L'UNIVERS LITTÉRAIRE DE LA TWITOSPHÈREE

Depuis 2010, Jean-Yves Fréchette est codirecteur de l'Institut de twittérature comparée, qu'il a fondé avec le journaliste français Jean-Michel Leblanc. Il est aussi le père de Biz, membre du groupe Loco Locass, et a enseigné la littérature du CégepFrançois-Xavier Garneau à Québec. Jean-Yves Fréchette s'est créé un avatar sur Twitter, Pierre-Paul Pleau, qui écrit chacun de ses gazouillis en exactement 140 caractères. Parfois, il peut passer plus d'une heure à rédiger son message.

La twittérature n'est pas le parent pauvre de la littérature pas plus que les nains sont les enfants d'une humanité déchaînée. La twittérature propose des genres, des styles, des visées, des visions. En règle générale, elle ne s'affuble pas d'un fil corrompu par la discussion bilatérale, par le retweet (RT), par la citation (@), le hashtag (#) ou le renvoi (http://www). Bien que Twitter soit un outil exemplaire pour acheminer des idées brèves aux abonnés de son compte, le twittérateur ne retweete que très rarement. S'il le fait, souvent il s'amusera à contourner la règle de Twitter en faisant en sorte que son gazouillis soit contenu dans 140 caractères pile. Autrement, il n'écrira que des mots, il ne fabriquera que des phrases. Le fil de discussion du twittérateur est pur, il est monochrome. On n'y retrouve que les 26 lettres de l'alphabet et les signes de ponctuation. Des chiffres à la rigueur (surtout cette allusion au roman de l'année qui prétend tant de clics d'œil et d'autodérision) peuvent parfois émailler la séquence ; mais aux chiffres, on préférera les lettres. Tant mieux disent certains si la pensée proposée tient dans 140 caractères, mais ce n'est pas forcément obligatoire. On trouvera en twittérature des textes dont les allusions structurales ou thématiques rappellent tout : la poésie, le conte, la légende, le récit, l'essai, la réflexion, l'humour, la stances, le verset, le bulletin météo et l'horoscope entre autres.

On peut consulter le site de l'institut de twittérature à l'adresse suivante : http://www.twittexte.com/

Institut de twittérature comparée

ADD and PASS un texte de Tiziana Baracchi

ADD and PASS: amati e odiati da un piano di decenni almeno! Perché alla fine per tutti è amore ed odio. Alla fine degli anni '80 e primi anni '90 ne ricevevamo uno tutti i giorni e a volte anche 3 o 4 al di: che lavoro intervenire su tutti, fotocopiare e passare! Quasi non avevo il tempo per gli altri progetti. Ma la mia ossessione era quello con la vasca da bagno dove dovevi inserirti, in genere con il tuo volto, tra gli altri maillaristi che allora non sempre conosciavo. Di quelle vasche da bagno ne arrivavano in continuazione. E l'indirizzo predominante e sempre presente era quella Locust Valley di Ray Johnson, che odiavo perché non rispondeva mai. Solo qualche anno dopo ho capito che l'idea degli ADD and PASS era stata sua e che anche se non rispondeva mai quelli ADD and PASS ora fanno parte della storia. Per definizione non rispondeva, continuava a lanciare nuovi ADD and PASS, e raccoglieva tutto: ormai è la storia della Mailart. Meno male che non li ho cestinati, come hanno fatto molti. Ed alcuni ora sono nei Musei.

ADD and PASS: loved and hated from a double of decades at least!

Because at the end of all mailartists it is love and hatred. At the end of the eighties and first nineties I received one sheet every day and sometimes also three or four sheets a day: what a job to work on all of them, to duplicate and multi-plicate and to pass! Sometimes I had no free time for the other projects. But my obsession was the sheet with a bathtub. You had to put inside your image or face between the other one of mailartists. Those bath tubs arrived and arrived again. And the predominant address was always the same: Locust Valley, Ray Johnson. I hated him because he never answered. Only some years after I knew that the idea of ADD and PASS was by Ray; he never answered to those sheets but now they take part to the history of Mailart. He generally did not answer to anybody and he continued to launch some news, but he collected all sheets he received: now they are the history of Mailart. Fortunately I did not put them in the trash, as many Mailartists did. I added and passed so many times as possible. Today some sheets are in Museums.
If you are interested in getting the complete set of Short Statements that is, this is still to be available at an international digital forum, and I shall gladly provide it on request for posting only.

**MAIL-ART ON THE WEB**

The definitions on Wikipedia is ambiguous and unclear. A few 'mail art' newcomers made a new use of this on the web:... Mail art is a worldwide cultural movement that began in the early 1980s and received an initial boost from the new Australian postal reform led by the federal government. Mail Art is a form of correspondence art, as opposed to postcard Art or Correspondence Art. This term refers to the exchange of... Art is often used to describe Mail Art, instead, based on the principles of beauty and equal access to new opportunities.

After a peak in popularity in the late 1980s and early 1990s, the Mail Art phenomenon has gradually declined in the business, where "social networking" are largely anticipated and produced by the interactive processes of postal collaborations. Nevertheless, Mail Art is still practiced in the new Melbourne by a loose phalanx commonly involving thousands of mail artists from the more rural backgrounds.

"Out of the reasonable assumptions that the commercial gallery system is fascistic and perhaps corrupt, many artists and artists in the world are experimenting with the idea of a new "Mail Art" in which the more famous to exhibit their work not through galleries and auxiliary means..."

**6TH GENERATION**

One of the previous generation was known about the 6th generation of Mail Art, and the 6th generation would seem soon. This generation explains what is my eyes in this 6th generation.

Of course there is also the same generation. Artists who already used the mail Art system for time movements, as it is the (Merel en Mill, Kunst & Cultuur) who included the movement a part of art that was shown using the mail Art system. The 5th generation is used mainly by artists who didn't get into the new generation then you might know the first generation then you might know the network.

**FIRST GENERATION**

The first generation, Jack Johnson who started in the Netherlands with a selective group he chose to write and show them to the public with him.

**SECOND GENERATION**

The second generation in the 60s/70s, when the Hellenic postal service developed a system of mail art.

To which Gener Art of Mail Art is to just stick it, and in Jhennel Art have already made a conclusion, feel for the one.

**THIRD GENERATION**

The third generation when mail art rapidly grew in the 80s/90s because of the exhibition and publications within the mail Art network that spread the news to members. The address lists of the projects opened the doors to address. Some have new projects like the Mail Art Movement in the USA and Britain.

**FOURTH GENERATION**

The fourth generation, after the diaspora in the 80s established the Bind, Victoria and return Back from Switzerland, where the new art movement grew into a very large group. Every member of this group has a specific art movement that they keep in touch with, and some others..."
Deux timbres d'artiste de: Roland Halbritter, Muehlweg 15, 97720, Nuedlingen, ALLEMAGNE (et le timbre à la page 8)

Pour consulter tous les précédents numéros de CIRCULAIRE132 voir le blogalrie suivant:
http://circulaire132.2.blogspot.com

12 APRILE

1961

YURI GAGARIN
1934 - 1968

Hommage aux Carnets Bavards de Jean Luc Cavellec
Un timbre d'artiste de: Éric Bensidon, 14 rue Sauffroy, 75017 Paris, FRANCE

Une œuvre de: Tiziana Baracchi, Via Cavallotti 83-B, 30171, Venezia-Mestre, ITALIE

www.infochine.com
17-04-2011 df 1/20

Un ATC de: Diane Bertrand, 9109 rue Deschambault, Saint-Léonard, QC, H1R 2C6, CANADA
Genossenschaftsfreund Lundberg

...A letter to a friend... a long time ago

Un 8cm x 8cm de: Piet Franzen/SIDAC, Hogewoerd 77, 2311
HG, Leiden, PAYS-BAS
PROJETS....
"Bicyclette, parapluie, porte "
Technique et grandeur libres
Sans date limite
Art postal en échange

Jocelyne Sicard
767 rue Gardenville
Longueuil, Québec
J4H 2H9, CANADA

"EL HORIZONTE"  E-MAIL ART "THE HORIZON"

Mallart Call
Arbeitsweiten / working worlds

Das schwarze Gold
Hommage an / to Harry Martinson

Fuhrmann meets Bergmann:
 Thorsten Fuhrmann, Hugling, Germany, and Ottmar Bergmann, Gylsbo Art-Center, Sweden, invite you to take part in their multi-projects "working worlds" laden sich zur Teilnahme am Mallartprojekt "Arbeitsweiten" ein.

Einsendeschluss/deadline: 15.07.2011
Format: max. 21 x 30 cm
Technik frei/technique free
Ausstellung/exhibition: Gylsbo Art-Center 01. - 23.08.2011 und / and September 2011 Bahnhof / railwaystation Hugling
Keine Rückgabe, keine Jury, keine Gebühren / no return, no jury, no fee
Dokumentation an alle Teilnehmer / doc to all

Please send your works to / Versand an:
Gylsbo Art-Center
"working worlds"
FB 2432
28070 Lönboespug
Schleswig/Sweden


"Men in smoke-hats grew out of the ground. Wherever children went to play, story precipices opened out before them, dart and crawling with men carrying dynamite in their hands. Their mouths were full of teeth and songs and meaningful affirmations. There was a thundering about the lives of the three men. They moved about downstairs in those story ravines like the beggars of the Rockies. They bored with iron rods into the rock, drove them down into the ledge-hammers, and then fired. "Blasting!" they yelled, and clung together on the ledge. Then there was a man below, and all the boulders of the settlement trembled. It was like this very day all day. Everywhere was forbidden ground Everywhere the landscape was split up, hollowed out, Stony gullies twinkled in the woods. There was a smell of coal dust and oil, and steam from the winches hung in a cloud round the winch-abouts." (Harry Martinson)
Un timbre d’artiste de: Christian Alié, 9 rue du Pré de la Mer, 50460, Unville-Nacqueville, FRANCE

Scraperia: Elephant Presley have got a participational project coming on now that may interest you:
The SYDNEY-SEOUL SECRET eXCHANGE
I’ll get an invitation to you if you email me at not_terryreid@hotmail.com.

Regards to Elephant Presley.

Uno carte postale de: Bruno Chiarlone, 58 rue Berte Lotti, 17014, Cairo Montenotte (SV), ITALIE

On peut maintenant se procurer la publication ART DETOX pour 20€ (frais de port inclus). Commandez à:
Vittore Baroni, via C. Battisti 339, 55049 Viareggio, Italie
http://artdetox2010.ning.com
Altar al Desamor – Colombia
(L’autel de l’amour perdu)

The project is called Altar al Desamor (The Lost Love Altar in Spanish) and is about gather experiences in love through photos, objects and love letters, in a physical shrine built in honor of lost love, broken hearts and any painful situation caused by love. I’m currently doing this project in Bucaramanga, my hometown, searching objects, experiences and stuff between friends and people I know, but I also have a blog where I explain the project and how people from all over the world can get involved through internet.

The project is mainly in spanish, but I included a description in english and french. Here’s the link in english

http://altaraldesamor.blogspot.com/p/how-to-participate-in-this-project.html

Thank you in advance,
Irene