopolies wasn't my main focus, but it wasn't a background issue, either. Perhaps the best way to put it was that an end to monopoly power was a hoped-for outcome of building a free culture. From this point, fifty years later, I have a more nuanced view. What I perceived as monopoly power in the media grew from high-level corporate control at the inter-

²¹ Some thoughts on networks and networking appear in: Friedman, Ken. 2005. "The Wealth and Poverty of Networks." *At A Distance: Precursors to Internet Art and Activism*. Annemarie Chandler and Norie Neumark, editors. Cambridge, Massachusetts: MIT Press, pp. 408-422.

section of government, finance, and media. It was linked to the military-industrial complex that Dwight D. Eisenhower warned against in his farewell message as president, and many of the central actors were part of the same social circles and kinship networks. Members of these group move comfortably between government service, executive positions in industry, and ownership stakes or senior controlling positions in the media.

These people come from and marry into the same families. They are mostly male, and they attend the same colleges – mostly Ivy League. They tend to marry women who attend the Seven Sisters or – today – the Ivy League. They play golf together and belong to the same private clubs and country clubs.

In the 1960s when Fluxus and the Underground Press Syndicate emerged, the ownership of media was concentrated in the hands of people who belonged to the governing elite. Hands-on media control involved people in the same networks from families that weren't as wealthy. These people built careers by working with and for those who owned the media, serving their interests.

There has been a lot of research and writing on these networks and their power. G. William Domhoff is the old master of this genre. His masterpiece is a book titled *Who Rules America* that has been going through new and expanding editions for more than half a century.²² These people solidify their networks through social retreats and camps such as the Bohemian Grove near San Francisco.²³ One of the most charming and picaresque depictions of this kind of net-

²² Domhoff, G. William. 2017. *Studying the Power Elite: Fifty Years of Who Rules America?* New York: Routledge

²³ Domhoff, G. William. 1974. *The Bohemian Grove and Other Retreats*. New York: Harper and Row. See also: Vaughn, James. 2006. "The Culture of the Bohemian Grove: The Dramaturgy of Power." *Michigan Sociological Review*, Vol. 20 (Fall 2006), pp. 85-123

work appeared in Kurt Vonnegut's 1952 novel, *Player Piano*.²⁴ The concentration of media power and social class served to validate and uphold a common viewpoint. This common viewpoint defined the culture. It was tied to the Viet Nam War. It created the Democratic Party coalition that brought America out of the Great Depression. The price of the grand coalition was a convenient alliance between liberal, well educated Northerners belonging to the Minnesota Farmer-Labor Party or the Democrats other states and racist, segregationist Southerners. These were the Dixiecrats and the "yellow dog Democrats" who voted solidly against the Republicans due to the Civil War and the Reconstruction.

The Republicans of that era were fairly mainstream. In the years following the Depression and World War II, the party was pretty much divided between moderate and liberal Republicans who were often more liberal than conservative Southern Democrats, and conservative Republicans.

Eisenhower was moderate on some issues and liberal on others. He could just as well have been a Democrat as a Republican, and the Democratic Party would have been happy to have him.

Conservative Republicans argued for low taxes, the least government possible, and an America disengaged from world affairs. The economic policies of this group served the interests of big business, corporate banking, and the finance industry. Buckminster Fuller condemned this approach to public policy in a book that analyzes the global consequences of such a society, labelling it "legally piggily."²⁵

²⁴ Vonnegut, Kurt. 1999 [1952]. *Player Piano*. New York: The Dial Press.

²⁵ Fuller, R. Buckminster, and Kiyoshi Kuromiya, Adjuvant. 1981. *Critical Path*. New York: St. Martin's Press

The concentration of political power and media power was centrist and moderate, and the press reflected a broad cultural consensus. The Beats opposed this consensus. By the middle of the 1960s, publications once linked with the Beat culture such as *The Village Voice* – established in 1956 – seemed timid to the wilder elements of Beat culture located in the Lower East Side. This gave birth to the *East Village Other*, also a “village” newspaper. (While the *Village Voice* no longer exists as a printed newspaper, it continues as an online weekly newspaper.²⁶) Like the *East Village Other* and the *Los Angeles Free Press*, most UPS papers opposed the consensus views common to the mass media.

Today, the internet has fostered the fragmentation of mass media, dissolving what once seemed to be a general consensus. The results have not been what we hoped for. One result has been the development of what some observers describe as a post-truth era.

It is not clear that the world of 500 channels that Nam June predicted is better than the world in which the careful reporting of large, well-funded news media allowed everyone to read and discuss current events in a responsible way. National broadcast media such as NBC News, CBS News, ABC News, and national print media such as the *New York Times* and the *Washington Post* offered responsible, intelligent reporting. This was also the case for the important regional and local papers that could afford serious newsrooms – *The San Francisco Chronicle*, *The Boston Globe*, and a dozen or so newspapers in such major cities as Chicago, Los Angeles, or St. Louis.

In 1966, Nam June Paik published a manifesto calling for what he

²⁶ <https://www.villagevoice.com>

described as a “Utopian Laser TV Station.”²⁷ In other writings, he described a world of hundreds of micro-stations. Each micro-station would have its own content for the audience that liked the specific content of that channel.

We’ve got that world now — but we have no way to ensure that the content of any one of these hundreds of channels is responsible or even true. Vladimir Putin and the Russian intelligence services use Facebook and the web to undermine democratic elections and promote Russia’s war against Ukraine. Crazy right-wing podcasters and neo-Nazis have their own broadcast channels to circulate rumors, gossip, or purposeful libel. The channels claim that the major media with careful reporting publish lies and broadcast what Donald Trump falsely labels “fake news.”

We never imagined the world that would emerge when new technologies and tools made our idealistic proposals possible. Today, we live in a world of digital tools that didn’t exist in the 1960s and 1970s.

We imagined that we’d see something resembling the serious alternate press and alternate broadcasting of the 1960s. Few people thought about the future strategically enough to state a precise or careful vision. Nam June was one of those few.²⁸ This was especially visible in the reports he wrote for the Ford Foundation.²⁹ Despite the lack of a strategic overview, the underlying tone of the way that people thought about the future was generous and optimistic.

²⁷ Paik, Nam June. 1966. “Utopian Laser TV Station.” In *Manifestos*, Dick Higgins and Emmett Williams, eds. New York: Something Else Press. 1966, p. 25; free downloadable reprint in the Ubu Classics Great Bear Pamphlets series at URL: <https://www.ubu.com/historical/gb/index.html>

²⁸ Paik, Nam June. 2019. *We Are in Open Circuits. Writings by Nam June Paik*. John G. Hanhardt, Gregory Zinman, and Edith Decker-Phillips, eds. Cambridge, Massachusetts: The MIT Press

²⁹ Paik, Nam June, and Kenworth W. Moffett, eds. 1995. *The Electronic Superhighway. Travels with Nam June Paik*. New York, Seoul and Fort Lauderdale: Holly Solomon Gallery, Hyundai Gallery and the Fort Lauderdale Museum of Art.

We'd have 500 channels. Each of these would be small, energetic, and responsible. Each channel would be something like a not-for-profit public television station in the PBS network, but it would be more flexible in its programming of avant-garde art on one hand and serious programs about science, politics, and economics on the other.

We imagined that local Underground Press Syndicate papers would grow and develop a solid subscriber base. As they did so, we thought that they would evolve into hundreds of small, successful magazines and newspapers. These would replace the wild papers of the 1960s and 1970s, supported by sex ads and filled with weird, poorly edited articles. We imagined that they would ultimately become something of a hybrid between decent art magazines and such serious journals of opinion as *The Atlantic* and *Harper's*, with a hint of what is now Bloomberg and what was then *Time Magazine*. This was the kind of future that I imagined, without stating it or thinking it through in detail.

This optimistic future would have been expensive to achieve. No one thought through the expenses or costs of serious non-monopoly broadcasting and journalism. I certainly didn't.

What happened instead is that the UPS newspapers never found a solid subscriber base. Because they had no funds, they couldn't support the serious staff of editors and journalists that a publication requires. One by one, the newspapers in the Underground Press Syndicate folded or collapsed.

A few decades later, the new media of the internet era made it possible for everyone to have the equivalent of a personal television station. At the same time, there is no control over content, there is no fact-checking, there are no experienced editors to re-

view and reflect on the stories as they emerge. The missing ingredients are the factors that make genuine reporting so expensive.

What we have instead are partisan conspiracy sites like InfoWars on the right and Palmer Report on the left.

The costs of serious journalism make it difficult for serious newspapers to stay in business today. The bread-and-butter advertising that once kept newspapers alive has vanished in the shift to web-based advertising.

Web-based advertising doesn't support the costs of careful investigative reporting. The new 500-channel world has helped financial monopolies to solidify their massive gains without serious public insight while the major media that once reported the news slowly vanish.

These days, I subscribe to two online newspapers — *The New York Times* and *The Guardian*. Even though *The Guardian* is available open access, I pay for my subscription to help keep this kind of reporting and analysis alive.

In the face of these realities, I can't imagine how to create a newspaper or general publication that could generate the thoughtful intimacy of art while serving the large audience that can fund a robust newspaper operation.

If it seems that I am jumping between kinds of things and levels of analysis, it's true.

These issues are embedded in the large socio-cultural context of the media in Western culture, in the politics and macro-economics of the United States during the 1950s and 1960s, in the

micro-economics of media and newspaper, and in the different forces affecting the many actors in each of these spheres. I understand these issues better than I did half a century ago. But even if I had known then what I know now, I don't think that I would have had any greater influence within the Underground Press Syndicate. It wouldn't have been possible to shape a new consensus with the deeper understanding that might have made a difference in the counterculture of those days. People wanted to be wild.

Consider John Wilcock — a co-founder of *The Village Voice* in 1955 and then a co-founder and co-editor of *The East Village Other* a decade later. Up to the end of his long life in 2018, John remained the same oddball that he was back in 1955.

John was always self-assured and overconfident in his misunderstandings. He was sometimes brilliant, often ignorant, and always convinced that nearly everyone else was an unredeemable square.

John was in love with himself and his vision of a utopia that couldn't work because there was little room in his vision for the many kinds of people who live in the world. John Wilcock's utopia was comprised of small-scale personal liberties that didn't add up to a workable balance between commonwealth and individual freedom.

The balance between these two is difficult to attain. Finance and technology operate at their own pace with results that often surprise us. The pace of government and law are far more slow. The structures of each government rely on the principles that obtained when nations were established. In the United States, this was the Federalist era of the 1790s. The birth of the new nation required balancing many factors and interests. There were enormous class

differences between the average citizen and the governing elite that wrote the Constitution. Balancing regional interests meant terrible compromises. Yet without those compromises, the young republic would have collapsed. Even so, those compromises entailed injustice and the shame of slavery. This led eventually to the Civil War. The turmoil of the post-war era still echoed in the struggles over civil rights in the 1960s, and ongoing problems that plague America today. You can read the debates and arguments of the founding era in the work of Gordon Wood, the Pulitzer Prize-winning historian of the American Revolution and the Federalist era. These debates continue even now.³⁰ For better – and for worse – compromise made it possible to move forward.

In contrast, nearly no one involved in the Underground Press Syndicate or the underground papers was willing compromise on anything. Everyone argued for their singular vision of the future. Nevertheless, their understanding of the era was flawed.

Daniel's Bell³¹ offered a much better analysis of the era than anything you could read in the underground press newspapers. From a different perspective, Richard Sennett's work – like William Domhoff's – shares the themes and perspective visible in the underground newspapers. Sennett opposes the culture at the confluence of big business and politics, but Sennett's analysis of the problems is better.³²

³⁰ See, for example: Wood, Gordon S. 1992. *The Radicalism of the American Revolution*. New York: Alfred A. Knopf; Wood, Gordon. 2006. *Revolutionary Characters*.

What Made the Founders Different. New York: The Penguin Press

³¹ Bell, Daniel. 1999 [1973]. *The Coming of Post-Industrial Society. A Venture in Social Forecasting*. New York: Basic Books; Bell, Daniel. 1978. *The Cultural Contradictions of Capitalism*. New York: Basic Books.

³² Sennett, Richard. 2000. *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism*. New York: W. W. Norton; Sennett, Richard. 2003. *Respect in a World of Inequality*. New York: W. W. Norton; Sennett, Richard. 2006. *The Culture of the New Capitalism*. New Haven, Connecticut: Yale University Press.

Nevertheless, neither Bell nor Sennett could have told us how to build an Underground Press Syndicate that worked when everyone wanted what they wanted immediately. The people involved in the radical politics of the era generally weren't willing to find ways to reform society by embedding social change in law and durable structures.

In contrast, conservatives triumphed over the radicals through slow political change. They brought this about through think tanks and lobbying. They created lobbying efforts at the federal, state, and local levels, linking these brilliantly to sample legislation that would align laws to their goals on a state-by-state basis. Conservatives carefully infiltrated the law schools, staging well managed debates and projects. They orchestrated a wave of legal scholars who went on to become professors and judges.

The conservatives carefully managed the appointment and placement of judges on courts that would slowly come to dominate legal opinion. Finally, the opportunity emerged to create a major change. The United States Senate refused on questionable grounds to confirm Barack Obama's nomination of a moderate judge to the Supreme Court to fill the vacant seat of Associate Justice Antonin Scalia. When Donald Trump became president, they filled the seat with Neil Gorsuch. Then they seated Brett Kavanaugh. In the last days of the Trump administration, Donald Trump nominated Amy Coney Barrett to fill the seat vacated by the death of Ruth Bader Ginsburg and the Senate seated her. This gave the court a conservative majority that it last had before the election of Franklin Delano Roosevelt.

Of course, this is not all. There has been an effort to shape common conservative laws in many states, together with a wide range of efforts to embed the conservative viewpoint in public

institutions, public forums, media, and more.

For the most part, people in the Underground Press Syndicate and the extended left lacked the patience to shape durable institutions.

Even those of us who tried patiently didn't manage very well. In 1975, for example, I asked Don Boyd to take over as director of Fluxus West, while I tried to develop a research center and archive called the Institute for Advanced Studies in Contemporary Art. I was never able to raise the funds needed to make it work.

Dick Higgins tried to make a go of Something Else Press, but he failed. The Underground Press Syndicate never became a real organization.

Fluxus was an imaginary project that individuals supported through their day jobs and other means. George Maciunas, Dick Higgins, and I were the main benefactors who funded Fluxus and Fluxus publishing. This is something that the other artists never understood.

Of course, you can argue that they didn't care. For most of them, Fluxus worked well as a loose, quasi-imaginary network. Even so, the other artists were happy to avail themselves of the opportunities that emerged when people like George, Dick, or I made projects work.

Most of the durable institutions to focus on Fluxus and Fluxus artists were projects located within universities or museums. The major exceptions were Hanns Sohm, Jean Brown, Emily Harvey, Gil Silverman, Francesco Conz, and me. All of our collections now belong to museums and universities, with the exception of Emily's and Francesco's.

Hanns gave Archiv Sohm – his immense archive and collection – to Stadtsgalerie Stuttgart.

Jean Brown sold her collection to The Getty Institute.

Gil supported the Gilbert and Lila Silverman Fluxus Foundation as a private foundation for many years. It worked well, and it had plenty of funding. But this was only possible due to Gil's unique situation among Fluxus collectors. He was either a billionaire or close to it. This meant that he had the resources to fund the foundation while benefiting from special provisions of United States tax law governing foundations. He was so wealthy that the tax code enabled him to benefit financially from his gifts to the foundation. He could earn money by giving money away until he finally donated the collection to the Museum of Modern Art.

Francesco Conz's collection are now at Archivio Conz in Berlin. This is a unique museum and archive organized to study, document, and preserve Francesco's collection.

Over the years from the 1970s through the first decades of this century, I donated my collections to several museums and universities. These include the University of Iowa Alternative Traditions in Contemporary Art, The George Maciunas Memorial Collection and the Ken Friedman Collection at the Hood Museum of Art of Dartmouth College, the Henie Onstad Foundation in Oslo, the Tate Gallery Archives, and Kjarvalstadir in Reykjavik received major gifts. From the 1960s to the 1980s, I also made large gifts to Archiv Sohm. In the 1970s, I sent large collections of art works and documents to the Fluxshoe and David Mayor at the University of Exeter. David's collection is now at the Tate. In addition, I donated correspondence and archival material to the Archives of American Art of the Smithsonian Institution, the

New York Public Library, and a few other institutions.

There was one exception to my policy of gifts and donations. After the exhibitions, books, and catalogues funded by the Silverman Fluxus Foundation made clear that this would eventually be the world's central Fluxus collection, I agreed to let Gil Silverman purchase what he wanted based on a record of distinguished achievement.

Emily Harvey's collection and archive remain the major early Fluxus collection still in private hands. For many years, Emily directed the Emily Harvey Gallery with locations in New York and Venice. Emily left her collections and real estate to the Emily Harvey Foundation. Unlike the collections now hosted by large institutions, the Emily Harvey Foundation struggles with funding. The Foundation programs are terrific, but they do far more than their resources permit. Emily left a great deal of art and property, but not much cash.

There are other collections in private hands with extensive Fluxus holdings – René Block's collection, the Bonotto Foundation, and a few more. It would be valuable to conduct a thorough analysis of the various Fluxus collections and archives. This isn't the occasion for that analysis.

All of this is part of the story of the intersection between Fluxus and the larger culture.

Understanding the intersections and gaps between the Underground Press Syndicate and the larger culture, or the intersections and gaps between Fluxus and the larger culture requires us to understand the culture and history of the United States

during the years after World War II. In a sense, there was never a counter-culture. Rather, there were several kinds of cultures in multiple configurations.

There were the Beats and a bohemian tradition.

The political world had people from several radical political traditions. There was also the New Left.

In art, there was a mainstream art world of supposedly progressive avant-gardes, one replacing another in succession every few years. Abstract Expressionism gave way to Pop Art which gave way to minimalism that was in turn supplanted by conceptual art. Later, there came a fragmented series of different versions of post-modernism. These led to the cynical tactics of Jeff Koons and Damian Hirst along with a series of quasi-memorable artists.

There was the downtown New York art scene.

There was Fluxus and a small international community.

And so on.

Jerry Hopkins gives an excellent picture of the downtown scene in his excellent 1986 biography of Yoko Ono.³³

From a different and less responsible perspective, Albert Goldman's prejudiced and inaccurate view of Fluxus and the downtown art scene reflects the way that many people saw us.³⁴

³³ Hopkins, Jerry. 1987. *Yoko Ono*. New York: Macmillan

³⁴ Goldman, Albert. 1988. *The Lives of John Lennon*. New York: William Morrow and Company.
What Made the Founders Different. New York: The Penguin Press

Craig Saper gives an interesting view of what he describes as “intimate bureaucracies” in his book, *Networked Art*.³⁵

These many ways of looking at the world – or being located within the world—reveal a multiplicity of positions and opinions. These help to explain the difficulty of challenging the monopolies and quasi-monopolies that bothered us.

To do so would have required a sense of discipline and a range of resources that we lacked as a larger community. People were generally unwilling to think deeply. Without greater intellectual depth, there was no way to conceptualize a new social order to counteract the larger culture around us. But there remains a second problem. Even had someone developed a robust series of concepts, it would have been difficult to create a platform for action.

What we wanted to do was aspirational rather than practical. We failed to reshape a larger world because each artist focused on his or her own program. Each newspaper in the underground press was wrapped up in its own peculiarities. It is impossible to shape a culture—or an effective counterculture—based only on individual programs and particularities.

It’s difficult to imagine a world in which John Wilcock could have appeared on the nightly news like an Edward R. Murrow or a Walter Cronkite to shape the daily flow of information for an audience of thirty million viewers. The simple fact that this many people might have paid attention would mean that it would no longer be John Wilcock as we knew him.

³⁵ Saper, Craig. 2001. *Networked Art*. Minneapolis: University of Minnesota Press.

This was a culture of people who defined themselves as different to everyone else. It didn't matter what they were, as long as they were different to the "weary, stale, flat, and unprofitable" world around them.

It's easy to think of the counterculture as a world populated by people like Alfred Jarry, an artist who turned himself into his own art. He ended his life by asking for a box of toothpicks on his deathbed.³⁶

Theodore Roszak's vision of the counterculture was more hopeful.³⁷ While many books from the time consider similar issues, Roszak remains a definitive analyst of the counterculture. He coined the term. But the long-term future did not turn out as he hoped it would. Not even the relatively short-term future worked out, given the ways in which larger forces in the world absorbed the counterculture. These issues are too large for a brief analysis.

One Fluxus scholar has been thinking about these issues in different ways. Roger Rothman has been analyzing Fluxus from the perspective of anarchism. Many of the issues he raises overlap with the ideas and issues of the counterculture.

In 1968, I wrote a note in which I said, "We find ourselves at a strange point in history. The so-called underground is avidly pur-

³⁶ Shattuck, Roger. 1968. *The Banquet Years: The Origins of the Avant-Garde in France - 1885 to World War I*. New York: Vintage, pp. 187-252.

³⁷ Roszak, Theodore. 1995 [1968]. *The Making of a Counter Culture: Reflections on the Technocratic Society and Its Youthful Opposition*. Berkeley: University of California Press. See also: Martin, Douglas. 2011. "Theodore Roszak, '60s Expert, Dies at 77." *The New York Times*, July 12, 2011. URL: <https://www.nytimes.com/2011/07/13/books/theodore-roszak-60s-scholar-dies-at-77.html> Accessed 2022 April 27; Homberger, Eric. 2011. "Theodore Roszak obituary. US observer of social change, he coined the term 'counterculture'." *The Guardian*, Wednesday 27 July, 2011. URL: <https://www.theguardian.com/books/2011/jul/27/theodore-roszak-obituary> Accessed 2022 April 27.

suing every mass-media method of communication available. This would be revolution were it another type of society than [the society] we live in. But it is not. What does this mean to the practitioners of ‘underground living’? Neither more nor less than following the trends, watching the activities of hip leaders to determine what is possibly right or wrong in flowing new life-styles so richly described in a now-acceptable public-underground format. A contradiction? You bet ...”

MW / AO: *You mentioned how Fluxus broke with the national paradigm in art and culture, breaking with national frames of making, researching and understanding art. Do you see this break translated into the graphic art of mail art and Fluxus? If so, how did that break influence this graphic art—or, conversely, how did the graphic art of Fluxus and Mail art editions help break national frames and build other ones?*

Ken Friedman: There has been little attention to Fluxus among historians of graphic design.

It may only be my view on this, but historians of design follow the classic narratives of prior literature. Fluxus often falls outside the boundaries of the literature. Fluxus is resolutely ambiguous and difficult to categorise.

It’s easy to dismiss Fluxus in terms of graphic design history. Many of the possible contributions take an eccentric form. Few examples of Fluxus design exert the tangible influence that historians prize.

It’s also been difficult to see or use examples of Fluxus work. There are only a few collections, and these haven’t been easy to access. Even now, museums and archives require expensive permission fees for the use of images.

The historical reception of Fluxus as a source of graphic design waited for a new generation of historians able to see this work and to think about it in a new way. Take the example of Teal Triggs. Teal wrote a terrific article about Fluxus in the British review *Eye* three decades ago.³⁸ *Eye* also published my sidebar essay with Teal's piece.³⁹

Three decades on, Teal Triggs has become a major figure in design history. She is a professor and dean at the Royal College of Art and a leading expert on zines, DIY publishing, and mail art related design.⁴⁰ It took time for the world to catch up with Teal.

The situation is changing, and there is growing attention to the design history of zines, mail art, and Fluxus.

But design histories are also national, and Fluxus has always functioned outside things. No matter what national movements or trends have been in focus, Fluxus falls outside them as a resolutely international phenomenon.

There hasn't been a common artistic theme or approach. Despite tangible influences that one can trace, examples that Fluxus provided to artists, and priority claims in developing art forms that are now well established, it has somehow been easy to overlook us.

MW / AO: *In George Maciunas' charts about the historical development of Fluxus, we can find the Bauhaus, functionalism, Con-*

³⁸ Triggs, Teal. 1992. "Flux Type." *Eye: The International Review of Graphic Design*. Typography Special Issue, Vol. 2, No.7, pp. 46-55

³⁹ Friedman, Ken. 1992. "Occupying the Border Zone," *Eye: The International Review of Graphic Design*. Typography Special Issue, Vol. 2, No.7, p. 50.

⁴⁰ Triggs, Teal. 2010. *Fanzines*. San Francisco: Chronicle Books

structivism and industrial design. Can you comment on the influence of design on Fluxus?

Ken Friedman: This is a topic for another conversation. I'd need to read through old material and think deeply to say anything meaningful.

MW / AO: *In 1988, Jorge Frascara published in Design Issues the article "Graphic Design: Fine Art or Social Science?" As a social scientist who has been deeply involved with art and design, do you agree with Frascara's argument? What do you think about the conceptual opposition between "art" and "social science"?*⁴¹

Ken Friedman: I do agree with Jorge. I follow his work and thinking carefully. I'm happy to say that he will soon be revisiting his 1988 article in an article that we are about to publish in *She Ji: the Journal of Design, Economics, and Innovation*.

Don Norman often describes design as an applied social science. In effect, that's what Jorge describes in establishing the conceptual opposition. I've discussed this in terms of who it is that we serve through art and who it is that we serve through design.

An artist has an open range of creative freedom. There are many possibilities, but at each moment, the artist is free to choose which possibility to pursue, which goal to serve.

A designer serves a client or an end-user. The designer is bound by an ethic of service and professional responsibility.

⁴¹ Frascara, Jorge. 1988. "Graphic Design: Fine Art or Social Science?" *Design Issues*, Vol. 5, No. 1, (Fall 1988), pp. 18-29.

An artist is free to pursue formal innovation. An artist is free to make foolish choices.

A designer isn't free in the same way. A designer is obliged to make things work.

Those kinds of issues are at the heart of Jorge's argument.

MW / AO: *How do you see the use of printing techniques in mail art books and magazines? How does the xerox of **Cabaret Voltaire** contrast (or not) other ways of printing such as mimeo and offset?*

Ken Friedman: The choice of printing technology involves budget and opportunity as much as artistic preference. *Cabaret Voltaire* emerged in an era of excellent inexpensive xerox printing. In contrast, the magazines and publications of the Dada era required the publishing technology of that time.

The first true zines were the science fiction fan magazines of the post-war era. At the time, mimeograph was widely accessible and most people could afford a mimeograph machine. That generation of mimeograph machines involved typewriter-generated print. Illustrations were possible, but these had to be incised carefully with a pen or stylus.

Later, Gestetner mimeograph technology with the rotating drum that recorded images made it possible to publish many kinds of type with rich photographic illustrations.

In the 1960s, the birth of rapid offset technology with plastic plates or even paper plates brought another range of possibilities to life. Most cities had companies in such chains as Sir Speedy, Speedoprint, and others using machines from Itek that

brought the cost of high quality printing down to less than a penny a page.

In the 1970s when Steve Hitchcock created *Cabaret Voltaire*, the huge xerox machines of the era did the same job as rapid offset at an even lower cost.

In the 1960s and 1970s, artists had a great deal of choice, depending on their finances. George Maciunas used the classic print-production technologies of the professional design firms and ad agencies. These were expensive, but he was a design and print production genius. Even so, he'd often struggle to fund things, and he'd wait to gang jobs up and produce many projects at once. Dick Higgins and Something Else Press used huge, expensive machines to produce real books. At one point, Ray Johnson received a grant that he used to purchase a small table-top xerox machine of his own. Many of Ray's projects were essentially one-page zines. Chester Anderson had a Gestetner mimeograph.

After he left the *East Village Other*, Walter Bowart moved to Tucson, Arizona, where he created a publishing firm called Omen Press. Omen published books on Sufism and on astrology. At that time, Walter had married into the Mellon family and he used his wife's money to build a full print shop. He could do everything from photography to printing to binding in a small pre-fab factory he built behind his house.

Today, we have companies in most nations that do all sorts of printing at prices that weren't conceivable in the 1960s. We use desk-top publishing for design and typography. Then we ship finished files to the printer using email attachments to deliver small .pdf files or a transfer service for massive files. All the work is done at the shop and finished books are delivered to

any designated location. Many shops produce all kinds of printed objects—books, clothing, flags, banners, billboards, hats, display placards. Some shops will even ship individual books straight to designated customers.

Today's technology also makes it possible to produce documents for reading on screen. These can be printed out if someone wishes to print, or they may be read on-screen.

For the exhibition of my *92 Events* at San Diego State University, I produced a .pdf catalog. Alice Bonifant designed the catalog and prepared the .pdf. Alice is the typographer and designer who prepared the entire exhibition in New Zealand for the Adam Art Gallery. The show in San Diego brought together elements from three continents

Publishers such as Punctum Books now produce open access editions that readers can download free from the web. They also use standard print production technology to create physical editions of the same books for people who want to buy and own a physical copy. Long-established publishers are now bringing out digital editions of their own books. Other publishers produce on-demand copies of their own classic titles that have gone out of print.

The convergence of digital technology, physical production technology, and today's many delivery systems make printing mail art magazines and artist books an open field. Possibilities are limited only by imagination, time, and money.

MW / AO: *Can you talk about the role of the “editor” or “publisher” of a mail art book or magazine? How would this person impact on the artistic language of the magazine or book? Was the editor/*

publisher a position of authority? Or perhaps artists preferred to use this role to question the concept of authority, or both?

Ken Friedman: This is a good question. It always depends on the editor's goals.

In the case of a book publisher, the publisher usually wants to create a platform for the voice of each author. For the editor of a book, however, it may be the book or the topic of the book that has a voice.

As publisher of Something Else Press, Dick Higgins gave the author of every book an opportunity to speak. As editor with Wolf Vostell of *Fantastic Architecture*, Dick and Wolf sought to shed light on the topic by selecting a rich range of examples.⁴²

When I edited Fluxus projects, I usually thought in three dimensions. On the first level, I sought to present the work of each artist in that artist's own voice. I invited every Fluxus artist or most of them, outlining the project and using whatever each artist sent in response to invitation. In the second dimension, I was an artist myself. I, too, would have a slot for a relevant project that interested me. The third dimension belongs to the editor. The introduction or the editorial offers the editor a place to speak for the project, describing the editor's vision and ideas.

An example of this is visible in the special Fluxus issue of *White Walls* magazine.⁴³ I also had an article of my own, in this case a playful story about Fluxus.⁴⁴

⁴² Wolf Vostell and Dick Higgins, eds. 1969. *Fantastic Architecture*. New York: Something Else Press

⁴³ Friedman, Ken, ed. 1987. *White Walls: FLUXUS*. Chicago: White Walls, Inc. [Guest editor of special magazine issue devoted to Fluxus].

⁴⁴ Friedman, Ken. 1987. "Explaining Fluxus, or, Puissance de la Flux." *White Walls: FLUXUS*. Ken Friedman, ed. Chicago: White Walls, Inc., pp. 12-29.

When I served as guest editor of *Source Magazine*, my introduction described the project.⁴⁵ As an artist presenting my own work, I reprinted the first volume of the original *New York Correspondence School Weekly Breeder*.⁴⁶

The other Fluxus artists never seemed to understand what editing was about. When I invited people to participate in projects, they'd often neglect the invitation or even decline, saying that they didn't have time. When the publication came out, some of the same people would complain that they weren't included. Dick used to talk about how it was with Something Else Press. Most folks wanted him to dedicate resources to their work. They grumbled when he didn't publish their work. They rarely praised the wonderful work he did publish. Sometimes he'd laugh about it. Other times, it made him sad.

Working for Dick as general manager of Something Else Press was a great experience for me. I had the opportunity to read my way through the entire archive of the Press back to the beginning. My office and the Press office in California were in the garage of Dick's house in Newhall. The archive contained all the Press correspondence, including the files on every book, and a great deal of Dick's personal correspondence. I started reading alphabetically. I started the first file under the letter A, and I kept reading until I got to the letter Z. Even though I was a manager rather than an editor, I learned a great deal about what it meant to be an editor and publisher by reading those files.

⁴⁵ Friedman, Ken, and Stanley Lunetta, eds. 1972 [1974]. *International Sources* (*Source Magazine*, Vol. 6, No. 1, Issue 11). Sacramento, California: Composer/Performer Editions. [Special issue of *Source* devoted to Fluxus and intermedia. This was also the catalogue of the exhibition *International Sources*.]

⁴⁶ Friedman, Ken. 1972 [1974]. "New York Correspondence School Weekly Breeder." Vol. 1, Nos. 1-11, 1971, reprinted in *International Sources*, Ken Friedman and Stanley Lunetta, eds. Sacramento, California: Composer/Performer Editions

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The text also mentions the need for regular audits to ensure the integrity of the financial data.

In the second section, the author outlines the various methods used for data collection and analysis. This includes both manual and automated processes. The importance of data security is also highlighted, with specific recommendations for protecting sensitive information.

The final part of the document provides a summary of the key findings and conclusions. It reiterates the need for transparency and accountability in all financial reporting. The author also offers some practical advice for implementing these principles in a real-world setting.

The following table provides a detailed breakdown of the data collected over the past quarter. Each row represents a different category, and the columns show the corresponding values. The data shows a steady increase in certain areas, while others remain relatively stable.

Category	Q1	Q2	Q3
Revenue	1200	1350	1500
Expenses	800	850	900
Profit	400	500	600

The analysis indicates that while overall revenue has grown, there has also been an increase in operational costs. This suggests that efficiency improvements are needed to maintain the current profit margins.

The next section discusses the challenges faced during the reporting period. One major issue was the delay in receiving certain invoices, which affected the accuracy of the financial statements. Another challenge was the fluctuation in market prices, which impacted the valuation of certain assets.

Despite these challenges, the organization managed to complete its reporting obligations on time. This was made possible through the diligent work of the accounting team and the implementation of contingency plans.

In conclusion, the document highlights the critical role of accurate financial reporting in the success of any business. It stresses the importance of transparency and the need for robust internal controls. The author encourages all stakeholders to work together to ensure the highest standards of financial integrity.

The document is intended to serve as a guide for all employees involved in the financial reporting process. It is subject to change based on evolving regulations and business needs.

ABOUT THE EDITORS

Arzu Ozkal is a graphic design educator, researcher and creative facilitator whose work traverses the fields of design, contemporary art, and design activism. Her work explores forms of creative and critical outcomes through social participation. She uses a wide range of media to create experiences to initiate meaningful engagements with the public. Ozkal's latest project, *Situated Between*, a three-volume limited-edition publication with Tricia Treacy are in international and national permanent collections. She co-edited *Gün, Women's Networks: Turkey* with Dr. Claudia Costa Pederson extending the "language of crafts" among networked women working with contemporary media. Ozkal is currently Associate Professor of Graphic Design at San Diego State University School of Art and Design. She lives and teaches in San Diego, CA.

Mila Waldeck is a design historian and designer. Her publications include Publishing Reshuffle: Fabrication and Dissemination at Beau Geste Press (in *Beau Geste Press: Catalogue Raisonné*, edited by Alice Motard, CAPC musée d'art contemporain de Bordeaux and Bom Dia Boa Tarde Boa Noite, 2020) and Typography and Nationalism: the Past and Modernism under Nazi Rule (*Journal of Visual Political Communication*, 6.1, 2020). Her design practice includes redesign and former art direction of *Vogue* Brazil and projects for Disney and Globo TV.

ABOUT THE CONTRIBUTORS

Alexandre Alves Dr. Alexandre Alves is Professor of Brazilian Literature and Portuguese Literature at UERN (Universidade do Estado do Rio Grande do Norte), Brazil. He has published extensively about contemporary Brazilian poetry in articles and books. His recent studies have mainly focused on the relationships between poetry and urban issues. Along with his academic work he is a composer/producer/musician on the alternative rock group Thee Automatics since 2001. Examples of his musical works are available at <https://theeautomatics.bandcamp.com/>

Anna Banana was born in Victoria, British Columbia, Canada, in 1940. She got a teaching certificate at University of British Columbia, then acquired her name from students at Vancouver's New School in 1968. She quit teaching and moved to Big Sur, California, where, after falling into a box of bananas at a party in 1970, she began using the name herself, making it official with a legal name change in 1985. Banana stumbled into the Mail Art network in 1971 through her "Banana Rag" newsletter, which she began publishing in conjunction with her "Town Fool"

project in Victoria. In 1973 she moved to San Francisco, collaborated on performances with the Bay Area Dadaists, began publishing "VILE magazine" in 1974, and in 1975 produced her first "Banana Olympics"; a parody of the Olympic games. In 1978, she toured Europe with Bill Gaglione with their "Futurist Sound" performance, and Canada in 1980 with "Toward the Future". In the 1980's she continued the "Banana Rag", "Artistamp News" between 1991-1996, the "Artistamp Collector's Album" in 1990, and in 1988 "International Art Post", which, along with the "Banana Rag", she continues today. Her most recent research "But is it Art? Where do you draw the line?" a "tongue in check" attempt to define art, was presented in Rome, Cararra, Gent, Minden, Berlin, Budapest, Bremen and Aalborg in 2009.

Pat Fish participated in Correspondence Art from 1972-1984 on a daily basis, exchanging postcards with people worldwide and contributing to collaborative productions of magazines and books. Alas, in 1984 she chose to become a tattoo artist for her career, and had to turn away from this fascinating but non-lucrative pastime. Her last major Mail Art production was Commonpress #77 which united the worlds of correspondence and tattoo artists in a book with hundreds of contributors. She now makes a living making art on skin, but continues to send postcards and to enthusiastically participate in the internet as a communication medium of artistic expression.

Ken Friedman is an artist and designer active in the international laboratory of art, design, music, and architecture known as Fluxus. He had his first solo exhibition in New York in 1966. His work is represented in museums and galleries around the world, including the Museum of Modern Art and the Guggenheim Museum in New York, the Tate Gallery in London, the Hood Museum of Art at Dartmouth College, and Stadtsgalerie Stuttgart.

Emily Hage is Professor of Art History and Director of the Frances M. Maguire Art Museum at Saint Joseph's University. Her research focuses on twentieth-century European and American art and magazines. Her book, *Dada Magazines: The Making of a Movement*, was published in 2021, and her current book project is *The Art of Fortune Magazine, 1930-1970*.

Tohei Mano is an artist, photographer, archivist, and director of an alternative gallery 'artspace Edition Shimizu' since 2014, based in Shizuoka City, Japan. 'artspace Edition Shimizu'
<https://www.facebook.com/editionshimizu>

William "Memo" Nericcio, a Cultural Studies Professor from Laredo, Texas, and the Director of San Diego State University Press, began his career as a Latin Americanist focused on 20th century fiction by Carlos Fuentes, Rosario Castellanos, and Gabriel García Márquez. From his first Assistant Professorship at the University of Connecticut he moved to SDSU in 1991, where his work has expanded into critical studies of mass culture, streaming media, and Latinx fiction. With a BA in English from UT Austin, and a Ph.D. in Comparative Literature from Cornell University, Nericcio also presently directs the MALAS Cultural Studies MA @SDSU. Recent works include, co-authored with Frederick Luis Aldama, *Talking #browntv: Latinas and Latinos on the Screen*, that appeared January 2020 from the Ohio State University Press; in 2021 his Cultural Studies in the Digital Age critical anthology, also co-edited with Aldama and Italian semiotician Antonio Rafele appeared with Hyperbole Books. His best-known work is *Tex[t]-Mex: Seductive Hallucinations of the "Mexican" in America*, University of Texas Press, 2007, a study of Latina/o/x stereotypes in American mass culture.

Ferrara Brain Pan was born as Steven Lawrence Hitchcock in 1958 in Nuremberg, Germany of American parents living abroad. As a child, he loved monster movies and hot rods, passions that were superseded in his early teenage years when he developed a fascination with the contemporary avant-garde in music, literature and cinema. It was during this period that he first discovered Dada and Surrealism, checking books out of the library and developing a deviant insurrectionary attitude toward the surrounding culture. Drawing and painting were pastimes that eventually became swallowed up in a voracious appetite for strange music of all kinds. Upon graduation from high school in Massachusetts, he relocated to San Diego to attend college in 1976, where amid a milieu of jocks and business majors he was swept up in the nascent punk and industrial music scenes, engaging in solo and collaborative experimental recordings and performances, some of which were eventually released as *Sheet Tape Registered Black (Vinyl-On-Demand, 2016)*. A chance meetup with Ken Friedman led to an intensive involvement in Mail Art and the publication of *Cabaret Voltaire*. It was a short-lived affair which had ended by 1979, followed by a lost decade which however saw the creation of a body of collage work. In 1990 he moved to San Francisco and got seriously (albeit sporadically) back into music production, releasing four self-produced albums under the working names *Forms Of Things Unknown* and *Everything But The Gargoyle*. He also hosted a weekly freeform radio show for several years. He presently lives in San Francisco with his cat Mimsy.

Terrence Reid

My life is a series of *further* delays. At the age of 80, the stuff of my biography has yet to be prized out from the future.

Question being, will there be a future?

Recall the then optimism of we artists orchestrating a decentralized network, a network that would be unlimited and, to quote Robert Filliou, eternal - as David Dellafiora has said, utopian in intent. Those ends were metaphorically expressed in the invitation for the *New Era Social Club* to dance the night away at the **Cabaret Voltaire**.

But these ends are continuously torn away by our bipartisan support for yet more war - war that blows us impossibly off-course from meeting the emergency of calming a much-disrupted Climate.

When we need cooperation, they give us conflict.

To them I say, A POX ON BOTH YOUR MONKEYS.

The carousel continues to spin with yet four more horses, but the ring is getting beyond reach of our grab.

Falves Silva is one of the Brazilian pioneers of the Poema Processo (Process/Poem) movement in the 1960s. He also produced works related to Mail Art in the 1970s/1980s, and has participated in dozens of exhibitions around the world (Brazil, UK, Japan, USA, Spain, Poland, Italy, Australia, Germany, Mexico, among other countries) since the seventies until nowadays. The Brazilian artist is also author of seminal books such as *Elementos da Semiótica* (1982), *Ex-Libris* (1999), and *12x9+n=y* (2018). Falves Silva contributed to many fanzines/magazines in the spreading of international Mail Art, as the iconic Cabaret Voltaire (USA).

Eric Smigel is Professor of Music and Coordinator of Music History and Musicology at San Diego State University, where he teaches courses in music history, music research, and a general education course in psychedelic rock of the 1960s. His primary research interest is American music in the second half of the twentieth century, and he has published articles and reviews on various topics of experimental art and culture in the *Journal of the American Musicological Society*, *American Music*, *Perspectives of New Music*, *Journal of the Society for American Music*, *Tempo*, *MusikTexte*, *Intersections: Canadian Journal of Music*, *Interdis-*

ciplinary Humanities, General Music Today, and The World From Here: Treasures of the Great Libraries of Los Angeles. He is a contributing author to the second edition of The Grove Dictionary of American Music and he has written original liner notes for several premiere recordings of new music that were released by New World Records and Hat Art Records. Smigel wrote a book chapter examining the visionary soundtracks of filmmaker Stan Brakhage, which appears in The Music and Sound of Experimental Film (Oxford University Press), and he is currently under contract with the University of Illinois Press to write the first historical biography of American composer James Tenney, which will highlight the composer's relationship with the visual and performance artist Carolee Schneemann. Smigel received the M.A. degree in Music History and Ph.D. in Historical Musicology from the University of Southern California.

Rodney Stephen Summers (Rod Summers)

POET & ARTIST.

http://www.en.wikipedia.org/wiki/Rod_Summers

<http://www.vecworldservice.net/blog/>

Born: 19 September 1943. Verwood, Dorsetshire, England.

Served in Royal Air Force from 1960 to 1973.

Studied at the Experimental Department, Jan van Eyck Academy of Fine Art, Maastricht 1973 to 1977.

Has lived in Maastricht, Limburg, The Netherlands since 1973

Has exhibited/performed globally in both group and individual shows.

Cabaret Voltaire



You are not a mere robot, but were born with the capacity to enjoy . . .



- beautiful music
- delicious foods
- healthful living

There Must Be a Purpose Behind It All!

CABARET VOLTAIRE
6266 MADELINE STREET, APT. 97
SAN DIEGO, CALIFORNIA 92115



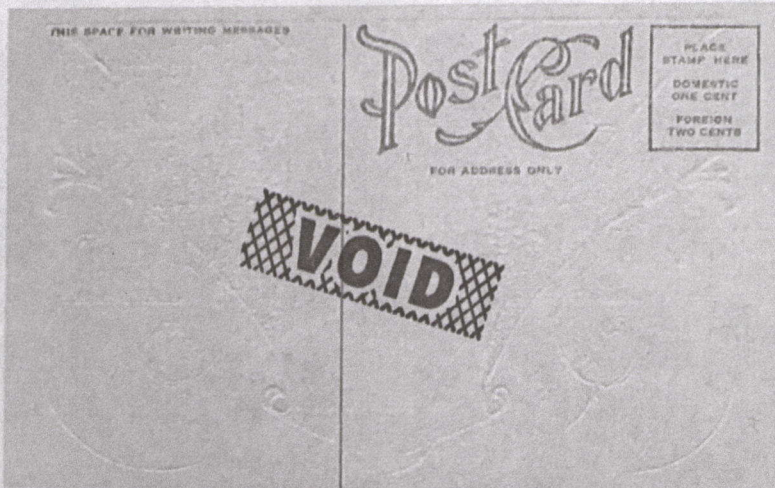
"I hope your paper doesn't become
another VILE!!!"

James Hugunin

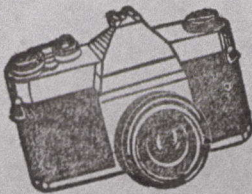
"I hope your paper doesn't become
another DUMB OX!!!"

Anna Banana

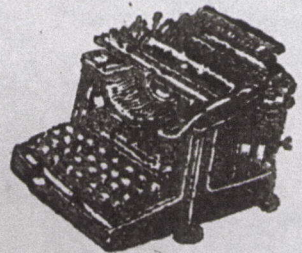




In 2024, **sdsupress** and **hyperbole books** hopes to print and distribute a new **cabvolt** zine out of the **space** and **time fabric** that **is** San Diego, California. Mail your **submission** via **postcard** to

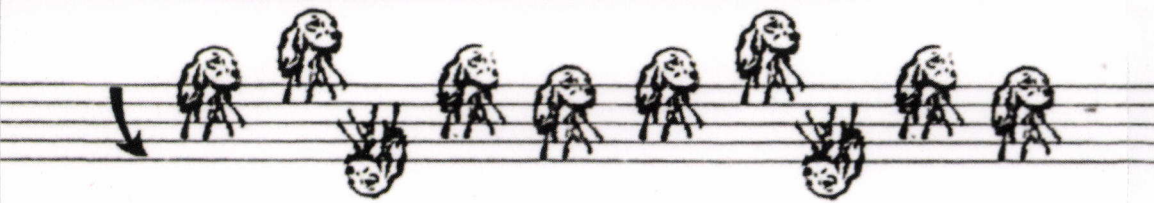


#cabvolt24
SDSU PRESS
SDSU / MC 6020
San Diego CA
92182-6020



As the **internets** now have interrupted the **domain** once ruled by **nation state postal services**, we also encourage the **simultaneous** posting of a **digital** photograph of your **submission** on **Instagram, Tumblr, or Twitter**—use the **hashtag #cabvolt24**.





When was the last time the Three Stooges, an astronaut on a moonwalk with fish, rubber stamps of "Mistakes and Errata," and CabVolt Man projecting lightning bolts from his eyes shared a train compartment? *Cabaret Voltaire: Fluxus West San Diego and Southern California Mail Art* grabs you by the lapels with a collection of dadazines, the work of west coast artists, Dada, Pacific style. Getting art in the mail was like Christmas in July - the anticipation and surprise was part of the process. With this collection of essays and images from the zines you can still have a museum in your pocket and be transported with every viewing, as if you just happened to pick up your mail and discovered all kinds of treasures waiting for you.

SUSAN DAITCH, award-winning American novelist and professor at Hunter College

Long before we had theories of such as transmedia and convergence culture, there was the late 1970s xeroographed, radical mail-art zine, *CabVolt*. SDSU Press's exquisite reprint of *CabVolt* along with the exquisite compendia of creative critical work that situates its significance powerfully reminds that even before Art Spiegelman and Françoise Mouley published their much-heralded *Raw* magazine, the international cadre of transmedial zinsters of *CabVolt* had already planted seeds for the globalization of what we call Alternative Comics today. Remarkable!

FREDERICK LUIS ALDAMA, award-winning author and the Jacob & Frances Sanger Mossiker Chair in the Humanities at UT Austin



Hyperbole Books is an imprint of SDSU Press
 2023 | ISBN 9781879691339 | \$27.95 USA
hype.sdsu.edu | sdsupress.sdsu.edu | amatlcomix.sdsu.edu



ISBN 9781879691339



9 781879 691339

52795