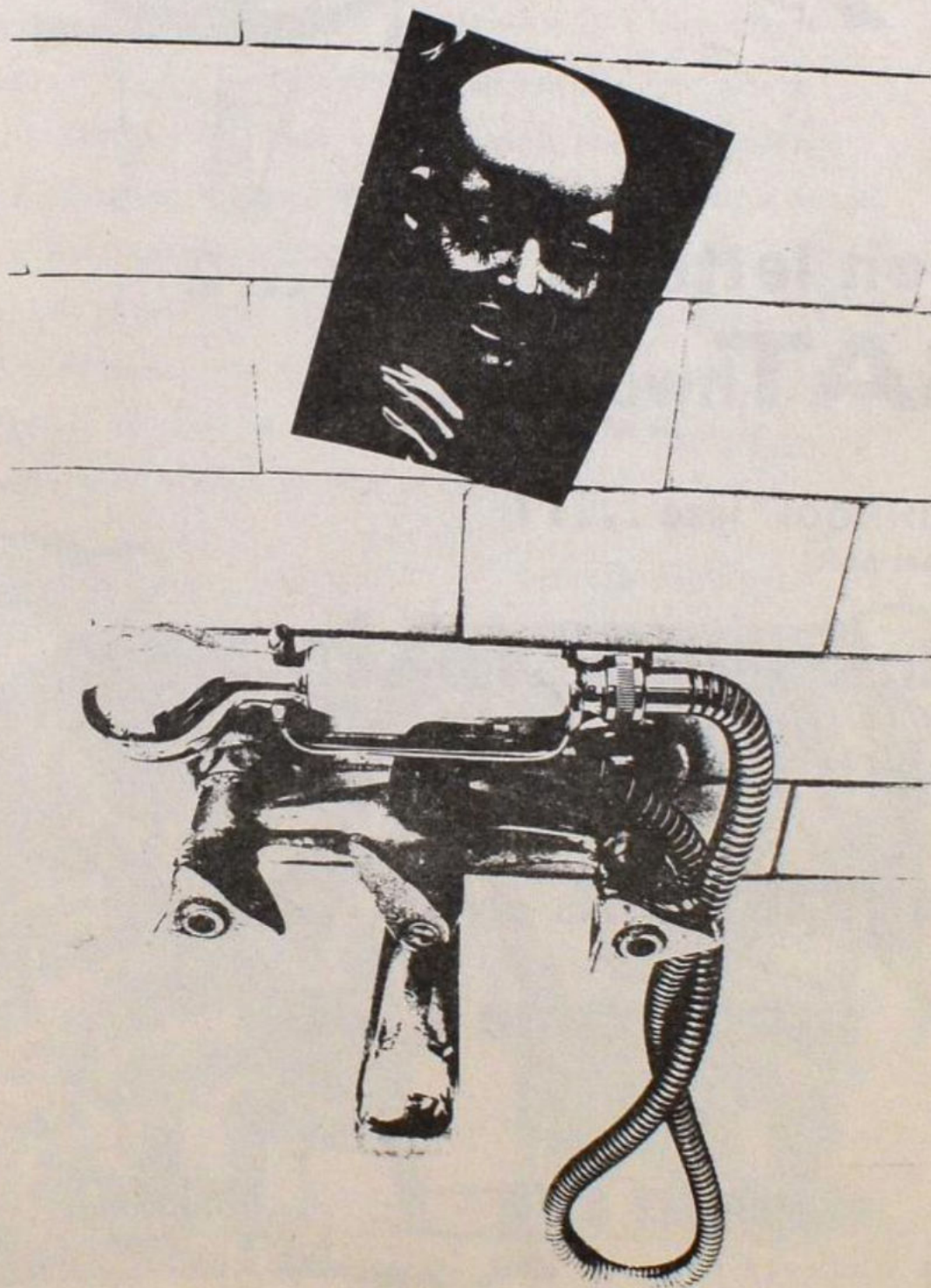


THE OXIDIZED LOOK

n°10

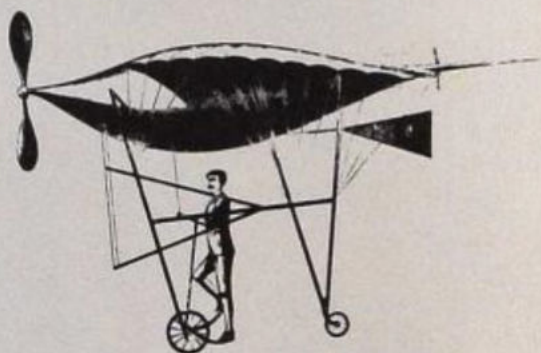
MARCH 1981



THIS IS A VERY SPECIAL NUMBER WITH MUSICAL ACCOMPANIMENT BY :
ENO FRIPP GLASS CLUSTER 71 AND MORE OTHERS !!!!!



PSYCHO MENU



ø open letter by d. ciullini ... 2

ø **BAT**hworkS ... 3

ø **Y**EaRBooK 1980 ... 17
(last part)

ø thinK about **MAiL** ART ... 22

ø Open **SP**aces ... 28

ø magazines AND OTHERS ... 29

1981 programme ... 30



Dear friend

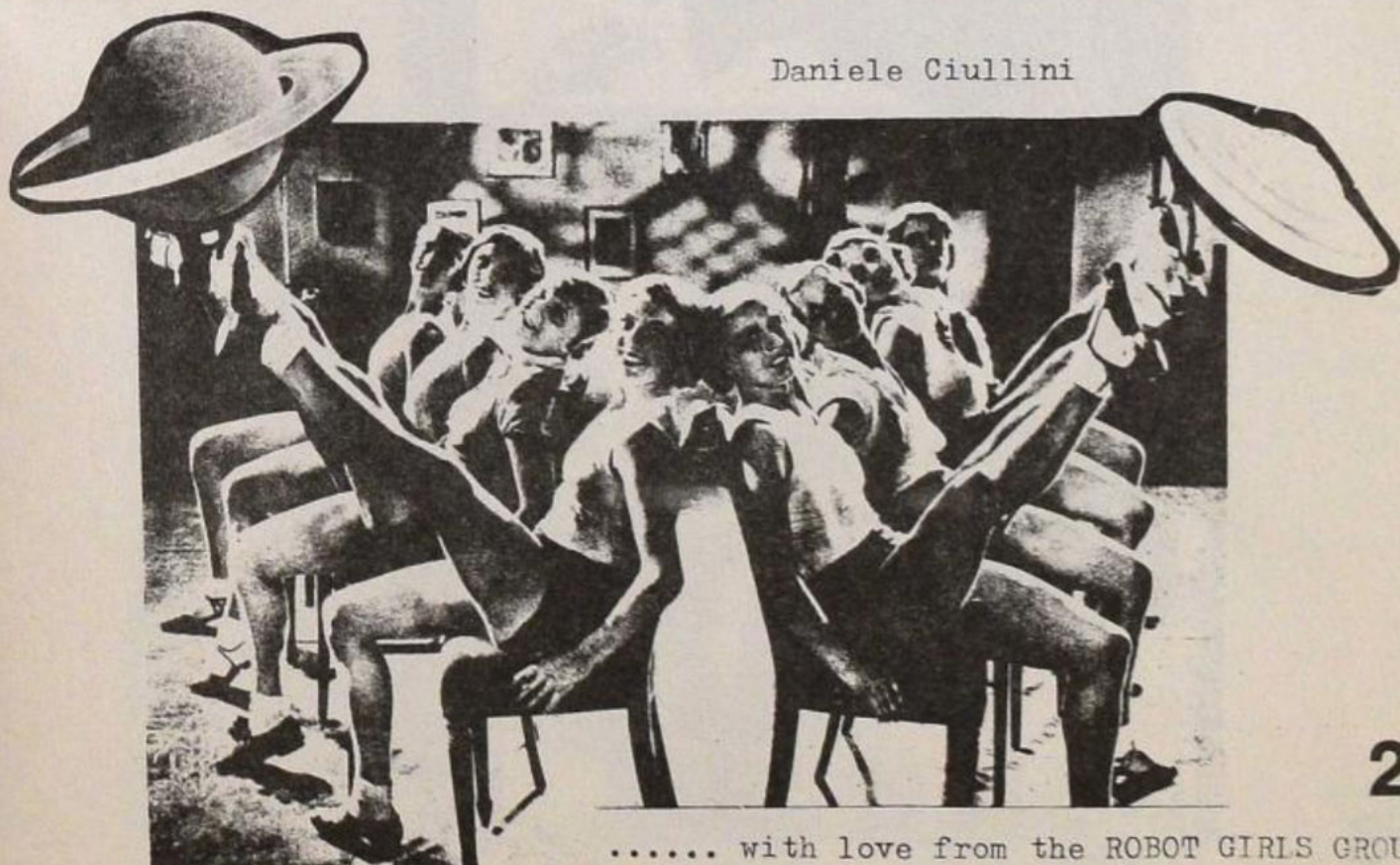


The Oxidized Look has transformed itself in respect to the mail art medium ; besides grouping together works on a specific theme (different from issue to issue) it aspires to be a comprehensive mail art project , publishing comments , personal opinions and news as well.

It's time to move in a new direction ; not only relating events and publishing works , but above all opening a debate within which the very essence of mail art can be debated : because it's this which is now needed in light of the growing quantity of works which often lack the corresponding quality.

I invite all who want to comment on this and other things to send me their opinions which will be published in one of the next issue.

Daniele Ciullini



**bathroom
is the place
for
transformations**



N. CASTALDO

BATHROOM
IS THE PLACE
FOR
TRANSFORMATION

OR

PLACE IS THE
TRANSFORMATION
FOR
BATHROOM

OR

TRANSFORMATION
IS THE BATHROOM
FOR
PLACE

OR

?

?

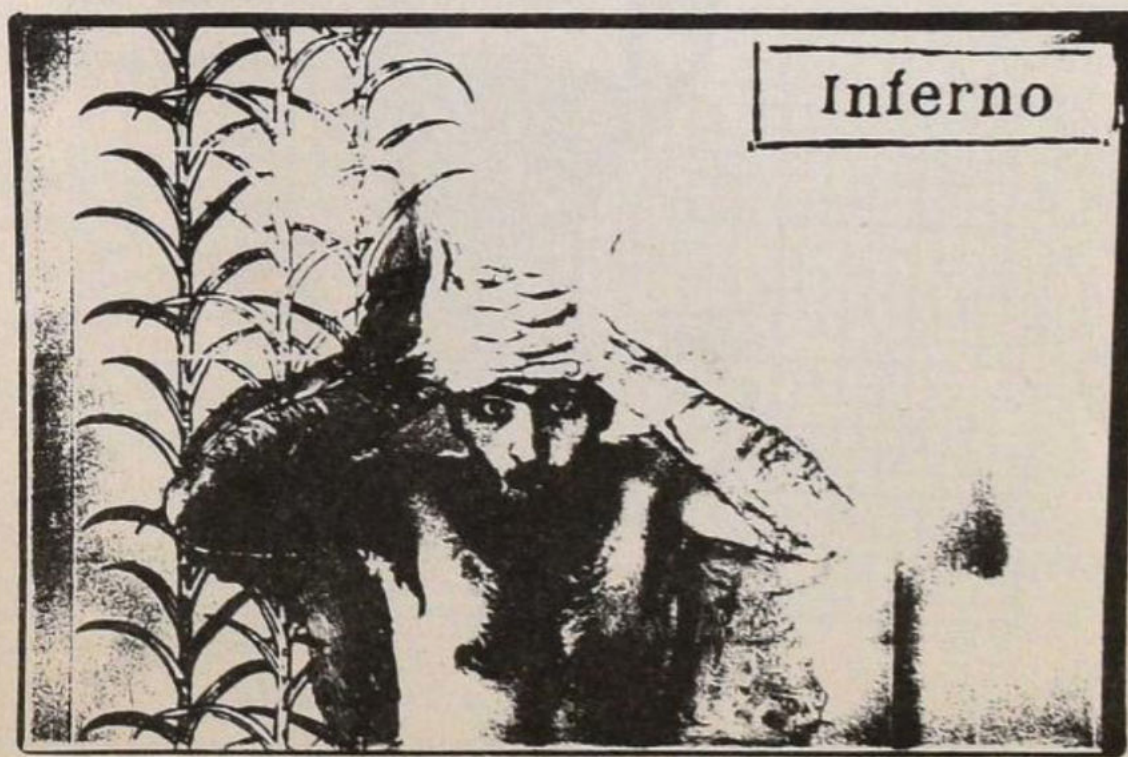
Duchthings



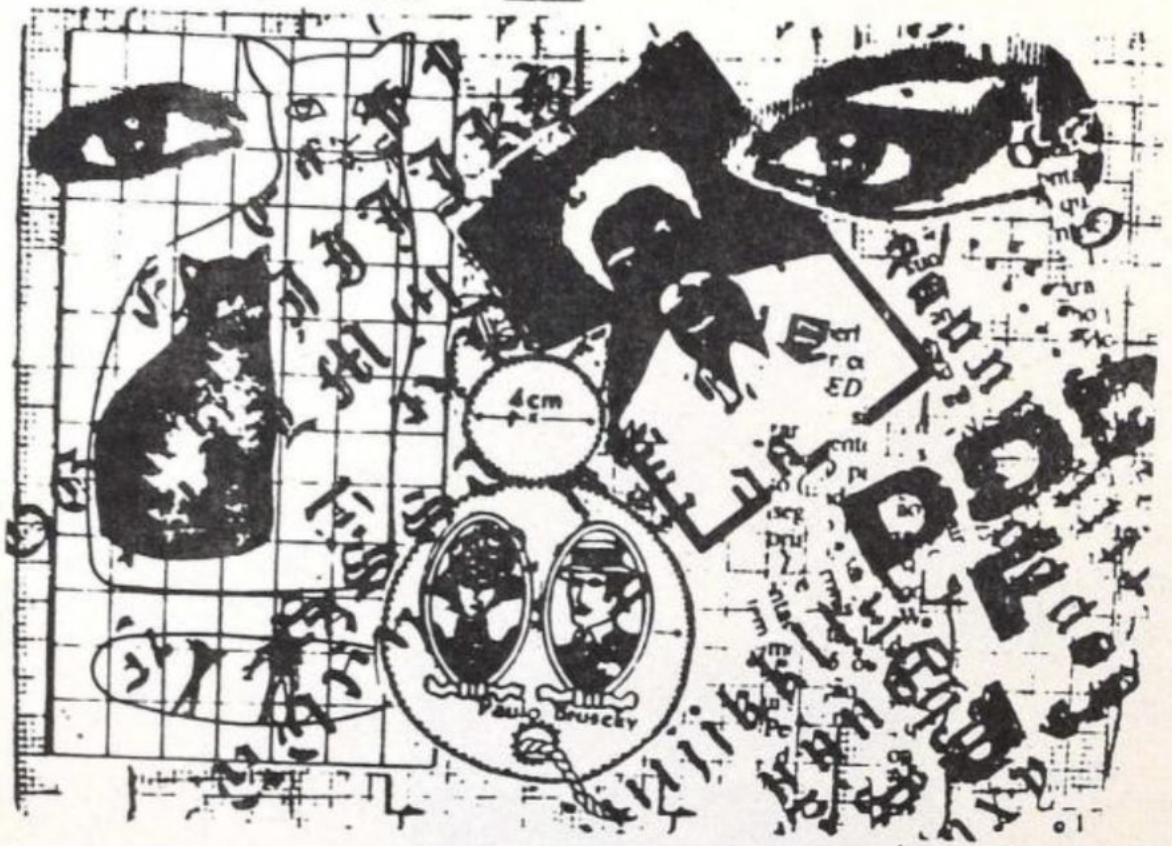
LEONHARD FRANK DUCH

L. F. DUCH

V. BARONI



1-21 W. K. H. 2000



P. BRUSCKY

Only this one toilet tissue
is fine and firm and
soft like Kleenex
tissues says
Little Walter

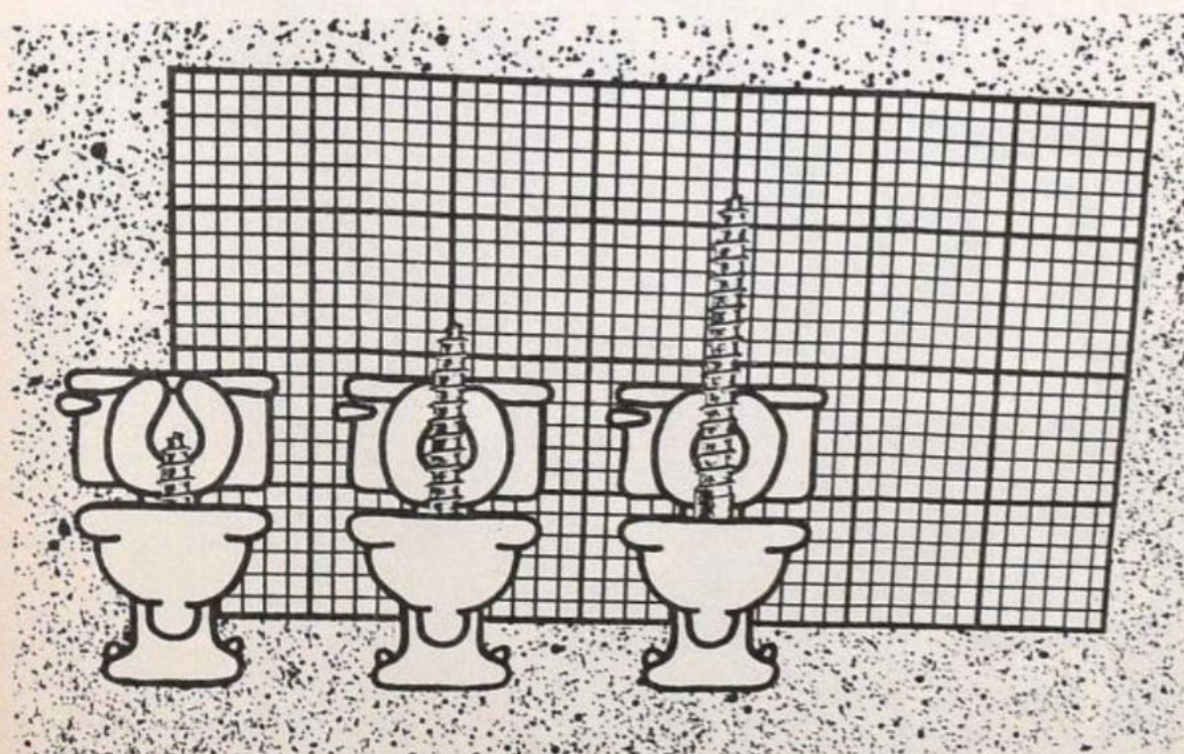
Checker
Recording
Artist

O. L. NATIONS

© 1984 OPLC LITTLE NATIONS.



V. BACCELLI

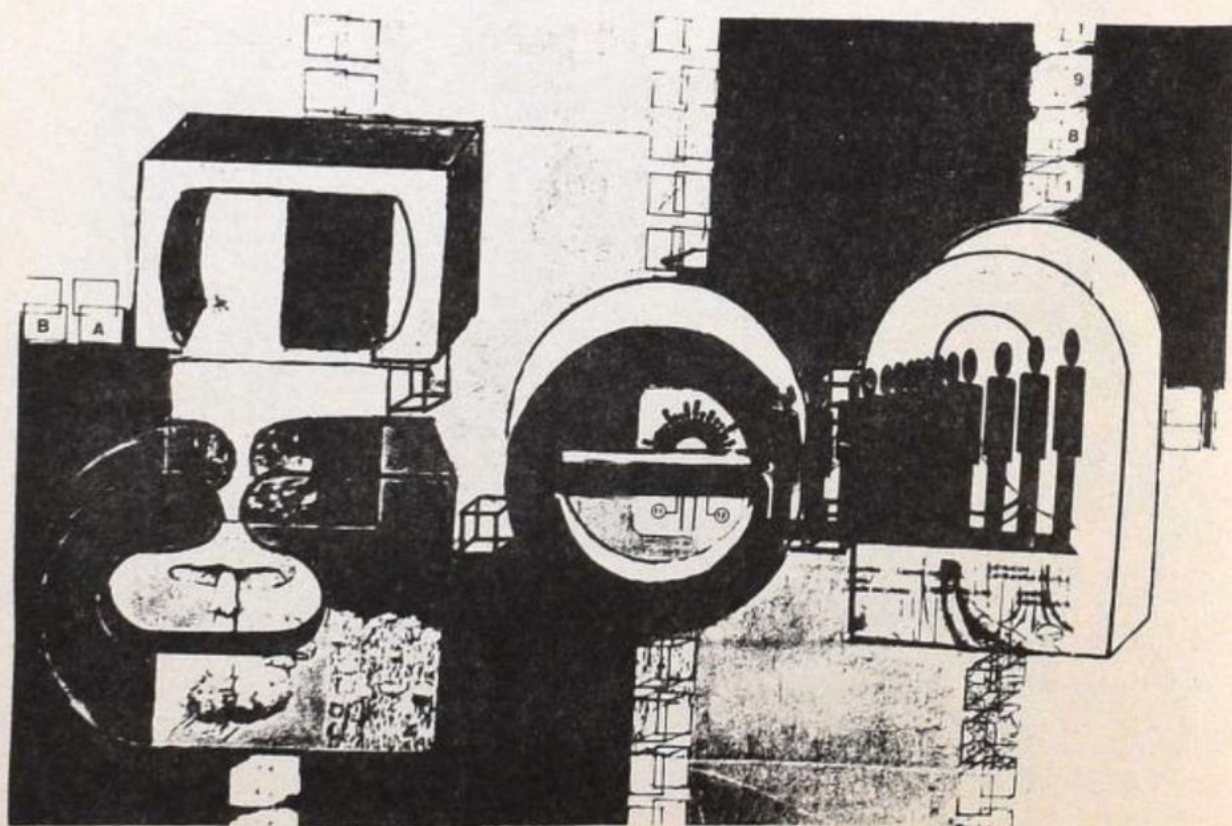


M. LARA

RA



A. BONARI





XIV The Protestant Era

THE NUTTY MALLS
CLUB OF OBSESSIONS

Luther describes the circumstances under which he received the illumination which became the fundamental axiom of the Protestant Reformation—the doctrine of justification by faith—in the following words:

These words "just" and "justice of God" were a thunderbolt in my conscience. They soon struck terror in me who heard them. He is just, therefore He punishes. But once when in the tower I was meditating on these words, "the just lives by faith," "justice of God," I soon had the thought whether we must to live justified by faith, and God's justice ought to be the salvation of every believer, and soon my soul was revived. Therefore it is God's justice which justifies us and saves us. And these words became a sweetest message for me. This knowledge the Holy Spirit gave me on the privity in the tower.

Luther with his freedom from hypocrisy, his all-embracing vitality, and his all-embracing faith, records the scene of crucial religious experience with untroubled candor. It was a tower of the Wittenberg monastery, where the privity was located. Grisar explains, "In older times it was very usual to establish this adjunct on the city wall or in the tower, the sewage having egress outside the town boundary."

Luther's candor has been too much for the Lutherans. Recognizing the crucial importance of this experience in the tower, the *Thürmerische*, as it is called in Lutheran historiography, Lutheran scholars have either monkeyed with the text in an attempt to separate the tower from the privity, or else interpreted the tower not as a geographical location but as an allegory of spiritual captivity. It was thus left to the Jewish Father Grisar (1911) to recover the facts, only to be accused

from *Life Against Death* by Sigmund Freud



The Protestant Era

103

from Harnack and a pack of lesser Lutherans, that he was hiding below the belt, indulging in "vulgar Catholic piousness."

When the smoke of controversy died away, the location of the *Thürmerische* was established, but both the Jews and his Lutheran critics were agreed that the location was of significance. Grisar agreed with Harnack that "the location which Luther first glimpsed clearly is of small importance"; he agreed with the Lutherans that Roman Catholicism, like all Christianity, believes in the privity as a sacrament where.

Psychiatrists, and some agree that it is of no significance that the religious experience which inaugurated Protestantism took place in the privity. The psychoanalytical theory of infantile sexuality and its sublimation issues that there is a hidden connection between higher spiritual activity and lower organs of the body. Ever since Freud's essay on "Character and Anal Eroticism" (1908), psychoanalysis has accepted as a demonstrated theorem that a definite type of ethical character, exhibiting a combination of these traits—orderliness, parsimony, and obstinacy—is constructed by the sublimation of a special concentration of libido in the anal zone, and it is therefore labeled the anal character. Ever since one of his real contributions to psychoanalysis, Freud discovered the connection between Freud's anal character—orderliness, parsimony, and obstinacy—and the social structure of capitalism as delineated by Sombart and Max Weber, of course, followed by Troelsch, Tawney, and others, portrayed a far-reaching connection between the capitalist spirit and the ethic of Protestantism.

It is characteristic of the psychoanalytical school to which Fromm belongs to connect the categories with socio-historical categories, and of the neo-Freudian school to make the connection of all ideological superstructures. In his study of the social character, his study of the social character is a study of the concept of the "authoritarian" as defined for Freud's "authoritarian" character.

ALEX THORNTON 1910

A. TORRID ZONE IGLOO

BATHROOM IS THE PLACE FOR TRANSFORMATIONS



P. SIMONI

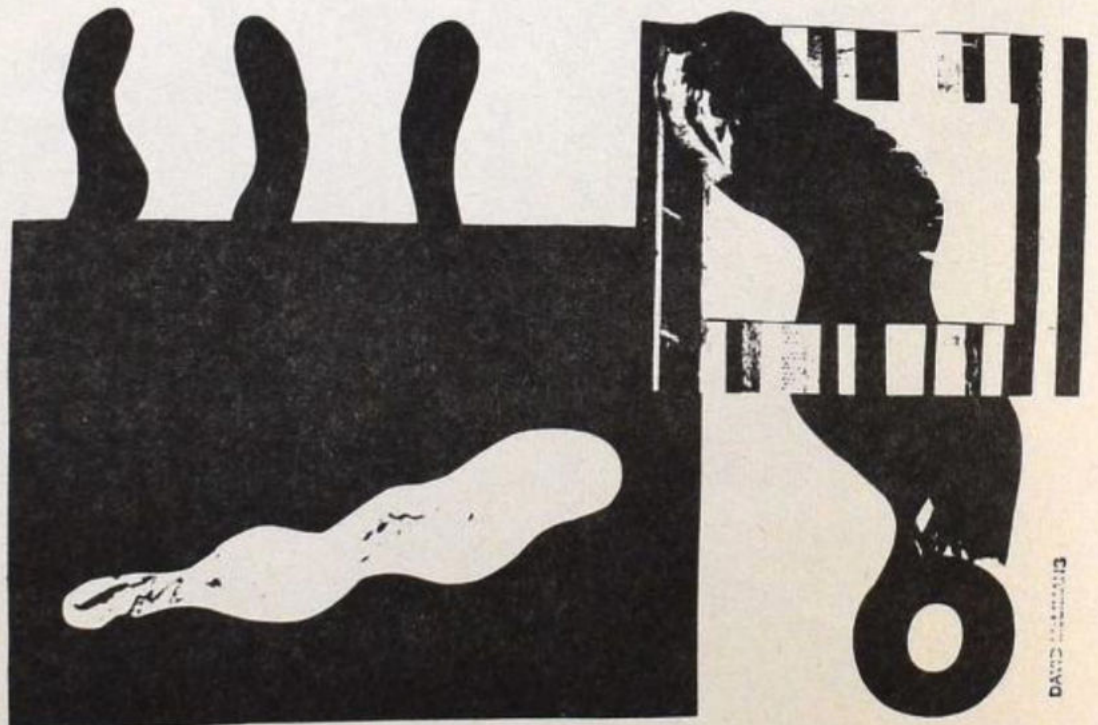
There's an old story that says you can't kill a frog by dropping it into a toilet full of boiling water... It reacts so suddenly to the sudden heat that it leaps out before it's hurt... but if you put it into cold water and then warm it up gradually it never decides to leap until it's too late... by then it's cooked. People are just a foolish... Take away their freedom overnight and you've got a violent revolution. But steal it from them gradually under the guise of security, peace or progress and you can paralyze the entire world...

D.
KLAMMER



DISLOCATE KLAMMER JAN 1991

D. Mc LIMANS



DAVID Mc LIMANS

ON:ETABLEONETABLE



R.
CROZIER

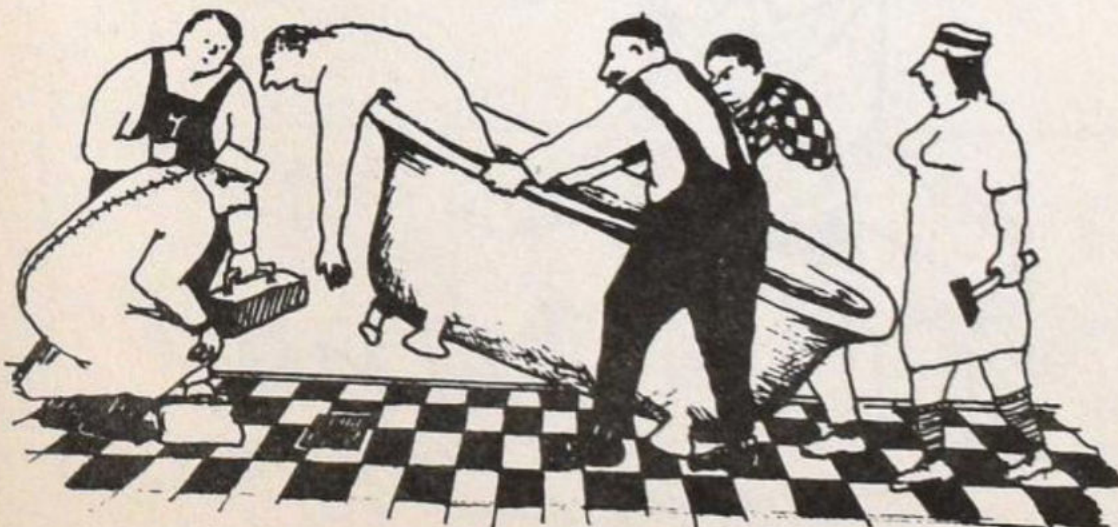
in the bathroom mirror

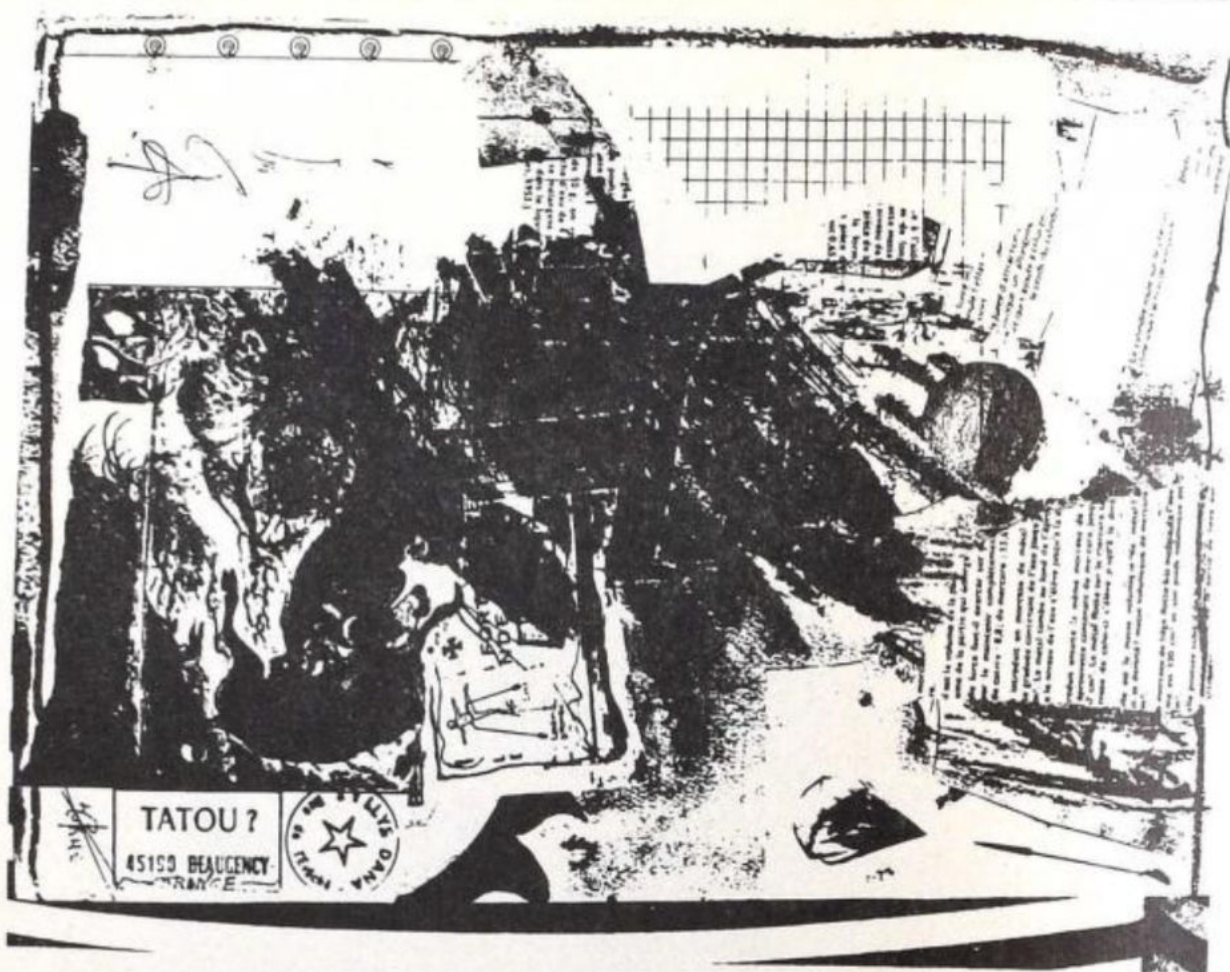
Robin Crozier

19 AUG 1980
3:2:81

BATHROOM is THE PLACE FOR TRANSFORMATIONS
— — — with *growing from* *from future* — — —

P.
PETASZ





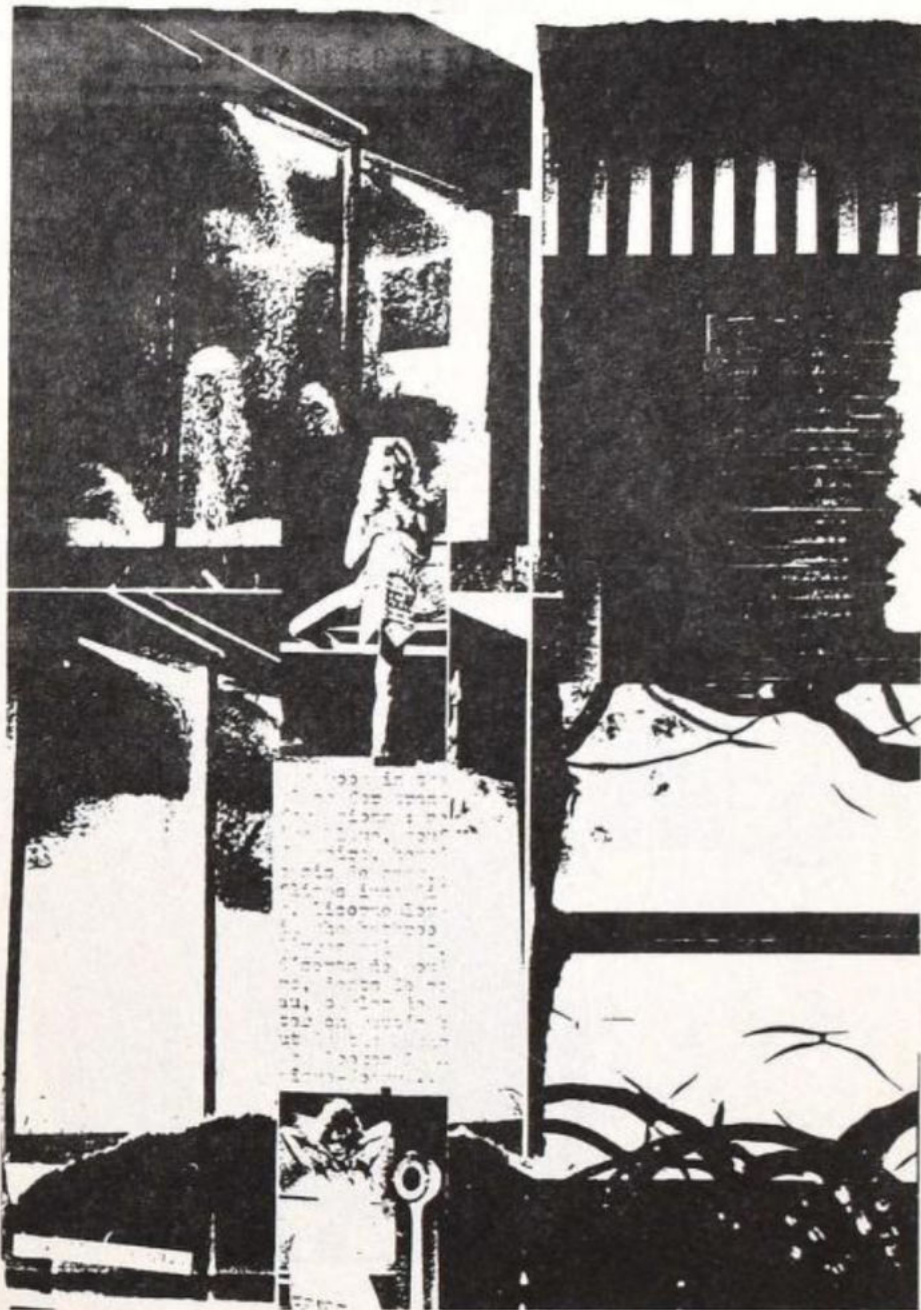
HORUS

B. SALVIA



BATMAN
his sex appeal.

1891981



T.
TILLIER

1.



2.



3.



S.
LUST

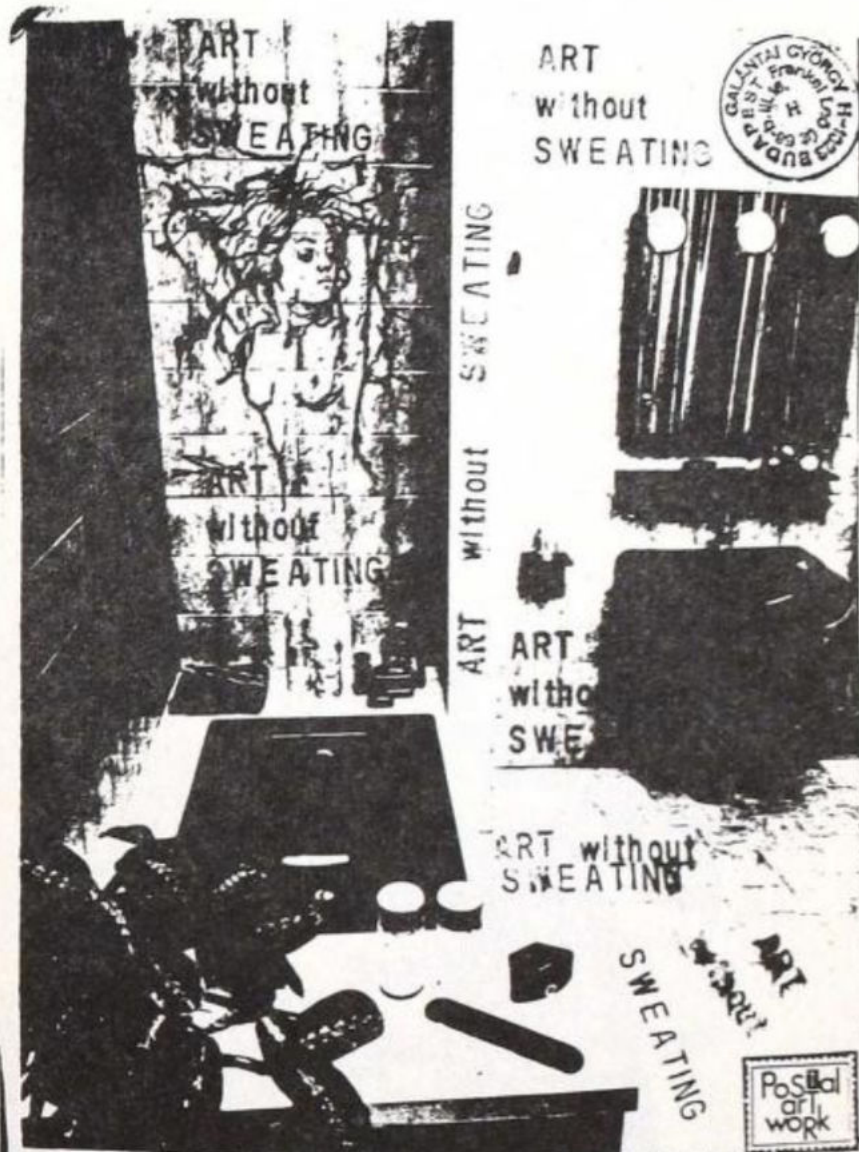
A LABOR OF S. LUST

D. D. MILNE



C.
MAULER





For Denise Gallini from G. Galantai

G.
GALANTAI



U.
CARRION

U. Carrion

Der Personenkult um den Diktator ist beispiellos

gas lacrimogeni

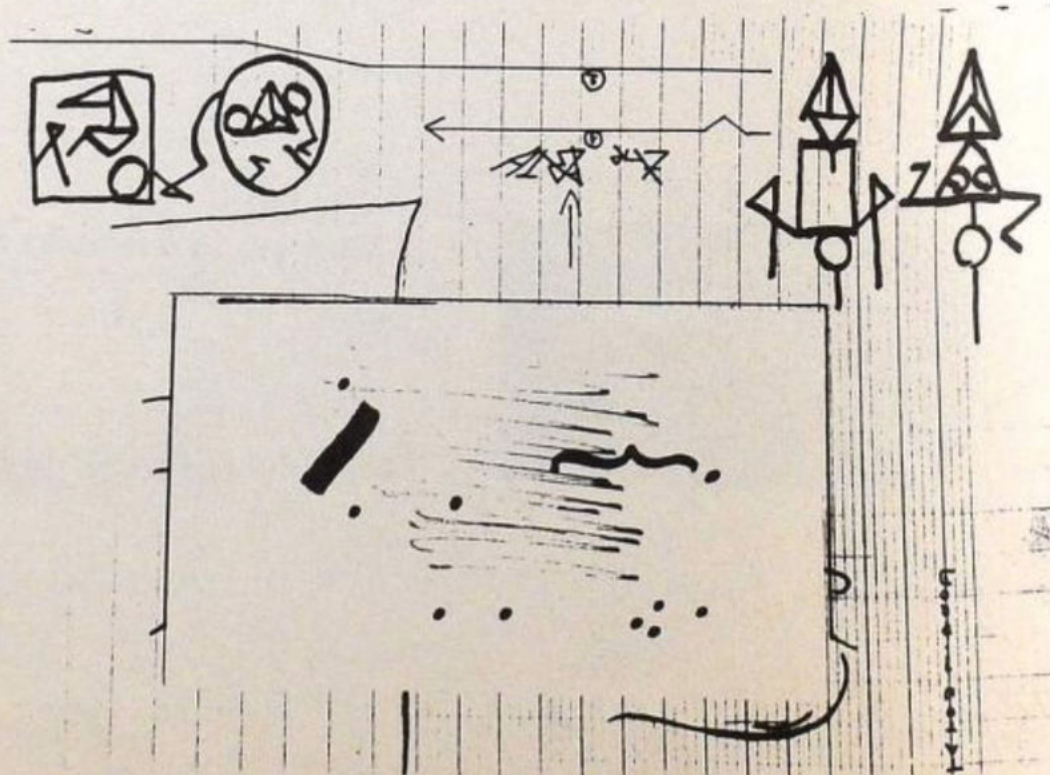
osceni

SPUDZ



Le cerimonie della magia pubblica

PEGASE



OUI RADIO LAVANDINO!

La sporcizia è il lusso dei poveri: siamo sporchi !
T.TZARA.

Ma non trascuriamo pertanto le sale da bagno/Specchio/piene di fumo
tubi e maiolache /giacchè assomigliano troppo al laboratorio del
fotografo: luci filtrate, liquidi, liquidi, tutto un mondo in sospensio-
ne che non esclude nè l'ingrandire, nè il rimpicciolire.
Penetrare in negativo, uscire, sviluppare o meglio ancora negli ist-
anti della lametta di rasoio e del suicidio, penetrarvi in pieno
possesso degli estremi e tramite un pezzetto acuto di metallo
sulla vena che batte, arrivare fino alla nostra genesi, al piano
iniziale!

Per concludere, Carissimi Ascoltatori, desidero svelarVi il mio
segreto, il segreto della mia perversione maggiore: il profumo!
La sala da bagno più sofisticata può apparirmi, senz'altro giocherei
con i rubinetti, senz'altro mi sarei mascherato, mi sarei avvolto nei
fumi, ma in primo luogo mi dirigerò verso lo scaffale delle fiale
le quali mi basterebbero a tutti i miei bisogni.
Inconfinabile, ci sarà sempre un po' di donna, chiave maggiore del
mio mutamento.

JEHAN VAN LANGENHOVEN
(PARIS JANVIER 81)

TRADUZIONE dal francese:
HELENE SCHEBAT

H.

SCHEBAT



SERA FIN



14.000.000.000

Sanitar UNIVERSALPULCH

J. OLBRICH



late & AIR

→ A ↓

or Sun

Olbrich Jürgen

MIRREN 1984

D.
CIULLINI



... red plastic skin for a new model ..

... knocking beauticians are new gods ;;;

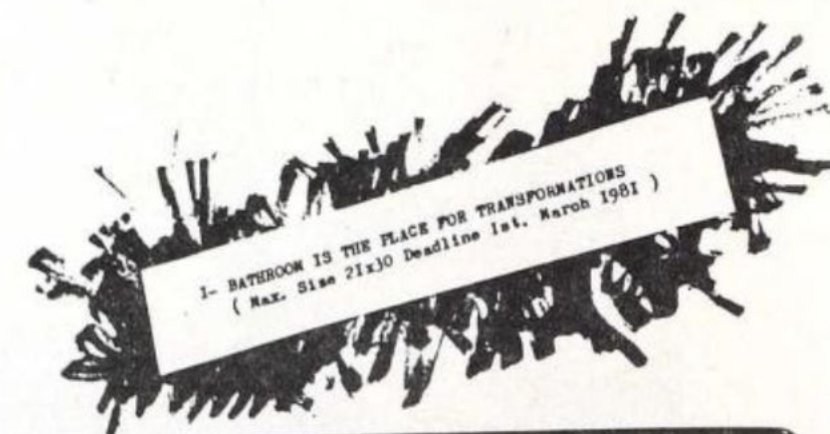


R. MAGGI

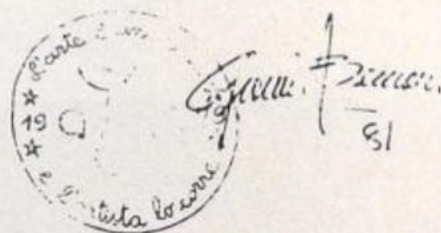


H. BREMER

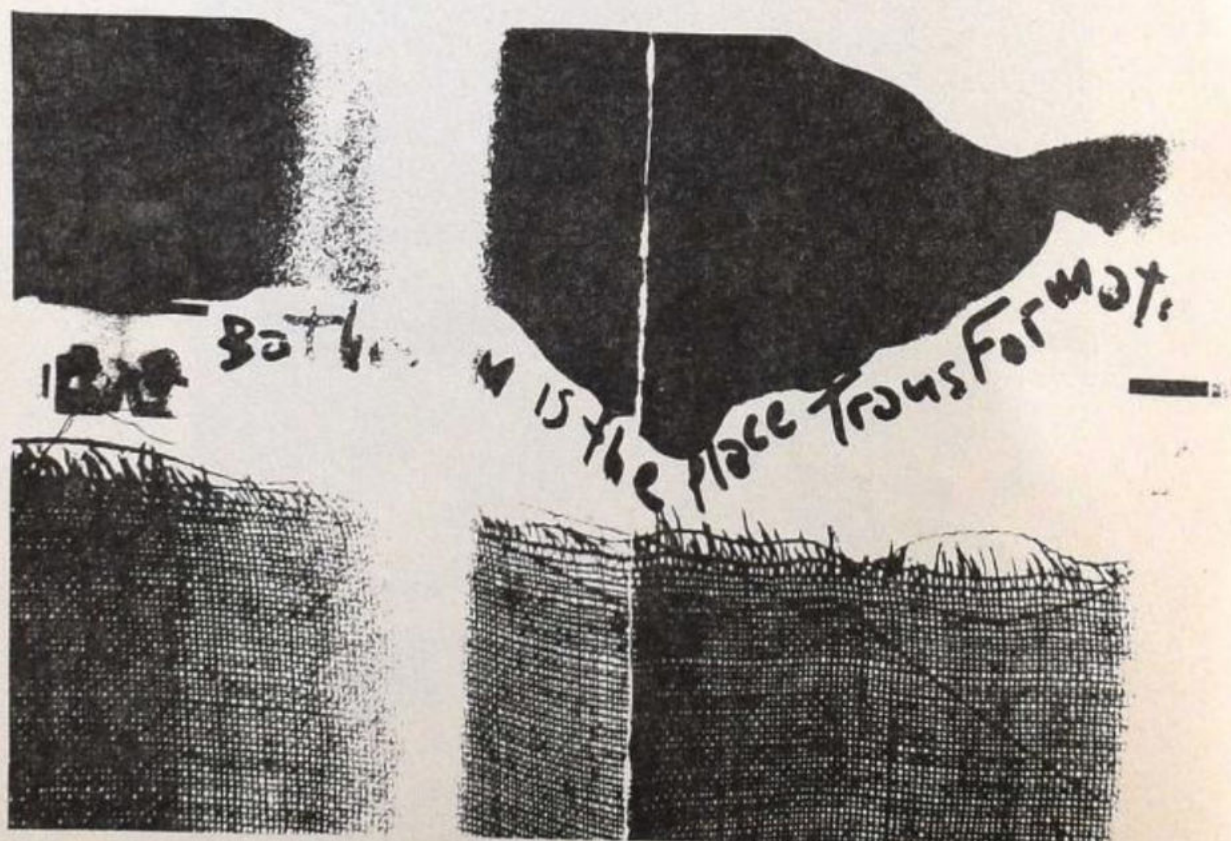
G. BECCIANI



G. BECCIANI
1981



N. FRANGIONE



DOO DA POSTAGE WORKS

153 LUDLOW ST., N.Y.C., 10006
MAIL ART BY E.F. HIGGINS III



E. F.
HIGGINS III



L.
SPIEGELMAN

last works of 1980



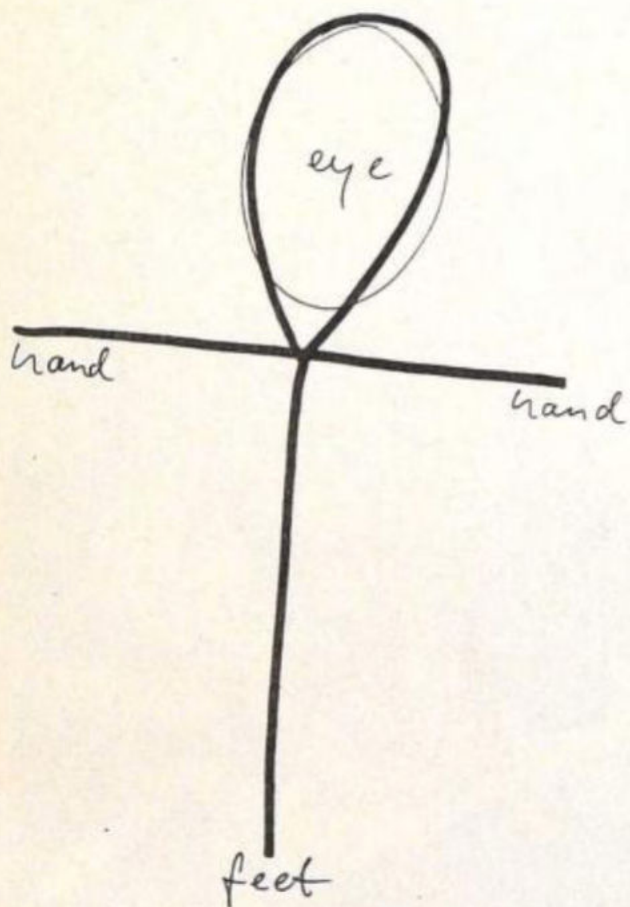
m.ribeiro

REALISM-



s. fishbein

as in
ARCHERY.



from Egypt to Germany

J. kramer



o. gasca

r. eckmeyer



HELP our
iNNoCency





a. vigo



e. rodriguez

VELAY el CULO
al GOBIERNO



mata



J. URBAN



Les derniers mois de sa vie, Béla Lugosi les avait passés drapés dans l'inévitable cape noire du ténébreux vampire, au sein d'une maison qui était la réplique exacte du château de Dracula. Les murs et les plafonds étaient tendus de velours sombre. Tous les miroirs avaient été supprimés.

Les serviteurs avaient été choisis sourds-muets, et des plaques tombales ornaient les pelouses de la résidence.

H. BREMER





C. BeRtO/A

WU//EKOnsuMKUnst

Land of Monstrosity.



" tutte le ideologie sono fortunatamente morte! solo i morti sopravvivono a se stessi!"
(V.B. dicembre 80)

think about mail art

Voglio iniziare con qualche cenno storico sul fenomeno mail-art: si è soliti far risalire le origini alla scuola di Corrispondenza di N.Y. dell'artista USA Ray Johnson; si trattava di una sperimentazione nella trasmissione di messaggi praticata da un ristretto cerchio di amici ed operatori culturali attivi negli anni 60, cresciuta poi e sviluppata fino a giungere ad una pubblica rassegna al Whitney Museum "N.Y. Correspondence School 1970".

Da allora il numero degli operatori attivi in questo circuito sotterraneo, ma che tendeva ad uscire allo scoperto, aumentava a dismisura. Il critico americano Mike Crane, che si è appassionato al fenomeno, parla di 10, 20 mila operatori che avrebbero praticato la mail-art negli ultimi venti anni.

Esposizioni collettive, nate dal bisogno di far conoscere al pubblico le comunicazioni personali accumulate, si sono avute sempre più frequentemente sul finire degli anni 70, in spazi pubblici e privati di molte nazioni.

Da ricordare in questo periodo la sez. mail art alla VII Biennale di Paris (71), Mantua Mail a Mantova (78), Post Scriptum a Forte dei Marmi (79).

In realtà sono solo alcune centinaia gli autori impegnati continuamente, e non solo in occasione di rassegne più o meno autorevoli, nello scambio di messaggi etichettati o etichettabili come "mail art".

Trattandosi di un fenomeno mondiale che impegna corrispondenti di lingue e culture molto diverse, il contenuto delle missive è prevalentemente visuale: collages, foto, timbri, francobolli, ecc.

Ma non mancano scambi di materiali sonori come audioriviste registrate su cassette, materiali verbali come poesie e racconti (esposti o letti poi a radio libere come la trasmissione IL BAGATTO).

Inoltre esistono riviste autogestite come "Arte Postale!", "Sphinx", "héâtre du silence", "Fuck", "Vittorio Baccelli magazine", "Aerosol", "Le point d'ironie", "The oxidized look" e molte altre.

Se all'inizio la comunicazione verbale era prevalentemente in lingua inglese, oggi sempre più spesso chi scrive usa la propria lingua d'origine: sono anche circolati testi in esperanto.

La mail art è apparsa in quasi ogni nazione come la continuazione delle esperienze under che si trovavano in condizione di superamento, non sono mancati tuttavia notevoli agganci con le esperienze delle avanguardie storiche, della pop art e dei situazionisti.

L'idea di partenza su cui poggia la teoria (e non l'ideologia) mail è la seguente: non esiste più l'artista, tutti hanno la possibilità e la capacità d'esprimersi creativamente ed immettersi all'interno del circuito, la comunicazione è liberata e tendenzialmente indipendente dalle istituzioni, dalle mafie culturali e dalle censure capestro di critica e galleristi: non profit art!

Il medium postale scavalca ogni filtro culturale per aprirsi ad una comunicazione intima, personale, gratuita, al di fuori di ogni binario prefissato.

L'interdisciplinarietà e la marginalità di ogni operazione è ASSOLUTA, con tutti i risvolti positivi negativi insiti in questa operazione, ma la barriera autore/fruttore crolla definitivamente in quanto il destinatario è stimolato a sua volta a rispondere in maniera creativa: se viene a mancare questo feed-back, il "messaggio" perde di valore, la comunicazione sussiste positivamente solo se funziona nei due sensi.

VEC AUDIO EXCHANGE.
In Progress report.
January 1981.

The function of the exchange is to collect and relay artists audio information by means of a quarterly published audio cassette programme. It is difficult to give precise terminology to the many different approaches to audio-art. Loosely the archive contains - new music (in itself a broad term!) - audio concept - sound poetry - poetry - environmental documentation/manipulation - audio drama - and a percentage that defies description.

In December '78 audio-works in the VEC mail-art archive were edited onto open-reel tape to make a one hour programme. The participating artists were Anna Banana, Bill Gaglione, Leonhard Frank Duch, Paul Carter, John M. Bennett, Rod Summers and the VEC at Remont. This programme is called HERE. PROGRAMME 1. HERE. A cassette copy of the programme HERE was offered to 120 mail-artists by means of a printed postcard.

The Offer: A cassette copy of HERE in exchange for an audio-work.

In the following four weeks 15 copies of HERE were exchanged for audio works on tape and cassette from 15 artists. Selections of the material received were copied onto tape and edited to produce a one hour programme. This second master-tape is called LISTEN.

PROGRAMME 2. LISTEN. A printed leaflet was sent to 160 artists on the fourth April '79 offering a cassette copy of LISTEN or HERE in exchange for audio-works.

PROGRAMME 3. CLEAR. Published in June '79 featuring the works of 28 artists on a 1½ hour cassette.

PROGRAMME 4. GLISTEN. September '79. 1 hour. 22 artists.

PROGRAMME 5. EAR2EAR. December '79. 1 hour. 22 artists.

PROGRAMME 6. GATHERED HEAR. April '80. 1 hour. 20 artists.

PROGRAMME 7. SEPTIC. September '80. 1 hour. 22 artists.

The archive contains 173 cassette/tapes from 70 artists. 58 copies of HERE, 44 LISTEN, 39 CLEAR, 42 GLISTEN, 31 EAR2EAR, 26 GATHERED HEAR, 23 SEPTIC have been sent in exchange.

An artist who has a work in the exchange archive may obtain copies of the other programmes in exchange for blank cassettes or \$3 (= cassette + postage).

Copies of each programme are sent to:

APROPOS. Audio Archive, Sentimattstrasse 6, CH-6003 Luzern, Switzerland.

OTHER BOOKS & SO ARCHIVE. Bloemgracht 121, 1016KK Amsterdam, The Netherlands.

PROCEDURE.

One work is selected from each cassette received since the publication of the previous programme.

The only selection criteria are time-available and technical viability.

Unuseable cassettes are returned to the sender.

Six minutes is the maximum time allotted to one work. Longer works are faded or stopped at appropriate spaces.

The selected works are copied from the cassettes onto open-reel tape (19cms/ $\frac{1}{2}$ tr) through a frequency equalizer which removes excesses of tape-hiss and motor-rumble.

Each item is timed and then edited into two half hour duration tapes which together are the master-tape of the programme.

A cassette cover is printed.

Information announcing the availability of the programme is published in the form of a postcard or flyer and despatched by mail to artists.

Cassette copies of the master-tapes are made one at a time to order and numbered. The cut off number for each edition is 150.

VEC AUDIO EXCHANGE ARCHIVE.

Works from

Peter Frank (USA). Paul Carter (GB). John M. Bennett (USA). John M. Bennett & C. Mehrl (USA). Leonhard Frank Duch (BR). Henryk Gajewski (POL). Aaron Flores (MEX). Klaus Groh (D). Tony Bradley (GB). Reudi Schill (CH). AUDIOZINE (USA). Betty Danon (I). Bob Davis (USA). Pawel Petasz (POL). Vittore Baroni (I). Paulo Bruscky (BR). Tommy Mew (USA). Steve Hitchcock (USA). Dave Fobes (USA). Mani Leitner (D). David Javelosa (USA). Geoffrey Cook (USA). Jesse Glass Jnr. (USA). Jenne van Eeghen (USA). Larry Wendt (USA). Michael Scott (GB). Ron Crowcroft (GB). Bria Burgess (USA). Ricerche Inter/media (I). Jockel Heenes (D). Johan Cornelissen (NL). Studio Le Clair (USA). Close Radio (USA). Nicola Frangione (I). Marek Krolczuk (POL). Peter Below (D). Nic Thompson (GB). Julien Blaine (F). Audio Players (USA). Nils Lomholt (DK). Diogenes Metidieri (BR). John Duncan (USA). Philip Loarie (USA). Tohei Horiike (Japan). Limmy Scheres (NL). Marianne Heske (N). AUDIO ARTS (GB). Deiderick van Kleef (NL). Lon Spiegelman (USA). Joyce Cutler Shaw (USA). Piotr Rypson (POL). Servie Janssen (NL). Steven Berkowitz (USA). Gary Jacobelly (USA). Michael Andre (USA). Michael Gibbs (NL). Carel Lanter (NL). Opal L. Nations (USA). Lou Schoonbrood (NL). Tom Winter (D). Magnús v. Gudlaugsson (IS). Bianchi Maurizio (I). Jürgen Olbrich (D). Giovanni Fontana (I). Tommy Rinnstein (D). Daniele Ciullini (I). ROLF BENNE (D) GYORGY GÁLANTA (H) RICHARD KOSTELANETZ (USA) RARA (D)

V.E.C.

INTERVALLO DELL'ARTE INTERVALLO NEL POTERE

INTERVALLO NELLA VITA QUOTIDIANA E LA SUA RIPROPOSTA NELL'ARTE
COME ADERENZA TOTALE AL QUOTIDIANO E NON DI LIBERAZIONE DAL
POTERE.

NON INTENDERE PER POTERE RAPPORTI DI FORZA DENTRO IL CAMPO IN
CUI SI ESERCITA.

SUPERARE IL TRASFORMISMO STORICIZZATO INCONTRI E SCONTRI PER
RIFORMARE IL POTERE.

LE IDEE NON SEMPRE SI INVENTANO SI DISTRUGGONO COSTRUIENDO CON
INTERVALLI A CONDIZIONI DI TEMPI.

INTERVALLO COME DISTRUZIONE-CREAZIONE FUORI DA TUTTI I LINGUAGGI
CHE SONO GIÀ PERCHÉ LINGUAGGIO POTERE.

INTERVALLO COME TENDENZA DI CONSUMO MARGINALE INDIRETTO ALLA
PRODUZIONE.

SENZA MODIFICARE IL SOGGETTO DI CONSUMO MA SPEZZANDO LA SUA
SIMULAZIONE DI NECESSITÀ.

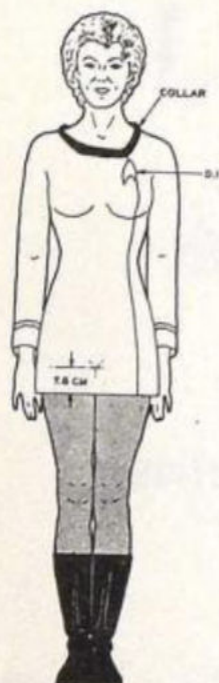
CONTINUARE UNA RICRITICA DEL CRITICATO DISTINGUENDO I FUTURI
DONI DELLA SOCIALITÀ.

UTILIZZARE INTERVALLI NON COME GIUDICANTI MA TRASFORMATORI NELLA
LORO IMMEDIATEZZA DI DECONTESTUALIZZAZIONI SOCIALI.

PARTORIRE DENTRO L'ATTUALITÀ modifiche senza contropartite
DI NEOSSEDUZIONI E SENZA DELEGAZIONI DI NEOILLUSIONI.

per il movimento utopistico
internazionale
NICOLA FRANGIONE

N. FRANGIONE



OPEN SPACES

MAIL ART EXHIBITIONS •

EVENTS • WORKS • DEADLINE



COMMONPRESS N°41 - "MUTUAL ILLUMINATION"
Berhard Suin De Boutemard
Wilhelm Baur Str. 14
6145 Lindenfels I W-Germany
7,2x16 cm. Dead. Sept. 15 1981

COMMONPRESS N°42 - "POSTAL REGULATIONS"
Michael Duquette
30 Athletic Ave.
Toronto Ontario Canada
M4L 1W6
For details contact the
editor. Dead. Dec. 31 1981

MAIL ART OBJECTS, COLLECTIONS AND ARCHIVES
for details contact : Piotr Rypson
ul. Kaliska 8/10 m. 47
02316 Warszawa Poland

For this space i need your help ;
send me , please , notices of events
exhibitions and deadlines and i will
publish in next issues.





RE VIEWS • MAGAZINES

....AND OTHER

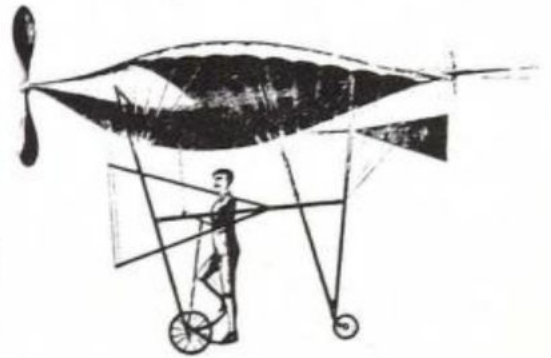
- Le Theatre du Silence ; poetry magazine ; next numbers about erotic and american poetry (deadline 15 March) :
v. S. Giovanni 2 24100 Bergamo Italia
- The 80's ; mail and various arts ; music ; graphics :
c/o Jurgen Kramer p.o.box 1142 4650 Gelsenkirchen
Germany
- Sorbo Rosso ; new magazine grouping mail art and poetry :
c/o Enzo Mancini v. Castagneto 14 03030 Castelliri (FR)
Italia
- Kryptogame ; mail art magazine ; music and graphics :
Fehrfeld 61 - 64 2800 Bremen W -Germany
- Signpost ; new magazine in box form ; every tipe of artistic interventions ; v. dei gatti 8 06100 Perugia
Italia
- Le Sphinx ; quarterly magazine of artistic and cultural alternatives : 7 rue de l'evêche 45190 Beaugency France
- Zeta ; every tipe of poetry printed in a good form :
c/o Marcello Conti v. Michelini 1 33100 Udine Italia



OXIDIZE YOUR MIND !!!



1981 issues Programme



1 - BATHROOM IS THE PLACE FOR TRANSFORMATIONS
(Max. Size 21x30 Deadline 1° March 1981)



2 - OXIDIZED SELPORTRAIT
(Max. Size 12x17 Deadline 1° June 1981)



3 - VISUAL MUSIC
(Max. Size 12x17 Deadline 1° September 1981)



4 - YEARBOOK 1981
(Max. Size 21x30 Deadline 1° December 1981)



..... BESIDE EVERY ISSUE WILL CONTEINS ONE SPACE

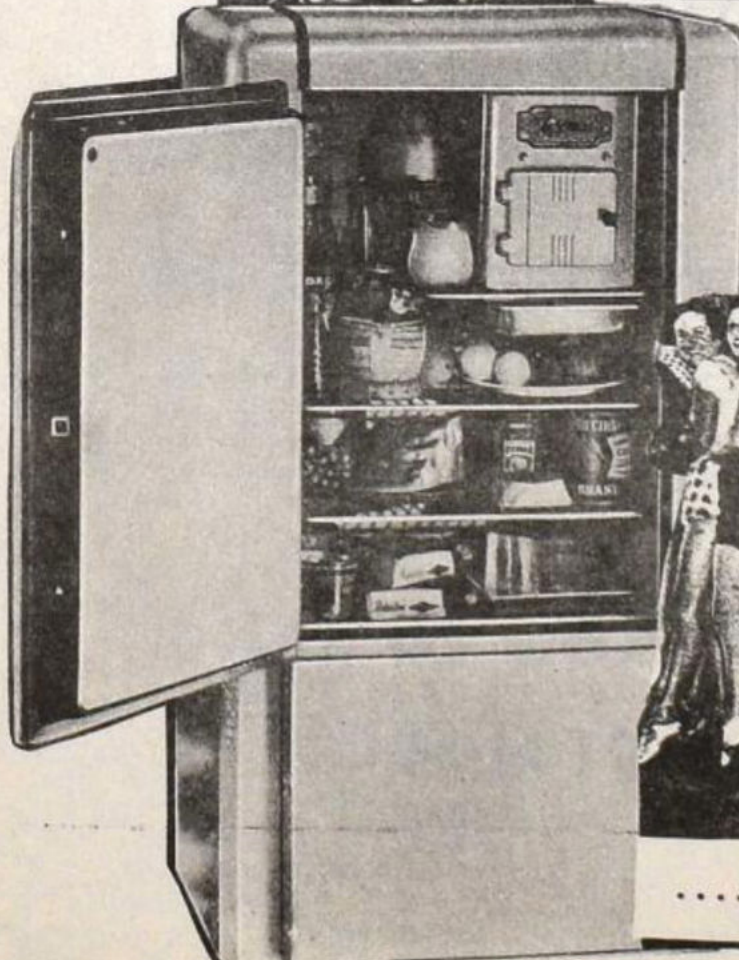
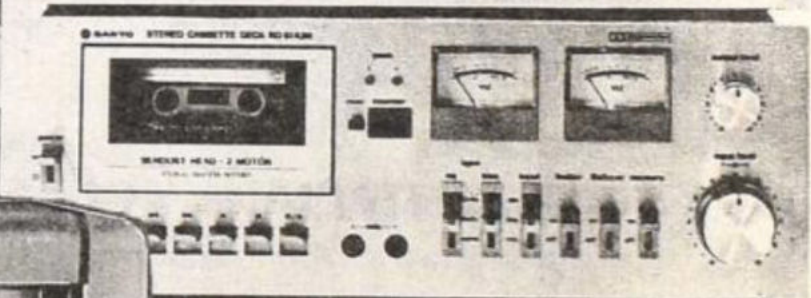
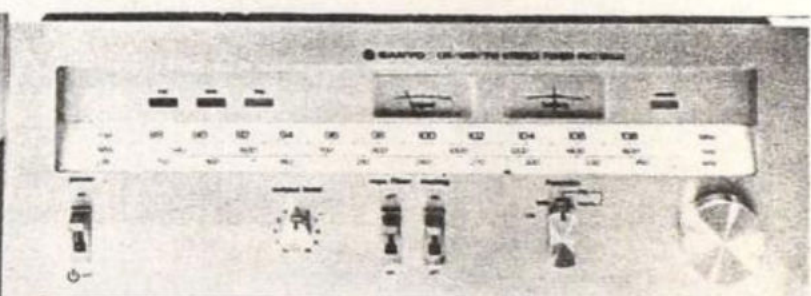
FOR MUSIC AND ONE FOR POETRY

.....you are invited to take
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