



**WOMEN
in the
ARTISTAMP
SPOTLIGHT**

**TropiChaCha Press
Jupiter, Florida
USA**

Women in the Artistamp Spotlight

© 2012 Ginny Lloyd

Published by TropiChaCha Press

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ISBN 978-0-9836070-9-0

Library of Congress Control Number: 2012948098

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FOREWORD

In introducing this collection it may be helpful to give some background about our editorial process. Ginny Lloyd is the editor and publisher and, as such, she made editorial decisions about what is relevant or what might still be relevant by the time this book is published. She provided guidelines for the consistent use of terminology, punctuation, and the formatting and length of each article, and guidelines for the small image to accompany each. Ginny invited me to devise a questionnaire in an interview format to mail to all the women who had contributed several artistamps by a certain point in 2012 to her online and physical artistamp archive, the Gina Lotta Post Artistamp Museum.

As hunter and gatherer of the fruit of my questionnaire, it was often also necessary to research available online information or to ask additional questions in many instances before composing information into individual articles. Ginny and I exchanged first, second, sometimes third drafts before I'd send the final version to each participant for their input and approval. Ginny made a final contact directly with each participant before committing each article with its accompanying image to print in this book. In the process I developed a high degree of respect for the editorial vision and professionalism that Ginny Lloyd has given to this project. We both learned a lot about artistamps and especially enjoyed making contact with their creators.

Posed as *prompts* for the participants to sketch out their ideas about art, life, and associated experiences and thoughts of the art form and techniques of creating artistamps, my questions fell into three areas:

1. Specific questions were asked - About process, tools, and techniques. Much can be learned from the myriad of replies about different approaches to perforating (or not), designing full sheets and editions (or not), using adhesive backing (or not); and about different media and methods used to make artistamp images.
2. History of involvement - A common experience is that people decide to make their own artistamps as a way to further enhance the mail art they exchange with others in the network. A few came to it from the angle of postage stamp collecting with an interest in traditional artists or illustrators who design national postage stamps. Some artists ramped up their artistamp activities by organizing serialized compilations and/or exhibitions to encourage more artistamp activity and exchange.
3. A general question requested The Real Story - Allowing participants to make a statement or tell a story about life developments, events, or contacts that happened as a result of an involvement with artistamps. These stories often provide a context for the creation of an individual's artistamps. I asked the women for themes they've focused on and what or who their major influences were.

You'll see individuals' personalities shine through and experience with them a joy of discovery and creativity found in the process of creating artistamps. It's not all about self promotion or the usual biographical or resume information. After all, we're talking about artists here. So we're apt to "get real" or "surreal" or "fluxed up" and "humorous" at times. Many of us end up collecting and archiving our own collections of artistamps and promoting each other within our own circle rather than compete for the individual attention of the art establishment.



It's hard not to acknowledge there's a certain risk involved with presenting a book of WOMEN artistamp creators. Women are often associated with the "scrapbooking" audience that big box craft stores or photo processing stores cater to. However the women in this book have a select status within the artistamp genre. And many have achieved great accomplishments within their art career. The group of artistamp artists we honor here DESERVE THE ATTENTION THAT ALL SERIOUS ARTISTS DESERVE.

Now it's up to the reader/audience to *pay attention*, enjoy, and celebrate these women!

C. Mehrl Bennett

FOURCENTS

INTRODUCTION

I turned to collecting stamps at age nine or so due to boredom. I was tired of my younger sister's doll games with her even younger friends. And even more bored of hanging out with the neighborhood gang of boys my age who wanted to debate whether a girl was allowed to play with them or not. So I turned to reading which was inevitably comics and finally started to ponder the ads for stamps from far off lands I had never heard of.

After a gap during adolescence and early adulthood, I focused on First Day Covers and space themed stamps. When I told my collector father-in-law, well known in the philately world, I wanted to make my own stamps, it was quickly dismissed as an unusual desire but not a serious one.

I started to make photo stamps in the 70s and later when I received several sheets of artistamps (artist made stamps) for an international exhibit I organized in San Francisco, California, during 1980, I became both a serious maker and collector. At that time I knew of approximately four other women artistamp makers.

I began this book *Women in the Artistamp Spotlight* as part of a Gina Lotta Post Artistamp Museum project.¹ When C. Mehrl Bennett offered to help I asked her to gather biographical information and photos for a chapter we referred to as the Spotlight On Women section of the artistamp book about men and women artistamp makers. We expected this would range at about 10 to 15 women but an exciting new twist to this spotlight evolved.

As Catherine and I did our research, more women's artistamp submissions arrived, growing the initial pool of women artists, which I narrowed down for the spotlight to 30 participating women-some do not work in artistamp format often so did not feel they should be included. With the art/bio/photo configuration, we'd planned on devoting two pages per artist. But we developed a dilemma (a good one) as the number of pages devoted to the spotlight increased to approximately 60 pages.

Now to the dilemma; the original book planned is to be about 100 pages. Anymore pages than that would make it unaffordable for most people and institutions, plus it would become a catalog not a book. (There already is a catalog.) What would result is a spotlight on women that would take over half of the book! This would not reflect reality since a greater number of men make artistamps.

After exploring several possible scenarios, my solution was to publish two books: one including both men and women, and a separate book consisting of the spotlight on women.

It is my hope that the reader will find the women's artistamp biographies of interest and an inspiration. Accompanying the text is a sampling of the artists' work while more art by the individual artists can be found online at the museum. Perhaps you will gain some insight into how to make artistamps while you get acquainted with this group of artistamp makers.

¹ The Gina Lotta Post Artistamp Museum can be seen at: <http://artistampmuseum.blogspot.com/>

ACKNOWLEDGEMENTS

While putting together a book involving several artists, it is a task rarely done in isolation. Thank you C. Mehrl Bennett for all of the endless hours of research for this project and being a sounding board for ideas and solutions. I am grateful for your help throughout the months of work and your interest in artistamp making.

To Darlene Altschul, for speeding up the process of getting the commemorative artistamps produced, thank you for your enthusiasm!

Thanks goes out to all of the men and women supporters of this project by both submitting artistamps to the Gina Lotta Post Artistamp Museum collection, and your frequent kind thoughts and encouragement.

Lastly, special appreciation goes to the women in this book who shared their artistamp biographies. Without your help this book could not have been completed.

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ALYCE CORNYN-SELBY aka J. Alyce (Oregon, USA) has been making artistamps for about 20 years. She works for The Hat Museum, America's largest hat museum, and makes artistamps for the museum.² “Nothing goes into the mail from the museum—or from myself—that doesn't have artistamps attached. I like visual puns; *Poste Mortem*, for instance. My nom-de-stamp is *PostePone*. I stay away from political puns or commentary because we're all so inundated with it as it is.”

Her postal name is now Empress of Ladd-Reingold and her fifth world country is Empire of Ladd-Reingold. Ladd-Reingold is the historical designation name also given to her home that's listed on the national historic registry. Alyce's true claim to fame happened in 1995, when she created the World's Largest Faux Postage stamp. “It was my *Err Mail* stamp on a billboard. The stamp coincided with an artistamp show in Salem, Oregon curated by John Held.”

In the past 20 years Alyce has created hundreds of designs and contributed to many exhibits, for which she mails full sheets. “I don't digitally scan anything. I try to avoid computer-generated mucking about but may use my old Mac as a typesetter. Everything else I do by hand and/or I use photographs. Often I'll use vintage U.S. postage for the frames, alter them, perhaps print in black and white, and then color in with colored pencils—they reproduce surprisingly well. Once I create an image at 4 x 6 to 8 x 8 inches I take it to a printer for reduction, and then repeat the image horizontally and vertically on sticky back. What I get back is a sheet of stamps ready to cut apart and then affix.” If she doesn't cut the images apart with decorative edger scissors, then she perforates with a sewing machine or simulates perfs with a grid of dots.

Alyce reveals, “If someone comes to visit me and I take their picture, after they leave I create an artistamp commemorating their visit, and mail them a letter using the artistamp. I put my artistamp in the upper corner right next to the U.S. postage. You cannot believe the reaction people have to seeing themselves right on their own mail. I also have made a stamp every year for my grandkid since she was born. I'm up to 14 issues now.”

² See the hat museum at www.thehatmuseum.com.





ANGIE COPE aka Angie & Snooky (Wisconsin, USA) is an academic map librarian by day, living with her family and two dogs in a sleepy community north of Milwaukee, Wisconsin. “I am a mail artist and exchange artist’s trading cards, though I’ve also dabbled in zines and artist books. I enjoy collaborative group exchanges, especially Cheryl Penn’s artist books online at International Union of Mail Artists (IUOMA) but I also like to do silly cat, dog, or faux postage stamp exchanges with people from around the world. I’ve participated in the Project 365 for a year, making and sending at least one piece of mail art each day.”³

The artistamps series ‘Rubber Stamps Gone Postal’ are inspired by her dogs, whose images Angie has hand-carved as rubber stamps. “Snooky is a Pembroke Welsh Corgi and Daisy is a Pekingese. Both have been featured in art exhibits around the world through my involvement in mail art including Ryosuke Cohen’s Brain Cell.” Angie hand cuts single stamps with a decorative edging scissors or a wheel trimmer that hooks up to a ruler, and often will use a clip art postage frame. She has not had them professionally perforated, though she occasionally takes her favorite editions to a printer, rather than using her home inkjet printer.

“I’ve made faux postage stamps and artistamps as inspired by the moment or by mail artists from around the world-project or recipient driven.” Angie makes artistamps using her own art, but she also likes to feature some of her favorite artists, such as Frida Kahlo, on her mail art envelopes.

³ Angie Cope is called Corgi Feet at the 365 blog:
<http://mailart365.blogspot.com/search/label/Corgi%20Feet>



Angie Cope 2011



ANNA BANANA (CANADA) first found artistamps in her mailbox in 1975 when mail artists Ed Higgins and Carl Chew sent color editions to her in San Francisco. That year Ed Varney also asked Anna to contribute art to an anthology for which he printed color artistamps to redistribute to everyone involved. “My first stamp editions were collages, photocopied on Eleanor Kent’s machine and perforated on Jeff Errick’s antique line perforator.”

After Anna’s 1981 move to Vancouver, she made drawings from projected photos, water colored them, made color copies, then perforated them on Varney’s line perforator. From 1983 - 86, Anna worked at Intermedia Press with Varney, where she learned the technology she would later apply to the production of her International Art Post (IAP) editions.⁴

“I often use the artistamps format to document performances and to use in events.” After her 1986 solo tour in Europe, Anna issued a series of 15 European Tour Commemorative artistamps using maps collected in her travels. The Canada Council Art Bank purchased sets of these and also bought editions for their art rental program. Germany Goes Bananas was a block of three artistamps distributed during her 1993 research tour into the new German Banana consciousness. A recent 2010 artistamp edition is two sheets of selected costumes, performances, and events from 1971 to the present.

In 1988 Anna published volume one of IAP; two sheets of color artistamps perforated with Varney’s antique line perforator. The sheets included works by twenty-seven artists from eight countries. “The aim of IAP was to make full color printing and perforation available to network artists at a reasonable cost. The purchase of a 1936 Rosback rotary pin-hole perforator in 1989 made the continued publishing of IAP editions possible.” A current edition, Vol. 24, was released November 2011.

Tipped into the exhibit catalogue of her 1990 retrospective, *Twenty Years of Fooling Around with A. Banana*, are 21 artistamp illustrations—one per year of Anna’s events and performances. That year, she also produced the *Artistamp Collector’s Album*, a cloth bound, silk-screened binder with essays by Felter and Dogfish, for IAP editions. In 1992, she published the first *Artistamp News (ASN)* featuring articles, news of exhibits, artistamp projects, artist profiles, and artistamps by mail artists. After publishing eight editions, Anna passed on the editorship of ASN to Ed Varney in 1996.

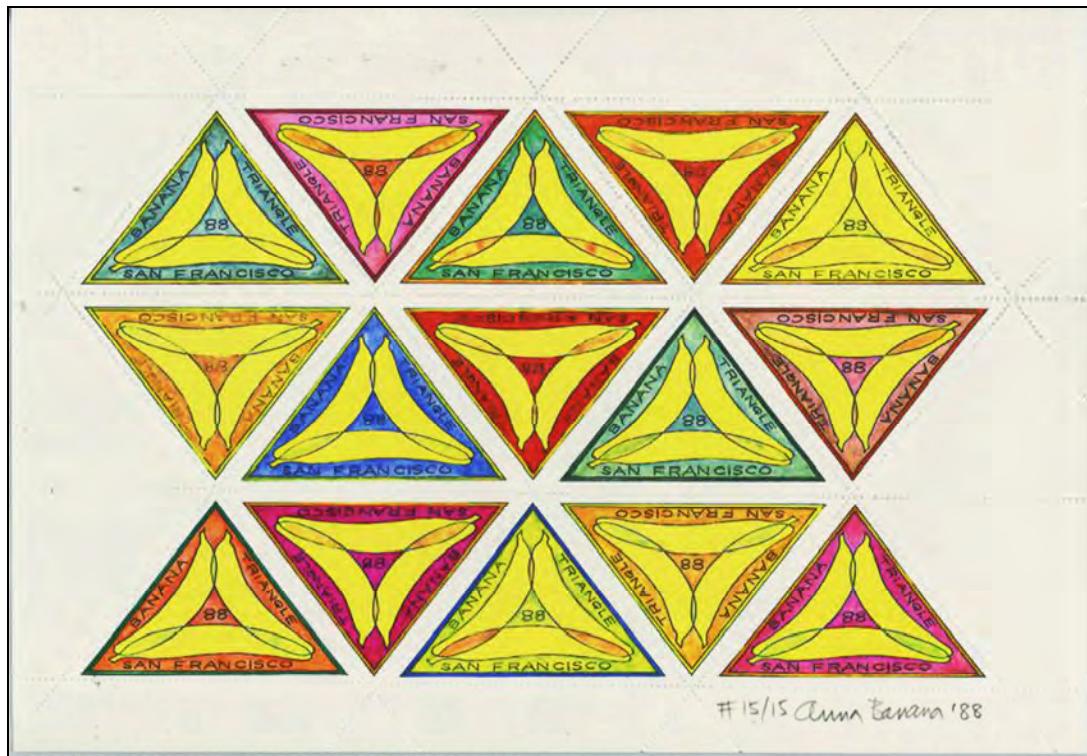
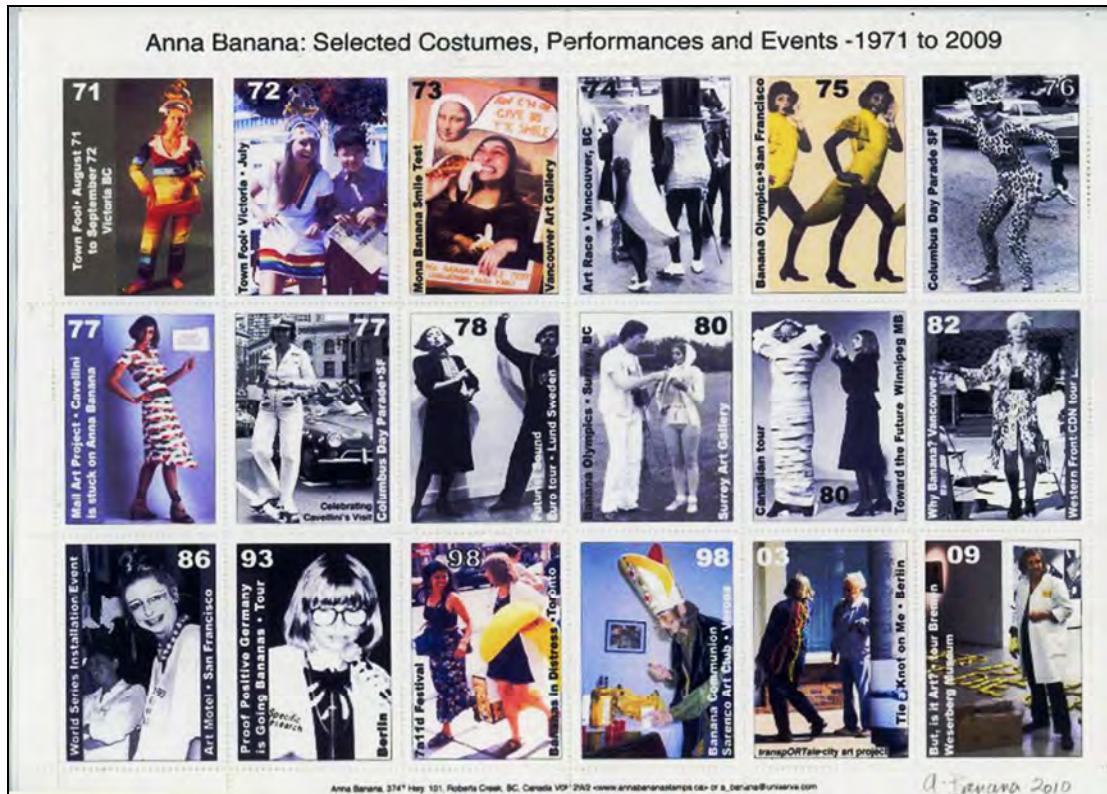
In 1992, Ed Varney, James Warren Felter and Anna collaborated on *Salon des Artistamps* at Gallery 56 in Vancouver, and participated in artistamp exhibitions in Seattle. Around 1998 - 2000, Anna curated three exhibits of artistamps. Anna has written and published numerous articles about artists and their artistamps, plus acted as a special advisor to Jas. W. Felter for his book, *Artistamps/Francobolli d’Artista*.⁵

Per Anna Banana, “Mail artists using corporate sounding names (Image Bank, General Idea, Doo Dah Post) is one thing; usurping a corporate format (postage stamps) is the piece d’ resistance.”

⁴ See Anna Banana’s Web site at: <http://annabanananastamps.ca>.

⁵ *Artistamps/Francobolli d’Artista*, James W. Felter, Bertiolo: AAA Edizioni, 2000. (Italian and English)

Anna Banana: Selected Costumes, Performances and Events -1971 to 2009





ANNA BOSCHI (ITALY) has been a painter and visual poet for more than 40 years. Since 1982 she has devoted herself exclusively to artistic activities, resulting in over 50 solo exhibitions and numerous group shows in Italy and abroad.⁶

She creates artist's books, mail art, visual poetry, and artistamps with particular attention given to words and sign imagery; as a result she was included in a Russian anthology about visual poetry.⁷

Anna's artistamps are not perforated, only drawn, painted, and/or collaged and then printed by ink jet printer. At times her artistamps are produced as a signed and numbered edition, and other times as a single, signed artistamp sheet-a monoprint.

"My artistamps have been included in other various artistamps and mail art collections such as Budapest's Artpool, in zines such as *S'MAIL Global Network* by Joseph Klaffki (JOKI) of Minden, Germany and *Correo del Sur 2000–02*, by Clemente Padin of Montevideo, Uruguay. Sometimes I exchange artistamps directly with other artistamp makers and enter them into my mail art archives."

Since the late 1980's, Anna has created artistamps commemorating celebrations, movements, events, and social projects concerning mail art, Dada, Fluxus, and visual poetry. A sheet from her signed and numbered Ray Johnson edition was exhibited as part of the mail art project: 50 Years of Mail Art in homage to Ray Johnson (1962-2012).⁸

Utilizing many different media, "I produce so much mail art, artistamps and artist's books, sometimes artist's money, videos etc." She has organized over 25 mail art projects, including two projects for artist's books, FE-ART Books in 1997, artist's books of 100 women in the year of Equal Opportunity and ART-BOOKS IN ARCHIVES in 2010, and her personal exhibitions of visual poetry at Marcantoni Gallery of Pedaso, FM-Italy. It is a sign of her generosity and interest in mail art that Anna devotes much of her online Web site to showcasing network works and performances by others, including artistamps.

⁶ Her blog <http://digilander.iol.it/boschianna> and Web site <http://www.mailartmeeting.com> provide more information about her projects.

⁷ *A Point of view. Visual poetry: the 90's*, ed. D.Bulatov, Kaliningrad 1998 (Russia)

⁸ An exhibition was held at the Civic Mail Art Museum of Montecarotto-Ancona, Italy -July 2012, and again at the Contemporary Art Gallery of Castel S. Pietro Terme -Bologna, Italy-October 2012.



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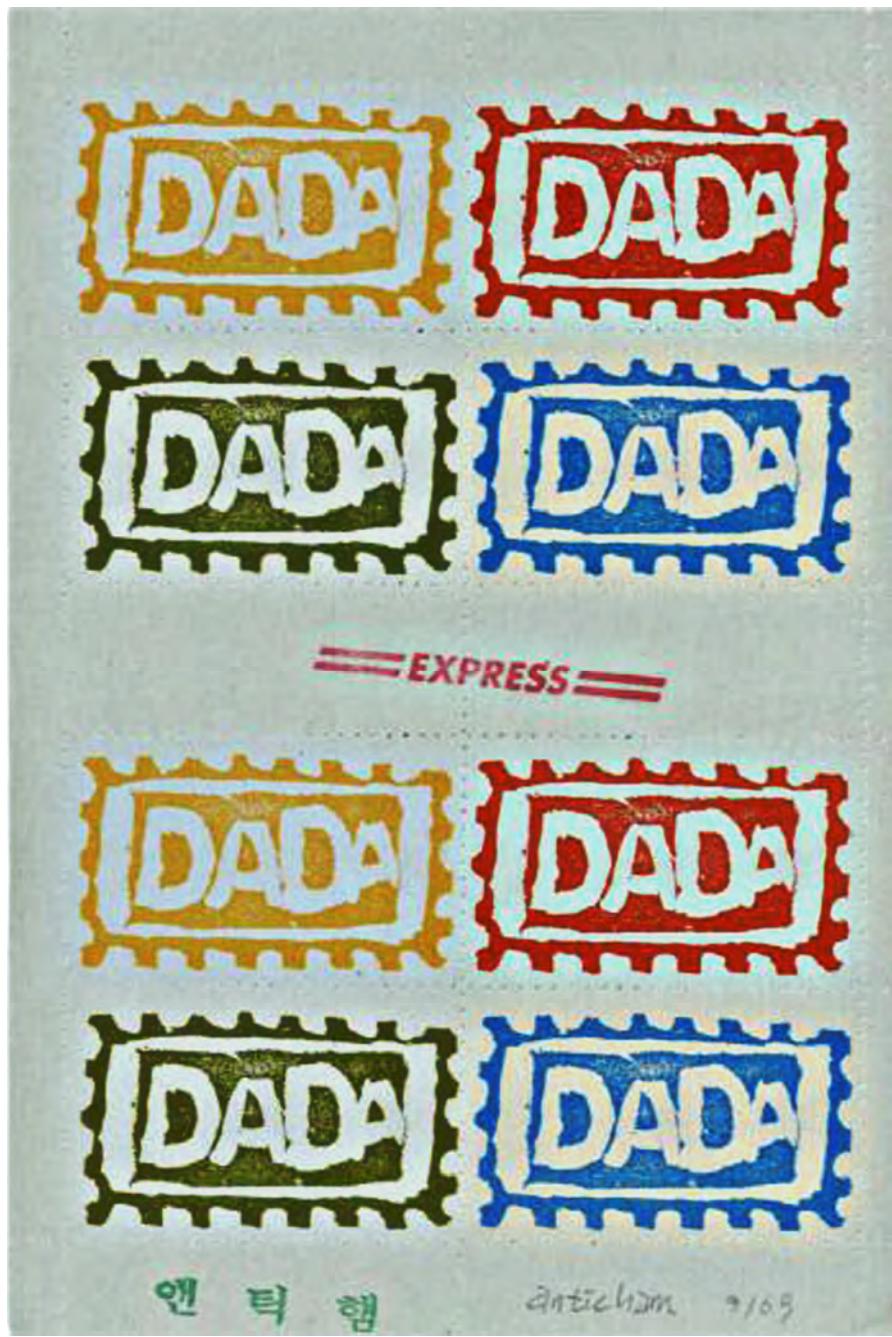
ANTIC-HAM aka Hyeme Kim (SOUTH KOREA) started making mail art in 2005, and was immediately fascinated when discovering artistamps. She enjoys participating in mail art calls involving artistamps. Often she makes single artistamp sheets in a limited edition to be included in her own artists' book projects.

"I use images from my collages, drawings, rubber stamps, photos, etc. I usually print my artistamp sheets on an inkjet printer. Once I asked another artist to perforate the stamp sheets but normally I use small handy sewing tools." Fish are one of the well-known images that Antic-Ham uses as a poetic metaphor.

In 2000, Redfoxpress was founded by Francis Van Maele, who later moved to Achill Island in 2002, concentrating more fully on publishing artist's books. Antic-Ham met him in Korea at a 2005 Seoul book fair and they have since become a couple, publishing books together under the name of Franticham. In 2009, Redfoxpress published *Franticham's Fluxus Island*, an artist book formatted as a boxed edition of 20 signed and numbered silkscreen prints.⁹ The prints were designed by Franticham in the manner of many well known Fluxus artists. Antic-Ham made artistamps sheets for that boxed set. For the images, she drew figures which included Ray Johnson's well-known bunny-eared caricature.

Francis and Antic-Ham follow an intensive schedule of book fairs and exhibits that they participate in. The New York City Here We Come artistamp was designed by Franticham to commemorate a 2010 trip to sell Redfoxpress publications at a NYC Art Book Fair at PS1 MOMA. It is documented in the Gina Lotta Post Artistamp Museum.

⁹ Antic Ham's work is documented at www.anticham.com, and at her blogs <http://franticham.blogspot.ie/> and <http://polaroid-madness.blogspot.ie/>.





ARTIMISIA MAILARTA aka Dame Mailarta (CANADA) is a trichologist, one who works with people looking to find solutions to their hair loss. She also repairs and fits wigs and hair systems. “I’ve collected and documented hair from people for over 20 years. Once in awhile the hair makes its way into mail art or other artworks.” As with many of the

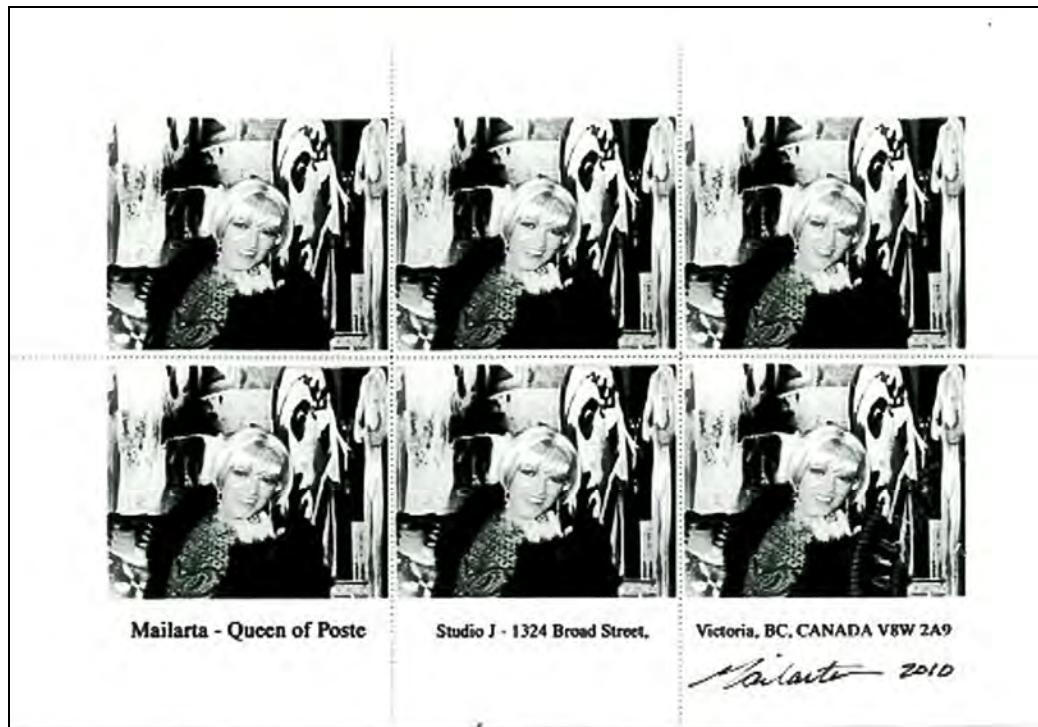
works that evolve in her repertoire, the foray into artistamps came about after a series of connecting experiences and people. While living in New York, Mailarta’s graduate study introduced her to a number of artists interested in collecting ephemera. In the early 90’s she joined a club that did monthly mailings of mail art postcards and became addicted to mail art. During a graduate seminar, she learned of her fellow Canadian mail artist, Anna Banana, and in response to Mailarta’s mail art, Anna sent her *Banana Rag* and several examples of International Artists Post (IAP) artistamps. Years later Ed Varney sent Mailarta a copy of *Artistamps/Francobolli d’Artista* by James Felter featuring some of the more well known artists in the field.¹⁰

“On return to Canada I met Anna Banana and signed on for my first contribution to Anna’s IAP editions and have continued to make an annual edition with her since 2006. My own stamps have ranged from promotional works in association with Mailmania aka Dale Roberts, to my own interest in portrait studies. The self-portrait has been a motivation for many years, and the subject of my most recent exploration of artistamps.”

Many of the stamps Mailarta creates are multilayered. She says, “Often an original photograph with collage is the beginning process, drawing overtop with various media (oil sticks, pen and ink) that then lead to the scanner and many hours of exploration in the realm of computer manipulation. I often go from print shop to print shop depending on price . . . some smaller editions I do on my own printer. I have a sewing machine that does some of the perf work.” Dame Mailarta has an option on a genuine perforator from someone who offered her a second hand one but is still working out how to get it up the stairs to the studio.¹¹

¹⁰ *Artistamps/Francobolli d’Artista*, James W. Felter, Bertiolo: AAA Edizioni, 2000. (Italian and English)

¹¹ Dame Mailarta’s blogs are <http://mailarta.blogspot.com/>, <http://damesportraitgallery.blogspot.com/>, and <http://artimisia.blogspot.com>





BEVERLY DITTBERNER, aka B. Anne Envelope (California, USA) is a mom, wife, retired hairdresser, retired portrait artist, letterpress printer, graphic designer, and prepress technician. Over the years she has issued hundreds of artistamps, celebratory or commemorative, inspired by a group call, and/or something humorous. “Even if no one else thinks it’s funny, if I get an idea or my husband tells me something funny that cracks me up, I’ll issue an artistamp about it. When Martha Stewart got in trouble and was going to trial, I issued an artistamp of her in an orange jumpsuit (the kind prisoners wear) and the title was, Orange Is A Good Thing. That one still makes me laugh.”

Bev’s artistamp mediums vary from painting, drawing, printing using Illustrator, hand carved rubber stamps, used paper bags, fabric, various papers, glue or sticker stock. The good gummed paper and her antique Rosback perforator are saved for swaps or group calls, such as the Artistamp Mailing List (AML) anniversary call.¹² For small calls and one-offs, she might use a sewing machine, a hand punch, stamp scissors, or printed lines of dots. She signs full sheets or else mounts the individual artistamp and signs that. Bev is host of The Artistamp Perforator Museum where anyone who owns a perforator can write about it and post a photo.¹³

“In 2001 my 19 year old niece was killed in a car accident. The tragedy that fell on our family left many of us looking for a way to feel the joy in life again. I needed a new art form, a new way to express myself that was immediate and full of whimsy. Online I found the Carving Consortium, a group that hand carves soft block material into rubber stamps.¹⁴ The act of carving backwards helped me to get out of my head and concentrate on the task at hand. I enjoyed it and found open kindred spirits, many of whom were also members of AML. So I joined both groups in 2001 and started making artistamps. I created a realm to issue artistamps so that I could create a land and its inhabitants, and use that for ideas to issue artistamps—it was exactly what I was looking for.” Bev’s first realm was READ Archipelago, about a group of islands located off the coast.

For more current projects go to her image archive of artistamps.¹⁵ “One of my favorite artistamp series was issued when the head librarian on READ retired and there was an election to replace her. The four candidates were: Ima Tart, Willie B. Useful, Miss Cellanious, and B. Anne Envelope. I sent artistamps out and an election was held. The winner was B. Anne Envelope and even though she is as old as the hills and can’t spell, she still holds the position as Head Librarian and Post Mistress of btd-island. What can I do, she won fair and square.”

¹² AML can be found in Yahoo Groups.

¹³ The Artistamp Perforator Museum is located at <http://artistamp.blogspot.com>

¹⁴ Carving Consortium is located at <http://www.carvingconsortium.com>

¹⁵ Bev’s archive is located at <http://www.art.btd-island.com/>

btd island Announcement

THE UNITED STATES POSTAL SERVICE AND
THE SUPREME COURT OF THE UNITED STATES CELEBRATE THE ISSUANCE OF THE
JUSTICES OF THE SUPREME COURT OF THE UNITED STATES SOUVENIR SHEET.

TUESDAY, SEPTEMBER 22, 2009

*Inclosed you will find a letterpress printed limited edition
of one of the four cards on the souvenir sheet.*

I WORK AT FULL CIRCLE PRESS IN NEVADA CITY CALIFORNIA,
AND WE HAD THE HONOR OF PRINTING THIS LIMITED EDITION
FOR THE DESIGNERS OF THE STAMPS, CATALONE DESIGN CO.

WITH BEST WISHES ~ B. ANNE ENVELOPE



DISTRIBUTION OF POWER IS NOT A BIT OF RED TAPE TO BE CUT



C. MEHRL BENNETT (Ohio, USA) purchased a rubberstamp postage frame with non-cents designated as the value in 1985. From a series of photographs of her toddler playing, she made black and white copy art inside stamped frames, and colored the stamps with felt tip markers. The same rubberstamp was put to work for a series of tiny color collages. She made color copies from the originals and perforated the sheets with a sewing machine.

Having entered the mail art network in 1976, “Which is how I met my husband in ’79, I was impressed by artistamps created by West Coast artists Anna Banana and Darlene Altschul—especially Darlene’s artistamps made from art by Al Ackerman.” By participating in Vittore Baroni’s 2010 ART DETOX mail art project, C. and her spouse, John M. Bennett, became the subject of an Altschul/John Mountain (DKA/JOMO) artistamp, which became the cover art for Baroni’s *ART DETOX* documentary chapbook.¹⁶

“During 2010-2011, I collaborated with Marilyn R. Rosenberg digitally via PhotoShop software and the exchange of email attachments to create *The Book of Soles (Soul)*, a full color visual poetry book.¹⁷ Four page-spreads in the book turned into stamp sheet designs with digital perforations.” Afterward, they decided to remove the digital perforations and emailed them to Darlene Altshul, paying her to print and perforate sheets to be signed and numbered as limited edition sets of four. That edition is now at the archives of Artpool in Budapest, Ginny Lloyd’s archive, and The Ohio State University’s Avant Writing Collection, where Marilyn’s book works are collected.

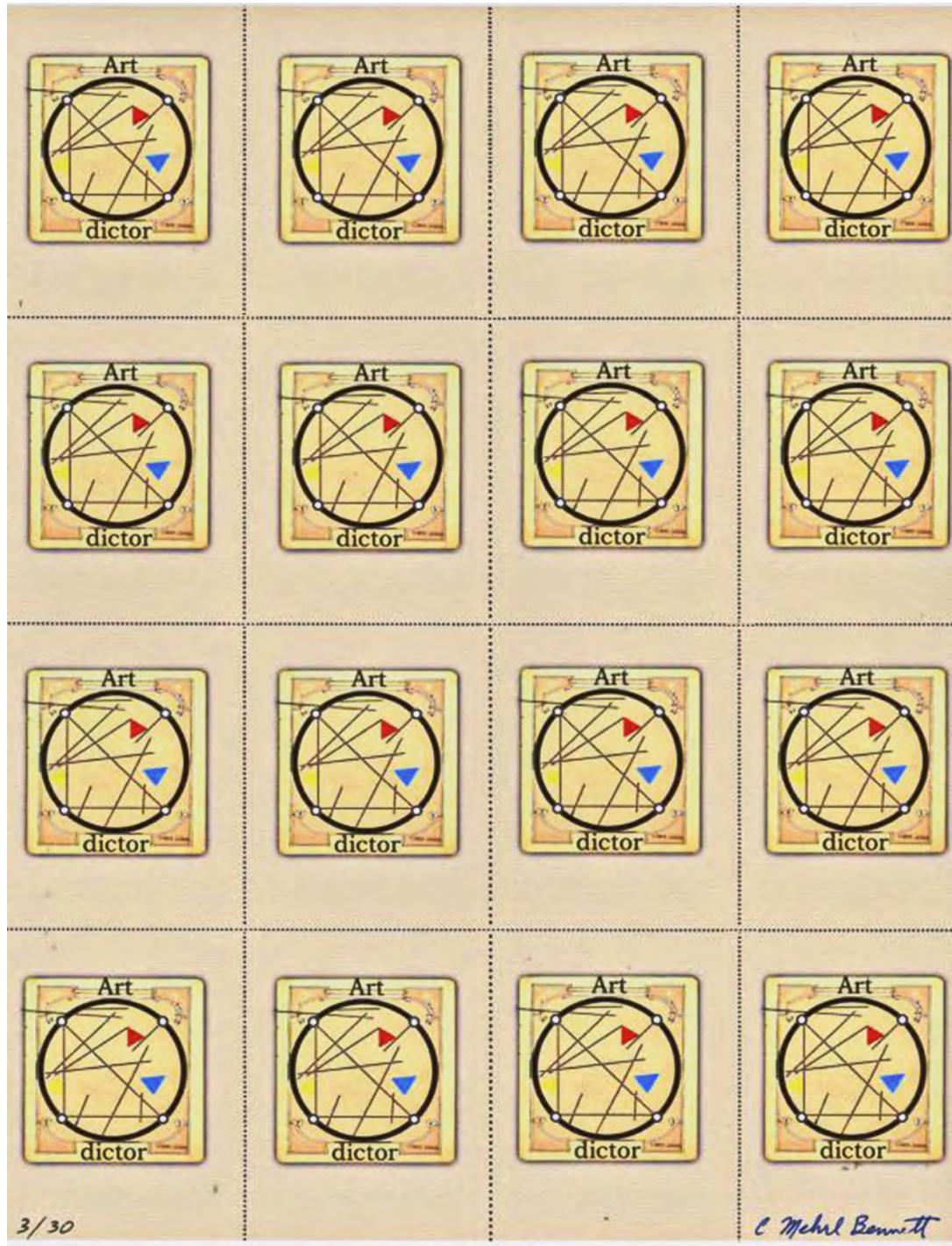
Often C. will design artistamps digitally and print them with her inkjet printer as needed for mail art or to create tiny artist’s books. “By watching a video on the Gina Lotta Post Artistamp Museum blog, I learned how to sharpen the end of a one inch hollow copper tube and insert it in place of my sewing machine needle. Good perforation results take practice, but this gives better results than a needle, which merely punches a hole.”

“Digital art and photography segue easily into designing artistamps. The creation of multiple little prints from one artwork is an expedient way to create enticing mail art!” From the late 70’s through early 80’s B.C. (Before Children), C. used to spend long hours after her day job working on individual mail art pieces and creating/exhibiting junk assemblage sculpture. After retiring from her clerical job in 2005, she’s returned to 2-D art and mail art with new digital tools, and maintains her own blog.¹⁸ “Visual poetry, Fluxus, and artistamps are wide open fields of exploration, facilitated not only by the mail art network, but by today’s digital software and the internet, with its blogs and Web sites by others who have blazed a trail long before me or along side of me.”

¹⁶ ART DETOX – Documentation booklet, Vittore Baroni, Italy, 2011. <http://artdetox2010.ning.com>

¹⁷ *The Book of Soles (Souls)*, Marilyn R. Rosenberg and C. Mehrl Bennett, Luna Bisonte Prods, 2011, <http://www.lulu.com/spotlight/lunabisonteprods>

¹⁸ Her blog is located at <http://cmehrlbennett.wordpress.com>



3/30

© Meahl Bennett



CARLA J. PATTERSON aka Carla Cryptic (California, USA) has a background in graphic arts. She has been active in the mail art network since the late 70's. Carla's created artistamps since the mid-80's, making artistamps by drawing directly onto envelopes and pre-gummed paper labels, carving eraser stamps to ink each image, and making copies with a color copy machine or laser printer. Today she adds affordable home printers, digital photography, and graphics software to her bag of tricks, often printing on self-adhesive label paper.

Unable to afford the cost or space for a perforating machine, Carla has experimented with various perforating techniques: unthreaded sewing machine, old-fashioned pattern wheel, 'postage stamp' pattern scissors sold in craft stores, hole punch in the shape of postage stamps, and manually punching a needle through paper into foam. She was the first recipient of Dr. Arcane's handmade perforating machine, but passed it on to another mail artist in the Bay Area when she could no longer use it due to arthritic hands.

Carla is also an accomplished vocalist and makes hats and jewelry. These and all her activities become fodder for her artistamps. Personages she features are family, friends, artists, and figures from history or current events, but Carla's self-portraits predominate. "Self-portrait artistamps keep a record of how I look and what I'm engaged in at various times and they flesh out all the types of artistamps I make: humorous, political, social, poetic, art for art's sake, and themes in response to calls." She's been known to foment debate with her opinionated artistamps, and doesn't hesitate to reissue old artistamps in new ways or use their themes to jump off from in making paintings, printmaking, and other media.

"I always felt like an outsider growing up in the 50's. It wasn't just not being white; it was that I wasn't fully black or Cherokee either. In some states, back then, I couldn't even legally exist as 'miscegenation' was a crime. Also, I was a female in a male-dominant society. So, I was always searching for people who were more inclusive." From an early age Carla had foreign pen pals so, as an artist, mail art and artistamps participation was natural for her. She believes that the openness/ inclusiveness are prime reasons the mail art network still thrives today.

Since 1999, Carla's been a member of the Artistamps Mailing List (AML) where she participates in and hosts various swaps e.g., Day of the Dead and the Diversity Swap. In addition, groups like the Carving Consortium and EraserCuts Exchange inspired Carla over the past decade.¹⁹ An example is the hosting of First Day Cover Swaps, which inspired her humorous George W. Bush artistamp, created to coordinate with an official USPS stamp release. "One of my recent stamps is a tombstone which says, 'My mail art is still traveling even though I am not'. That's something I assume will be true at the time of my death and **that** makes me smile."

¹⁹ Carla Cryptic is on the Web at: <http://www.carlacryptic.com/> and <http://www.flickr.com/photos/carlacryptic/sets/72157608263632139/>





CAROL STETSER (Arizona, USA) has created artistamps as part of her mail art projects or holiday mailings since 1981. "I don't think of artistamps or any art as a commodity, and neither do I make signed, limited editions. I just love making stuff." She uses dot graphic tape around the stamps-no perforator-and they are normally photostamps or collages printed on copy machines.

Carol's first artistamp was made for the Artpool exhibition World Art Post held in Budapest in 1982, for which she used the imprint of Padma Press. Her first photostamp was made in 1984 for a color copy Halloween card, The Punk Pumpkin. In 1985, Carol made several collaborative stamp sheets with mail artists such as Baroni, Fallico, Luigetti, and Mick Mather. She created the 4-U-2 Post Stamps for use in her Rename Contest Catalog. The Letter Fashion artistamp of 1987 was included in the bookwork of that name. In 1988 Carol made a booklet of three different photo artistamps which she named Padma Post Commemorative Stamps, celebrating a decade of mail art. In 2008 David Dellafiora made a book of artistamps called *Post Nation* in which her artistamps were included.

The South Pacific has been a vacation stomping ground for Carol and her husband, where she's found magnificent stamps produced and sold for revenue. "I look forward to visiting the philatelic bureaus and seeing the newest stamps and first day covers. The stamps are often large and beautifully colored, with unusual shapes." Beginning in 1986, Carol has made photostamps to go on Christmas cards using stamps from Tonga, such as banana stamps, and circular or triangular ones.

"I love receiving artistamps from Banana, Darlene Altschul, and Harley." Carol's artistamps have been published in two editions of Anna Banana's International Art Post (IAP). Those and other mail artists have inspired her when creating her own artistamps and she keeps an album for artistamps she's received in the mail. "My next holiday mailing will be vispo artistamps. I'm mainly making visual poetry now-in the past I did lots more mail art and artist's books. I've also made more artist trading cards (ATCs) than artistamps as I seem to gravitate to that size more."

Carol does as little as possible with computers-just the occasional email, which she tries not to use in place of the postal system. One serendipitous influence on her artistamp activity was a job in the late 1980's at the post office in Oatman, Arizona, "Where a mail artist delivered the mail. Best job I ever had!"



1986



1987



1984

CHARLES STETZER



DARLENE ALTSCHUL aka DKA (California, USA) has been actively involved with mail art since 1980, and has sent artistamp sheets to the Gina Lotta Post Artistamp Museum, Artpool in Budapest, and to various mail art shows. The JAY Gallery in Seoul, Korea, sponsored the 2010 exhibition, American Artistamps curated by John Held Jr., which included two women: Irene Dogmatic and Darlene Altschul.

Trademarked single artistamps-DKA POST-show up on artist's trading cards (ATCs), Add & Pass sheets, collages, postcards, and envelopes in personal correspondence. DKA trades full sheets with other artistamp creators, and enjoys the artist's print element involved; taking care typographically in presenting full sheet titles, often combining different sized stamps in an overall composition, involving more intricate perforations than the standard grid. John Mountain-aka JoMo and Joan Puig of Barcelona Spain-collaborates with DKA regularly in publishing artistamps, many of which are included in small editions of nearly 40 zines they've produced. Recent zines are distributed via the Internet and made into limited edition DVD's.²⁰

At first, DKA would use a sewing machine to perforate. Then in the early 1980's, she purchased a vintage Southworth pin-hole perforator. Her sheets are reproduced on an ink jet printer or a color copy machine. Her favorite production technique is layering papers; torn edge scraps of Kraft paper and marbled papers-glued to a sheet of white or colored paper, then she prints directly onto this layered sheet. DKA has used adhesive-backed paper or gum-backed paper, but for archival purposes she prefers non-adhesive papers. She has printed non-color editions of 100 or less which she hand-colors with watercolor, rubberstamps, and colored pencils. The same illustrations used in her artistamps are often printed directly onto her envelopes and then hand colored.

DKA loves nature and animals-numerous owl species, penguins, the puffin, wasps, chickens, and Siberian tigers-all have been subjects for her drawings. Her illustrations, paintings, and photos become a repeat pattern for artistamps using PhotoShop and QuarkXpress or InDesign software. "Sometimes I do a First Day of Issue Envelope and create my own cancel for the stamp-they are small editions of 10 or under." DKA rarely numbers those or any of her artistamp editions and moves quickly on to new projects. DKA made an average of 12 new illustrations and 12 artistamp sheets a month in 2011 alone!

"I have the great honor to be friends with so many artists I admire. My mail box is a museum and inspires me every day. My address book looks like a Who's Who of Mail Art. And it keeps growing." DKA celebrates her expanding circle of mail artists by including works by some of them in her artistamps, not the least of which is an all time personal favorite-The Blaster, Al Ackerman of Austin Texas. The Blaster has contributed his eccentric prose and colorful, black humor character paintings to over 100 artistamp editions generously produced by DKA.

²⁰ Locate *Can Boreal* collaboration at <http://www.scribd.com/doc/37288844/Can-Boreal-6> pp. 28-36, DKA owl artistamps with text by The Blaster.





ELEANOR KENT (California, USA) first became involved with

mail art in 1978 because she was impatient with barriers set up by institutions that tried to define art and control where it was shown.

Besides painting and drawing, she experimented early on with the new media of copiers, computers, and other high tech tools; creating art that did not fit into conventional categories. “It was hard to meet other innovative artists and learn what they were doing. The mail art network enabled me to connect with fascinating people all over the world by trading ideas and objects through the mail. When meeting at mail art events or conventions of artistamp makers we had pleasant times and formed friendships.”

“Mail art is inherently collaborative and experimental. My first artistamps were printed in Anna Banana's International Art Post and I also did some photographic stamps.²¹ I went to copy shops and learned how to use the copy machines. From 1979-1982 I leased a color copy machine in my studio. Other artists would come to make their artistamps and postcards, or send them by mail for me to print. In 1984 I got an Apple IIe computer, used Printshop software to design/layout artistamps, and printed with an impact matrix printer with a colored ribbon. I'd have some artistamps printed at copy shops on a copier that repeated the image. Now I use my Macintosh, Print Explosion or PhotoShop software and an inkjet printer. At first I perforated sheets with a dressmaker's pattern wheel, and later used the old-fashioned perforators owned by friends.”

Subjects of Eleanor's artistamps reflect various areas of exploration: computer graphics of abstracts, people or seahorses; photocopy experiments with light using textiles or seashells layered atop a cut-out grid of postage stamps made by artist Joy-Lily; political statements against war and pollution; and stamps for celebrations of events. Eleanor's knitted fractals and algorithms and her electro-luminescent necklace designs can be viewed in Ginny Lloyd's artistamp museum, and are gorgeous examples of her forays into the intersections between art, science, and technology.

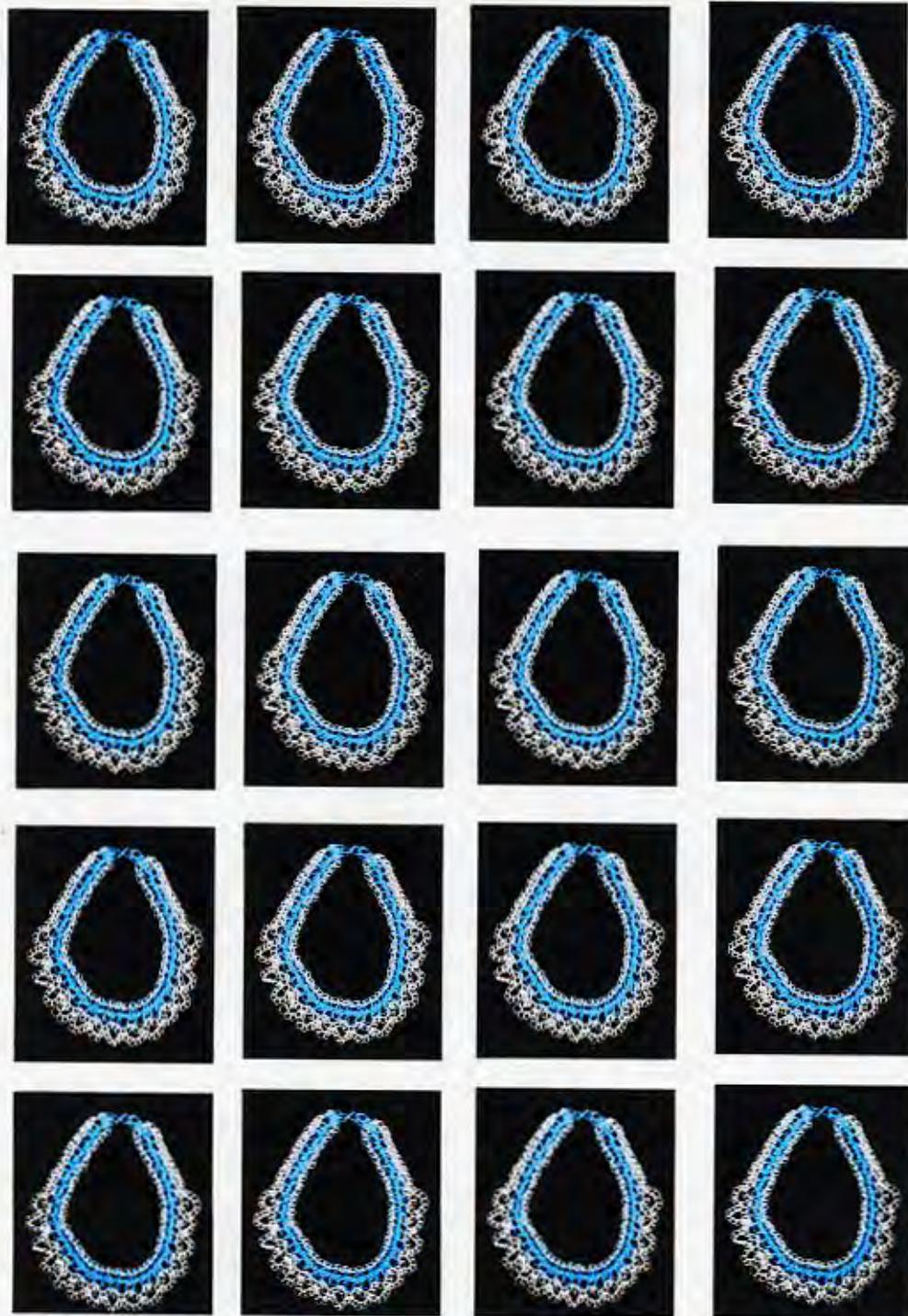
Between 1987 and 1997, Eleanor exhibited in ten artistamp shows on the West Coast, and also in Russia at Intl. Art Fair: Art-Manege '98 – Moscow Artstamp Exhibition. In 2007 she curated, with Fernando Garcia Delgado and Juan Carlos Romero of Vortice, Argentina, Multiplicity/Multiplicidad: Mailart & Artstamp Show at San Francisco's SomArts Gallery..²² Eleanor's artistamps were also exhibited in Hungary that year at the Budapest Museum of Fine Art–Parastamp: Four Decades of Artistamps From Fluxus to the Internet. Her works are in several online and museum collections.

“I'm glad that the Internet provides even more ways for artists to connect with each other directly²³. I look forward to the next step in this evolution.”

²¹ Anna Banana's International Art Post; Vol.1 No.1, Feb.1988 –Vol.2 No.2, Aug. 1989, Banana Productions, Vancouver, Canada.

²² The videos of the opening for Multiplicity/Multiplicidad: Mailart & Artstamp Show at San Francisco's SomArts Gallery and the Parastamp exhibition in Budapest are located at <http://artistampmuseum.blogspot.com/>

²³ Eleanor's Web site is located at www.eleanorkent.net



5/5

"Blue Frost"

Elaine Frost Oct. 2003



GINNY LLOYD aka Gina Lotta (Florida, USA) has taught meditation and healing classes, owned an instructional design business, taught computer graphics in the 80's, and currently teaches copy art and artistamp making workshops. She has been making artistamps since designing her first photostamps in 1975. "I like to use various media in making artistamps such as photography, computer imagery, found objects (used more recently for collaging in PhotoShop), painting, drawing, copy art, rubber stamps, and just about anything that one can put into a stamp format." She says she's always experimented with photography and then copiers which helps her to use technology as an artistamp making tool.

"In 1979-80 I was frustrated by the hand tools and materials available to do layouts, so when I started experimenting with computer graphics for a developer of graphical systems, I was hopeful for the future. I made my early computer graphic artistamps-including the Marilyn Issue sheet-and later used computer drawing systems for a series of individual artistamps. A lot of my artistamps document performance events, such as Art in Space in 1984, previous book works such as an artists' book issue titled BOOKS, and photo travels as in the Blackfeet Indian Series." Since the 80's most of her issues are in limited editions of between 24 to 30 copies, giclee printed or color copied onto acid free paper, all maintained archivally. She started out perforating with a sewing machine, then obtained a Rosback perforator which is her preferred method of perforating. She sometimes uses the convenience of pre-perforated paper, although layout line-up is challenging.

Her earliest influencers in making her artistamps are the space exploration stamps she's collected for a long time and her collection of first day covers. "Donald Evans, Maciunas, and Watts were a huge influence from the beginning. Besides Fluxus, artist Bruce Conner and the San Francisco Beats, mod fashions of the 60s, Jean Brown Archive's surrealist collection, and punk rock made an impression too. Then there was my involvement with Bay Area Dada and MendoDada. Neoist Cantsin and artistamp maker Higgins opened up more possibilities. In Europe it was Cavellini, Michael Scott, Galantai, Summers, Rehfeldt, Petasz, Morandi, Maggi, and Olbrich. I visited all of them. Now it is all the works by the artists in the Gina Lotta Post Artistamp Museum." She started to post the collection in 2010 giving visual access to a variety of artistamp styles. She acknowledges that many artists are out-of-the-box thinkers, changing her set perceptions of working styles. In creating the online museum, collectors Felter, Bidner, and Galantai inspired her. She wanted to take the museum to the next level by posting works online with the greater access the Internet provides.

Ginny organized the Copy Art Exhibition held in 1980 at LaMamelle in San Francisco which included a whole section on artistamps. One of her copy art billboards, displayed in downtown San Francisco in 1981, is a large artistamp consisting of enlarged rubberstamped designs. In 1983 she curated an early artistamp show in the window of her The Storefront performance/exhibition space, also in San Francisco. These activities are documented in her Behind the Scene blog.²⁴ She has previously had two books published on artistamps: *Gina Lotta Post Artistamps* in 1986, and *Make Your Own Stamps Sheet* in 2011 from an 80's collaborative project.²⁵

²⁴ Her Behind the Scene blog is located at: <http://ginnylloyd.blogspot.com/>

²⁵ *Make Your Own Stamps* is available at <http://www.lulu.com/spotlight/ginnylloyd> whereas both *The Storefront* and *Gina Lotta Post Artistamps* books are available directly from her.

Gina Lotta Post - Dancing Prayer



Copyright 2008 Ginny Lloyd

Gina Lotta Post - Dancing Prayer



IRENE RONCHETTI (ARGENTINA) has painted since adolescence, but mail art gave her a new perspective. She says, “My works are very eclectic.” As she had made digital art and mail art since 2002, Irene turned naturally to the digital process as a primary tool in 2005 when she began to create artistamps. She saves digital files with various edge frames, backgrounds, and digital perforations in which to set up her artistamp images. Irene doesn’t sign sheets as numbered limited editions but prefers open editions, with the digital file ready to be printed with her inkjet printer as needed.

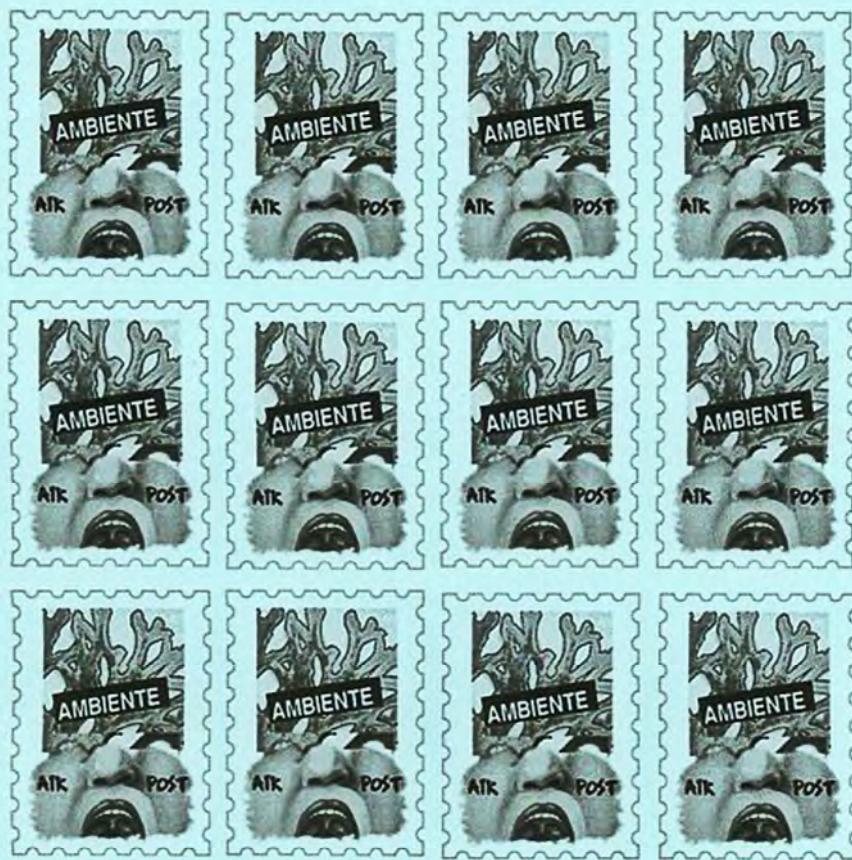
Occasionally, when free time allows, Irene prints a sheet with perforations and/or frames in the quantity of stamps desired, then creates handmade mini-collages inside each stamp. She scans the sheet in a high resolution and if necessary, digitally adds text to each stamp before printing. “This method consumes more time, but if you love collage the results are amazing.” She likes to experiment with different kinds of papers for printing artistamps: “Newspaper areas without text, any paper with an attractive background, tracing paper, or handmade papers. I’m always looking for very light paper.”

Irene trades artistamps with other artists and uses them on her own outgoing mail art. Three years ago she organized artist trading card (ATC) swap rounds (Rondas de ATCs) in Argentina. She has two mail art blogs, one about artistamps and another about paintings and collages.²⁶ “The Internet is a dynamic way of communicating and helps me keep in touch with other artistamp makers. All the visual poetry and collage we share online are an inspiration for our miniature art: the artistamp.”

²⁶ Her artistamps are located at <http://estampillapostal.blogspot.com>

ECO-SYSTEM I

IRENE RONCHETTI
BUENOS AIRES-ARGENTINA



to Ginny Lloyd.

28 Oct 2010





JACQUE LYNN DAVIS (Missouri, USA), a blood bank specialist at a St. Louis hospital, first learned about mail art in 2009 when one of her friends posted a photo of mail art she had recently sent. "I was fascinated and started reading about mail art and artistamps. I made several art pieces and mailed them off. Making artistamps to go on the art pieces just seemed like a natural way to complete the piece." One mail call requested bacon themed art, so she sent a drawing of bacon, donuts, and eggs with a bacon poem, and made artistamps to go with it. "Sending or receiving mail art with artistamps is a delight, it's a pleasant little surprise, and it makes me happy."

As Jacque looked on line for more mail art calls, she found information about Ray Johnson and also about Fluxus, an art movement she had known nothing about. Getting into mail art and artistamps had suddenly opened up whole new areas of art. "Having learned about Fluxus dollars and games, I tried my hand by designing an intricate black and white Fluxus dollar bill decorated with black and white origami cicadas."

To make her artistamps, Jacque draws digitally using a small electronic tablet and pen. It's common for her to draw a picture and finish off with lettering, a border, drop shadow and faux perforations. "I usually make the main art piece and then decide to draw the artistamps, or use a drawing I've already created digitally and resize it to postage stamp size." For artistamps she likes to use a cartoonish style because the simplicity of the line and the bold colors can be read well even in a very small size. "I print my artistamps on photo quality matte paper, then cut and glue them."

Jacque's drawings and style are influenced by cartoons, paper toys, sticker art, Mayan glyphs, Sumi-e drawings and whatever else she happens to be interested in at the time. When she's not working at the computer she likes to embroider free-form, "Because that way I don't have to follow any lines."





JENNIE HINCHCLIFF aka Red Letter Day (California, USA) joined the mail art network in 1996. “I found super-talented, subversive individuals within the artistamp world. Artists were creating artistamps that would sometimes get them noticed e.g., Michael Thompson and

Michael Hernandez de Luna, or concocting worlds unto themselves e.g., Harley’s Terra Candella, or just making artistamps for their own delight e.g., Gina Visione and Darlene Altschul. An artistamp on mail is like a brightly coded flashpoint from an unknown destination.”

Jennie uses Illustrator for design/layout and prints with an inkjet printer. Sometimes she rubber stamps images in a grid on 8.5” x 11” paper. “Rubber stamped images look more personal than an inkjet print; and once the artwork is finished, I’m ready to perforate. I have access to an 1880’s foot-operated perforator for full sheets, and for small, quick projects I’ll use a decorative edging scissors.”

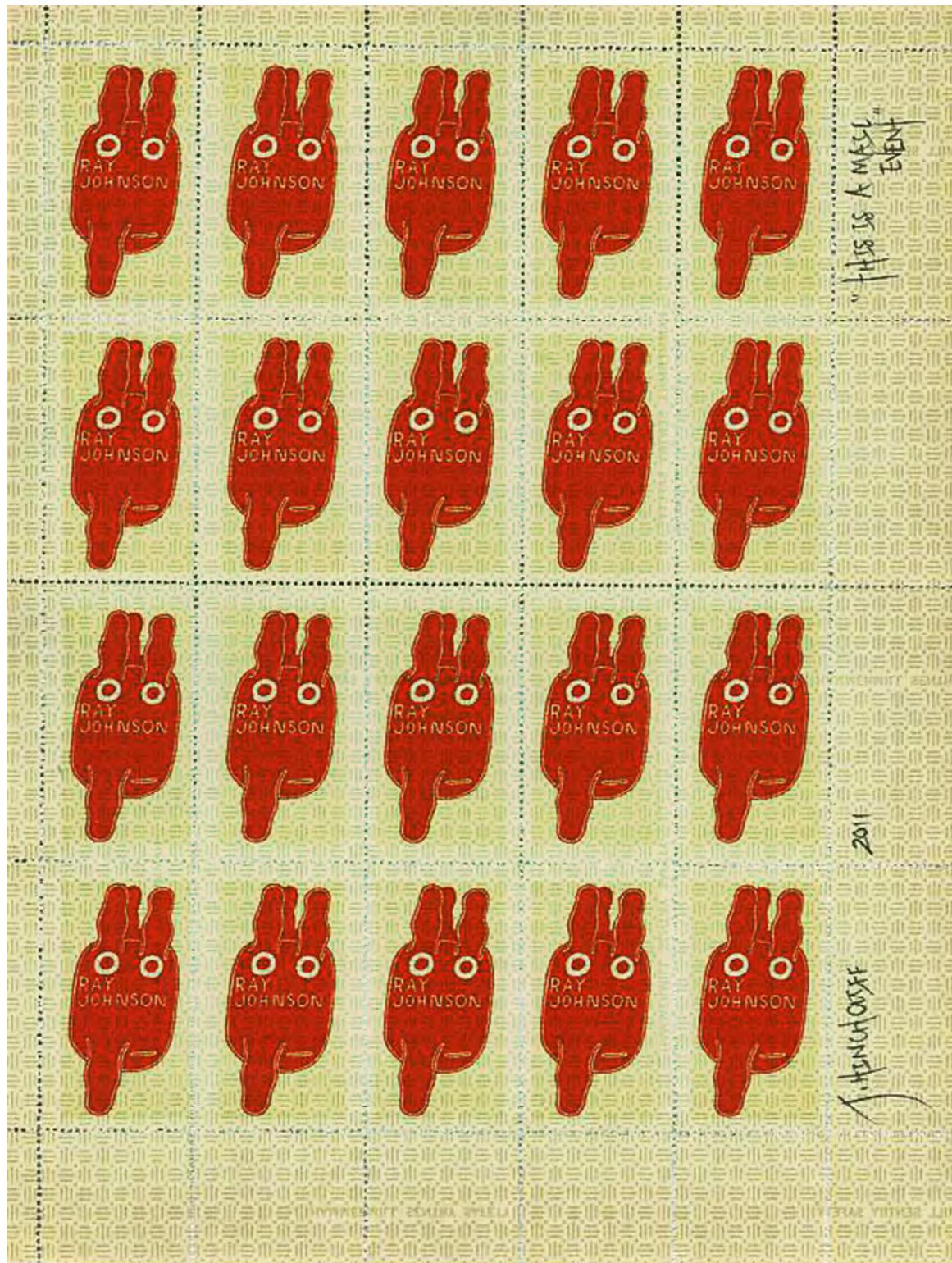
Year 2011 was a Red Letter Year! Jennie created a mini-zine about the Death, Dungeons, and Taxes political party in the United Kingdom as part of her Death and Taxes April 15th event. The cover’s artistamp shows a pauper in debtor’s prison. She also published a limited edition zine as a fundraiser for Japan’s tsunami and earthquake victims which included a sheet of artistamps. AND Jennie founded the San Francisco Correspondence Co-op, a social group for mail artists and postal moderns to meet up, make mail art, and share demos or lectures on mail art related topics. “As mail artists, our primary way of working is via the mail box, so it’s easy to lose sight of the fact that artists also need to communicate in a face-to-face way. Co-op members are issued a passport at their first meeting (designed and created by Red Letter Day); and a new artistamp is issued at each monthly meeting. Members are encouraged to make their own artistamps and trade with each other; the variety and creativity has been amazing!”

Jennie’s zine *Red Letter Day* provides information quarterly about mail artists, artistamps, and network projects and exhibits. Issue #3 focuses on artistamps and decorated envelopes. She co-authored the book *Good Mail Day* and included works by artistamp makers such as Mike Dickau (BananaFish Post), John Held Jr., Keith Bates, and Frips in a chapter titled Beyond the Flag: Faux Postage and Artistamps.²⁷

Ruud Janssen’s International Union of Mail Art (IUOMA) network and Ginny Lloyd’s Gina Lotta Post Artistamp Museum are on Jennie’s list of valuable Internet resources, along with YouTube videos for inspiration and practical methodology. Jennie’s blog Every Day Should Be a Red Letter Day has been available since mid-2010 with articles about.²⁸ “Anything that I feel postal moderns would find interesting e.g., mail art, artistamps, and letter writing.” She also advises, “Having items in collections such as Artpool in Budapest or Ginny Lloyd’s artistamp museum is a great way to have work seen by other artists, as well as introduce one’s work to new audiences.”

²⁷ *Good Mail Day: A Primer for Making Eye-Popping Postal Art* (Paperback), Jennie Hinchcliff and Carolee Gilligan Wheeler, Quarry Books, Beverly, Massachusetts, 2009. www.quarrybooks.com www.good-mail-day.com

²⁸ Jennie’s blog Every Day Should Be a Red Letter Day is at <http://redletterdayzine.wordpress.com/>





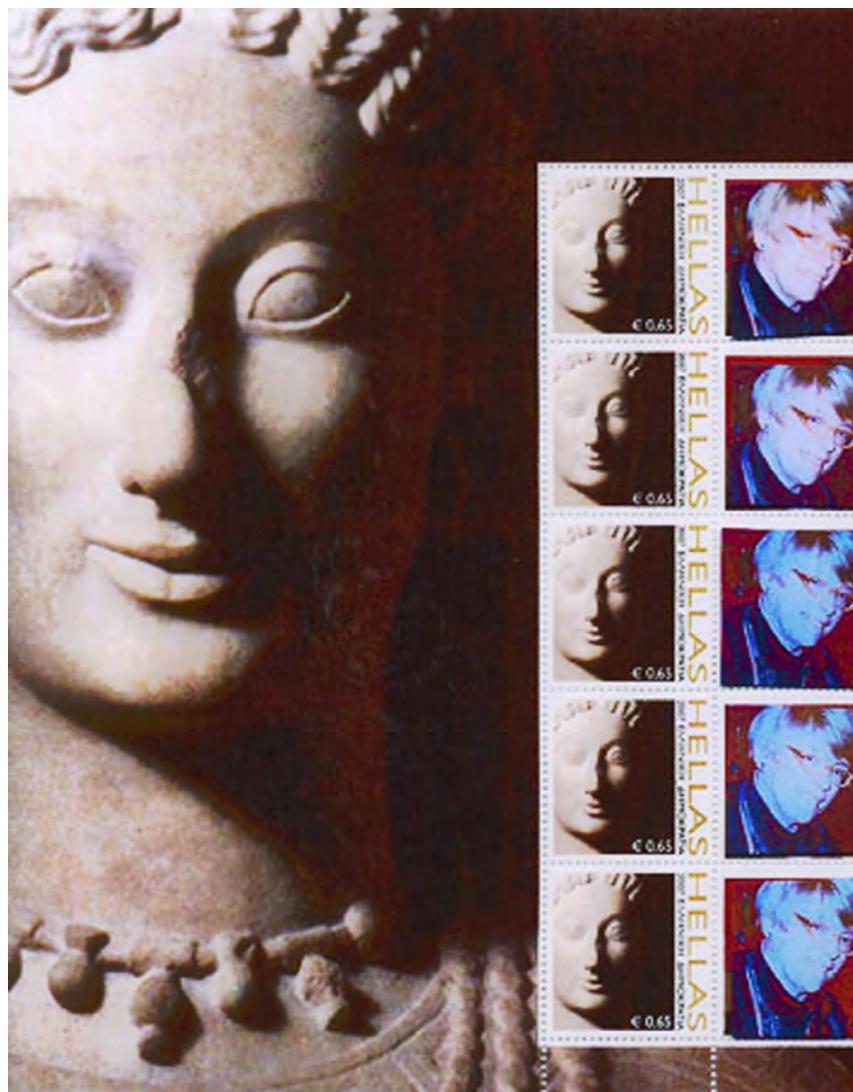
KATERINA NIKOLTSOU (GREECE) is happily retired with time on her hands after teaching art at the college level for decades. “I have found art and mail art to be a real-life stimulant now that I am retired.

My International Union of Mail Artists (IUOMA) friends are such an inspiration!” She joined IUOMA online in 2009 and as a result came into contact with many mail artists who were making artistamps. Inspired, she began a few designs by simply using a scanner and a printer. Her perforations are done with a seamstress’ tracing wheel that she found in the city flea market. The perf line is made over the grid of dots that frame her artistamps. In 2010, at the international fair of Thessaloniki, the Greek postal service was offering to take personal snapshots and add them to an ancient image stamp. That was the beginning of a whole series of artistamps that she made in 2010 and 2011. Katerina uses her artistamps on personal mail art and often adds them to her artist’s book projects, rarely sending out full sheets.

Lately, Katerina has tapered off her artistamp production because she finds the small format limiting. In 2011, she began to devote more time to postcard mail art and artist’s books. Cheryl Penn’s collaborative book projects-online at IUOMA-are a great source of creativity for her. “It started with *Alexander the Great*, and then 26 using the letters of the alphabet e.g., ‘H’ for Homer, and then two chapters for the *Asemics 16* books (#3 and #5), and now I’m working on the new visual poetry book *Favorite Visual Artist* for which I shall be doing El Greco, naturally!” Katerina often adds her artistamps to these collaborative books, “For example, I designed artistamps for *Alexander the Great*, *Homer*, and *El Greco*. They are usually placed on the last page of my chapters and also on envelopes.” She did not produce these artistamps as sheets, but instead used decorative edged scissors to cut individual artistamps. Of her own individually created artist’s books, the most recognized are *Ithaca* and *Windmills of your mind*, but they don’t have artistamps per say. “Instead, *Windmills of your mind* has actual eight cent USA postage stamps of windmills!”

Katerina lists as her influencers: The artistamps of Ginny Lloyd (USA), Ptrizia TicTac (Germany), and Wacky Stuff (Canada). She often includes artistamps by these and other artists in her mail art pieces. “Artistamps are a fascinating art form and many creative people are working in this area.”

When scrolling through the main page at the IUOMA group site, this invigorating quote left by Katerina states, “I confirm... and concur... but do not conform.”



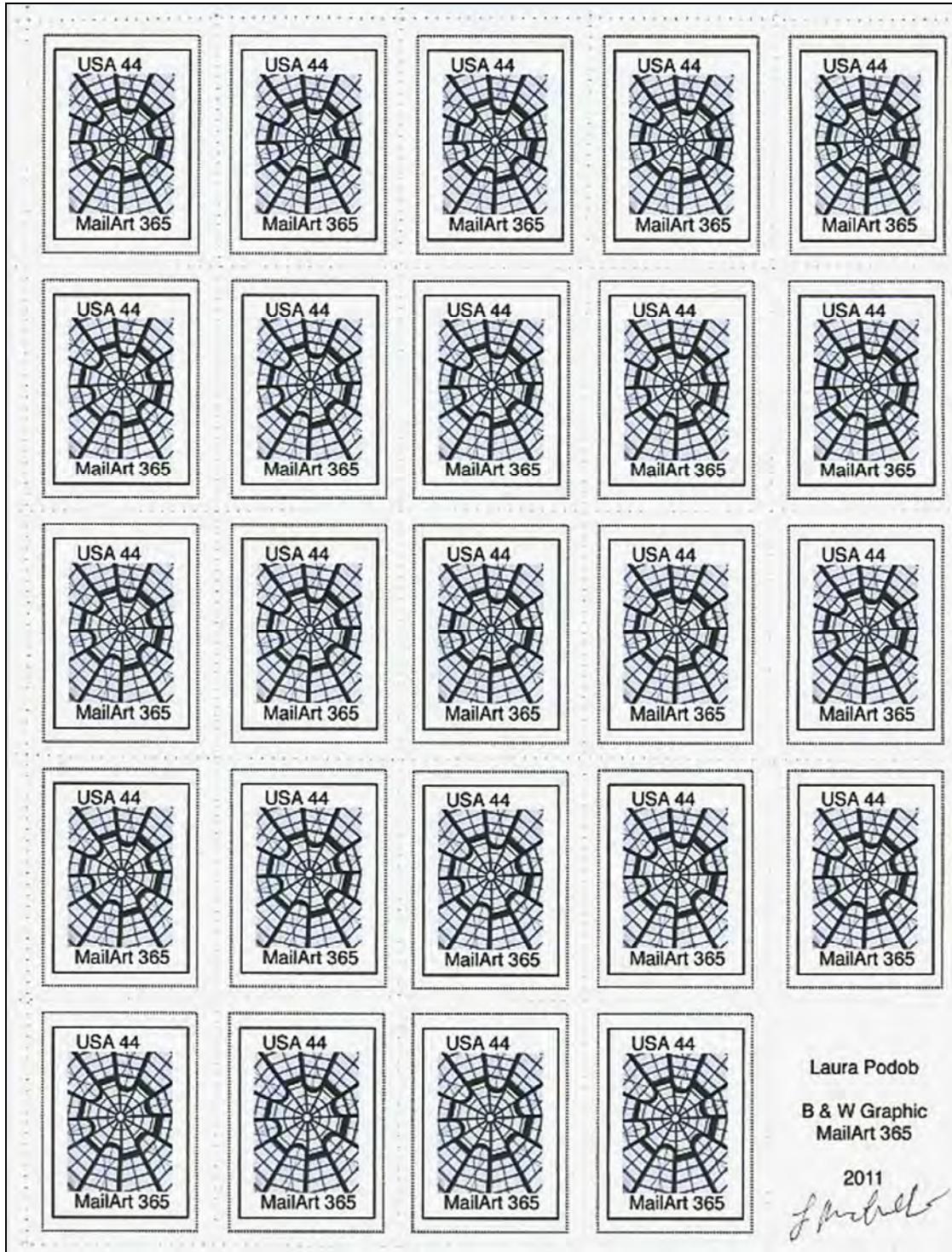


LAURA PODOB aka Spopod (Michigan, USA) is retired from the corporate world and now pursues her varied artistic interests. She joined the International Union of Mail Artists (IUOMA) in early 2011 and within that organization, the Mailart 365 group. Andy Hoang, based out of London, set up a blog for the group to post mail art.²⁹ Andy's challenge for the members is to create and send out mail art daily for a whole year. "It is a big commitment! It has been a fun process, during which I have learned new skills and made new friends from around the globe. This project was the spring board for getting into the making of artistamps."

Laura has used her zentangle drawings, photos, collages, and occasionally vintage postcards to create artistamps. "The concept for zentangles was developed by Maria Thomas and Rick Roberts in 2004. Simply put, it is patterned drawing—one line drawn at a time. This simple concept of repeating patterns can create beautiful overall designs." A fan favorite was a stamp created in honor of the Royal Wedding of William and Kate. "I've had several people ask me if they were official stamps!"

Laura designs her artistamps on a Mac, using the Pages layout format. These artistamps are placed alongside U.S. postage to embellish her mail art and she has also printed her designs on card stock for use as fun postcards. After perforating full artistamp sheets with a sewing machine, Laura submitted several of them to Ginny Lloyd for her artistamp museum. The next step, she says, is to try pre-perforated stamp paper and other software programs to achieve different looks for artistamps. "I've been amazed and inspired by the creativity of other artistamp artists and hope to continue to improve my skills and to trade with other artists around the world."

²⁹ The 365 blog is at <http://mailart365.blogspot.com/>



Laura Podob

B & W Graphic
MailArt 365

2011

Laura Podob



LITSA SPATHI (THE NETHERLANDS) learned of the concepts behind artistamps after she joined the mail art network in the early 90's. Litsa hosted and exhibited mail art projects when living in Heidelberg Germany before moving to The Netherlands in 2005. She and her

partner, Ruud Janssen, operate The Fluxus Heidelberg Center, where Fluxus, visual poetry, performances, and network activities are documented. She still participates in mail art projects, but with a focus on object books, assembling zines, and other conceptual artworks. "For MuBe in Brazil I created an object book (artistamps are often an element of my object books) with the theme robots." Also, when mailing work for collaborative assembling projects she sometimes includes artistamps sheets. A recent example is *Franticham's Assembling Boxes*, issued by Redfoxpress in Ireland.

Litsa produces artistamps as a signed series (20 to 40 sheets), as unique sheets for specific situations, or as mass production e.g., a digital publication which goes in all directions. "Normally sheets contain more than one design. A unique sheet occurs when one image occupies the whole sheet with its parts sectioned into artistamps. When I work on pre-perforated sheets I might draw individual images on each artistamp. There are no fixed rules. Every concept needs its specific approach." Litsa's artistamp tools include pencil and ink drawing, creating sets of eraser carved stamps to print sheets by hand, and duplication techniques using copy machines, computers, and inkjet or laser printers. Friends make perforations for larger editions in exchange for a set of sheets. Pre-perforated sheets, faux perforating (dots of any sort simulating perfs), or a sewing machine have also been used by Litsa.

Poetry, visual poetry, Dada, and Fluxus are what guide Litsa's development in art and help determine new directions. A few themes she has explored: the essences of life, artists as a larger union that work together, and with H.R. Fricker-Sarcasm and Irony. A political example at the Gina Lotta Post Artistamp Museum is the Euro Crisis artistamps. "Themes like political situations in the world connect with me because of my childhood in a dictatorship in Greece."

"Where human beings fit inside social structures is a big part of the ball game and it influences their strategy, as in a game of chess. In the early 90's I created the concept of my name as 'Nobody', the non-identity of a human person in today's society e.g., not counting as a person nor as an individual even within the social structures that sometimes seem so essential, such as your country of birth or the country you live in nowadays." The edition, Nobody's Artistamps and others are published under the name Nobody Press. Litsa's artistamps are archived in the Post and Communication Museum in Berlin and with collectors who are part of the mail art network.



I. Spathi



MARY ANNE (ENGLAND) is an artist by day and by night. “I made my first artistamps in the early 80s just for the fun of it—probably the best of reasons—under the influence of Gerald King of Suffolk, England, when he designed artistamps to commemorate the 100th anniversary of *Alice’s Adventures in Wonderland* in 1965 because the British post office refused to do so.”

Since the mid-90’s, Mary Anne has been involved with mail art. “Other artistamps I came across were because of participating in two projects: *The Mani Art* magazine produced by Pascal Lenoir and Ryosuke Cohen’s Brain Cell project. The artistamps that impressed me the most were ones from Canadada, which seemed a great and perfect idea, and the creations of buZ blurr, who also often appears on stamps by several other creators.”

Many of her artistamps are printed and perforated in Germany. “So far I have only done a few designs that are intended to exist as complete sheets though more are planned. I have made them through Zazzle as well as other similar schemes here in the UK. I’ve made artistamps using my scanned collage, photo or laser copy, or by altering found images from magazines and the Internet. Producing artistamps is, so far, my one foray into computer art. A computer also helps to resize, crop, and add typography.” Mary Anne enjoys producing single stamps as one-offs, either hand drawn or rubber stamped, leaving them un-perfed or including fake perfs as part of the design. “Sometimes I use pinking shears. I use any paper that comes to hand as recycling is the watchword here.” For archival purposes, she avoids self-adhesive papers because of doubts about the quality of the glue.

In 2010, she began a project called Mary Anne’s Artistamp Album. Starting off with French tourist stamps and mail art stamps designed by Guy Bleus for the Belgian Post, it has since expanded to fill a suitcase with not only an album but bundles of envelopes, folders of spare stamps, and related paraphernalia. She includes stamps designed by people from the philatelic world, where inspiration comes from classic stamp design rather than art movements and pop culture. Mary Anne values most the artistamps generated by exchanges, which she finds more personal, surprising, and inspiring than the philatelic approach to stamp design and collecting.





MARILYN R. ROSENBERG (New York, USA) makes artistamps that commemorate an artists' book and its focus, mental landscapes, or intense personal ideas. Her artistamp sheets and books are visual poetry and/or fictional sequential narratives.

Usually her artistamp sheets are signed, sometimes numbered, and at other times left as an open edition. Older sheets are photocopies and newer sheets are printed from the computer, earlier ones in color matrix or black laser printer, and now on the ink jet printer. Some handmade and collage sheets have been photocopied. "My stamps are often at least partially created on the computer. I still have background sheets of perforation images from the early days of 1980-87, when I made them by hand on the typewriter. I often work on computer images by hand, or draw images with ink. Cutting and pasting is still part of the process."

Marilyn still creates individual stamps, but more often makes full sheets today. She generally designs her perforated lines via illusion (dots). "Now the page is the work and the sheet's perforations change the work. Then the piece becomes a mosaic, a stained glass image, a cubist transformation, an alteration of itself. There are many perforation arrangements that have been used and altered for decades that I've scanned into the computer to use with original art of all varieties including my photos, drawings, paintings, and visual poetry."

Donald Evans' artistamps were an inspiration as well as the work of Chuck Welch and David Cole, from the mail art network. "They still stimulate my own projects as they did a long time ago. My works were in response to theirs and other mail artists' exchanges, working in collaboration or as gifts." Mail art catalogs from the global network are also an inspiration. Marilyn has traded in the mail art network, worked with collaborators, and sent in artistamps to a variety of places and institutions for exhibitions since 1980.

"One artistamp issue I consider special is the 1985 Femail Artist Prochoice 13 stamp block. I am pro choice and believe in it strongly!" Other early artistamps were rarely acknowledged or published but some were included in early publications. She cites *World Art Post*³⁰ and *International Artists' Postage Stamps Exhibition*.³¹ Some other institutional and private collectors with her artistamp sheets include: Artpool Archive, Budapest, Hungary; Brooklyn Museum Library, NY; Franklin Furnace Archive, New York, NY; The Ruth and Marvin Sackner Archive, Miami Beach, FL; Swedish Archive of Artist's Books, Bjarred, Sweden. Her work was included in the early artistamp show curated by Jas. W. Felter in 1984 titled *Philatelic Artistamp Exposition and Bourse*.³²

One artistamp is from a 1994 project created by Marilyn to commemorate the bookwork *zzZ* and the woman, Zhang Zhixin (1930-1975), a dissident during the Cultural Revolution who became famous for criticizing the idolization of Mao. Also in the Gina Lotta Post Artistamp Museum are artistamps created by David Cole and Marilyn as part of *TRACK*, a 1987 collaborative book contained in a large suitcase.

³⁰ Galántai, J & G, ed. *World Art Post*, 1982, Artpool

³¹ Lobach, Bernd, ed. *International Artists' Postage Stamps Exhibition*, Weddel, 1985, Mus. fur Modern Kunst Weddel

³² Philatelic Artistamp Exposition and Bourse, Forest City Gallery, London, Ontario, 1984





NATALIE LAMANOVA aka Lamana Wooma (RUSSIA) produces artistamps as signed and numbered editions of 30; not as a one-off work or mass-produced product. Her methods vary: multiples of one design per sheet, sheets where each stamp is a part of a total composition, or as a mix of both in various proportions. Natalie prefers to utilize the full sheet for her artistic compositions, to which she adds intricate geometries of perforations.

“My printed sheets are perforated by Alexander Kholopov, who is an artistamper and my husband. Many years ago when he worked as an artist of a magazine in a printing house, he discovered a big old heavy machine that had not been used for many years. He had restored it and perforated his first artistamp sheets, and later I connected to him in this. Workers in this printing house still remember him and sometimes permit him to work with that machine, although it is not easy to get this permission.” Both are graduates of Stroganova's Industrial Art Institute in Moscow and have lived and worked together in Moscow since 1984. Natalie collaborated with Alexander from 1983 to 2006 on an artistamp project called The Best Sewerage for the Best People-80 Moscow Sewer Hatches, and they curate an online artistamp Web site.³³

When Natalie began making artistamps in 1997, she had no access to computers and prepared originals as collages on paper with photos, drawings, and hand lettering. After scanning originals, she printed with a black and white laser machine and added color with pencils and felt pens. “Since I obtained a computer, scanner, and ink jet printer in 2000, everything is in my hands. I make digital collages using photos, scanning items and my drawings on paper, as well as drawing via computer with a mouse or digital pen.” PhotoShop is the first software Natalie utilized to produce artistamps. Currently, she produces large prints and animations in addition to artistamps.

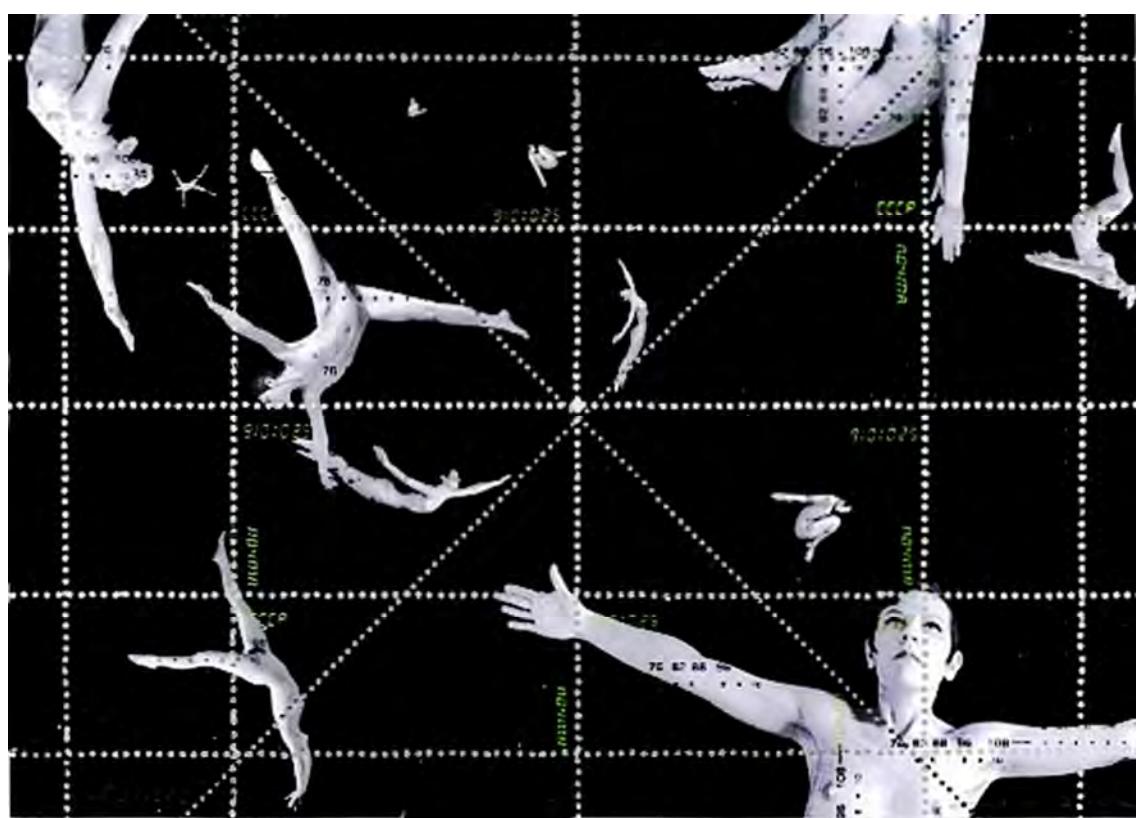
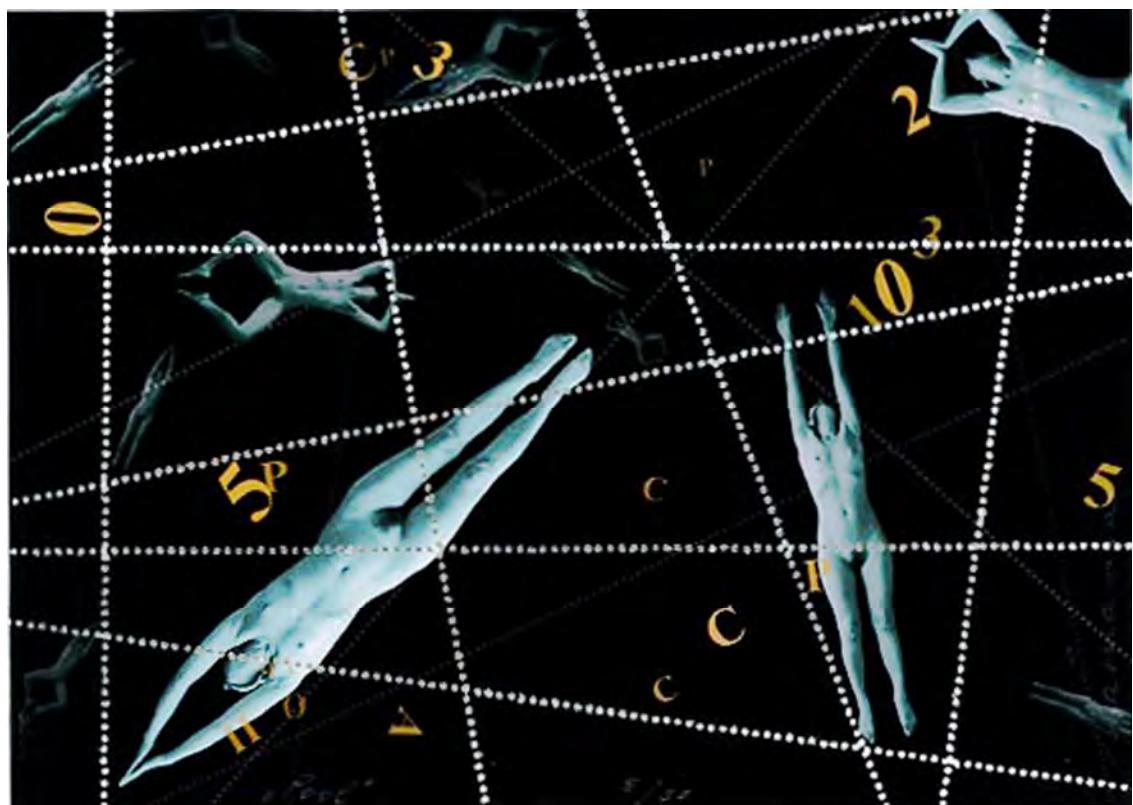
Natalie is one of the artistamp artists featured in *Axis of Evil: Perforated Praeter Naturam*, a book that became a documentary on DVD (BulletProof Film, Inc.) and a traveling exhibition, curated by Michael Hernandez de Luna.³⁴ Natalie, Alexander, and Jas W. Felter curated The First Moscow International Artistamp Exhibition, Int'l Art Fair XX, Russia, 1998 and MOTHERLAND/FATHERLAND, Int'l Museum Exhibition Centre 'Olympus' Novy Manege, 2002.

The human figure is Natalie's subject matter for artistamps she's contributed to the Gina Lotta Post Artistamp Museum. Artistamp maker Harley explains, “Though avowing herself not to be an exhibitionist, Lamanova was disheartened by her experiences trying to find models for her work with the female figure. Her early childhood memories of dance inspired ideas of form and configuration were not easily communicated to a model. Carefully choreographing and executing her ideas through still photography she has used herself as a model.”³⁵

³³ Natalie Lamanova and Alexander Kholopov's Moscow Artistamp Collection is at <http://artistamp.artinfo.ru/>

³⁴ *Axis of Evil: Perforated Praeter Naturum*, Qualiatica Press, Chicago, 2004, is available through <http://artistampmuseum.blogspot.com/> under Books.

³⁵ See Natalie Lamanova's Web site at <http://cyberstamp.artinfo.ru/cv/cv.htm> for Natalie's exhibition history, curatorial projects, etc. and Harley's article: Mother and Muse Russia





PATRICIA TAVENNER (California, USA) is an artist and astrologer. She gives private classes and workshops on printing and drawing in her studio. Of her long history with artistamps, Patricia says, "Beginning in 1969, I've produced over 200 artistamp editions. The 60's was a time of great experimentation, including the exploration of new media. In photographic silkscreen I worked with repeated images and then transferred that concept to sheets of artistamps, which transformed the image and made it much stronger. Shortly afterward I did the famous Nom de Plume series which are actual photographs. Many others are mechanical prints done from collage or drawing or digital images of originals." Aside from artistamps documented at the Gina Lotta Post Artistamp Museum, Patricia posts her editions at her Web site.³⁶ She uses a perforator purchased eight years ago at a printer's fair—an 1875 Southworth. One of the things she likes to do is take photos of artistampers with their perforators when she visits them.

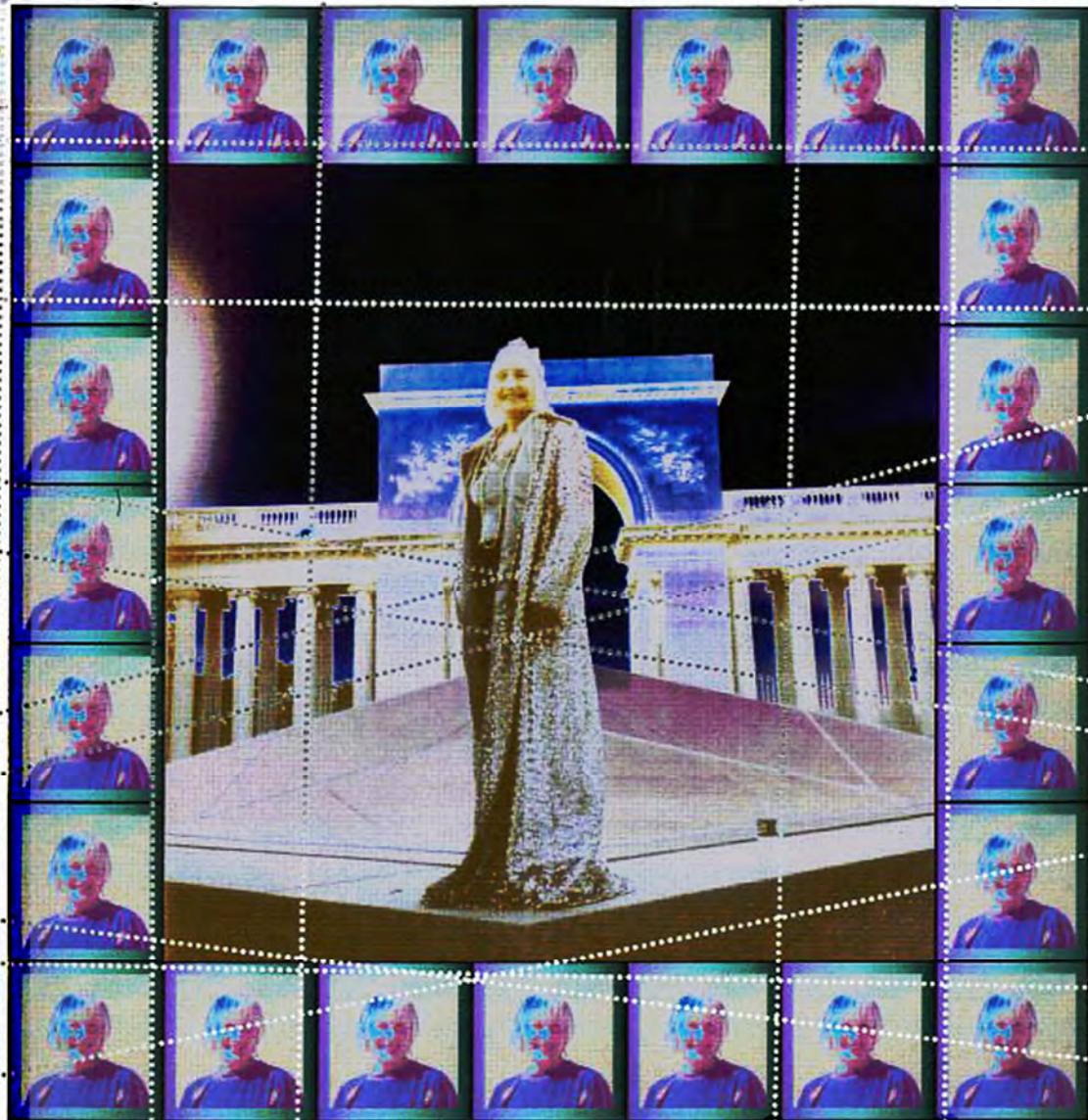
In the 90's a Seattle artist who goes by Bug organized West Coast artistampers Carl T. Chew, Jas. Felter, Anna Banana, Patricia, and others on Saturdays to sell their artistamps at Davidson Gallery in Seattle. Patricia fondly recalls, "Customers received a passport at the door and then got it stamped at each table they visited. We all bonded like a family, and then on Sunday I would visit Tavenner relatives in the area."

Patricia's *Mail Order Art* zine began in the early 70's was included in the book *In Numbers: Serial Publications by Artists Since 1955*.³⁷ In connection with the book's release an exhibit was held at X-Initiative, a New York City gallery. The book documents the history of each publication-its inception, production, distribution and impact. Patricia Tavenner is seen as an essential component of the 70's Bay Area Dadaist scene. Irene Dogmatic was a neighbor of hers, who was consequentially drawn into creating artistamps herself.

The nicest perforator she's seen is a small Italian one at the offices of Artpool Archives in Budapest. Patricia traveled there twice by invitation to lecture about artistamps. In 2007, The Budapest International Artistamp Show was set up in Budapest's Museum of Fine Arts Library. Four sheets of Patricia's 1993 commemorative artistamps were included in the exhibition catalogue. She notes that György Galántai and Júlia Klaniczay's Artpool Archives are world-renowned and they've a huge collection of artistamps and Eastern European mail art. Patricia describes a vivid memory of that show, "...emerging from the depths of the subway and seeing the entire Fine Arts Museum building plastered with giant artistamps banners!"

³⁶ Patricia Tavenner's Web site is at <http://www.patriciat.com>.

³⁷ *In Numbers: Serial Publications by Artists Since 1955*, Editors: Andrew Roth and Philip Aarons, JRP|Ringier, 2009.



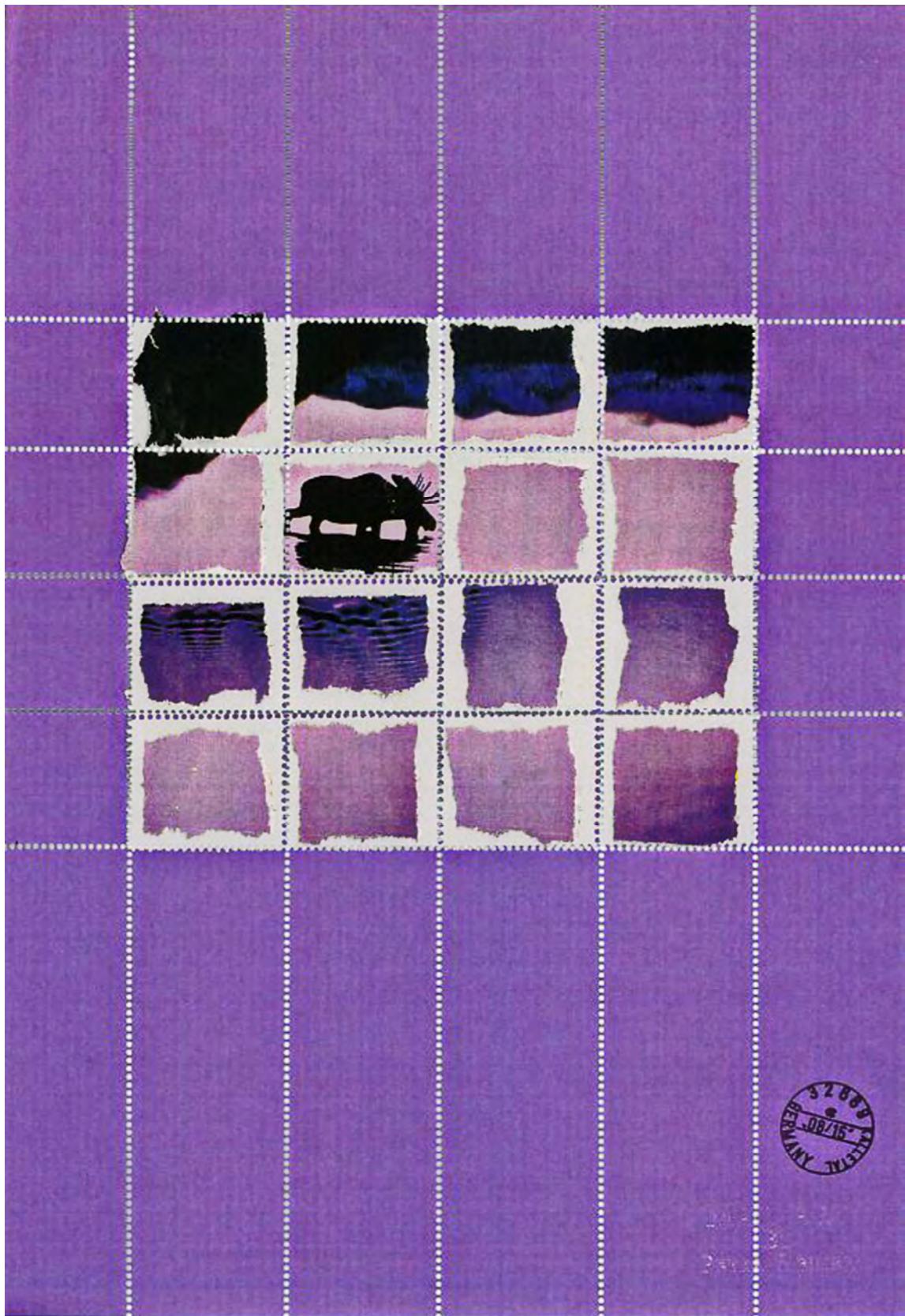
The Mail Queen at the
San Francisco Legion of Honor 30/60 © Patricia Taveener 02
P.O. Box 1032, Oakland, CA 94604



PETRA WEIMER (GERMANY) began making her own artistamps around 1993. “I do one original and make photocopies of it. Mostly 15 sheet editions, signed and numbered.” She keeps 10 sheets for *New Artistamp Zine (NAZ!)*, one for her archive, and 4 sheets to trade or decorate envelopes with. She also creates single stamps for trade and for her mail art. Since 1995, Petra has owned a perforator with which she perforates her sheets, sometimes making use of a folding technique that creates two lines of perforations with one go. Other tools she uses are drawing, painting, photography, photocopy, and rubber stamps, both purchased and her own hand-carved stamps. She has created backgrounds for some stamped images made by stamps with heated rubber and metal buttons. “You have to heat a special rubber and press the metal button into it. Then you have a button rubber stamp.”

Angela Netmail and Petra produce *NAZ!*, an ongoing, bound compilation of signed, numbered, and preferably perforated artistamps. Contributions of 10 sheets are mailed by each contributor, who in turn, receive an issue of *NAZ!*. It is issued after every eight to 10 contributions. Angela and Petra also request information about technique, ideas, and stories behind the artistamps. Much of Petra’s time is devoted to *NAZ!*, for which she enjoys writing short articles about the artistamps.

Occasionally Petra participates in projects like ART DETOX, a 2010 project initiated by Vittore Baroni in Italy, for which she made artistamps using photos documenting ART DETOX actions by Petra, Angela, and Peter. “All I know about the mail art and artistamps comes from Angela and Peter Netmail.” She created stamps about the Minden Mail Art Festivals using photos of the activities as remembrances for the participants. The Travel Around Post series was devised by Petra to use some of her photographs from vacations to the USA. Other themes she explores are oriental culture and calligraphy, animals and nature, humor, Fluxus, feminism, politics, artworks, collage, and anything that comes to her mind! Petra does not use the Internet or computers, but fortunately she does mail her artistamps to the Gina Lotta Post Artistamp Museum, where Ginny Lloyd has faithfully documented them all.





PTRIZIA TICTAC (GERMANY) is Italian-with a German address-and is a contemporary silversmith artist. “My work is by hammer and torch; very conceptual as I create object-stories.” She began exchanging mail art in 2008, and created her first artistamp in 2009. “My artistamp evolution comes from collecting official stamps. I see all stamps as art miniatures by which messages can travel far and cross any border. Artistamp creation is fun but also intensely personal as it portrays the artist’s own perceptions of the world through his/her distinctive aesthetic or conceptual approach.”

Finding it difficult to restrain her creativity into a specific set of rules, Ptrizia prefers to experiment and use/mix all media, formats, and printing methods. She often has her artistamps pin-hole perforated and either signs full sheets as an art form or uses single stamps on envelopes. “Recently, I had some explaining to do to a Customs Clerk who took them for a real package of stamps I had printed and perforated in the USA. On a couple of occasions I’ve seen the post office postmark on my stamp and not on the official one.”

Ptrizia collects and exchanges artistamps as well as taking part in various exhibits or projects from artistamps creators, among those are Ginny Lloyd, Anna Banana, Bill Porter, Konstantin Kalenderoff, Ed Varney, Editions Dao Badao, David Snyder and many more.³⁸ Fluxus, Dada, pop-art, artworks, and other artistamps creators, such as Donald Evans, count among Ptrizia’s inspirations, as well as mail art projects and everyday life.

“Quindi are my made-up ideal islands. In addition, I happen to be one of the few capable of seeing The Invisible Islands; now and then an artistamp surfaces that only a few can see.” If you are one of the lucky ones, you might be able to see them posted in the Gina Lotta Post Artistamp Museum!

³⁸ Her TICTAC blog is at <http://tictac-tictac.blogspot.de/>.





RIA BAUWENS aka Frips (BELGIUM) has been making artistamps and synthetic block carvings since 2003, the year she became involved in mail art. Ideas for artistamps begin as an answer to a mail art call or as an expression of her own interests, ideas, and fantasies. In 2003 Frips began the mail art call Don't Wrong Human Rights for which she designed an artistamp. "The call is ongoing and involves an Add & Return postcard that I send out on a regular basis." She has a blog showcasing mail art received.³⁹

Various media Frips uses are lettering, collage, drawing, photography, and carving. "Some of my carvings are a small eraser size which gives me the opportunity to make original artistamp sheets in small editions." These smaller, handstamped editions are embellished with ink and hand-perforated with a sewing machine. For postcard size carvings (10 x 15 cm) she uses A4 size white blocks or a sturdier synthetic blocks from Japan. "For larger artistamp prints I often scan them, print them, and might personalize them again before sending them out." Frips doesn't use straight lines to perforate the larger editions, instead she stitches holes around the shapes of the prints. She uses her artistamps for mail art that she sends out at the time of making the artistamps and also trades sheets with other artistamp makers.

Original copies of her sheets are kept in files, with about a 100 designs at last count. They can also be found in documentations, archives and exhibitions.⁴⁰

A partial list of Frips carved artistamps includes: Breast Cancer Awareness Celebration of Courage, Water is Life, animals and insects, and various Fluxus artistamps, Famous Men series: Kafka, Samuel Beckett, Picabia, Pig Dada, and Barry E. Pilcher.

³⁹ Mail art received blog is at www.fripsmailart.blogspot.com

⁴⁰ To view Frips' artistamp designs, see: <http://www.flickr.com/photos/frips/sets/72157611655694151/>



COLLECT

GOON



SALLY WASSINK aka S. Wurlitzer (California, USA) has made artistamps since the late 70's and considers it one of her favorite art forms, one that is nourished by her participation in the mail art network.

Anna Banana, Patricia Tavenner, Leavenworth Jackson, the ever rewarding Ray Johnson, and John Held, Jr. have inspired her. Humor and pop culture are favorite themes of Sally's, as are the Beauty of Boring and chance encounters. "In my world, everything becomes fodder for artistamps or mail art. It's what I love most about it."⁴¹

Sally was fortunate to have her stamps featured in *Good Mail Day: A Primer for Making Eye-Popping Postal Art* by Jennie Hinchcliff and Carolee Gilligan Wheeler.⁴² "Jennie has been a pivotal influence for me regarding all things postal. She organized some local mail artists into a group called the San Francisco Correspondence Co-op, which meets monthly. Having this group to communicate with has been very exciting. Conversations started face-to-face have unfolded and deepened through images and ideas exchanged through the mail."

"I've made editions, one-offs, laser printed, photocopied, on pre-perfed sheets, perfed by hand, perfed with a sewing machine... you name it. I've made them using PhotoShop, rubber stamps I've carved, and collages I've photocopied. I trade them with other artists and/or give them away through gluing them on all of my mail art. Possibly the black and white photocopy artistamps with by-hand perfs are my favorite. By their very look they celebrate the immediacy of this art form that begs to be given away or mailed away or passed along."

⁴¹ See more of her work at www.sallyw.com.

⁴² *Good Mail Day: A Primer for Making Eye-Popping Postal Art* (Paperback), Jennie Hinchcliff and Carolee Gilligan Wheeler, Quarry Books, Beverly, Massachusetts, 2009. www.quarrybooks.com www.good-mail-day.com





SUSANNA LAKNER aka Planet Susannia (GERMANY) was born in Budapest, Hungary in 1960. After high school she apprenticed in the printing industry. She then studied typography and graphic design at what is now called Moholy-Nagy University in Budapest, and worked as a packaging-designer for some years. Since 1989 she has been living in Stuttgart, Germany and began making collages, artist's books, and object boxes.

In 1995 she became active in the mail art network and received her first artistamp in the mail from Eiichi Matsuhashi in Japan. She was immediately fascinated by the medium and began making her own artistamps. "I like the artistamps by a variety of other international artist stamp makers who inspire me very much. The exchange with other artists is very important for me. I learned a lot from Petra Weimer's and Jürgen O. Olbrich's attitude toward the genre."

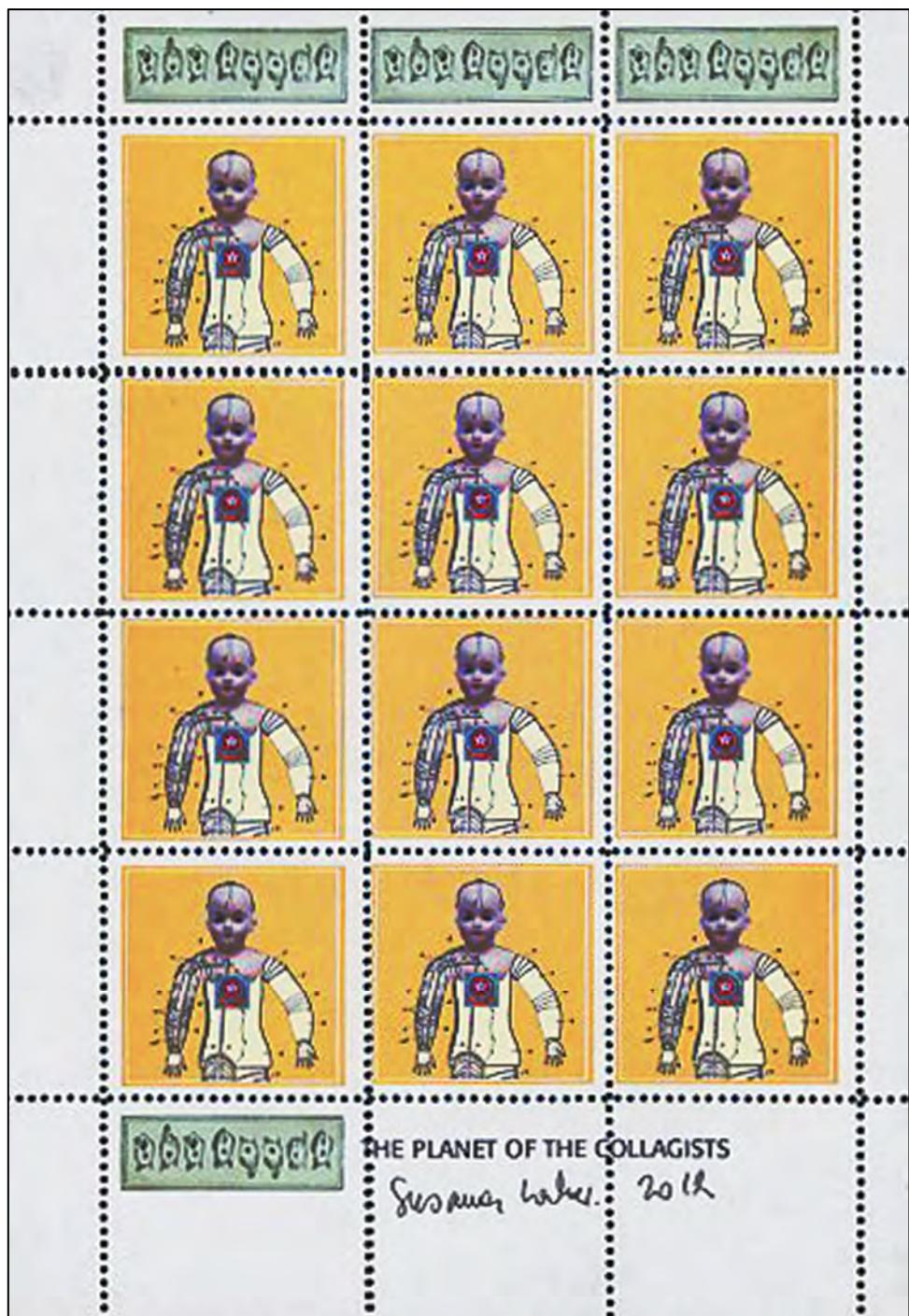
In the early years, Susanna would print her sheets with self-carved rubber stamps. These days she scans her original images, does layout on the computer and other post processing, and laser prints her own sheets. Susanna used pre-perforated sheets from a German manufacturer until the company went out of business. In 2012 she asked the German mail artist, Roland Halbritter, to take over the job of perforating her laser-printed sheets.

Some examples of her artistamp themes include portraits of her artist idols: Ray Johnson, Max Ernst, Meret Oppenheim, and Hannah Höch; and jubilees of famous people such as Herman Hesse, John Lennon, and Jean Paul Belmondo. Looking at the world through her artistic eyes she was inspired by the Russian chocolate girl, Aljonka, for a Russian mail art project. She also incorporates self-portrait stamps, and images of common objects e.g., airplanes and flip-flops. "I make artistamps from the details of my collages, sketches, artist's books, traveling journals, artist trading cards (ATCs), and large-sized pictures. This method involves the art of recycling or up-cycling from my original works; little image details find their own real place. I create my artistamps in the form of a complete sheet-signed, dated, and stamped with my Planet Susannia rubber stamp. I send full sheets to mail artist friends, exhibitions, and archives, but of course I also use single stamps on my postcards and in my artist's books too."

Susanna's artistamps were included in the Para Stamps Exhibition by Artpool in 2007 in Budapest. They are archived at Artpool, the Hungarian Stamp Museum in Budapest, and at Ginny Lloyd's Gina Lotta Post Artistamp Museum. In 2008 she participated in David Dellafiora's Post Nation project, in which he made an artistamp collection from 43 micro nations.

Since 2000 Susanna has produced the assembling magazine 22 and keeps track of the whole spectrum of her mail art activity on her blog: Planet Susannia.⁴³ Susanna is a member of the International Union of Mail Art (IUOMA), and the International Society of Assemblage and Collage Artists.

⁴³ Suzanna's blog can be found at <http://www.planet-susannia.blogspot.com/> and she maintains another blog on mail art at <http://www.leben-und-kleben.blogspot.com/>





TIZIANA BARACCHI (ITALY) is an anesthesiologist during the day. She is also an artist, visual poet, mail artist, and post-Fluxus performer. In 1989 she created the Tree of Poetry together with Giancarlo Da Lio while at the same time formalizing the movement Itinerari 80 (Itineraries 80) as post-Gutai and post-Fluxus. “I’ve had a passion from my first years of life. When I was a child I began to collect stamps and I liked everything about mail.” She entered the mail art network in 1985. Of being a mail artist, Tiziana says, “It doesn’t simply mean decorating envelopes and postcards, but to become an active member of a network where the mail is a means to communicate and spread art.” With this in mind, she stresses the importance for the network of personalized artistamps, used side-by-side with national postal service stamps, and also of artist books and of all kinds of different and varied objects born by creativity to be sent by post.

Tiziana produces artistamps as signed and limited editions, but also as one-off works of art. She uses purely digital perforations and a laser printer for her stamp designs. Her technique involves digital photos and sometimes manually created (drawn/painted) images. Her artistamps are in the Artpool Archives in Budapest, as well as in the Gina Lotta Post Artistamps Museum.

“One of the recurring themes in my artistamps is dedicated to the production of wind energy and to the defense of the environment, particularly to the exploitation of alternative and clean energy sources.” But American pop culture movies and their stars have been included by Tiziana within the Wind Energy theme; movies that do not translate well in other countries perhaps due to the United States’ melting-pot culture.

Another of her artistamp series is dedicated to World Pavilion (2009), an international happening with an exhibition, readings, and performances under the name ‘insideoutside Biennale’ di Venezia. In the images are, among others, Tiziana and Tito Truglia, publishers of a book, edited by Giancarlo Da Lio and Tiziana, to document the World Pavilion event and to describe art as a positive form of globalization since, “Culture and art have no frontiers.”

Poesy Pavilion (2011) is curated by Giancarlo and Tiziana as an international meeting at the Embassy of Venice, an alternative art space which is connected to the virtual Republic of Artist founded by Rémy Pénard in France in 1999. Giancarlo states, “Poesy Pavilion must emphasize and confirm the importance and the value of the poetic action which is in the basis of every artistic action.” Tiziana has designed artistamp sheets to commemorate this event, and is co-editor for the book documenting this project. She and Giancarlo help to facilitate the publication of a poetry/art review called *Farepoesia*, which undoubtedly includes visual poetry. Art and poetry naturally fuse within the mail art community into what Tiziana calls, “A symbiosis between plastic arts and poetry in the spirit of Apollinaire.”



ENERGIA EOLICA

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風能 αιολική ενέργεια

ВЕТЕР ЭНЕРГЕТИКИ 風力エネルギー

바람 에너지 طاقة الرياح

WORLD PAVILION



ITINERARI 80 POST VENEZIA



ITINERARI 80 POST

WORLD PAVILION
ARTBAHNNSREUZ



WINDENERGIE

ÉNERGIE ÉOLIENNE



WIND ENERGY



WILLIE MARLOWE (New York, USA) has taught in several college art departments in Upstate New York and is now a Professor Emerita at Sage College of Albany. Her paintings have been in numerous solo and group painting exhibitions both in the USA and abroad.

Involved with mail art since the 1980's, she's curated several international mail art exhibitions including Habitats and Shelters, archived at the University Art Museum, SUNYA. In the 1990's, her mail art focus expanded to include visual poetry and since then she's had visual poems included in several European publications and in one book in Russia. Asemic writing is an important aspect of her 2012 series of paintings and artistamps. Aside from the Gina Lotta Post Artistamp Museum, her artistamps are archived at Artpool Art Research Center, and The Avant Writing Collection at Ohio State University.⁴⁴

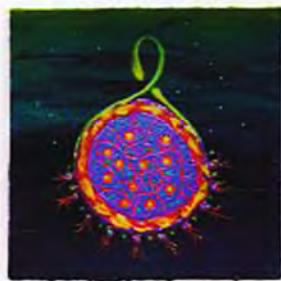
Growing up in a small town in North Carolina, Willie began collecting postage stamps, realizing even at a young age that they were larger paintings taking miniature form as stamps. "I wondered about who got to create those wonderful stamps and about the countries they lived in. This was the beginning, a longing to be more a part of the wider world, the birth of *Wanderlust*. When I first discovered mail art, it was thrilling to know I could put a stamp on the back of a small painting and send it out into the world as a postcard. Discovering artistamps tied my interest in stamps to my painter vocation and mail art avocation." Willie works on an intimate scale on paper and has many small paintings in process.

Willie's first artistamps were printed and produced by International Art Post (IAP) editions around 1995. In 1998 she printed a few editions on her computer but they are not perforated. Then in 2004 an artist friend made artistamp sheets for her painting series, *Winter Lights for Hudson Nights*. Since her artistamp sheet, *Peggy Guggenheim's Earrings*, 2012, she has been producing her artistamps in limited editions of 25 to 30 signed perforated sheets.

Her typical single sheet layout showcases a series of paintings or images with related subject matter. While considering herself an abstract painter, Willie sometimes works with images inspired by travel or ideas, such as: standing stones and circles in Ireland, Scotland, Wales, and England; glass from Venice and Murano; tropical topics from the Caribbean; and Tesla's experiments with electricity.

"When I make artistamps for a series of paintings I include a stamp sheet as a gift with the painting when it's sold. The new owner then sees the whole series, including where their painting fits into the group. So far, I've reproduced existing paintings as artistamps rather than creating works solely to become an artistamp. This may change, but there are many more groups of paintings I would love to see as artistamps. It gives the paintings another way to be in the world; another facet to their existence."

⁴⁴ Willie Marlowe's expanded background can be seen at her Web site at www.williemarlowe.com.



WILLIE MARLOWE

PAINTINGS INSPIRED BY

PEGGY GUGGENHEIM'S EARRINGS

(GIFTS TO HER FROM ARTISTS REPRESENTED IN HER MUSEUM)

AT

THE PEGGY GUGGENHEIM COLLECTION, VENICE, ITALY
PALAZZO VENIER DEI LEONI ON THE GRAND CANAL

COMPLETED AFTER ARTIST'S RESIDENCIES AT THE EMILY HARVEY FOUNDATION, VENICE

ACRYLIC ON PAPER 4.25 X 4.25 INCHES

4/30 Willie Marlowe June 24, 2012

Women Artstamp Makers



USA

Darlene Altschul (aka DKA)

C Mehrl Bennett

Kalynn Campbell

P.J. Chatfield

Angie Cope (aka Angie & Snooky)

Alyce Cornyn-Selby (aka J. Alyce)

Carla J. Patterson (aka Carla Cryptic)

Jacque Lynn Davis

Irene Dogmatic

Darlene Domel

Beverley Dittberner (aka B Anne Envelope)

Nancy Frank

Georgina

Jennie Hinchcliff (aka Red Letter Day)

Eleanor Kent

Jennifer Z. Kosharek

Bethany Lee

Ginny Lloyd (aka Gina Lotta)

Scarlatina Lust

Willie Marlowe

Laura Podob (aka Spopod)

Monica Rex

Marilyn R. Rosenberg

Carol Stetser

Patricia Tavenner

Sally Wassink (aka S. Wurlitzer)

Editor's Note: This is an incomplete list comprised of our research results only. The list continues to grow as many more women who make artistamps submit work to the collection. Not all of the women artistamp makers are spotlighted in this book.