

Août 2014

No. 120

132

Exemplaire: 01-20

Circulaire

Zine d'art postal, d'art posté et d'art en général.

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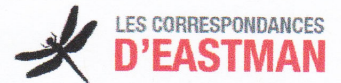
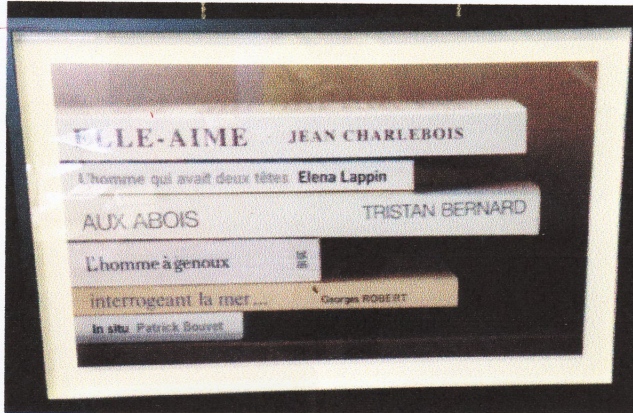
ENCORE UN SUCCÈS AU FESTIVAL LES CORRESPONDANCES D'EASTMAN

C'est par milliers que les festivaliers et amoureux des mots ont convergé vers Eastman pour vivre l'édition du Monde et moi de cet événement unique du 7 au 10 août 2014. Sous la terrasse Québecor, lieu où se sont déroulés les traditionnels cafés et entretiens littéraires, l'événement proposait des thématiques multiples.

À l'heure des bilans, l'écrivain, professeur et directeur de la programmation de la 12e édition Bruno Lemieux, pose un regard satisfait sur l'événement : « Avec ses jardins d'écriture, ses cafés littéraires, son nouveau chapiteau jeunesse, le village d'Eastman demeure le carrefour des auteurs, des artistes et des festivaliers... dans la joie partagée des Correspondances! » Cette année, quelque 1 300 festivaliers ont posté gratuitement les 650 lettres qu'ils ont écrites dans les jardins d'écriture mis à leur disposition par les citoyens d'Eastman. Plus de 4 500 participants ont assisté aux cafés littéraires et spectacles en soirée, dont plusieurs étaient à guichet fermé.

Présenté à la Bibliothèque d'Eastman, j'ai particulièrement aimé l'exposition **LE VOLEUR DE TITRES** de Carle Coppens. Est-il possible de composer un texte sans tracer ou taper la moindre lettre ? Il a commencé à disposer sur les étagères de chez lui de petites piles de livres dont les titres lus à la suite formaient de courts poèmes. Il a tenu à ce que les livres eux-mêmes, dans leur forme brute, empilés les uns sur les autres pour composer chacun des poèmes, côtoient leur représentation photographique. Il s'agit de montrer que rien n'a été manipulé.

Les Correspondances d'Eastman seront de retour au mois d'août 2015, pour une 13e édition qui sera tout aussi riche et variée pour le plaisir de tous.



Boîte aux lettres destinée à recevoir le courrier des participants (à gauche) et poème de Carle Coppens lors de l'exposition **LE VOLEUR DE TITRES** (à droite). Photos RFC.

<http://www.lescorrespondances.ca/>

HOMMAGE À MICHAEL BIDNER (1944-1989)

J'ai dernièrement reçu cette très belle carte postale commémorative de Cascadia Artpost. Cette carte est bien spéciale car elle souligne la grande contribution de Michael Bidner dans le monde de l'art postal et tout particulièrement celui des timbres d'artiste. Malheureusement, Bidner a été rapidement oublié car suite à son décès, personne ne voulait de son immense collection de timbres d'artistes. Elle s'est finalement retrouvée chez Artpool à Budapest. Je crois qu'il est très important aujourd'hui de souligner la contribution de Michael Bidner et celui du 25^e anniversaire de son décès.

Avant son décès il était entrain de faire un catalogue compilation de timbres d'artistes et le projet n'a jamais abouti car Bidner est décédé du SIDA en 1989.



La CIRCULAIRE132 est imprimée sur du papier Roland Hitech50 de Cascades fait de 50% de fibres post-consommation

MESSAGE

Sauvons ns

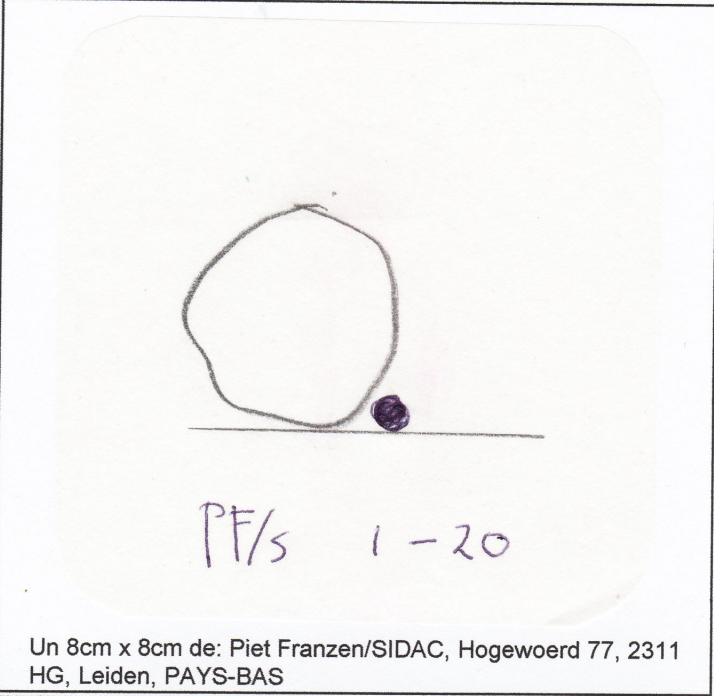
la livraison à domicile

SauvonsPostesCanada.ca





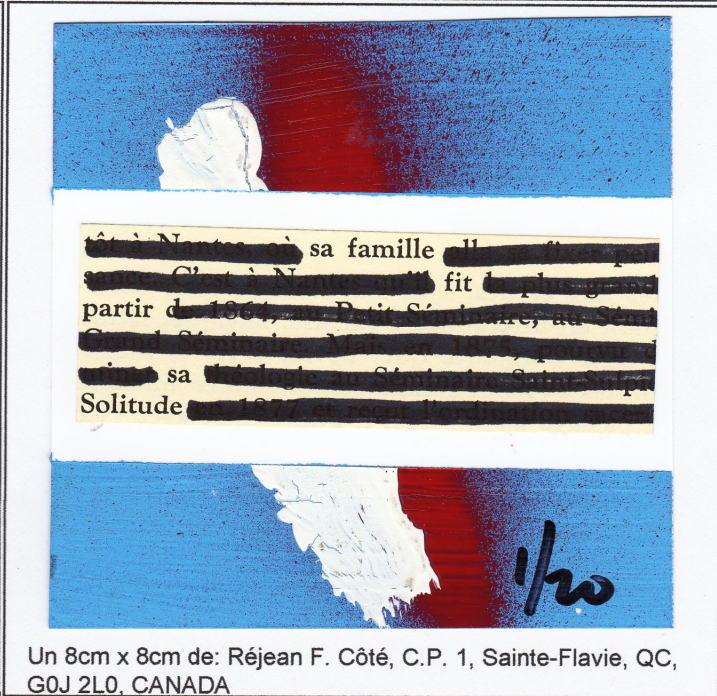
Un bloc de timbres d'artiste de: Jennie Hinchcliff, Red Letter Day,
P.O. Box 170271, San Francisco, CA, 94117, USA
(incluant le timbre d'artiste à la page 10)



Un 8cm x 8cm de: Piet Franzen/SIDAC, Hogewoerd 77, 2311
HG, Leiden, PAYS-BAS



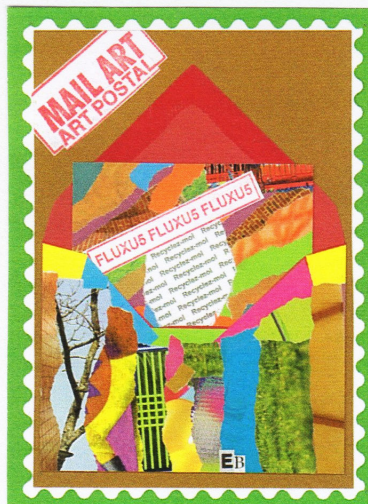
Un 8cm x 8cm de: Angela Behrendt, Heidornstrasse 7, 30171,
Hannover, ALLEMAGNE



Un 8cm x 8cm de: Réjean F. Côté, C.P. 1, Sainte-Flavie, QC,
G0J 2L0, CANADA



Un timbre d'artiste de: Lezbag, 11412 NE Siskiyou street,
Portland, OR, 97220, USA



Un timbre
d'artiste de:
Éric Bensidon,
14 rue Sauffroy,
75017, Paris,
FRANCE





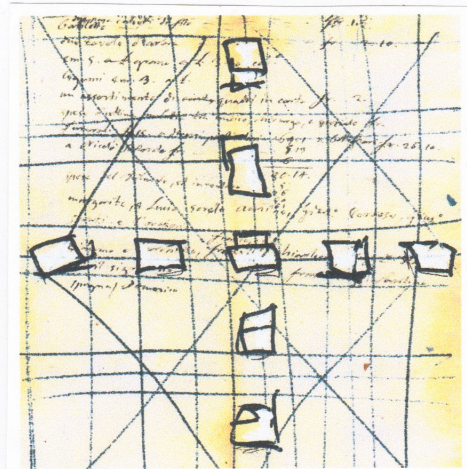
La palabra Hostia en latín significa "víctima ofrecida en sacrificio"

Receta rápida y fácil :

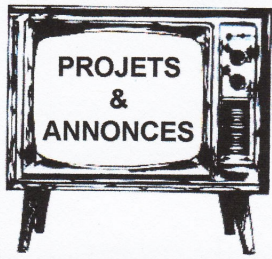
Necesitas: Harina, Agua fría y una prensa

Une œuvre de: Daniel de Cullà, P. Comuneros 7-1A, 09006, Burgos, ESPAGNE

Une œuvre de: Giovanni StraDa Da Ravenna, Via Odoacre 14, 48100, Ravenna, ITALIE



Un timbre d'artiste de: Bruno Chiarlone, 58 rue Berte Lotti, 17014, Cairo Montenotte (SV), ITALIE



Pour consulter tous les précédents numéros de CIRCULAIRE132 voir le blogagerie suivant:

To consult all CIRCULAIRE132 previous issues, go to the following blogallery:
<http://circulaire132.blogspot.com>



Theme: Metamorphosis
 - Who do you want to be?
 - Believe in your dreams
 - Think the impossible

Artwork size:
 Rectangular
 At least:
 3.5" x 5.5" /
 9cm x 14cm

No more than:
 4.9" x 9.2" /
 12.5cm x 23.5cm

Technique:
 - Drawing
 - Painting
 - Collage
 - Photograph
 - Stitching
 - Mixed media
 - ...

Information to include:
 Title and medium, your name and location (for example „I dream of ...“, acrylics, from John Smith, Los Angeles, USA). If you wish you can add your website or contact information, but only include details you want to share with the public / internet.

Postage and Deadline:
 Post it like you would a regular postcard, please don't use envelopes. Ensure that you use the correct postage to reach Germany. Artists may submit up to four pieces. Entries must be postmarked by November 15, 2014.

Send to:
 Kultklecks e.V.
 Sonnenwiese 2
 79194 Gundelfingen
 Germany

Mail Art - Call for Artists Exhibition: „I dream of ...“

We invite you, artists from all over the world, to participate in our upcoming mail art exhibition. Everyone is welcome to participate in this project, all ages and skill levels. Create a postcard sized piece of art and mail it to us!

**Opening Night: December 5, 2014
 at Incline Gallery, San Francisco**

The exhibition will be open from December 5-12. Before that some parts of the exhibition will be displayed during preview shows at ArTik in Freiburg, Germany and at Civil Academy in Berlin, Germany. After the main exhibition we will send your artwork as a small gift to residents in nursing homes, orphanages and homeless shelters worldwide to make them feel a little bit less lonely during the Holiday Season.

Submitting your work

CALLS 2014

The mailbox feeds on what arrives through this channel. El Taller de Zenón tries to classify it, but this does not always coincide with the author's vision. The border between the different artistic areas is becoming more blurred by the minute and theoreticians do not agree on the boundaries of each field. After years of research and studies to get to know the differences, we have decided, that only the author is authorized to decide where to place their work.

MAIL ART

Send us your works.
 Please, to include the word **MailArt** in the back.
 Open theme
 Technique free.
 Answer to all. Exchange with all.
 Exhibition in our website gallery.
 Don't wait.

www.citaalderozon.com
 Miguel Jimenez - El Taller de Zenón. D/ Santa María de Guía n°1-4° ES-41008 Sevilla España

VISUAL POETRY

Send us your works.
 Please, to include the words **Visual Poetry** in the back.
 Open theme
 Technique free.
 Answer to all. Exchange with all.
 Exhibition in our website gallery.
 Don't wait.

BJR

The way the wind blows

Six collaborative projects, 2011-2013
 Jürgen O. Olbrich / Berty Skuber / Rod Summers

Venice Calendars — 12 x 12 x 3 — *Triple Diaries* —
 4 x 3 = 12 — 49 postcards — *Weather Report**

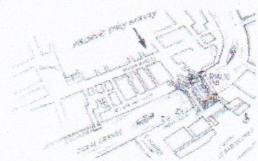
da martedì a sabato: ore 17:00-20:00, fino al 26 ottobre
 Tuesday-Saturday: 5:00-8:00 pm, until October 26

Vernissage: sabato, 19 ottobre, ore 18:00
 Opening: Saturday, October 19, 6:00 pm

ARCHIVIO EMILY HARVEY
 SAN POLO 387
 I-30125 venezia

www.emilyharvey.com

* With the artistic participation of: André Sturrock (Stam, NY) — Ann Woodward (Wilmington, NY) — Barbara Cohen (New York) — Maurizio Ricci (Genova/Italy) — Christine Gubarova (Paris) — Rose Ryan (Birmingham) — Lynn Fowler (Paris) — Anna Rancata (Roberts Creek, BC) — Ken Moutonney (New York) — Keith Bala (Montreal) — Judith Barro (Zürich/Switzerland) — Katherine Nohthau (Hessau/Italy) — Cheryl Peltz (New York) — Susan Gatica — Rogan Karamon (New York) — Nicolas van Lohde (Paris) — Judith Reisinger (Italy) — Doris Gendreau (Germany) — Antonina — Christine Bauminger & Peter Andertmann (Germany) — Gerhard Albrecht (Italy) — David Alvarez (Portland, ME) — Mark Sutherland (London) — Alan Beaman (Nigeria) — Jose Duran (Florida, Brazil) — James Edson Perkins (Baltimore) — Louise Fishman (New York) — Matthew Ross (Paris) — Geoffrey Goodwin (Napoli) — Rita & Tom Bottoms (Santa Cruz)



On the occasion of the **sixtieth anniversary** of the death of the Mexican artist **Frida Kahlo** invite artists from all over the world, to participate in the upcoming

mail art exhibition FRIDA KAHLO a woman in the future



To participate

Everyone is welcome to participate in this project. Free medium, all techniques - artworks should be original, and should not be photocopy or reproduction. No return, no jury, no selection. Racist, fanatic or pornographic artworks will not be exhibited.

Artworks

Should be sent by mail to the following address:
 Progetto Mail art "Frida Kahlo, una donna nel futuro"
 c/o Comune di Roncello
 Piazzale Don Carlo Gnocchi, 1 - 20877 Roncello MB

Visuals of the artworks will be published at
<http://fridakahlowomaninthefuture.blogspot.com>

Deadline

November 30, 2014

Vernissage

Dec. 6th 2014 at 4 p.m.

Municipality of Roncello (MB)
 Piazzale Don Carlo Gnocchi, 1

The exhibition

**Will be open from
 December 6th, 2014
 to 1st February, 2015**

Rainbow

Mail Art Call

in conjunction with 100,000 Poets for Change
 Sept. 27th, 2014 is the next Global Event Day!

Send mail art with Rainbow theme to help celebrate the changes that have been achieved and are still being fought for as they relate to Human Rights, Marriage Equality and the LGBT Community.

Any Medium, Any Size
 Documentation to All

Send to: **Artimisia Mailarta**
 Studio J - 1324 Broad St.
 Victoria, BC, CANADA, V8W 2A9

Exhibition: 22 Sept 2014
 Slide Room Gallery
 Victoria, BC

Deadline for Post: 4 Sept 2014

Blog Site: <http://rainbowmailartcall.blogspot.ca>
 Email: rainbowmailartcall@gmail.com

100 THOUSAND Poets for Change

Return unfranked postage stamps to sender.

Dear Networkers

With postage increasingly expensive, if you find any unfranked stamps on your mail, please return them to the sender.

Yours
 David

Field Study International: PO Box 1838 Geelong, VIC 3220 Australia



Une œuvre de: Marcelle Simon, 13 Résidence des Monts, 50000, Baudre, FRANCE



Un ATC de: Fraenz Frisch, B.P. 61, 7201, Bereldange, LUXEMBOURG



Un bloc de timbres d'artiste de: Theo Nelson, 2611 Charlebois Drive NW, Calgary, AB, T2L 0T5, CANADA



Un ATC de: Christian Alle, 9 rue du Pré de la Mer, 50460, Urville-Nacqueville, FRANCE

if you want to
exchange stamps
write to me:
Sbietti Stefano
Via A. Della Robbia, 58
52100 Arezzo Italy

Voici un article très intéressant qui est paru originalement dans l'édition #63 de la revue Broken Pencil. C'est un magazine de la Zine Culture and des arts indépendants. Pour une copie gratuite de Broken Pencil, allez visiter le site: <http://www.brokenpencil.com/freeissue>. L'article sera présenté dans son intégralité dans les deux prochains numéros de la Circulaire132.

This article originally appeared in Broken Pencil: The magazine of Zine Culture and the Independent Arts. For a free sample issue of Broken Pencil, please visit <http://www.brokenpencil.com/freeissue>. Due to space limitation, the entire article will be published in the next two issues of Circulaire132.

"For us, Canada Post has been the only reasonable way to keep our costs low for shipping. I think we're really going to have to see if people are willing to pick up their mail at a community mailbox and, to be honest, a lot of people are already in that position, but other people who are in more suburban areas or smaller towns, this becomes more of an issue," says Munday.

"For us to do stuff locally in Toronto, there are cheaper options, but to mail to Manitoba or across Canada, Canada Post has been the best option and we're not sure if we can do that with another carrier and keep our shipping costs as low as they have been for an online store."

This would be detrimental to small publishers like Coach House Books, which already has to compete with big online retailers like Amazon, which uses couriers that deliver directly to consumer's homes.

"For us, Canada Post is the most affordable option and we won't have that same door-to-door service anymore. [For] a lot of smaller presses, indie publishers and indie artists that are making crafts and making art, it makes it a bit more difficult to do that affordably," he says.

Independent artists aren't the only ones initially in the dark about the meaning behind these changes. Postal workers like Melanie Mackenzie learned about the changes by word of mouth, getting just as few details as the public.

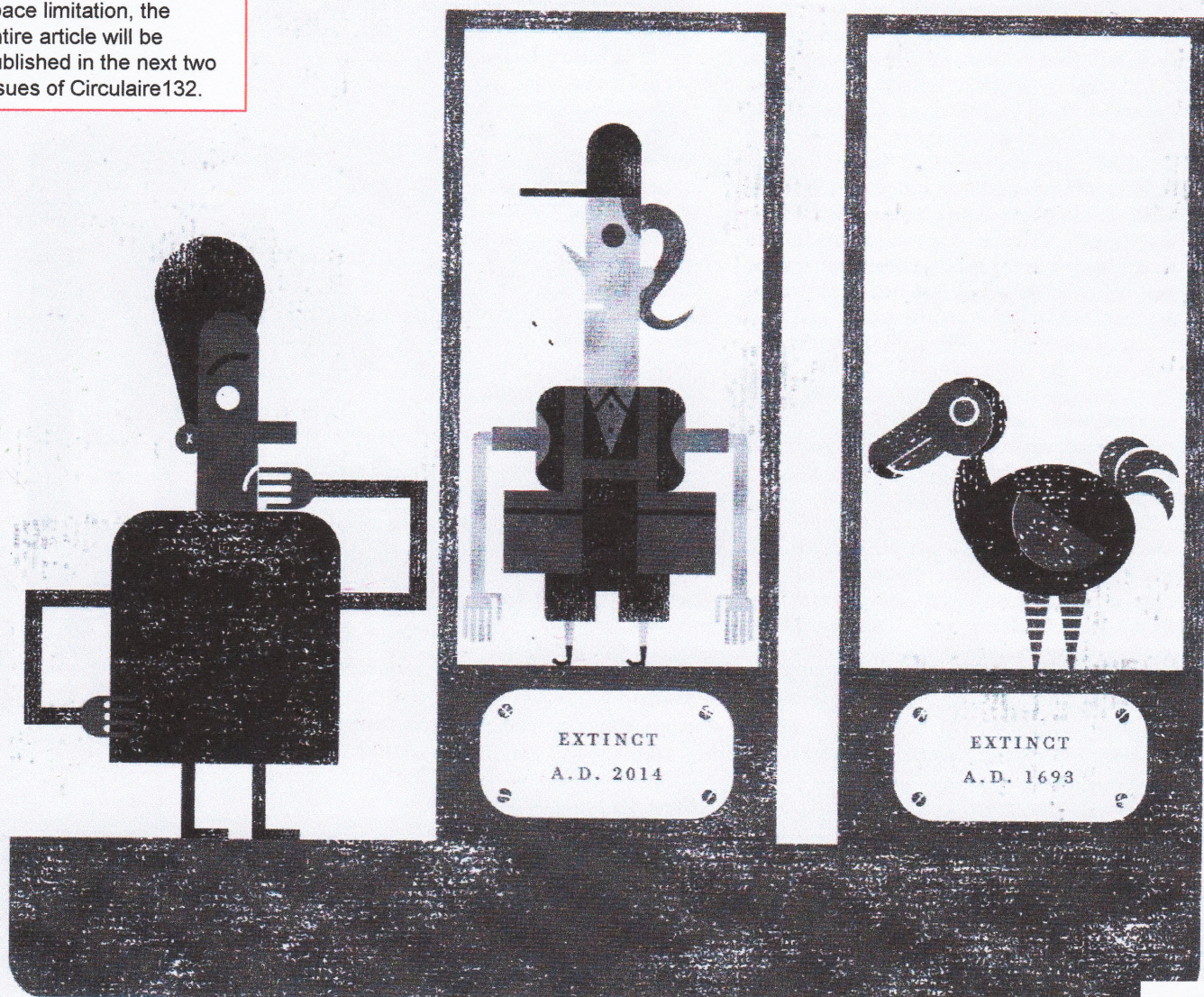
Mackenzie, a temporary worker for Canada Post in Halifax for the past three years, found out about the changes from a friend, and says even her plant manager found out from the media.

"It was that lack of respect that was a slap in the face. We didn't have any answers, we had so many questions and the next day they did send out this five-point plan which was such bullshit," she recalls. "It explained nothing and [the] language, it's so positive: this is what Canadians want! But Canadians weren't consulted."

Canada Post spokesperson Phil Legault is optimistic that mail service won't change that drastically for Canadians, as community mailboxes have existed for the past 30 years, and things won't be changing for residents in apartment buildings or rural communities.

"The reason we are going to community mailboxes for the one-third of Canadians that don't have it right now in the urban centres is because

Illustration by Matthew Daley



Canadians are changing the way that they're using the post office, and using our services," says Le-gault. "We've seen that delivering parcels is going to be a strength for us going forward and I certainly believe we are well prepared with the newer community mailboxes."

In February, Canada Post revealed the 11 communities that would convert to community mailboxes, including neighbourhoods in Calgary, Winnipeg, Ottawa, Repentigny and Halifax. Le-gault adds that new community mailboxes will be reconfigured to adapt to how people are using them.

"It's going to take us five years to convert these five million homes that have door-to-door delivery to community mailboxes. There's going to be a very good process to work with the neighbourhoods to get some feedback from them to see how and where they'd like these mailboxes and we'll be working with municipalities as well," he says.

But Mackenzie finds the company line about projected losses due to less interest in mail hard to believe.

"They only call me when they need me, and what blows my mind is them saying the mail volume is down," says Mackenzie who is number 42 on the temp list "They have to go through all the full time, part-time, the relief staff, all the vacation staff and then me, and I'm still working 10-12 hours a day, five days a week."

Mackenzie has called Canada Post's customer service lines and complained, but hasn't gotten anywhere. In the meantime, she's been overwhelmed with the public support for letter carriers.

Someone who has been showing her support for postal workers is Sarah Mangle, a Montreal-based artist who created a postcard series that includes one with an illustration of an envelope sealed with a heart that says "no cuts" and another that reads "Letters are magic! Don't cut postal services."

"I wanted to do something that builds morale first and foremost for postal workers," she says. "I thought 'what can I draw?' So I'm going to make images of love and support for the postal workers so they will deliver mail that's a message of love for them."

Her connection to the postal system stems from growing up sending and receiving mail, and there's also a familial connection: she mainly communicates with her mom through the mail, and her brother is a postal worker.

Since she created the postcard series over her winter semester break, Mangle has expanded the English-only postcards to include French-language ones to share with the postal worker who delivers to her house and other Francophones.

"The one thing I learned from this project that I didn't think about before was how my drawing style and art practice can be used to really fill the morale and spread love. People talk about art and activism and the concept never really grabbed me. Not that I'm not an activist, because I am in certain


ways, but I wanted this project to be a loving project," she says.

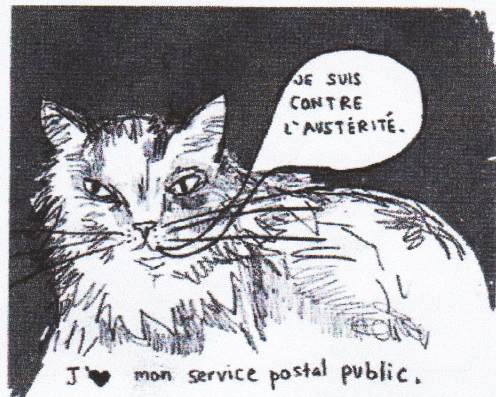
Mangle's series (which can be purchased from her Etsy shop) demonstrates that building audiences online can lead to physically moving people — postal workers and supporters alike — which, in this case, exemplifies a mutual love and dependence between indie artists and the postal service.

However, as a freelance artist, Mangle doesn't think the changes will affect her greatly. She will continue to sell her work in person at zine fairs and find different modes of delivery, but she is concerned for the more serious consequences for postal workers. "For me, personally and for many artists, we're going to continue what we're doing. It's not going to have a great impact on us, except for people like my brother who is a touring musician whose income comes from being a postal worker," says Mangle.

Maybe for Mangle, who lives in a big city where zine fairs aren't hard to find, this won't hurt her zine and art sales. But for artists in other, more remote parts of the country, mail is the only way creators can get their zines to interested readers and pen pals. Young people just finding zines may discover that PDFs or Tumblr sites are an easier and more affordable method for sharing their work than mailing a physical print. In effect, Canada Post price increases may be part of a self-fulfilling prophecy; causing the projected declines in mail and forcing the very communities who were still using mail, online.

"I think indie artists tend to exist within a niche and what the internet has allowed is people to find their niche across the entire world. [But] everyone still likes something tangible to hold in their hands, so that's where the mail comes in," suggests McCrea.

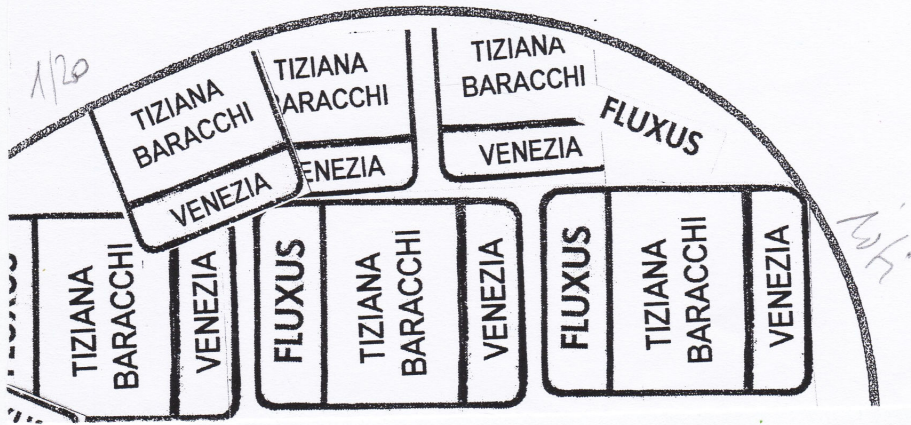
Varney believes Canada Post's move is short sighted. Remembering a time in the 1800s when personal mail was more expensive to send in the United States than commercial deliveries (such as newspapers), Varney says the US Postal service changed its policy to encourage use at a time when personal mail was too expensive to be affordable for the average person. "In fact, at that time the mail was used mostly to deliver newspapers and newspaper delivery was subsidized at much lower rates, much like ad mail is now," he explains. "Then, in the late 1800s, the post office dropped personal letter rates to \$.01 and letter writing became popular, so much so that personal letters made up the bulk of the mail. Perhaps our modern post office should remember its past." 



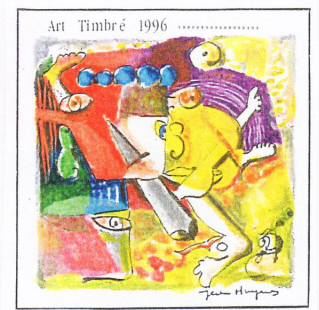
From Sarah Mangle's postcard series

Kelly Boutsalis gratefully acknowledges the financial support of the Ontario Arts Council's Writers' Reserve Program.

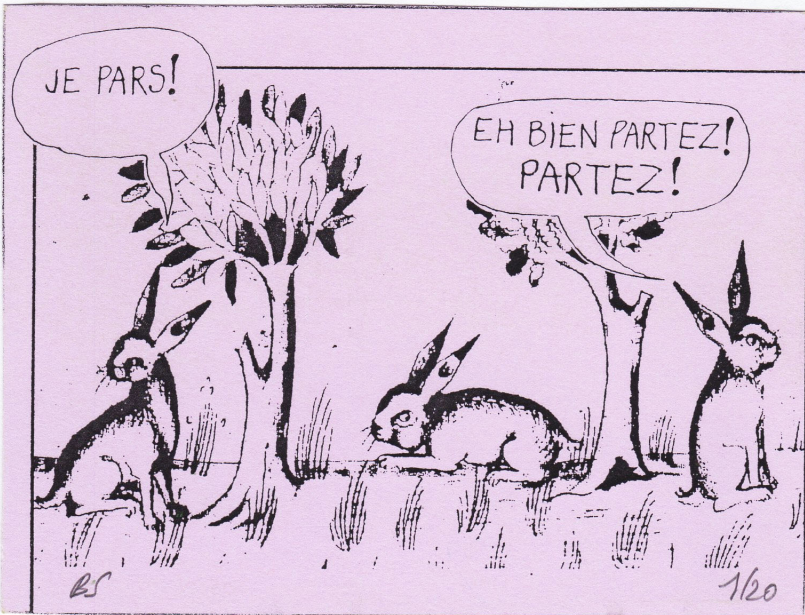
a bicyclette (pneus)



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



Un timbre d'artiste de: Jean Hugues, 46 rue de Gesvres, 60000, Beauvais, FRANCE



Une œuvre de: Bruno Sourdin, 147 rue Vieille-Rue, 50000, Saint-Lô, FRANCE

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



Un poème de : Béatrice Gaudy, 155 rue de Grenelle, 75007, Paris, FRANCE

LE QUOTIDIEN DE PARIS

Il en est qui reviennent de Paris AVEC

de belles photos
des tours Eiffel miniatures
d'élégants vêtements
et tout plein de bons souvenirs

de visites culturelles
de promenades urbaines
de délicieux restaurants

Moi je vais revenir de Paris SANS

mon portefeuille
mes papiers d'identité
ma carte bancaire
mon argent

dit tristement au commissariat
en un français hésitant entrecoupé de mots de je ne sais quelle langue
un touriste étranger
dont je partageais l'infortune



Une œuvre de: Marina Salmaso, Vesterbrogade 140 E 3.5, DK-1620, Kobenhavn V., DANEMARK

Août 2014

No. 120

G-12
08/19



Flip
Over

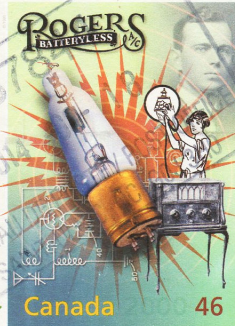


Retournez
l'emballage

circulaire

~~CIRCULAIRE 132~~

~~C.P. 1, 210 route De La Mer
Sainte-Flavie, Québec, G0J 2L0~~



Destinataire:

REJEAN F. CÔTÉ
C.P. 1
SAINTE-FLAVIE (QUÉBEC)
G0J 2L0

NE PAS PLIER

Participants:

Bruno Chiarlone, 58 rue Berte Lotti, 17014, Cairo Montenotte (SV), ITALIE

Giovanni StraDa Da Ravenna, Via Odoacre 14, 48100, Ravenna, ITALIE

Réjean F. Côté, C.P. 1, Sainte-Flavie, QC, G0J 2L0, CANADA

Daniel de Cullà, P. Comuneros 7-1A, 09006, Burgos, ESPAGNE

Jennie Hinchcliff, Red Letter Day, P.O. Box 170271, San Francisco, CA, 94117, USA

Piet Franzen/SIDAC, Hogewoerd 77, 2311 HG, Leiden, PAYS-BAS

Angela Behrendt, Heidornstrasse 7, 30171, Hannover, ALLEMAGNE

Lezbag, 11412 NE Siskiyou street, Portland, OR, 97220, USA

Tiziana Baracchi, Via Cavallotti 83-B, 30171, Venezia-Mestre, ITALIE

Jean Hugues, 46 rue de Gesvres, 60000, Beauvais, FRANCE

Bruno Sourdin, 147 rue Vieille-Rue, 50000, Saint-Lô, FRANCE

Diane Bertrand, 9109 rue Deschambault, Saint-Léonard, QC, H1R 2C6, CANADA

Participants:

Éric Bensidon, 14 rue Sauffroy, 75017, Paris, FRANCE

Marina Salmaso, Vesterbrogade 140 E 3.5, DK-1620, Kobenhavn V., DANEMARK

Theo Nelson, 2611 Charlebois Drive NW, Calgary, AB, T2L 0T5, CANADA

Christian Alle, 9 rue du Pré de la Mer, 50460, Urville-Nacqueville, FRANCE

Marcelle Simon, 13 Résidence des Monts, 50000, Baudre, FRANCE

Fraenz Frisch, B.P. 61, 7201, Bereldange, LUXEMBOURG

Béatrice Gaudy, 155 rue de Grenelle, 75007, Paris, FRANCE

