

**DECENTRALIZED
WORLD-WIDE**

DUPLICATE & DISSEMINATE

NETWORKER CONGRESS

WHERE TWO OR MORE
ARTISTS—NETWORKERS MEET
DURING THE COURSE OF 1992,
THERE A CONGRESS
WILL TAKE PLACE

STATEMENTS

1992

TOGETHER WE CAN RUB OUT THE

This booklet is comprised of networking statements received by the Aggressive School of Cultural Workers, Iowa Chapter (ASCW-IA) generated in response to the Decentralized World-Wide Networker Congress 1992. Intended to open up debate and to provide a vehicle for Congress discussions, these edited statements should not be viewed as a comprehensive overview of networking in the 90s, rather as a glimpse of the different approaches and philosophies that networkers hold at this time.

This pamphlet is intended as a networking tool, and we encourage further duplication and dissemination. For networkers whose first language is not English we suggest inserting pages in your native language. (ASCW-IA regrets having been unable, because of time and financial restraints, to include foreign language materials.)

The Aggressive School of Cultural Workers, Iowa Chapter, is an anonymous collective which seeks to invent, discover, and propagate new forms of cultural interaction. Although social change is our ultimate goal, the possibility for simple fun is never far from our thoughts. This publication has been sponsored by the Drawing Legion, a nonprofit performance art company based in Cedar Rapids, Iowa. Additional copies are available for \$1.50 cash from:

ASCW-IA, 221 W. Benton St., Iowa City IA 52246, USA
ASCW-IA, P.O. Box 227, Iowa City IA 52244, USA

In reply to your request about the definition of the role as networker, I answer very shortly (for now) that a networker has no role: he must be only himself: a free man who moves interactively and creatively in the joy of the relationships: in the whole world, by all of the media (body included) and among all of the orders of reality (death included). *Gianni Broi, via Peroglesi 18, I-50144 Firenze, Italy*

In the mail-art network, for example, I noticed some typical points of view about the problem. One connects mail-art to "having fun" (I do my mail-art because its funny, I want to enjoy myself, doesn't matter the message, doesn't matter neither what I say nor if I know what I would like to say). Another defines mail-art as "opposition" against institutions (I do my mail-art because I am an opposer, I am "against" and I use an "against" medium). A third approach is connected with "communication" (I like to have contacts with a lot of people worldwide). *Giuseppe Iannicelli, 20 via Sacco, I-15100 Alessandria, Italy*

Mail art proceeds from Conceptualism and at the beginning of the 60s adopted many of its proposals: privilege the idea or the project rather than the object: emphasize the way reality is expressed rather than how it is expressed: interest in the acting mechanisms of the representation rather than in those which promote it, that is, consider the production as an object itself and applied to the demystification of the creation as a meta-language: give no importance to the "pathos," "mystery" and "aura" which surrounds the "miracle of art," giving back to society an instrument of interrelation. It has been precisely this turning to its primitive condition of instrument of social communication, and not of simple object submitted to the regulation of market, handled by interests which are not of social concern, which has transformed Mail Art into the suitable vehicle for the transmission of revolutionary messages. In conclusion, there are several options that Networkers can choose from: they can opt for social values already in existence or they can change the codes of social communication. They can qualify

WORD FOR ALL ETERNITY. KEITH DE MENDONCA, UK I'LL

or try to measure the different mechanisms of control within the system, or try a new form of representation that will enable artists to question all established knowledge. They can reproduce work only for the art market which includes all work that is permissible, or propose works and texts that question the aesthetic, social and political status. They can resign their social responsibility by "l'art pour l'art" or...
Clemente Padín, Casilla C. Central 1211, Montevideo, Uruguay

In *Eternal Network* my philosophical interpretation of networking is found in the acronym, n.e.o.n.i.c.s. Networking is Ethereal, Open, Interconnected, Communication, in Spirit. I characterize networking as an ethereal and real process, an inclusive phenomenon open to all, without regard to race, color, religion, sex or nationality. Networking is perpetually new, exciting, filled with eros and the awe of life. Networking is interconnected, life-affirming, a process of communication and communion. Above all, I view networking as a spirituality of individuals creating locally yet interacting globally. Networking is not a slogan, truism or manifesto, it is manifestation; a process, a spirit, a collective global vision!
Crackerjack Kid, R.R.1, Box 426H, Lebanon NH 03766, USA

The communities engendered via computer networks *are* organisms. Like physical communities they evolve, and are influenced and defined through user participation. Like physical organisms, the extent to which they impact the ecosystem depends on their interaction with other organisms. Creative use of computer networks implies, from a user standpoint, experimentation with forms of communication and user interaction. From a systems standpoint, creative networking involves investigations into levels of user interaction in virtual space, community building, and cross-pollination, or the creation of links between previously disparate communities. As organic communications systems, telematic art can initiate previously unknown behaviors and, over time, create operative realities. Its meaning lies not in what it is (identity or objectification), but what it effects. **Anna Couey, P.O. Box 193123, Rincon Center, San Francisco CA 94119-3123, USA**

As we begin to explore the use of networks to bring together people who might otherwise never know of each other, we will find that many issues come alive. What cultural or political differences will help or hinder our efforts? Personally, I have become more aware of the widening gap between the technological peoples of the world and those within the same cultures who have no access



CONGRESS JUST LONG ENOUGH TO

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Clemente Padin

GET INTO THE DOCUMENTATION

WARREN ONG,

to technology. This is not a first/third world issue: it is a social and economic issue within subcultures. By using a small computer the size of a notebook, a modem and my telephone, I can send my message to a person in Brazil, for instance. This is the potential and the dream.

Byron Grush, School of Art, Northern Illinois University, DeKalb IL 60115, USA

To communicate in this world-wide network, always called for an extended and changed dealing with signs and speech. Communication to form social unity by using signs and speech has expanded to some global unity. The approaches through an extended and changed code and its further development, will lead us to fusions, which will be of benefit to the life with someone, for all people. *Harald Ziegler, Eugener Strasse 42, D-5000 Köln 41, Germany*

The art world is a small ensemble of followers who believe in the hegemony of style—that old modernist hangover. Styles deplete meaning and therefore should have nothing to do with what mail artists call the “network.” But mail artists are too often jealous of the art world and want to remain separate. This is a problem. Like a ghetto, the art world remains the macrocosmic projection of what the network wants to be. The network, in essence, should remain the underground aspect of the art world. The network is about direct visual/verbal access. That is the basis for establishing a new order of communicating ideas.

Robert Morgan, 145 Fourth Ave., New York NY 10003, USA

I am quite old, and not very well...so live in retreat from the world...and am reluctant to have what is left of my concentration confused by arbitrary intrusions. Letter writing is a sublimated sociability for me...as it is for many people.

Eric Finlay, 178 Durnsford Rd., Wimbledon, London SW19 8HJ, UK

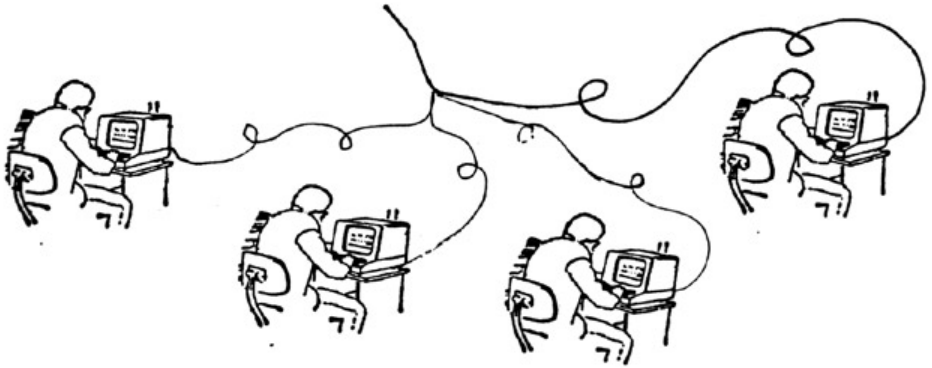
In my perspective, then, networking is a subject and a technique of knowing; the art network is a particular instance of observing how actual lines and spaces interweave and interact. Network art is an abstract perception of individually local, often daily, intellectual and emotional contact. One’s life transforms itself into artistic dialogue, the looping of realization.

David Cole, 19 Grace Ct. #5C, Brooklyn NY 11201, USA

Computer networking and facsimiles are a fast-paced global environment of communication. It can be exciting and stimulating. It is a product of modern technology which allows such a high stream of information to travel with the ease of hitting a button to virtually anywhere in the world that has external networking capability and becomes a part of a larger scheme of events. One no longer thinks of the distances that their messages, thoughts or statements travel, or the amount of days or weeks necessary for conventional networking, rather, a networker thinks more of their participation or interaction with others in their network. However, this now presents the problem of response time. With information being passed and received at the blink of an eye, keeping up with networking events can become difficult, if one doesn’t prepare themselves before they begin their involvement. Whatever the networker’s participation may be, artistic or scientific, a network only works with true involvement and interaction; thus creating a decentralized form of world-wide communication and cultural exchange.

Pomona Valero, 9 Forbes Terrace, Pittsburgh PA 15217, USA

A united front in opposition to the commodity arts can be very useful. Mainstream art critics think the alternative arts have nothing to say to them; that we have taken ourselves out of the system. I feel this is self-deluding. There is a lot the mainstream artist can learn from the alternative artist, and



that we have taken ourselves out of the *system* to partake in the *network*, because we view art as a cooperative rather than a competitive process. **John Held Jr.**, 7919 Goforth Rd., Dallas TX 75238, USA

For me, its not enough to make works of art, literature, music, etc. It's also necessary to provide an environment, a context, in which they can function. This is especially true in Australia where the cultural structures that exist in Europe (and which often harm European art) do not exist, or are not so well developed here. Hence, the networker, who draws together the threads that might otherwise remain unconnected so that people might have a few creative opportunities they might not otherwise have.

Warren Burt, Flat 18/102 Park St., St. Kilda West, Victoria 3182, Australia

I hope that the talking about mail-art is not going to be the most important thing in the Network. **Ever Arts**, 4317 AB Noordgouwe, Netherlands

The word "decentralized" implies anarchism. All other belief systems advocate centralization and hierarchy. Dada advocates chaos. Let us be quite clear that the decentralized network of mail art and ALL underground culture is a manifestation of loose anarchist organisation—NOT dada.

And so I insist that the social texture of today's underground network is not dadaist, or futurist, or any kind of neo-nihilist chaos, but rather ANARCHY. **Eliot Cantsin**, 4823 Balimore Ave., Philadelphia PA 19143, USA

The pulling of a letter from the postbox and its opening can be performances, and the reading can be a life changing experience. **Networking means community**, cooperation, diplomacy, strategy, and in some ways the idea of shared ownership. **Reed Altemus**, 216 Small Rd., Syracuse NY 13210, USA

Networking really mixes me up. **Lawrence Upton**, 32 Downside Rd., Sutton, Surrey SM2 5HP, UK

Mail Art: Only for the lonely.
Networkers: People who work the net but rarely net the work. **Networking:** The McDonald's of the information age. **Networking Zines:** Every page a leaf from a tree that could still be standing. **Networking Shows:** Send us the work and we'll make up the theme. **Networking Developing Countries:** Don't bother with the pictures just send us the paper. **Networking Central Europe:** Consumerism's avant garde. **Networking Politics:** Whatever fits into the envelope. **Networking via Modem:** Penetration without the pleasure. **Networking via**

STRIKE, I REACH FOR MY COPIER. KEITH

Fax: *Copyculture's one-night stand.* **Women & Networking:** *Needles in a haystack.* **Networking Tourism:** *Send me the ticket and I'll be there.* **Networking & Sex:** *Sex without secretions.* **Networking Histories:** *You can be in mine if you'll let me be in yours.* **Networking Archives:** *Give us the space and we'll fill it up.* **The Networking Message:** *The medium is the message because so often there's no message to the message.* **The Future of Mail Art:** *One postal strike and it's all over.* **The Future of Networking:** *The tyranny of communication.*

Stephen Perkins, 221 West Benton St., Iowa City IA 52246, USA

perhaps if networking was my profession or avocation eye wood C myself as having a role or purpose or function since eye just C it as N xtension of life. Nother facet its sharing, xchanging, communicating, a building of bridges living and loving life the process remains the same only the tools change. eye like im sure many others have done this all our lives only recently know it by the name of networking.

Gerard Barbot, 2939 Avenue Y, Brooklyn NY 11235, USA

For networking to be creatively useful, it must be *guerrilla networking*. Log on. Damage expectations/be creative. Log off. Networking is *safe*, as the London kids say—it's as easy as logging off.

Harry Musgrave, 14 Cambridge Mansions, Cambridge Rd., London SW11 UK

As a woman, I feel that I have little choice but to be a networker, networking with other women, though cautiously. Because the world we inhabit is and always has been a built environment, the systems of access and dissemination are manmade, which means "made by humans who generally tend to be biologically men." We have to network now to be heard and seen. The official arts are too controlled to be

of any use to free artists. So now we are all like the samizdat artists in the USSR a few years ago, smuggling our works to each other in our private networks to beat the system.

Lillian Ward, UK

Mission: *to search for and ridicule the borders and limits of ordinary day-to-day life to seek for a more natural handling of the sub-consciousness.* Our aim is wakefulness—Our enemy is dreamless sleep. **Mission:** *To merrily infiltrate the taste of other individuals.* When my smile meets your smile I'll smile for a while. **Mission:** *To fight the conservative aspirations of the marble-loving-champagne-drinking arty-farty self-defined "art-elite."* Kill them before they grow say hello go go go. **Mission:** *To Re-introduce art as Ritual and thereby regard the Process itself as being the most interesting (for this purpose!) part of Creation.* Make up your own mind honey. **ThB nett/C.E.W.A.F.S.**, Tronheimsveien 102C, 0565 Oslo, Norway

I do not want to create new spaces but win new equality and enlarged substance from the space already existing, engaging in it without artificiality and without wanting to hold on to the "new" spaces I acquire like this. Much more it is necessary to free again



WHEN MY SMILE MEETS YOUR

the newly won space, so that in the next moment or tomorrow it can become another shape again. What remains is what one has become aware of, what one has sensed is significant for the specific moment and what therefore one has fully lived in this instant. Space has produced—fecundating—and returns into the flowing process.

Franz Muller, Kleinmattstrasse 16, CH-6003, Luzern, Switzerland

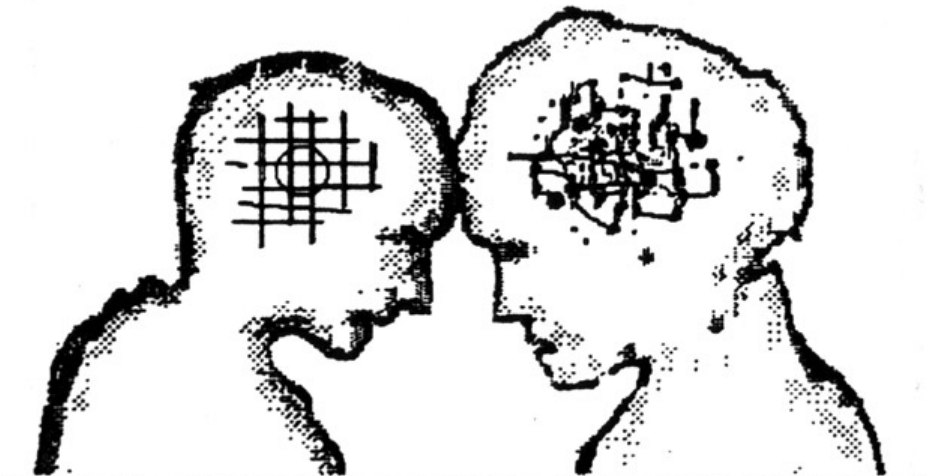
Personal correspondence, perhaps the last refuge for the damaged interiority that came down to us from the great bourgeois period just behind us, has become a form of state-subsidized consciousness, increasingly threatened from within by the commercialization of the mail network, and from without by the blandishments of television and war (two sides of the same coin). So artists seize the network for their own ends but as usual remain implicated in the web which “supports” us all, until the killer mutants trundle on over us to finish us off.

Harry Polkinhorn, P.O. Box 927428, San Diego CA 92192, USA

Mail art has got to go. In its place, I propose a system of networking whereby: 1) *Other networkers are not the sole targets of networking.* 2) *Organized collective efforts are undertaken to effect cultural change.* 3) *Alliances between networks to create new information streams, or infiltrate existing ones as yet untapped.* 4) *Attract dominant media's attention to pressing issues that concern us at any opportunity.* 5) *Add your own proposals to this list.*

Lloyd Dunn, P.O. Box 227, Iowa City IA 52245, USA

I grew up in a network environment. The extended family were all seamen in ocean-going boats, so that I remember myself from very early on, being at the center and the periphery simultaneously. But of course there is a negative side to networks. There is for instance the possible disappearance of traditional cultures in small communities. Or not finding anywhere to hide—the privacy abuse potential, expressed in a variety of ways, from mere nuisance to political survival. Also the trading routes for passing on guns, narcotic



PHILOSOPHERS UNION

SMILE I'LL SMILE FOR A WHILE.

THBNETT



substances or humans—and of course the accidental passing on of viruses.

Mit Mitropoulos, 11 Elpidos St., Athens 10434, Greece

Do not ask me for my sponsors; I exploit myself. But it is worth the investment. Do not even think of making money through networking, you'd better become a pimp. My development is an example like that of many others—an example of constant mutual interchange and influence between the mobile individual and the mobilizing network.

Peter Kustermann, P.O. 2644, D-495 Minden, Germany

During my recent travels through the USA I realized that I don't want to participate in the organization of the World-Wide Decentralized Networker Congress 1992. What I see today are some people preparing themselves for their ego-wars and, yes, we had that before. Of course I will participate in at least one congress session, as I want my name in the eventual documentation, but I expect more results and satisfaction from a good dinner with some

WHY CAN'T WE GET SOMETHING RE-

COMMUNICATION



NOT
DECORATION

friends, "organized" when we are all in the mood and....*Kristof D'Haeseleer, Meerstraat 41, 9308 Gijzegem, Belgium*

It is very apparent to me that the mail artists, performance artists, rubberstamp artists, eraser carvers, cassette culture, artist stamp, anarchists, computer hackers, scientists, and other cultural workers share a common idea, although not a common language. I propose that this congress allow as many different **networkers** to meet and exchange ideas as possible. I believe that individuals from each discipline should investigate and exchange ideas with **networkers** from other disciplines to allow the "underground" or "non-money artists" to take a giant step forward in the progression of the **networker**.

Mark Corroto, P.O. Box 1382, Youngstown, OH 44501, USA

As global concept, mail-art network in essence exists as imaginary WORLD'S ARTIST FAMILY. New generation of alternative artists prefer full/direct contacts and cooperative work as the way of international culture strategy and

(alter)art activity. *Rora + Dobrica Kampere-lic, Milovana Jankovica 9B, 11040 Beograd, Yugoslavia*

The networker goes from one side of the globe to the other, creating his works in collaboration with others, and he doesn't mind if his voyages are real or virtual, as today he can activate networks for exchanges without leaving his desk, transmitting his works via fax, modem or other media, and the major limits are those imposed by the institutions who, with few exceptions, are still proposing white walls with hanging pictures. The message cannot be split yet from the medium carrying it but neither from the production mechanisms or from the modalities of the communication process. In the post-industrial society where we live, the planet is constantly criss-crossed by millions of informations interconnected in many different networks and it is in this scenery that the Networker acts, becoming in fact the interpreter of his own time.

Piermario Ciani, via Latisana 6, 33032 Bertolo (UD), Italy

It is already very common to find networkers who manifest themselves against institutions when they are real institutions with legs using the net for monumental schemes of self-promotion propaganda. Also very well known are the pilgrimages trying to meet some divinities of the net; if the personal contact is desired for the future, the movement should be of everyone in every direction but it really is of everyone in one only direction. Roles like these are not very favorable for the net's health; at least, they can in small time leave wounds open where the voracious agents of domestication, of instrumentation will infiltrate.

César Figueiredo, Apartado 4134, 4002 Porto Codex, Portugal

I believe that all systems and networks should be open. I also think that the only way any open system will work is if the artists involved have a sense of personal

ALLY DANGEROUS GOING WITH THE

responsibility and integrity as far as what they put into that system.

Bill Ray, Box 127 B, Kilroy Rd., Oxford NY 13830, USA

I still find the interplay between distant networkers the most fascinating aspect of Mail Art. If is, after all, an aspect which anticipated working patterns made possible by new technology. Yet, not only is the solitude of mailartists uncelebrated, unexplored and undocumented, there is also an historicist assumption that the *Personal Contact* is the natural or logical development for Mail Art. For the upwardly and outwardly mobile, Mail Art has become the *letter of introduction* and the *passport* to something else. I don't like the something else.

Keith Bates, 2 Ferngate Drive, Manchester, M20 9AX, UK

Jesus didn't tell his followers to bait a hook. He didn't tell them to continue to work as fishermen. He said, I want you to be fishermen of men. So they went on to make a new kind of net. That was early networking for Christians and for better or

worse it is still going. Which brings us back to the river of time.

Rev. Bill Whorrall, R.R.3, Shoals IN, USA

As a Networker, I am ever eager to facilitate other Networkers in their struggle to define and articulate themselves, and to cooperate however and wherever possible.

Carlo Pittore, P.O. Box 1132, Stuyvesant Station, New York NY 10019, USA

When I talk about what it means to be a networker/mail artist, I think of a postcard I once received. It said, "Mail art. Don't quit your day job." The mystique of exchanging art with someone I don't know, have never met and most likely will never meet is fascinating. It transcends traditional art's prejudices and power structure.

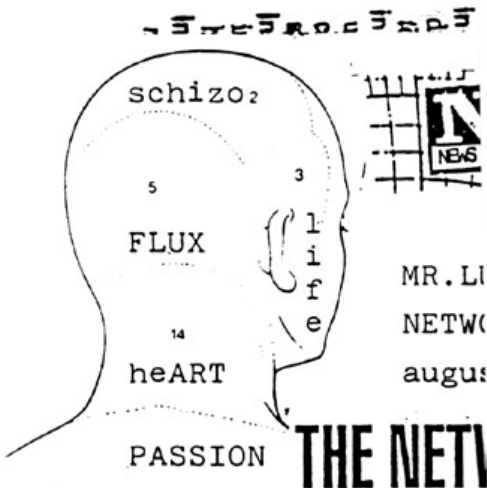
Julee Peezlee, P.O. Box 4763, Boulder CO 80306, USA

In other words, rather than self-congratulatory gatherings celebrating the simple existence of networks, forays into limited subcultures, sophomoric conspiracy theories that miss the big picture or engaging in pointless discussions of intellectual or aesthetic theories that are so obtuse few if anyone other than the originator can comprehend then, why can't we get something really dangerous going with these networking congresses in 1992?

Jim Klingbeil, 1104 North Marshall #709, Milwaukee WI 53202, USA

The **alliance** of networkers is more momentous than the structure of the network. It is not the art that is important, it is the artist. The man or woman behind the work, that has precedence. The art is not the aim, it is the consequence of certain communication processes. That's all. **Guy Bleus**, P.O. Box 43, 3830 Wellen, Belgium

Art has changed rapidly and has finished by changing even its means of



NETWORKING CONGRESSES?

JIM KLINGBEIL, USA

production: today we can speak about a new figure of the artist or operator of aesthetic creativity, a kind of "cultural strategist," who uses, playing with them, the present instruments of electronic communication and/or telematic ones, who more and more covers, as a network, all the world. Every point of the network's connection becomes at the same time the center and the periphery of the system. "Local" and "global" are, therefore, dialogic extremes to which the artist/networker addresses with responsibility and they are places too in which he can act simultaneously. To understand and place in the new philosophy such roles, a request for a new ethics, we can draw again a new geography of art and a new topography which includes the territory of ecology and art, towards a dialectical definition of eco-art. **Bruno Chiarlone**, via Bertolotti 58, 17014 Cairo Montenotte, Savona, Italy

A networker is someone who knows that all islands are linked underneath. Each networker is at the center of his/her own network. All networks intersect and cross-breed other networks at various levels. In an open network, all roles are interchangeable, the author becomes the audience and vice versa. A networker is a new social figure, different from yesterday's "artist," "poet" or

"musician." In a network strategy there is nothing like a "finished piece": all is in flux, everything is modular. The powers that be fear free access to all information more than bombs. A networker is someone who is not afraid to steal information from corporate data-banks and redistribute it to the people. A networker is someone who is not afraid of cultural and geographical distances anymore. **Vittore Baroni**, via C. Battisti 339, 55049 Viareggio, Italy

I began sending papers, poems, drawings, photos to people I did not know quite a long time ago (in 1967 for the first time). At that time, I think it was mainly because I felt isolated. I was living alone, far from my friends and family. I discovered that other people wanted to exchange messages with me. So it was like the beginning of a game or an adventure. After some years I discovered also that I was involved in a "network." I was a "networker" and I did not know it.

Daniel Daligand, 33 Rue Louis Michel, 92300 Levallois, France

In this period, when communication is assuming planetary dimensions and when the CYBERPUNK, new corsairs of the telematic age, are sacking the databanks, the cultural operator, the NETWORKER is placing himself as the ideal center of all international and multimedial circuits of (personal and not) artistic contacts.

Ruggiero Maggi, C.so Sempione 67, 20149 Milano, Italy

The networker is the one who is situated in a flux of passion that threatens the social order. The networker traces the lines of escape from the confinement of set patterns of thinking, doing, making art and living. They slide off the hooks and snags of authoritarian relationships, of becoming attached to a boss, a product, a lover, a job, an -ism. **Luc Fierens**, Boterstraat 43, B-2811 Hombeek, Belgium



MAIL ART: DON'T QUIT YOUR DAY JOB

So then—what *is* my “role” as a networker? Maybe to put forth the notion that most artists, including the networker, operates on more than one level. We have to eat, pay bills, raise families, so is there *really* ever total autonomy? I finance my “autonomy” through social security and pension, but also through a certain dependence on the art and culture institutions to get grants, my work seen to generate commissions, teaching jobs... **Maxie Snell**, 14201 Hart, Oak Park MI 48231-1121, USA

When people can communicate directly, political leaders cannot keep the BIG lie going about people in other countries...computer link-ups, mail art, teleconferencing, etc., are good for our mother earth and her children. **Rev. Paul Alchemist**, 3444 Clifftont Ave., Crater Baltimore MD 21213, USA

Conditions for mail-art and networking have changed a bit for me since the civil war is on in Yugoslavia...thousands of young men, some of them my friends from Novi Sad, are sent to the front, and I've heard of hundreds of them returned in coffins or as invalids. So what can a mail artist do in these circumstances? Is the idea of THE NETWORK mighty enough to stand up against all confusions, fears and disappointments that war brings? It is true that numerous letters of solidarity came into my letter-box recently and those moments are wonderful, when I realize that somebody in the far-away world is thinking of me, but when you are so close to war and see daily its horrible effects, then countries, friends, mail-art seem so far away, so unreal. All our talks, congress statements about community, love, understanding, compared with the bloody reality, seem to be just nice words, nice ideas to talk about, stylistic exercises. So, it could seem that this is not quite a good time for mail-art activity for me here. But on the other hand, it often seems to be that



right THIS time is perfect for networking; that my condition being close to aggressiveness, danger, death, uncertainty is just perfect for testing my strength and belief in the ideals of NETWORKING. Because the Yugoslavian war is a result of selfishness, extreme nationalism, lack of love, understanding, readiness for dialogue, compromise, exchange—which all the networking is. So, I think if I give up my international dialogues, exchange, understanding, friendship and love, then I am supporting the war, or its causes. It means that I should continue networking, changing a bit the nature and content of my messages, but aware of playing a positive role in the present insanity and madness that surrounds me. Because if I stop, and if others like me stop, then there will be no hope for peace at all. Now my persistence in networking seems to be more important than before, and it has more meaning for me. It is a release from tensions of everyday life, but also a way of fighting for peace in my poor but beautiful country. So I will go on till the end. Now NETWORKING gives a sense to my life, more than before. LOVE OFFENSIVE is my answer to the war!

Andrej Tisma, 2100 Novi Sad, Modene 1, Yugoslavia

After 7 years since I wrote, worked and spread through the mail-art channels, the watch word—proposition “POR UN ARTE DE BASE SIN ARTISTAS,” I'm just forced to recognize that our aims are trapped and drowning in the waves of multinational capitalism, that splashes today all over the world. I need to reinforce what Bertold Brecht said sometime ago, thinking about the third world...” to live—that is to say to maintain oneself with life—, has become an entire art...” I need to rewrite the affirmation of Clemente Padín when denouncing that today art is insufficient. Missing by misery—desaparecidos por miseria—was the footprint stamped, like a last whisper, on our envelopes since 1989. We tried to make the networkers know that it wasn't enough

to have escaped the physical disappearance during the military dictatorship, to be alive in mind and soul...now we're being vanished...with the network's consent. Naked, skillless, despoiled by a hidden monster without face and heart, we cried out in our last communications: "HASTA LA VICTORIA DE LA POESIA...SIEMPRE" (to the ever victory of poetry)...and silence was the answer we read in almost every technocratic or touristic proposal we received by mail, inviting to take part in the dance of binary codes, artefax or touristic contacts without commitment. *Graciela Marx, Casilla de Correo 749, CP 1900, La Plata, Argentina*

Strike breakers unite. We who have chosen to flout the Art Strike 1990-1993 now finally have a chance to show our strength. Let us line up together and march shoulder-to-shoulder through the factory gates with one step and one purpose. When I hear the words Art Strike, I reach for my copier.

Keith De Mendonca, Flat 5, 65 Lansdown Place, Hove, BN3 1FL, UK

It's really a huge electronic universe of communication, way larger than paper already, but it's still very much a proprietary universe. Common standards and intercommunications are still at an infant level. Also, I would add some basic Tofflerian observations that an information culture fundamentally supports decentralized, personalized, and noncommercial interchanges, i.e., a fragmented world. (Whereas an industrial culture supports centralized, institutionalized commercial interchanges etc.). So what is happening online is that we are creating, from scratch, an entirely new "art world." One that is very organic. There is a real sense of "collective unconscious," an individual can have an effect, but not without the others. So I don't think we need leaders, but we certainly need netweavers, those who will facilitate the integration and dispersal of this process. Telecomm culture is based on

interaction and participation.

Bob Gale, USA, Well!bgale@apple.com

There is no doubt that a world integration is coming up. When you can reach almost every part of the globe, quickly, it is very nice how you can create art or science in a more productive way. On the other hand, there is a problem I will call "cultural entropy." One of the things which make this world wonderful is the differences among several cultures we have on it. You can compare experiences and philosophies and arts, and so on. When you integrate everything, you can, in the long run, make these special characteristics merge in a common set to every people in the world. I would not like to get to this point. With this in mind, I consider the responsibility of the networker to make a good use of the fantastic resources s/he has access. We must use the network to enhance our productivity (artistic/scientific) and at the same time protect the particular "color" of each culture in the world. Which, I insist, is not an easy task.

Marco Dimas Gubitoso, Brazil, gubi@ime.usp.br

How is a non-hierarchical system of free information exchange to be maintained in the face of profit and politics? Does the net challenge or reinforce first-world cultural dominance? Is an "information elite" developing? Whose rules run the "global village?" How do multiple media translations effect information?

Wayne Draznin, Computer Arts Program, Cleveland Institute of Art, Cleveland OH, USA

What we must fight is fear and silence, and with them the spiritual isolation they involve. What we must defend is dialogue and the universal communication of men. Slavery, injustice, and lies are the plagues that destroy this dialogue and forbid this communication, and that is why we must reject them. *Albert Camus, France*

BECAUSE SO OFTEN THERE'S NO

Electronic data is a virtual reality. And through the applications of telecommunication technology, electronic data can be translated into electronic mail, electronic bulletin boards, electronic databases, and intentional electronic communities, complete with virtual cafés, art galleries, shopping malls, colleges and universities, and more. One unique aspect of these communities is their virtual location. They exist in the ether, and yet their members can be listed, and maps can be created, indicating the streets and avenues of branching systems, file locations, and the routes taken by long range telecommunications carriers—rivers of exploration for this era.

Carl Loeffler, ArtCom, P.O. Box 193123, Rincon, San Francisco CA 94119-3123, USA

Fire your mail art salvos into the heart of the beast and hear his postal

mechanisms groan under the weight of PURE BEAUTY. Jam the airwaves with the sound of electric guitars. BLOCK ALL COMMUNICATION CHANNELS. ATTACK ON ALL FRONTS. THIS IS THE BIG PUSH!

Keith De Mendonca, Flat 5, 65 Lansdown Place, Hove, BN3 1FL, UK

Now the role of the networker consists in making horizontal structures of expression subverting the hierarchy of official art and transforming the terminal artistic product for consumption into a universal art of interrelation as well as reciprocal and recycled exchange. The Networker is all at one time: artist, director, producer, consumer, writer, editor, worker, entrepreneur, politician, philosopher, investigator, etc., so transcending the fragmentation of the human being imposed by the market economy.

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MESSAGE TO THE MESSAGE

STEPHEN PERKINS, USA

DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS 1992

*Where two or more artists/networkers meet in the course of 1992,
there a congress will take place.*

New artistic behaviors and strategies have developed world-wide within the last 20 years. Based upon a dialectical and mutual understanding of respective cultures, open relation systems have developed for interchange and cooperation on a communal, regional and international level. The basis of all this is the personal contact. As foreseen by Dadaists, Futurists, Situationists, Fluxus and others, a new kind of artist has developed—the networker.

In total independence and autonomy from art and cultural institutions, the networker is manifested through the international networks of mail art, copy art, computer bulletin boards, fax art, cassette labels, bands, underground press, etc.

The decentralized world-wide networker congress serves as a meeting point for all kinds of networkers. The meaning of the common role as networkers should be the focus of the discussion. The congress will also give the opportunity to spread these ideas through public discussion and possible media coverage.

You are invited to organize your own congress session according to your needs and possibilities (the decentralized world-wide mail art congress 1986 consisted of approximately 80 meetings with 500 participants from more than 25 countries).

If you plan to organize a congress session in 1992, please inform either of the two addresses listed below giving all the relevant data. These Netlinks will establish a permanent survey of congress activities and will keep informed all potential organizers, so as to avoid scheduling conflicts. This is because we know from experience that networkers love to join more than one session.

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