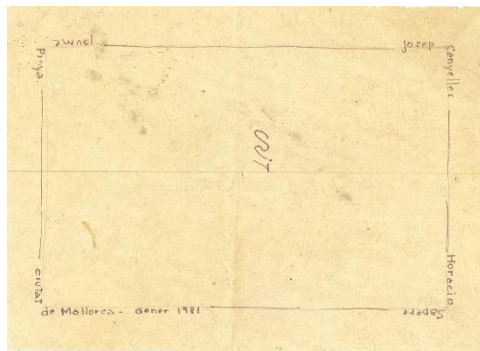


LET'S  
SEE IF...



EXPERIMENTAL  
POETRY  
AND MAIL ART  
IN MALLORCA

Dates: 21.05 – 22.08.21  
Opening: 20.05.21 [starting at 7 pm]  
Curatorship: Jaume Pinya  
Exhibition hall: A

PRESS KIT

## 1. INTRODUCTION

During the nineteen-seventies artistic practices in Mallorca went through major changes at all levels. The visual arts made numerous contributions to artistic movements through their actions and works. Art collectives, occasional collaborations, and individual initiatives manifested a desire for a radical change in the traditional behaviors of the pre-democratic society.

Artists from the Balearic Islands took part in fights for the protection of the territory and protest actions in various areas of the official culture. They used the artistic languages of the avant-garde that were emerging in Mallorca. Performances, happenings, poetic actions, experimental poetry, manifestos, publications, author editions, theater, music or Mail Art played a prominent role during the Transition. The 1970s were a creative cry for art and the lives of a generation of artists willing to change the perception and ways of seeing art.

The artists Pep Canyelles, Jaume Pinya and Horacio Sapere recovered the documentation they kept in the drawers and corners of their workshops, to create a documentary corpus that explains ten years of work and relationships and is now deposited in Es Baluard Museum. The archive, called "Risk and Rupture 1973-1983", contains more than a thousand documents belonging to 196 authors from different geographies. Authors from East Germany, Federal Germany, England, Argentina, Belgium, Brazil, Canada, Denmark, Spain, the United States, France, Holland, Hungary, Italy, the former Yugoslavia, New Caledonia, Poland, Uruguay, Venezuela and Chile, make up an exceptional archival collection. It is the so-called artist archive in which we discover the relationships of local artists, their union with groups and artists from around the world through Mail Art and experimental poetry.

Felipe Boso, Guillermo Deisler, Joan Brossa, Isidoro Valcárcel Medina, José Luis Mata, Leonhard Frank Duch, Clemente Padín, Ruth Wolf Rehfeldt, Bartomeu Ferrando, Graciela Gutiérrez Marx, J. M Calleja, Edgardo A. Vigo, to name a few, are part of the extensive list of authors who accompany a generation of local artists who had the ability to transform the art scene of Mallorca.

## 2. TEXTS

ARTIST ARCHIVE  
–RISK AND RUPTURE–  
1973 – 1983  
**Jaume Pinya**

The first in-depth study on this period was by the writer Lluís Maicas in 1980. Entitled *Dossier de la nova plàstica a Mallorca* [Dossier on New Art in Mallorca], it was an inventory that compiled the activities, texts, publications and exhibitions in Mallorca from 1968 to May 1977, with an introductory text by Damià Pons i Pons that comments on the contributions of this “New Art” to the history of art in Mallorca. It mentions “the attitude of head-on, explicit rupture with the painting that was then dominant on the island”, while making special mention of the actions of collectives in relation to painting competitions, a generation of creators that facilitated “the introduction into the island of artistic languages that had characterised the international artistic vanguard in the previous decades.”

In 1999 the historian Jaume Reus Morro published *Art i conjuntura: la Jove Plàstica a Mallorca 1970-1978* [Art and Conjuncture: Young Art in Mallorca 1970–1978], the most complete and exhaustive study on the experiences of artist collectives during the decade. He describes it as “... one of the most complex periods and still one of the most difficult for the researcher; but also, and above all else, one of the most interesting periods, constituting amongst the most vigorous artistic contributions to art in Mallorca in this century that is now about to expire.” These texts are two key references for the history of art in Mallorca. Published almost twenty years apart, they explore the paths taken by artist groups who were able to alter a conformist society.

The term “New or Young Art” refers basically to multidisciplinary practices, and almost exclusively to artists who based their work on such premises, along with protest actions, performance art and happenings. On the other hand, writers and poets begin to collaborate with artists, a circumstance which ends up blurring the frontiers between the arts while creating spaces of exchange through experimentation, self-publishing and the decision by artists to distribute their own creations. Publications are produced using various supports and techniques, with some done as ephemeral craft productions. Silkscreen prints, offset printing and photocopies are the habitual expressive media, altering the

social forms of communication in the context of the island's culture, a de-hierarchization based on mutual collaborations where some creators worked indistinctly in writing and the visual arts. Margalida Pons, Professor of Catalan Literature and Literary Theory at the University of the Balearic Islands, speaks of the 1970s as "a period of permanencies and ruptures, and of independent poetry, both in terms of its aesthetic and how works were distributed."

It was in this context that Pep Canyelles, Jaume Pinya and Horacio Sapere began their careers. All the documentary material an artist ends up storing in his studio has an exceptional value that will almost always be overshadowed, despite in fact being the primordial source for art history. The quantity of documentation preserved by Canyelles, Pinya and Sapere, along with its quality, were decisive factors when it came to reflecting on the bounty of material kept for sentimental reasons, having been accomplices and agents of artistic events that were at once local, national and international.

The documentation each artist kept in his studio can be divided into two major categories. One part was shared, as Canyelles, Pinya and Sapere created occasional alliances to exhibit their work in various art galleries, while participating collectively in mail art exhibitions, magazine publishing, visual poetry books and print editions. The second category brings together more personal documentary material, as preserved by each artist. This includes correspondence with other artists, visual poetry, magazines, catalogues, invitations to participate in shows, articles and press clippings, photographs and documentation related to solo exhibitions. The sum total of these collections reveals to us their relationships with local and national artists and their international connections with other artists from Europe, the United States and Latin America.

The archive was given the name "Risk and Rupture", alluding to the risk implied in carrying out certain artistic activities at the start of the 1970s, a period when exhibitions were still being reported to the authorities and closed. Some were even attacked by fascist groups, as they represented a radical rupture with the ossified values of the Franco regime.

The documentary archive covers a period of ten years, from 1973 to 1983. This decade allows us to reflect on the artistic movements of that time, on their strengths and debilities in the acutely precarious context of Palma in the years previous to democracy. They were frenetic years, with the Franco regime in decomposition. The period known as the Transition was just under way and

artistic tendencies were arriving from the rest of Europe or via Latin America exiles.

The archive has a refreshing air, untouched by the heavy summer sun, as it is enlivened by those who stimulated creation and the spirit of struggle. The archive's documentation does not, however, put any emphasis on those artists who lived in neighbourhoods in the upper reaches of Palma's old quarter, who with their masterly expertise, too often silenced, would assist and guide a younger generation of artists who sought to alter the way things were. In neighbourhoods like Calatrava, the historical Jewish quarter called the Call and the parishes of Santa Eulàlia and Sant Nicolau,<sup>1</sup> various generations of artists lived, sharing information and experiences: Pere Martínez Pavia (1927–2020), Mateu Forteza (1931), José María de Labra (1925–1994), Jorge Manuel Pombo (1940–2010), Longino Martínez (1901–1992), Rafael Amengual (1938) and Pere Quetglas *Xam* (1915–2001). These creators did not just lend a hand and offer their knowledge to emerging artists, but would often participate in events supporting social and political causes. Jorge Manuel Pombo had a studio-school on Can Brondo Street, where he gave his classes. In the school's space a photograph of the artist Joaquín Torres-García presided over the work area. There was no question that Pombo contributed to making the legacy of Torres-García better known, as the latter was an artist with strong connections to Mallorca, initially as an assistant to Gaudí for the intervention in the Cathedral. He was also connected through his marriage with Manolita Piña de Rubies, daughter of Jaime Piña Segura, a Mallorcan *xueta*<sup>2</sup> who had made his fortune in Cuba, and of Mercedes de Rubies i Berenguer, from a nineteenth century Catalan bourgeois family.

The sculptor Mateu Forteza guided many a young artist in his role as expert master. Alfons Sard, an artist who had close connections to the 1970s, writing in a personal letter, has informed us that he had Mateu Forteza to thank for his beginnings as a sculptor. José María de Labra had long conversations in his studio with other artists, and was one of the promoters of the thought of the philosopher Ernst Cassirer. For his part, the sculptor Pere Martínez Pavia, an

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<sup>1</sup> The urban layout of these neighbourhoods made communication between those living there that much easier. The artists residing there prepared spaces and flats to set up their studios or homes. Mateu Forteza was the one who gave Alfons Sard, Mercedes Laguens and Ramon Canet a space to work in Calatrava. The writer Guillem Cabrer rented what would be Jaume Pinya's studio on Santa Clara Street.

<sup>2</sup> TN: The *xueta* are a sector of Majorcan society descended from medieval Majorcan Jews.

artist with strong bonds to poetry and theatre, often acted as the tutor of younger artists.

This new generation of artists who lived or worked in the urban enclave of Palma's historic quarter were fortunate, as we have said earlier, to share in the teachings of a previous generation. Amongst them were Mariann McErlain, Pep Canyelles, Alfons Sard, Mercedes Laguens, Ramon Canet, Jaume Pinya, Miquel Barceló, Margalida Escales, Horacio Sapere and Antoni Fernández. They settled in spaces which, as the decade advanced, would be enriched by the nearby presence of alternative venues for art. The poet Rafel Jaume opened the Cavall Verd bookstore, the only one in Mallorca dedicated exclusively to poetry, which made it more feasible for the poetic works of younger authors to have a presence. Ferran Cano and Àngel Juncosa created the Galeria 4 Gats and organised exhibitions there of Mallorcan artists, while also doing shows of artists from abroad. To what point would foreign and local artists end up contaminating each other with their artistic ideas? Galeria 4 Gats featured a blend of artistic tendencies, alternating between conceptual art, poets and artists more interested in painting, comics and pop art, while also doing showing works by Picasso, Miró, Saura and Brossa. This alternation gave rise to a generational dialogue and including with other artists. Most young artists involved in what was called "Nova/Jove plàstica" [New/Young Art] had their first exhibits there.

### **Let's see if...**

The exhibition "Let's see if...Experimental Poetry and Mail Art in Mallorca" reveals the artistic relationships Canyelles, Pinya and Sapere were part of during the 1970s, as interpreted through the Risk and Rupture archive. These relationships include their participation in group and individual exhibitions, their publications and their rather interesting participation in international mail art circuits.

While the archive's chronology begins in 1973, the exhibition starts with 1974, with the aim of showing documentation from two groups, Criada 74 and Grupo de Pintores Termonucleares, which were known for their political and social activism, especially as expressed in actions and happenings. Their initial firmness against a cultural system in decadence would falter over time, and the groups were eventually dissolved: both Criada 74 and the Pintores Termonucleares disappeared in 1977. The friendship of some artists trained within these groups made it possible for occasional alliances to be made, so that they continued to do exhibitions together. At first these activities were

included in more peripheral spaces, while later, on an individual basis, their work was presented in art galleries.

As an example of the artistic effervescence being experienced at the time and what was happening in terms of collective participation in all creative sectors of the city of Palma, in August 1978 the artists who had been part of the collectives Criada 74, Termonucleares and Taller Llunàtic, with other independent creators, actors, poets, musicians, writers and friends, united in Palma with environmentalist groups of a more libertarian anarchist nature, such as Terra i Llibertat and the members of Talaiot Corcat; their goal was to protect Dragonera island, just off the coast. Together they did an action entitled “Fester Salvatge” [Wild Party] at the Plaça de la Llotja, which for many would be recognised as one of the most festive, entertaining protests of the decade. The goal was to raise money for the defence of the Dragonera. Works especially made for the occasion were put on sale, including posters, postcards, objects and prints. In this way the event condensed a good part of the artistic activity of the 1970s, which would end up evolving towards a diaspora of Mallorcan artists towards more individualistic propositions.

### **Mail art in Mallorca**

The lack of studies on this period impedes us from detailing the beginning of experimental poetry in Mallorca, as well as tracing mail art; furthermore, it is difficult to offer a chronological review to gauge their presence amongst the artistic currents traditionally dominant in the 1970s. Jaume Reus links mail art to *Neon de Suro*, published in Palma from 1975 to 1982, as it was one of the most interesting and significant aspects of the publication, which was run by the artists Steva Terrades, Bartomeu Cabot, Sara Gibert and Andreu Terrades. The magazine, pioneer in Mallorca, was a collective experience with an international impact in mail art circuits.

Fernando Millán, in his *Escrito está. Poesía experimental en España* [Written It Is: Experimental Poetry in Spain], traces out the beginnings of experimental poetry and refers to the 1960s as the starting point for the development of experimental poetry in Spain.

Reviewing the documentary material in the Risk and Rupture archive has enabled us to broaden information that had been left uncommented, not so much because it was unknown, but most likely due to a lack of studies on the practice of mail art in Mallorca. We refer to the gestation of Palma’s Atelier Bonanova in 1974 by the artists José Luis Mata (1942) and Antonia Payero

(1940). The Atelier Bonanova was located on Francesc Vidal i Sureda Street in the Bonanova neighbourhood of Palma, and the works it produced, printed at the Mossèn Alcover printshop, point to their own origins as well as the day, time and address they were done. The first production, a visual poem dedicated to Marcel Duchamp, is dated 6 July 1974, and was printed at midnight.

In the mid-1970s, the Occitan writer Patrick Gifreu sent us a list of addresses of international poets, while inviting us to participate in events. The publication of *Elements per a un any nou* [Elements for New Year], a selection of visual poems produced as silkscreens and offset prints by Pep Canyelles, Mariann McErlain, Joan Manresa, Jaume Pinya and Horacio Sapere, was made known through international channels. The positive reception of their work in the network led to exchanges with other mail art artists. The poet Joan Manresa published a series of visual poems, which he participated in various international exhibitions with. The artist Esther Olondriz presented her work in mail art exhibitions, thus broadening the list of Mallorcan authors present in the international context. The presence of these island authors in exhibitions and publications would never flag.

The archive features rather heterogeneous documentary content on experimental poetry. One part unites pieces published in peripheral publishing houses or directly self-published, done by experimental creators who had been born before the Spanish Civil War, such as Joan Brossa, Antonio Fernández Molina, Francisco Pino, José María Iglesias, Felipe Boso, Juan Hidalgo-Grupo Zaj, Isidoro Valcárcel Medina and Guillem Viladot. In the 1960s and 1970s these artists would begin to do experimental work.

The largest part of the archive corresponds to artist exchanges in mail art networks, both on a national and international level. Mail art artists, besides doing their own work, created participative projects that were expanded through such networks. This led to a wave of correspondence detailing the subjects to be worked on. Its diversity came with heterogeneous responses. In other cases, they sent personal pieces to other authors while exchanging poems and reflections. At the end of the 1970s some academic institutions began to sponsor visual poetry exhibitions, using the valuable information that was circulating through mail art networks. Some examples came from Italy, where *poesia visiva*, as it was called there, had a strong presence. Art institutes, universities and cultural centres made a concerted effort to include exhibitions of marginal art in their programmes. Academic support helped in developing more ambitious projects, while the mail art system being free and artist



generosity would be positive for its development, with lower costs involved in organising an event.

Part of this documentation reveals the difficulty for authors subject to political conflicts in countries with military dictatorships. Writers from South America and Eastern Europe share common conditions, such as police control, material humility, censorship and, in some cases, prison. There are many such examples. Polish artist Pawel Petasz (1951–2019) stitched envelopes shut to confound censorship, so that those receiving a letter knew if it had been altered. Uruguayan artist Clemente Padín (born 1939), one of the pioneer visual poets of South American, was imprisoned in 1977 for his activity, which led to international protests, as a solidarity campaign was begun featuring various images that were created to call for his freedom. This lasted for two years, until the poet was released.

Edgardo A. Vigo (1928–1997), a poet from Argentina, fought against the military regime in Argentina using artistic methods. His son Palomo was one of the thousands of Argentines who disappeared without a trace. The Chilean poet Guillermo Deisler (1940–1995) was imprisoned in Antofagasta and shortly afterward went into exile to Bulgaria. Deisler was the creator of the *UNI/vers(;*) project, conceived for artists and mail art. Before his death he was able to visit Mallorca. From Brazil, in turn, Leonhard Frank Duch<sup>3</sup> (1940), out of concern for repressive actions being put into place, created a project entitled *I AM AN ARTIST*, where he invited artists from all over the world to create protective images in the face of dictatorial regimes.

Another section of the archive shows us relationships and pieces from artists in Western Europe and North America. The numerous contributions resonate for experimental behaviour of any kind: visual poetry, concrete poetry, experimental literature, Lettrism, magazines, publications, artist books. The section presents eleven bodies of work that correspond to documents by artists from eleven countries, alluding to the system traditionally used when doing mail art exhibitions. There are more than a hundred creators in the archive, some of whom are quite relevant in terms of artistic production. We refer to creators of what is called the second generation of experimental poetry in the history of mail art: Fernando Millán, Bartolomé Ferrando, J. M. Calleja, Antoni Gómez,

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<sup>3</sup> Leonhard Frank Duch, son of a German father and Brazilian mother, arrived in Mallorca at the age of nine as part of a program to receive German children through the Spanish Red Cross. He was taken in by the family of the businessman Josep Casasayas Casajuana.

José Antonio Sarmiento, José Luis Mata, Xoan Anleo and Andreu Terrades, amongst other national artists. We should likewise point to the presence of international artists such as Julien Blaine, Patrick Gifreu, Ulises Carrión, Klaus Groh, J. O. Olbrich, Robin Crozier, Giovanni Fontana, Eugenio Miccini, Vittore Baroni and Ruggero Maggi, to mention just a few of those who continued and still today continue to work experimentally.

The archive also has a section of the collection dedicated to publications from all over the world, some of which only involved a single issue. It was not odd to publish a magazine with a sole issue, or magazines with a limited life span, or just as well limit the printing run. *Ephemera*, for example, was a monthly magazine dedicated to mail art and ephemeral work, published by Ulises Carrión, Aart van Barneveld and Salvador Flores; it was published over 12 issues by Other Books and So, Amsterdam, from 1977 to 1978. Other magazines were *OVUM*, published by Clemente Padín in Montevideo, *Zootropo*, published in Zaragoza by Sergio Abrain, and *Blanc d'ou*, whose driving force was the poet Àngel Terron, published in Palma. In Paris, Julien Blaine published *DO(K)S*, one of the most important magazines of visual poetry, along with *Texto Poético*, published by Bartolomé Ferrando and David Pérez in Valencia. In Italy Vittore Baroni published the magazine *Arte Postale!*, dedicated fully to the network. One of the most charismatic publications was *Commonpress*, published by Pawel Petasz in 1977. The idea of *Commonpress* was that each participant should become in turn the editor and assume responsibility for the issue. After this, he would have to ensure all contributions would be reproduced and propose a defining theme. In this way, as soon as new artists were added to an issue, this system theoretically became autonomous, so that to a certain degree it would be able to infinitely repeat itself.

Mail art was the cover for many artists, many of them innovative and transgressive. It enabled international militant activism. Using state postal services, it was able to tell the world about the repressive activities of dictatorial states while privileging communication that fully surpassed aesthetics, turning itself into a marginal art. In its many calls for artists, everything that was sent was accepted, without applying censorship, norms or conditions of sale. Mail art work was neither bought nor sold, as it involved an effort to be free from the traditional market and encourage experimentation with full freedom. Its spirit was open and democratic and its contribution was not founded so much on the work itself but on the communication network it gave rise to. This belief about the creative possibilities of individuals opened a new path in the world of art.

There is no question that the Risk and Rupture archive deserves to be studied in depth, constituting as it does a source for study and research into an exceptional period of experimentation, contributing to the historiography of experimental poetics in the history of Mallorcan art. It testifies to the presence of Mallorcan artists in an international current, mail art, which in recent years has been greatly revalued.

The exhibition “Let’s see if...Experimental Poetry and Mail Art in Mallorca” seeks to evoke a brief notion by the philosopher María Zambrano: “‘Let’s see if...’, which means: stop and reflect, look again and look at yourself at the same time, if that were even possible.”

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The infinite space between visual poetry and mail art:  
a pioneering world wide web

**Eduard Escoffet**

In January 1946, Lettrism organised its first public activity. The movement founded by Isidore Isou, which centred its interest on letters rather than verse or words, was to become an inflection point between the poetic world prior to the Second World War and what was to come afterwards, more interested in building networks than in destroying the past. On the one hand, Lettrism reproduced the development of earlier avant-garde movements—a more or less defined group, with splits and expulsions, led by an ardent poet—and focused much of its evangelising activity on controversy and confrontation with the “old world”. On the other, however, it held on to a clearly international vocation—even though its radius of action was basically restricted to one neighbourhood of Paris—and aspired to take in all spheres of creation and society, with no limits. From Lettrism onward, the poetic avant-garde set out to weave international networks as opposed to closed groups, and to propose open creative systems rather than uniform aesthetics, but Lettrism certainly smoothed the way opened up by the Dadaists and Futurists: irreverence and criticism, autonomous circuits, journals and typography, rejection of literary and artistic glory, art as an attitude to life and a commitment to the present rather than the past.

Concrete poetry, surely the most international poetic movement of the second half of the 20th century, was born in Brazil and Switzerland at the same time. In 1956, the Noigandres group, set up in 1952 in São Paulo by the brothers Augusto and Haroldo de Campos and by Décio Pignatari, officially launched the name *concrete poetry* and in 1958 published *Plano-piloto para poesia concreta* [Pilot plan for concrete poetry], in which the outlines of the genre were laid down. The group developed a new way of writing poetry based on the study of authors like Ezra Pound, e.e. cummings, James Joyce and Arnaut Daniel—the source of the group’s name—and with the incorporation of João Cabral de Melo Neto—also a decisive influence on Joan Brossa, with whom he became great friends during his time as Brazilian vice-consul in Barcelona (1947–1950). Concrete poetry argued for a break with traditional discursive reading, calling for both visual and aural reading of poetry: feelings are set aside and writing materials—and silences—take on value in themselves. In short, a precise balance between concentrated idea and text seen as physical material created in space with a new syntax. Verbal-vocal-visual artefacts, complex constructs

that allow rapid but at the same time profound reading. The first concrete poems by the Brazilian group are those in *Poetamenos* by Augusto de Campos (1953), and the members of the group embarked on a furious output, with a far-reaching impact at a time of a great explosion of creativity in Brazil.

In parallel to the story of Noigandres we find the figure of the Swiss Eugen Gomringer, who published his first constellations in 1953. He is considered the founder of German concrete poetry and one of the fathers of the genre, the author of a highly expressive body of work constructed out of minimum elements. Noigandres and Gomringer met and began to work together from 1956 onwards. The same type of poetic expression had arisen in two different parts of the world, fitting into the present through its use of contemporary typographic and visual tools. Also worth mentioning is Öyvind Fahlström, who in 1953 published his *Manifest for konkret poesie* in Sweden. Fahlström ploughed his own furrow, but is the first bridge between comic and experimental poetry, as bpNichol was to do in Canada a few years later with his self-published fanzines. Very soon concrete poetry reached every corner of Europe, the Americas and even Japan. An international network of exchange was created, leading to numerous anthologies, exhibitions and journals, especially from 1965 onwards. Among the many initiatives and agitators, Hansjörg Mayer stood out for his publications, which were produced with care in every way: choice of poets, typography, printing and formats. *Futura* is probably his best-known work: a journal lasting for 26 issues and consisting of a 48 x 64 sheet folded into eight panels of up to 24 x 16 cm, each one devoted to one author. Relatively simply-produced on white paper, it was a poster that could be put in an envelope and sent easily anywhere in the world. It featured authors like Augusto de Campos (Brazil), Ian Hamilton Finlay (Scotland), Mathias Goeritz (Mexico), Reinhard Döhl (Germany), Robert Filliou (France), Carlo Belloli (Italy), Bob Cobbing (England), Emmett Williams (USA) and Hiro Kamimura (Japan), among others. In Spain, the practice, the theory and the agitation of poets like Fernando Millán, Felipe Boso, Francisco Pino and Julio Campal were crucial in generating a first community of experimental poets in the sixties in Spain, where despite the dictatorship they were in touch with what was happening in the rest of the world.

In 1968—a time of intense activity in concrete poetry—in the United States Mary Ellen Solt published *Concrete Poetry: A World View*, which surveyed the activity of concrete poetry in 19 countries: Switzerland, Brazil, Germany, Austria, Iceland, Czechoslovakia, Turkey, Finland, Denmark, Sweden, Japan, France, Belgium, Italy, Portugal, Spain, Scotland, England and the United

States. In the introduction, she herself admits that even then it was hard to determine exactly what concrete poetry was. “Generally speaking the material of the concrete poem is language: words reduced to their elements of letters (to see) syllables (to hear). Some concrete poets stay with whole words. Others find fragments of letters or individual speech sounds more suited to their needs. The essential is *reduced language*.” In other words, a quickly-read item of communication that crosses language borders and is easily reproducible; in its most utopian form, an immediate, universal poem. Moreover, concrete poems could travel easily via the postal system.

At the same time, a series of artists and poets went even further, turning the post itself into a medium for creative art: they exchanged galleries and journals for the almost infinite space of postal distribution systems in an act of direct communication between artists. Thus, the envelope itself became a canvas subject to all the alterations it could suffer in the post. It was in the mid-fifties that the artist Ray Johnson started using the post to distribute his collages and work on the envelopes in which he sent them: he gave his work away to establish a dialogue with other artists, avoiding hierarchies and escaping the restrictions of the art market. Collage recalled the original avant-garde, especially the Dadaists and Surrealists, but also the increasing role of the mass media and consumerism in everyday life. In the material he sent he took advantage of previous work, created new versions of it, incorporated pictograms and, inspired by his years at Black Mountain College and by John Cage (a lecturer at the school and a neighbour of his in New York), he included random visual associations. He also incorporated—and subverted—formal contributions by artists with whom he corresponded (including Motherwell and Warhol). From 1960 onwards he began his mass mailings. Close to Fluxus—another important part of this map, as was the Spanish Zaj group—Ray Johnson helped to spread the mail art movement all over the world, in a horizontal, open network in opposition to the market. The widespread use of the photocopier towards the end of the seventies did help the movement, even though some of its members also insisted that mail art works had to be somehow originals. In any case, it is a free social network in which a wide variety of propositions and manners have coexisted.

One of the fundamental features of mail art and international experimental poetry networks was that they did not require big infrastructures and worked outside the margins of the market and of political power. This encouraged experimental poets and mail art artists to cross over into political struggle in their work, especially in Latin America. A good example of this is Edgardo A.

Vigo, one of the essential names when it comes to discussing the broad field in which mail art met with visual poetry, who in 1962 started publishing the journal *Diagonal Cero* in La Plata (Argentina). This journal, which he published until 1965, featured the new poetic propositions from the Americas and Europe: from French sound poetry to Brazilian concrete poetry, taking in visual poetry from around the world and a then unknown Joan Brossa. It was a journal that set out to spread the word, but in a special format: the different articles were separate, carefully-typeset pieces in an envelope. Between 1971 and 1975 Vigo published *Hexágono '71*, in which he turned his attention to mail art: the journal consisted of a series of pieces by a range of poets and artists. Vigo was heavily involved in political life in his country, in the same way as Clemente Padín in Uruguay, who edited the journal *OVUM*, in which mail art and visual poetry were joined by poetic action, and Guillermo Deisler in Chile and during his long exile in Germany, where he embarked on the adventure of the *UNI/vers(;) project* (1987–1995), covering visual poetry and mail art, one of the most influential publications in this sphere and one that reforged relations between Europe and Latin America. Poetic artistic practice lay at the centre of all of them, nearly always rejected by the traditional literary and artistic scenes in their respective countries. Another example of this is the Brazilian Paulo Bruscky, who in a prolific output based on firm principles stood out for, among other things, his use of the photocopier for aesthetic purposes.

In Italy, at the same time and closer to concrete poetry like that of Carlo Belloli and Arrigo-Lora Totino, *poesia visiva* developed, a specifically Italian branch of visual poetry in which the de-contextualised image and collage were pressed into service to express a critical view. The same mechanisms of mass communication—magazines, recurrent images and stereotypes—were perverted to create a critical, spontaneous, free poetry. Ketty La Rocca, Eugenio Miccini, Sarenco, Lamberto Pignotti, Lucia Marcucci and Nanni Balestrini, among many others, opted for direct action by cutting up newspapers and magazines to deconstruct the dominant discourse and make word and image coexist. This vibrant Italian scene lasted through the sixties and especially in the seventies, when it took on its whole political and socially critical dimensions. As in Latin America and Franco's Spain, the easily copiable and distributable formats of experimental poetry helped to express a form of political dissidence.

In 1964 Josep Iglésias del Marquet, born in Lleida (Catalonia), moved to Vancouver to work at the University of British Columbia, lecturing in Spanish language and literature. He was there until 1965 and during this time he sent



his fiancée a series of postcards in which he used collage to explore typography, consumer society and the mass media. The postcards also stand out for their tasteful composition, particularly clean technique and the different series or schemes he created, which were as varied as his interests. Nine of these postcards were included in *Postals nord-americanes per a una noia de Barcelona* [American Postcards for a Girl in Barcelona], published in 1972 by Lo Pardal, a publishing house he set up in Agramunt together with Guillem Viladot, which stood out for the quality of its editions. During his stays in Glasgow (1962) and Vancouver (1964–1965) and on his trips to Paris and New York, Iglésias del Marquet, inquisitive by nature, found out at first-hand about the latest trends in art and poetry. And he put all his taste for typography and composition into artefacts that travelled across the Atlantic via the postal system. In 1971 he was behind an exhibition of concrete poetry at the Petite Galerie in Lleida, which featured Joan Brossa, Guillem Viladot and Iglésias del Marquet himself, who was responsible for the exhibition poster and catalogue. His influence was undoubtedly decisive in the development of Brossa and Viladot's poetic-visual language, and they in turn were decisive for subsequent generations of visual poets, especially in the seventies and eighties. In this way ideas and definitions, like the artworks, passed from hand to hand and mixed and merged in different ways.

Concrete poetry, mail art, visual poetry and sound poetry have several features in common: international networks, and an instinct for cooperation rather than competition, working outside the usual circuits for legitimacy, together with commitment to politics or the community, reproducibility and use of the technologies of the day. With a tape recorder or a photocopier, or using rubber stamps, magazine cuttings and labels or simple techniques and everyday materials of all kinds, this mixed bag of artists and poets without clear labels spread across their networks rather as we do today. A pioneering world wide web, with no rules (or ads). Today's conception of the world is the one they sketched out with more rudimentary systems. Open mail art events, international visual poetry exhibitions, patched-together journals, cheap editions. Envelopes, photocopiers, typewriters, product labels, newspaper cuttings, zero-budget imagination. A sense of community, a need for cooperation, independence from the market and power of any kind, opposition to established codes, horizontality. Experimentation, unlimited possibilities, total openness, networks that broke out of frontiers and boxes, the international postal system. It is on the basis of these coordinates that we should plunge into the exhibition "Let's See If... Experimental Poetry and Mail Art in Mallorca". It is impossible not to get lost in it. And this is the way it has to be.



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### 3. WORKS OF ART

#### AREA 1

Manifest Grup Criada 74  
1974  
Photocopy on paper  
31,1x21,7 cm

View of the exhibition  
«Criada 74», Llibreria Tous, Palma  
1974  
Black and white photograph  
11,5x18 cm

Joan Torres  
Joan Miró in the exhibition at Galeria Pelaires, Joan Miró contest  
1975  
Black and white photograph  
26,4x20,1 cm

Exhibition information sheets «Acolliment -1» and «Acolliment-2»  
1976  
Photocopy on paper  
20,7x29,5 cm

Exhibition «Acolliment-2»  
1976  
Colour photograph  
12,2x8,8 cm

Exhibition «Acolliment-2»  
1976  
Colour photograph  
12,2x8,8 cm

Exhibition «Acolliment-2»  
1976  
Colour photograph  
12,2x8,8 cm

Exhibition «Acolliment-2»  
1976  
Colour photograph  
12,2x8,8 cm

Exhibition «Acolliment-2»  
1976  
Black and white photograph  
10,3x7,2 cm

Exhibition «Acolliment-2»  
Black and white photograph  
10,3x7,2 cm

Exhibition «Acolliment-2»  
1976  
Black and white photograph  
7,2x10,3 cm

Exhibition «Acolliment-2»  
1976  
Black and white photograph  
10,3x7,2 cm

Exhibition «Acolliment-2»  
1976  
Black and white photograph  
7,2x10,3 cm

Exhibition «Acolliment-2»  
1976  
Black and white photograph  
10,7x8,3 cm

Exhibition «Acolliment»  
1976  
Black and white photograph  
10,6x7,2 cm

Exhibition «Acolliment»  
1976  
Black and white photograph  
10,3x7,4 cm

Exhibition «Acolliment»  
1976  
Colour photograph  
12,1x8,8 cm

Exhibition «Acolliment»  
1976  
Colour photograph  
12,3x8,8 cm

Exhibition «Acolliment»  
1976  
Colour photograph  
12,2x8,8 cm

Exhibition «Acolliment»  
1976  
Colour photograph  
12,2x8,8 cm

Exhibition «Acolliment»

1976

Colour photograph

12,2x8,8 cm

Action *Máquinas y Hombres*, c/ San Miquel, Palma

Artists: Cacho Chacón, Mariann McErlain, Horacio Sapere, Jorge Trapero

1977

Black and white photograph

27x21 cm (conjunt)

Action *Máquinas y Hombres*, c/ San Miquel, Palma

Artists: Cacho Chacón, Mariann McErlain, Horacio Sapere, Jorge Trapero

1977

Black and white photograph

27x21 cm (conjunt)

Action *Máquinas y Hombres*, c/ San Miquel, Palma

Artists: Cacho Chacón, Mariann McErlain, Horacio Sapere, Jorge Trapero

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Black and white photograph

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Artists: Cacho Chacón, Mariann McErlain, Horacio Sapere, Jorge Trapero

1977

Black and white photograph

27x21 cm (conjunt)

Action *Máquinas y Hombres*, c/ San Miquel, Palma

Artists: Cacho Chacón, Mariann McErlain, Horacio Sapere, Jorge Trapero

1977

Black and white photograph

27x21 cm (conjunt)

Poster of the exhibition at the Faculty of Philosophy and Arts, UIB

Artists: Cacho Chacón, Marian Cortés, J. Hernando, Jorge Trapero, Julio Trapero, Horacio Sapere, F. Vicedo, V. Badenes, Xavier Gelpi

1977

Offset print on paper

39,1x29 cm

Manifesto of support for Criada

1977

Typed text on paper

31,5x21,5 cm

Poster of the exhibition «Criada», Col·legi d'Arquitectes, Palma

1976

Print on paper

70x50,3 cm

Poster of the exhibition «Criada», Galeria Latina, Palma

1977

Print on paper

48,2x30,2 cm

Páez Cervi, Horacio Sapere  
Series «Antiviolenca feta al taller de Bunyola»  
1976  
Silk-screen print on paper  
65x50,3 cm

Páez Cervi, Horacio Sapere  
Series «Antiviolenca feta al taller de Bunyola»  
1976  
Silk-screen print on paper  
65x50 cm

Páez Cervi, Horacio Sapere  
Series «Antiviolenca feta al taller de Bunyola»  
1976  
Silk-screen print on paper  
50x65,2 cm

Páez Cervi, Horacio Sapere  
Series «Antiviolenca feta al taller de Bunyola»  
Silk-screen print on paper  
50x65,2 cm

Páez Cervi, Horacio Sapere  
Series «Antiviolenca feta al taller de Bunyola»  
1976  
Silk-screen print on paper  
50x65 cm

Letter from the Balearic Islands Governor  
1977  
Photocopy  
28,2x21 cm

Ramon Canet  
Untitled  
1980  
Silk-screen print on paper  
46x66 cm

Jaume Pinya  
Untitled  
1980  
Silk-screen print on paper  
75x56,5 cm

Horacio Sapere  
Untitled  
1980  
Silk-screen print on paper  
76x56,5 cm

Pep Canyelles  
Untitled  
1980  
Silk-screen print on paper  
75x56,5 cm

Poster of the exhibition «Canyelles/Pinya/Sapere», Galeria Ahknaton Centre d'Arts, El Cairo  
1980  
Print on paper  
70,4x50,5 cm

Exhibition card «Horacio Sapere, Paez Cervi»  
1975  
Offset print on paper  
18,3x26,5 cm

Pep Canyelles  
1976  
Colour photograph  
8,8x12,6 cm

Programme of Espai Obert  
1977  
Offset and silk-screen print on paper  
29x18,2 cm

There is an alternative for art in Mallorca. Espai Obert  
1977  
Print on paper  
41,2x30 cm

Sa Calatrava neighbourhood festival, Palma  
1977  
Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977  
Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977  
Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977  
Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977  
Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977

Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977

Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977

Colour photograph  
12,4x8,8 cm

Sa Calatrava neighbourhood festival, Palma  
1977

Black and white photograph  
17,3x12,5 cm

Sound recording of the action at the *Premios Ciutat de Palma*  
Sala Mozart, Auditorium, Palma

18/01/1977

Audio cassette tape transferred to MP4 digital format

Duration: 91' 05"

Text on the action at the *Premios Ciutat de Palma*  
1977

Typed text on paper  
19,4x15 cm

In case of nausea or dizziness, use this recipient  
1977

Paper bag  
31,8x16,2 cm

Mask for the action *Living Theatre*  
1977

Coloured pencil on cotton canvas  
21x22 cm

Vicenç Torres  
Postcard *Fester Salvatge* «Dragonera»

1978  
Offset print on card  
14,9x10,4 cm

Miquel Barceló  
Postcard *Fester Salvatge*

1978  
Offset print on card  
10,5x14,9 cm

Andreu Terrades  
Postcard *Fester Salvatge*  
1978  
Offset print on card  
10,3x15 cm

Steva Terrades  
Postcard *Fester Salvatge* «Procés 2»  
1978  
Offset print on card  
10,4x15 cm

Steva Terrades  
Postcard *Fester Salvatge* «Procés 3»  
1978  
Offset print on card  
10,4x15 cm

Steva Terrades  
Postcard *Fester Salvatge* «Procés 1»  
1978  
Offset print on card  
10,4x15 cm

Rafael Pocoví  
Postcard *Fester Salvatge*  
1978  
Offset print on card  
10,2x14,8 cm

Taller Lluetàic  
Postcard *Fester Salvatge* «Complot»  
1978  
Offset print on card  
14,9x10,4 cm

J.M. Menéndez, Pere Joan, A. Socias  
Postcard *Fester Salvatge* «Salve-M sa Dragonera i altres coses»  
1978  
Silk-screen print on card  
14,7x10,2 cm

J.M. Menéndez, Pere Joan, Antoni Socias  
Postcard *Fester Salvatge* «Dragonera sobrenatural PARK»  
1978  
Silk-screen print on card  
10,2x14,8 cm

Antoni-o Socias  
Postcard *Fester Salvatge* «Salve-M Sa Dragonera i altres coses»  
1978  
Offset print on card  
12,7x10,3 cm



Horacio Sapere  
Postcard *Fester Salvatge* «Bestia des Bosc»  
1978  
Silk-screen print on card  
14,8x10,3 cm

Jorge Pell  
*Nombre: 0040 - Direcció: Reserva*  
1978  
Photocopy and pen on paper  
15,5x21,4 cm

Floor maps on the destruction of the Dragonera island  
1978  
Pen on paper  
29,8x21,6 cm

Horacio Sapere  
*Fester Salvatge*  
1978  
Pen on paper  
19,7x15,5 cm

J.M. Menéndez, Pere Joan, A. Socias  
Postcard *Fester Salvatge*  
1978  
Silk-screen print on card  
10,1x14,8 cm

Pep Canyelles  
Postcard *Fester Salvatge* «Indi de les prades»  
1978  
Silk-screen print on card  
14,9x10,2 cm

Jorge Pell  
Postcard *Fester Salvatge* «Tipic Indi»  
1978  
Offset print on card  
14,9x10,4 cm

Jaume Pinya  
Postcard *Fester Salvatge*  
1978  
Offset print on card  
15x10,1 cm

Caliu  
Postcard *Fester Salvatge* «Illar Aillant»  
1978  
Offset print on card  
15x10,3 cm

Mariann McErlain  
Postcard *Fester Salvatge* «Illa Embargada»  
1978  
Offset print on card  
10,1x14,6 cm

Taller Llunàtic  
Postcard *Fester Salvatge* «The Tour of 1000 Years»  
1978  
Offset print on card  
10,5x14,4 cm

Taller Llunàtic  
Postcard *Fester Salvatge* «For Sale»  
1978  
Offset print on card  
15x10,3 cm

Envelope for the postcards of *Fester Salvatge*  
1978  
Paper and stamped seal  
16,5x11,7 cm

Horacio Sapere  
*Érase una vez*  
1978  
Photocopy on paper  
29,5x20,8 cm

Anuncis *Fester Salvatge*  
1978  
Offset print on paper  
21,5x31,4 cm

Action, Porta d'es Camp, Palma  
1978  
Colour photograph  
11x8,8 cm

Action, Porta d'es Camp, Palma  
1978  
Colour photograph  
11x8,8 cm

Action, Porta d'es Camp, Palma  
1978  
Colour photograph  
11x8,8 cm

Horacio Sapere  
Poem postcard *¿Asfalto sobre árboles?*  
1978  
Silk-screen print and offset print on card  
9,8x16,3 cm

Jema Fernández  
*Fester Salvatge*, Llotja de Palma  
1978  
Black and white photograph  
9x14 cm

Exhibition invitation card «Josep Canyelles- Horacio Sapere», Galería Pata Gallo, Saragossa  
1979  
Silk-screen print on card  
14x24 cm

Poster of the exhibition «Josep Canyelles- Horacio Sapere», Galería Pata Gallo, Saragossa  
1979  
Silk-screen print on paper  
13,1x69,8 cm

Exhibition Catalogue «Canyelles-Pinya-Sapere», Galeria Almoneda, Consell, Mallorca  
1979  
Silk-screen print on paper  
15,9x14,8 cm

Letter from Ahmed Nawar  
1980  
Handwritten text on paper  
24,3x17 cm

Josep Canyelles, Jaume Pinya, Horacio Sapere  
Visual poem *CRIT*  
1981  
Silk-screen print on paper  
16x23 cm

Josep Canyelles, Jaume Pinya, Horacio Sapere  
Sketch for the visual poem *CRIT*  
1981  
Pen on paper  
31,3x21,4 cm

Invitation to participate in «1º Exposição Internacional Em Out-Door», Cidade do Recife/Brasil  
1981  
Photocopy on paper  
32,8x21,5 cm

Making of the visual poem *CRIT*, Sa Calatrava, Palma  
1981  
Colour photograph  
8,8x12,9 cm

Making of the visual poem *CRIT*, Sa Calatrava, Palma  
1981  
Colour photograph  
8,8x12,9 cm

Making of the visual poem *CRIT*, Sa Calatrava, Palma  
1981  
Colour photograph  
8,8x12,9 cm

Jema Fernández  
Making of the visual poem *CRIT*, Sa Calatrava, Palma  
1981  
Black and white photograph  
12,6x17,6 cm

Jema Fernández  
Making of the visual poem *CRIT*, Sa Calatrava, Palma  
1981  
Black and white photograph  
17,6x12,6 cm

Joan Torres  
Homage to Joan Miró, Costa de sa Pols, Palma  
1983  
Colour photograph  
23,7x18,9 cm

Joan Torres  
Homage to Joan Miró, Costa de sa Pols, Palma  
1983  
Colour photograph  
23,7x18,9 cm

Joan Torres  
Homage to Joan Miró, Costa de sa Pols, Palma  
1983  
Colour photograph  
23,7x18,9 cm

Tribute to Joan Miró, Costa de sa Pols, Palma  
1983  
Colour photograph  
17,5x12,4 cm

Catalogue of the exhibition «Fernando Megías, Manel Valls», Galeria 4 Gats, Palma  
1974  
Offset print on paper  
14,8x14,8 cm

Poster of the exhibition «Horacio Sapere/Paez Cervi», Casa de Cultura de Manacor  
1975  
Print on paper  
50x35,3 cm

Poster of the exhibition «Horacio Sapere/Paez Cervi», Caja de Ahorros-Casa de Cultura de Manacor  
1975  
Print on paper  
51x35 cm  
Pep Canyelles

Untitled  
1977  
Silk-screen print on paper  
50,2x35 cm

Horacio Sapere  
Untitled  
1977  
Silk-screen print on paper  
50x35 cm

Mariann McErlain  
Untitled  
1977  
Silk-screen print on paper  
50x35 cm

Pep Canyelles  
Untitled  
1978  
Silk-screen print on paper  
50x50 cm

Mariann McErlain  
Untitled  
1978  
Silk-screen print on paper  
50x50 cm

Horacio Sapere  
1978  
Silk-screen print on paper  
50x50 cm

*Fester Salvatge*  
5/08/1978, La Llonja, Palma  
Video. Colour, sound  
Language: Catalan  
Duration: 13'

Invitation card of the exhibition «Pep Canyelles», Galeria 4 Gats de Palma  
1979  
Offset print on card  
20,8x20,8 cm

Catalogue of the exhibition «Horacio Sapere»  
1981  
Offset print on paper  
22,8x15,5 cm

Poster of the exhibition «Mostra d'Art Actual a Balears». Sala de Cultura «Sa Nostra», Palma  
1981  
Print on paper  
81x57 cm

Poster of the exhibition at Grafos Obra Gráfica, Palma  
Undated  
Print on paper  
56,2x42,5 cm

Poster of the exhibition «Pep Canyelles», Galeria 4 Gats, Palma  
1979  
Print on paper  
39,5x54,5 cm

Francisco Páez Cervi  
Tribute to Andreu Crespi  
1977  
Silk-screen print  
56x44,1 cm

Francisco Páez Cervi  
Tribute to Gabriel Alomar  
1977  
Silk-screen print  
55,5x43,5 cm

Francisco Páez Cervi  
Tribute to Emili Darder  
1977  
Silk-screen print  
55,2x43,2 cm

Francisco Páez Cervi  
Tribute to Alexandre Jaume  
1977  
Silk-screen print  
55,5x43,3 cm

Joan Palou  
Exhibition card, Galeria 4 Gats, Palma  
1977  
Offset print on card  
13,5x16,8 cm

Jaume Pinya  
Object postcard, Galeria Pata Gallo, Saragossa  
1979  
Offset print and a rope on card  
10,8x15,6 cm

Horacio Sapere  
Poster for the exhibition «Liquidación por reforma»  
1977  
Offset print on card  
15,6x43,1 cm

## AREA 2

Miquel Barceló

Invitation box for the exhibition, «Miquel Barceló Artigues», Galeria 4 Gats, Palma  
1977

Plexiglas box, cotton, hen nail and paint  
2x4x4 cm

Felipe Boso and the Experimental Poetry

1980

Offset print on paper  
24x17,5 cm

Joan Brossa

Poem

1978

Collage on paper  
21x29,5 cm

Antonio Fernández Molina

Las Vocales (Homenaje a Rimbaud)

1979

Offset print on card  
12x17,5 cm

Isidoro Valcárcel Medina

Te mando una imagen de marzo de 1.958, en la que se me ve (en primer término) formando parte, como voluntario, del pelotón de ejecución del Arte Tradicional

1979

Black and white photograph  
8,7x11,7 cm

Isidoro Valcárcel Medina

Campeonato Mundial de Billar a la banda

1979

Collage on card  
8,6x17,5 cm

Isidoro Valcárcel Medina

1978 veces...

1979

Offset print on paper  
9,7x16,5 cm

Isidoro Valcárcel Medina

Arte Ambulante

1979

Photocopy on paper  
29,5x21,5 cm

Guillem Viladot

Entre Opus i Opus

1972

Offset print on paper  
21x24,3 cm

Poster La Biennale de Venezia

1982

Print on paper

98,5x68,5 cm

Poster of the exhibition «SE Poesia E(´) Immagin E...», Frosinone, Itàlia

1980

Offset print on paper

30,4x21,6 cm

Poster of the exhibition «Mail Art a cura de Vitore Baroni»

1979

Print on paper

61,5x50 cm

Poster of the exhibition «International Mail Art Exhibition», Comuna di Monza

1981

Print on paper

80x59,5 cm

Poster of the exhibition «International Mail Art Exhibition», Comuna di Padova

1981

Print on paper

60,5x84,7 cm

Poster of the exhibition «Fantastic Art»

1980

Print on paper

60x80 cm

Poster of the exhibition «L'insistenza del Segno», Comune di Milan

Undated

Print on paper

68,5x48 cm

Jaume Pinya

Visual Poem *Libertad para Clemente Padin*

1979

Photocopy on paper

13,2x18,1 cm

Sergio Abrain

Mirar desde arriba el dedo que señala

1979

Collage on paper

9x16,3 cm

Sergio Abrain

Coro rio brillo

1979

Collage on paper

20,2x12,5 cm



Sergio Abrain  
Untitled  
1979  
Photocopy and coloured pencil on paper  
18,5x23,8 cm

Sergio Abrain  
Untitled  
1979  
Photocopy and coloured pencil on paper  
23,9x18,3 cm

Núria Amat/Xavier Canals  
Poema acció  
1982  
Offset print on card  
13,5x16 cm

Xoan Anleo  
Construccion / Destruction  
1982  
Offset print on card  
11,8x17,2 cm

Anna Banana  
Master of Bananology  
1976  
Offset print on paper  
21x29,5 cm

Vittore Baroni  
Vittore  
1980  
Photocopy on paper  
9,8x15,1 cm

Vittore Baroni  
Near the Edge Editions  
1980  
Photocopy on paper  
30,4x21,9 cm

Vittore Baroni  
Near the Edge Editions  
1980  
Photocopy on paper  
29,9x20,9 cm

Peter Below  
Kryptic Press  
1981  
Mixed media on card  
10,5x15,1 cm

Peter Below  
Kypitic Press  
1981  
Mixed media on card  
15,1x10,5 cm

John M. Bennett  
Untitled  
1979  
Handwritten text on card  
10,5x12,8 cm

Julien Blaine  
Écritue  
1977  
Offset print on paper  
23x18 cm

Julein Blaine  
Doc(k)s Post Cards (carte Postale)  
1977  
Offset print on card  
10,5x15 cm

Julien Blaine  
Je ne crois pas en Dieu mais Dieu crois en Moi  
1978  
Photocopy on paper  
22,8x21 cm

Xavier Bonet  
En aquest espai hi hauria d'haver un poema...  
1978  
Photocopy on paper  
31,1x21,5 cm

Mario Borillo  
(F)Euille Postale / Art Biodegradable  
1982  
Ink on a leaf  
14x14 cm (irregular)

Mario Borillo  
Art in Progress  
1982  
Ink on a leaf  
Dimensions variable

Mario Borillo  
Pourquoi sommes nous bio-dégradables? / ABSTRACTION  
1982  
Ink on a leaf  
Dimensions variable

José M. Calleja  
13 de març de 1979  
1979  
Offset print and collage on card  
14,7x10 cm

José M. Calleja  
vol baix a mitjanit  
1979  
Offset print on card  
15x10 cm

José M. Calleja  
&  
1979  
Offset print and collage on card  
15x10 cm

José M. Calleja  
late news  
1980  
Offset print and collage on card  
15x10 cm

José M. Calleja  
3,14159265358979  
1980  
Offset print and collage on card  
15x10 cm

José M. Calleja  
?  
1980  
Offset print and collage on card  
15x10 cm

José M. Calleja  
inici i retorn  
1980  
Offset print and collage on card  
15x10 cm

Pep Canyelles  
Visual Poem *Missatge*  
1977  
Silk-screen print on paper  
22x11,3 cm

Pep Canyelles  
Visual Poem *Ara ve Nadal*  
1977  
Silk-screen print on paper  
18,6x13 cm

Pep Canyelles  
Visual Poem  
1979  
Collage on paper  
29x21 cm

Pep Canyelles  
Visual Poem  
1979  
Collage on paper  
29x21 cm

Pep Canyelles  
Visual Poem  
1979  
Collage on paper  
29x21 cm

Pep Canyelles  
Visual Poem  
1979  
Collage on paper  
29x21 cm

Guido Capuano  
Invitation card «International Mail Art June 81Exhibition Messagges 1981»  
1981  
Stamping on card  
12x18 cm

Ulises Carrión  
*The archive is open*  
1978  
Offset print on card  
10,6x14,4 cm

Guglielmo Achille Cavellini  
*Guglielmo Achille Cavellini 1914-2014*  
1978  
Offset print on card  
14,7x13,1 cm

Guglielmo Achille Cavellini  
*Cavellini 1914-2014*  
1978  
Offset print on paper  
10,2 cm diameter

Guglielmo Achille Cavellini  
*Cavellini 1914-2014*  
1978  
Offset print on paper  
7x4 cm

Guglielmo Achille Cavellini  
*Cavellini 1914-2014*  
1978  
Offset print on paper  
6,3x4,8 cm

Guglielmo Achille Cavellini  
*Cavellini 1914-2014*  
1978  
Offset print on paper  
4,1x6,2 cm

Guglielmo Achille Cavellini  
*Sobre de G. A. Cavellini*  
1978  
Handwritten text on paper  
18,7x26,5 cm

Geoffrey Cook  
Exhibition «Geoffrey Cook/Vision & Revision»  
1979  
Photocopy and handwritten text with pen on paper  
27,3x21,5 cm

Michel Corfou  
*Lettre ouverte sur une mer fermée...*  
1979  
Photocopy on paper  
29,5x21 cm

Robin Crozier  
Folder *Wiews*  
1979  
Photocopy and collage on paper  
29,5x21 cm

Robin Crozier  
*For Mariann McErlain*  
1979  
Collage on paper  
29,5x21 cm

Robin Crozier  
Notting/For J. Canyelles i Sabater  
1979  
Collage on paper  
29,5x21 cm

Robin Crozier  
*Exercicis per a obtenir ordre i distàncies/for Jaume Pinya*  
1979  
Collage on paper  
29,5x21 cm

Robin Crozier  
*3 elementos for Horacio Sapere*  
1979  
Collage on paper  
29,5x21 cm

Ko De Jonge  
*Open/Closed*  
1979  
Offset print on card  
14,9x10,4 cm

José M. De la Pezuela  
*Considerar la ciencia con la óptica del artista y el arte con la óptica de la vida. Nietzsche*  
1982  
Acrylic on paper  
17,5x49,8 cm

José M. de la Pezuela  
*Poema Visual (1979)*  
1982  
Offset print on card  
17,6x13,6 cm

Salvatore de Rosa  
*Salvatore*  
1981  
Stamping on card  
10,6x15,5 cm

Michael Duquette  
*Invitació Mail Art Photographs/Making Photographs*  
1981  
Photocopy on paper  
35x21,5 cm

Tania Erlij  
*Invitation to participate in the exhibition «Current Myths», Art Institute of Boston, USA*  
1981  
Photocopy on paper  
20,5x21,5 cm

Frank Ferguson  
*No hope coming*  
1979  
Offset print on card  
21,5x14 cm

Bartolomé Ferrando  
*Propaganda*  
1979  
Collage on paper  
21,8x15,9 cm

Bartolomé Ferrando  
*Impresos por Avión*  
1979  
Collage on paper  
21,8x15,9 cm

Cees Francke  
Untitled  
1979  
Collage on card  
10x14,7 cm

Cees Francke  
Invitation card of the exhibition «Mail Art Exhibition / Seduction of the west by the lure of the east», Tokyo  
1982  
Offset print on card  
10x15 cm

Nicola Frangione  
Invitation to Radio Uno  
1980  
Photocopy on paper  
9,6x13,8 cm

Nicola Frangione  
«Mail Art», Edizioni Armadio e Officina, Nicola Frangione  
1980  
Photocopy on paper  
11x16 cm

Nicola Frangione  
*E anche la sociaqlità del politico é spettacolo*  
1980  
Collage on paper  
22x31,8 cm

Nicola Frangione  
*Attento, nom correre tropo con la fantasia, il tuo lavoro ti porta a credere che tutti nascondano segreti*  
1980  
Photocopy on paper  
31,7x21,5 cm

Nicola Frangione  
*No c'è peggior cieco di chi non vuol sentire*  
1980  
Photocopy on paper  
29,5x21 cm

Dietrich Fricker  
Untitled  
1979  
Collage on card  
10,5x14,7 cm

Lluís Fuster  
Invitation for the exhibition «Lluís Fuster», Librería Cavall Verd, Palma  
1983  
Offset print on card  
16x11,3 cm

Bill Gaglione  
*The New Dada Brothers*  
1979  
Offset print on card  
8,8x14cm

Patrick Gifreu  
*Ten Variations*  
1978  
Offset print on paper  
29,6x21 cm

Gino Gini  
List of participants of the exhibition «Mail-Art L'IMMAGINE MITICA», Milà, Itàlia  
1979  
Offset print on paper  
29,5x21 cm

Gino Gini  
Poster «Mostra Internazionale di Mail-Art», Galleria Images 70, Mastrogiacomo, Padova/Itàlia  
1980  
Offset print on paper  
49,3x69,7 cm

Gino Gini  
*The Mythical Image*  
1979  
Offset print and paint on card  
15x10,5cm

Antonio Gómez  
*Todo lo que se hace queda hecho*  
1980  
Offset print on paper and card  
7x10,5 cm

Klaus Groh  
*Lundada Bank*  
1977  
Offset print on paper  
10,5x25 cm

Klaus Groh  
Postcard from Klaus Groh to Jaume Pinya  
1979  
Handwritten text and stamped seals on cardboard  
10,5x17,1 cm



Klaus Groh  
Poster «1st Intercontinental New Dada Exposition», Galerie S:t Petri, Lund, Suècia  
1978  
Offset print on card  
29,8x21 cm

Judith Hoffberg  
Invitation for the exhibition «International Umbrella Mail Art Exhibition»  
1979  
Offset print on paper  
29,5x21 cm

Judith Hoffberg  
Exhibition participation form «The Umbrella Show»  
1979  
Offset print on paper  
12,8x21,8 cm

Judith Hoffberg  
Exhibition participation form «The Umbrella Show»  
1979  
Offset print on paper  
12,8x21,8 cm

Jos Lambregs  
*Dash*  
1980  
Offset print on card  
15x10,5 cm

Mario Lara  
Invitation for *Things To Think About in Space*  
1980  
Photocopy on paper  
35,4x21,5 cm

Mario Lara  
Envelope of *Things To Think About in Space*  
1980  
Offset print on paper  
10x23,3 cm

Mario Lara  
*Post Card*  
1980  
Offset print and handwritten text on cardboard  
12,2x19,8 cm

Ángel Leiva  
*Te amo mucho*  
1979  
Collage on paper  
23x23 cm

Niels Peter Lomholt  
Untitled  
1981  
Collage on paper and plastic  
11x17,2 cm

Niels Peter Lomholt  
Untitled  
1981  
Collage on paper and plastic  
10x17,4 cm

Serse Luigetti  
*connexion text*  
1981  
Photocopy and stamping on card  
10,2x14,8 cm

Ruggero Maggi  
List of participants of the exhibition «International Mail Art Exhibition», Milan, Itàlia  
1981  
Photocopy on paper  
29,5x21 cm

Joan Manresa  
*Llibertat Clemente Padin/nit*  
1979  
Offset print on paper  
14,2x18,2 cm

Joan Manresa  
*Secret*  
1978  
Collage on paper and transparent plastic  
23x16 cm

Joan Manresa  
Untitled  
1978  
Collage on paper  
31,5x21,5 cm

José Luis Mata  
*Vota Suárez...*  
1979  
Offset print on card  
12x16,7 cm

José Luis Mata  
*Haig no estuvo en La Zarzuela*  
1981  
Offset print on card  
16,7x12 cm

José Luis Mata  
*Jeroglífico*  
1981  
Offset print on card  
16,7x12 cm

Plinio Mesciulam  
Poetic sheet of Mohammed Centro di Comunicazione Ristreta, Gènova, Itàlia  
1979  
Offset print on card  
29,5x21 cm

Plinio Mesciulam  
Poetic sheet of Mohammed Centro di Comunicazione Ristreta, Gènova, Itàlia  
1980  
Colour photocopy on paper  
29,5x20,9 cm

Plinio Mesciulam  
Poetic sheet of the Mohammed Centro di Comunicazione Ristreta, Gènova, Itàlia  
1980  
Colour photocopy on paper  
29,3x20,5 cm

Plinio Mesciulam  
Envelope from Plinio Mesciulam Aka Mohammed to Horacio Sapere  
1980  
Collage on paper  
29,5x20,3 cm

Michele Metall  
*Carte postale en pavillons alphabétiques*  
1983  
Offset print on card  
10,4x15,4

Eugenio Miccini  
*Poetry offs into life*  
1979  
Offset print on paper  
12x17,2 cm

Jürgen O. Olbrich  
Invitation for the exhibition «Dans un petit cadre», Kassel, Alemanha  
1980  
Photocopy on paper  
29,5x21 cm

Jürgen O. Olbrich  
Exhibition card «Dans un petit cadre», Colònia, Alemanha  
1980  
Offset print on paper  
9,6x21 cm

Jürgen O. Olbrich  
Informative sheet of the exhibition «Dans un petit cadre», Kassel, Alemanya  
1980  
Offset print on paper  
10,4x29,5 cm

Jürgen O. Olbrich  
*This is one piece of eternal Puzzle*  
1980  
Collage on card  
4,8x10,3 cm

Wagner Olbrich, Jürgen O., Joachim  
Invitation for the Mail Art exhibition, «Art Garden Show»  
1980  
Photocopy on paper  
29,5x20,8 cm

Marco Pachetti  
*Art*  
1979  
Stamping on card  
10,2x14,5 cm

Marco Pachetti  
*Art*  
1979  
Stamping on card  
10,2x14,5 cm

Marco Pachetti  
*Art*  
1979  
Stamping on card  
10,2x14,5 cm

Marco Pachetti  
*Art*  
1979  
Stamping on card  
10,2x14,5 cm

Marco Pachetti  
*aprile dolce dormire*  
1979  
Offset print on card  
11,5x19,8 cm

Joan Palou  
*Pudessina*  
1977  
Silk-screen print on paper  
29x21 cm

David Pérez  
*Verano en la Ciudad*  
1979  
Mixed media on plastic coated paper  
11,5x17 cm

David Pérez  
*Dejé el sobre cerrado ...*  
1979  
Typed text on paper  
20,9x14,6 cm

Sergio Abrain  
*Llibertat/Clemente Padin*  
1979  
Offset print on paper  
13,4x18 cm

Jaume Pinya  
*El temps estable*  
1980  
Photocopy on paper  
29,5x21 cm

Peppe Rosamilia  
Poster Mail Art Exhibition / Centro Documentazione Arti Visive / Archivio/ Rosamilia  
1981  
Offset print on paper  
43,5x32 cm

Ruth and Marvin Sackner  
*Archive of Concrete and Visual Poetry*  
1980  
Photocopy on paper  
28x21,5 cm

Horacio Sapere  
Negatiu del segell de la revista *Coto de Poesía*  
1978  
Zinc plate  
4,5x4 cm

Horacio Sapere  
*Visual poem A*  
1980  
Photocopy on paper  
20,2x20,5 cm

Horacio Sapere  
*Visual poem Creo que Dios no lee poesía*  
1980  
Pencil and Letraset on paper  
17,3x14,9 cm

Horacio Sapere  
Visual poem *American Maternity*  
1980  
Silk-screen print, collage and acrylic on card  
16x12,3 cm

Horacio Sapere  
Visual poem  
1980  
Silk-screen print on card  
16x12,3 cm

Horacio Sapere  
Visual poem *Action*  
1980  
Silk-screen print and Letraset on card  
16x12,3 cm

Horacio Sapere  
Visual poem  
1980  
Silk-screen print and acrylic on card  
16x12,3 cm

José Antonio Sarmiento  
Destruction  
1977  
Black and white photograph  
11,2x11,5 cm

José Antonio Sarmiento  
Destruction  
1977  
Black and white photograph  
12,6x15 cm

José Antonio Sarmiento  
Metro  
Offset print on paper  
13,5x17 cm

José Antonio Sarmiento  
*Pouvoir*  
1977  
Offset print on card  
10,8x15 cm

José Antonio Sarmiento  
*ARTgenT*  
1979  
Offset print on card  
10,3x14,9 cm

José Antonio Sarmiento  
*ARTgenT*  
1979  
Offset print on paper  
16,4x21 cm

José Antonio Sarmiento  
*ARTgenT*  
1979  
Offset print on paper  
15,5x22,5 cm

Michael Scott  
Invitation for the exhibition «Poste Restante», Liverpool Academy of Arts, Liverpool, Regne Unit  
1979  
Offset print on paper  
29,5x21 cm

Al Souza  
*Detail From "War Planes" 1978*  
1979  
Offset print on card  
8,7x13,3 cm

Chuck Stake  
Invitation to participate in the exhibition «Summer in the city», Calgary, Alberta, Canadá  
1979  
Photocopy on paper  
31,5x21,7 cm

Chuck Stake  
List of participants of the exhibition «Hot Town! Summer in the City», Calgary, Canada  
1979  
Photocopy on paper  
27,9x21,5 cm

Chuck Stake  
Invitation to participate in the exhibition «Imagine», The Legacy of John Lennon, Calgary, Canada  
1981  
Collage on paper  
10,5x23,9 cm

Chuck Stake  
*1984 is coming*  
1979  
Envelope. Mixed media on paper, slide and card  
10,5x23,9 cm

Rod Summers  
*DDT*  
1980  
Stamping on card  
9,9x14 cm

Rod Summers  
*MAD But love it*  
1980  
Collage on card  
9,9x14 cm

Rod Summers  
*Visual Experimental Concrete*  
1980  
Offset print on card  
10,3x14,6 cm

Rod Summers  
*Clear, Sound of an unsound mind*  
1979  
Offset print on paper  
29,5x21 cm

Rod Summers  
*Environmental Reactions '78-'03*  
1978  
Offset print on paper  
20,9x29,5 cm

Julio Trapero  
*Apuntes para una vivencia*  
1977  
Photocopy on paper  
34x23,7 cm

Jorge Trapero  
Untitled  
1976  
Collage on paper  
33,7x23 cm

Jorge Trapero  
Untitled  
1976  
Collage on paper  
33,7x23 cm

Jorge Trapero  
*Acto Informativo n º1 / I-79 Barcelona*  
1979  
Collage on paper  
22x16 cm

### **AREA 3**

Tomasz Schulz  
1980  
1980  
Photocopy and stamping on card  
15,5X10,9 cm



Paulo Bruscky  
1-Exercícios de caligrafia  
1978  
Offset print and collage on paper  
16x22,6 cm

Árpád Fenyvesi Tóth  
ab  
1981  
Offset print on card  
15x11,1 cm

Edgardo Antonio  
Vigo  
Acción de investigar una acción  
1980  
Offset print, xylography and collage on card, thread and paper  
21,3x19,2 cm

Peter Bokros  
Art Bokros / Inconnu  
1981  
Photocopy on paper  
10x15 cm

Henryk Bzdok  
ART CART  
1981  
Offset print on card  
15,6x11,1 cm

Hélio Lete  
Art Ilharia  
1980  
Photocopy on paper  
29,6x21 cm

Robert Rehfeldt  
Art in Contact  
1979  
Photocopy on paper  
30,5x21,5 cm

Robert Rehfeldt  
Art now is the mirror of your society  
1980  
Offset print on card  
10,5x14,8 cm

Leonhard Frank Duch  
Arte Postal / Duuuuuuuch  
1979  
Handwritten text and stamping on paper  
11,8x23,7 cm

Hélio Lete  
Artilharia !  
1980  
Photocopy on paper  
14,1x10,3 cm

Gábor Tóth  
Artists Go Home  
1979  
Offset print on card  
10,2x15,1 cm

Avelino de Araújo  
au, au.  
1980  
Photocopy on paper  
18x22 cm

Avelino de Araújo  
Bang  
1980  
Silk-screen print on card  
21,5x15,5 cm

Henryk Bzdok  
BEZ ZNACZENIA MEANINGLES  
1981  
Offset print on card  
10x16 cm

Henryk Bzdok  
BZZZ/10 E BASTA  
1979  
Offset print on card  
14,7x10,5 cm

Henryk Bzdok  
BZZZCART  
1981  
Offset print on card  
15,5x10,4 cm

Henryk Bzdok  
Bzzzcart/Druk  
1979  
Collage on card  
11,4x15,9 cm

Henryk Bzdok  
Bzzzcart/Edition BZZZ Workshop  
1979  
Stamping on card  
11x15,5 cm

Dámaso Ogaz  
C(ART)A nº 10  
1979  
Photocopy on paper  
27,8x21,5 cm

Dámaso Ogaz  
C(ART)A nº 11  
1979  
Photocopy on paper  
28x21,5 cm

Dámaso Ogaz  
C(ART)A nº 12  
1979  
Photocopy on paper  
28x21,5

Dámaso Ogaz  
C(ART)A nº 2  
1979  
Photocopy on paper  
32,3x21,5 cm

Dámaso Ogaz  
C(ART)A nº 3  
1979  
Photocopy on paper  
27,9x21,5 cm

Dámaso Ogaz  
C(ART)A nº 4  
1979  
Photocopy on paper  
28x21,5 cm

Dámaso Ogaz  
C(ART)A nº 5  
1979  
Photocopy on paper  
27,9x21,5 cm

Dámaso Ogaz  
" C(ART)A nº 6 "  
1979  
Photocopy on paper  
27,9x21,5 cm

Dámaso Ogaz  
C(ART)A nº 7  
1979  
Photocopy on paper  
28x21,5 cm

Dámaso Ogaz  
C(ART)A nº 8  
1979  
Photocopy on paper  
31x21,5 cm

Dámaso Ogaz  
C(ART)A nº 9  
1979  
Photocopy on paper  
28x21,5 cm

Guillermo Deisler  
Chile  
1980  
Offset print on card  
10,1x15,5 cm

Robert Rehfeldt  
Contart Bureau  
1980  
Offset print on card  
14,9x10,7 cm

Robert Rehfeldt  
Creative Cards  
1978  
Offset print on card  
14,7x10,5 cm

Avelino de Araújo  
Da serie: Exercicios de caligrafia  
1980  
Photocopy on paper  
29,9x21 cm

Guillermo Deisler  
e : mc2  
1979  
Offset print on card  
14,9x9,9 cm

Guillermo Deisler  
El mundo: un objeto salido de la órbita del uso social  
1979  
Offset print on card  
10,5x15 cm

Graciela Gutiérrez Marx  
Envase Poético nº 3  
1978  
Collage on card  
12x33 cm

Hélio Lete  
Estação Laminar  
1980  
Photocopy on paper  
32,7x21,5 cm

Graciela Gutiérrez Marx, Edgardo A. Vigo  
Free jail  
1978  
Offset print on card  
12x18,2 cm

Henryk Bzdok  
Fresh Paint  
1980  
Offset print on card  
11x16,2 cm

Árpád Fenyvesi Tóth  
Furtherlonger  
1978  
Photocopy on card  
14,9x10,6 cm

Gábor Tóth  
Goethe was a fucking-machine but Beethoven was stone deaf  
1979  
Offset print on card  
10x14,1 cm

Guillermo Deisler  
Graphics: Deisler Old Plovid, 9/79  
1979  
Offset print on card  
14,9x10,6 cm

Robert Rehfeldt  
Hommage a Anna Bananna-R-Rehfeldt 78  
1978  
Offset print on card  
15,9x10,7 cm

Leonhard Frank Duch  
I am an Artist  
1979  
Photocopy on paper  
27,8x21,5 cm

Leonhard Frank Duch  
I am an Artist  
1979  
Photocopy on paper  
27,8x21,5 cm

Leonhard Frank Duch  
I am an Artist  
1979  
Photocopy on paper  
27,8x21,5 cm

Leonhard Frank Duch  
I am an Artist  
1979  
Offset print on card  
10,6x15,4 cm

Leonhard Frank Duch  
I am Duch, not Duchamp Remember?  
1979  
Handwritten text and stamping on paper  
11,9x23,7 cm

Gábor Tóth  
" I am my first idea you're the second"  
1979  
Offset print on card  
10,1x14,1 cm

Gábor Tóth  
" I like you andy / because youre gay / I dislike you andy / Because youre artist "  
1979  
Offset print on card  
10x14,1 cm

Robert Rehfeldt  
I'm waiting you  
1980  
Offset print on card  
14,9x10,7 cm

Peter Bokros  
Inconnu  
1981  
Offset print on card  
9,4x14,6 cm

Peter Bokros  
Inconnu Homo  
1981  
Offset print on card  
14,5x9,4 cm

Peter Bokros  
Inconnu man artist art  
1981  
Offset print on card  
9,6x14,5 cm

Peter Bokros  
Inconnu man artist art  
1981  
Offset print on card  
9,3x14,5 cm

Peter Bokros  
Inconnu objet  
1981  
Mixed media on card  
14,8x10,5 cm

Árpád Fenyvesi Tóth  
It is easy to draw a straight line by hand  
1981  
Photocopy on card  
10,1x14,7 cm

Tomasz Schulz  
Keep Dada Baby  
1979  
Offset print on card  
14,5x10 cm

Robert Rehfeldt  
Kunstpostkarte  
1979  
Offset print on card  
14,8x10,7 cm

Guillermo Deisler  
La resistencia chilena antifascista / El estandarte que cayo contigo sobre toda la tierra se levanta  
1979  
Collage on card  
10,3x15 cm

Robert Rehfeldt  
Make creative world now  
1979  
Offset print on card  
15,5x11 cm

Robert Rehfeldt  
Meilleurs voeux 1979 pour contart anne á Collectif d'art creatif  
1979  
Offset print on card  
15,2x11 cm

Guillermo Deisler  
Network Project / Peace  
1980  
Offset print on card  
15x10,5 cm

Dámaso Ogaz  
No es precisamente un problema de irreverencia  
1979  
Photocopy on paper  
28x21,5 cm

Graciela Gutiérrez Marx  
Our Missing / Desaparecidos  
1981  
Mixed media on paper  
20,5x13 cm

Guillermo Deisler  
Paz / Guerra  
1980  
Offset print and collage on card  
15,5x10,2 cm

Robert Rehfeldt  
Petit Paysage Structurelle  
1980  
Offset print on card  
15,4x10,7 cm

Bené Fonteles  
Plante Ar Vores  
1980  
Offset print on paper  
20,6x11,8 cm

Hélio Lete  
Poemas  
1980  
Photocopy on paper  
21,5x15,8 cm

Guillermo Deisler  
Poskarte  
1979  
Offset print on card  
10x15 cm

Árpád Fenyvesi Tóth  
Products:  
1981  
Offset print on card  
15,5x10,8 cm

Árpád Fenyvesi Tóth  
Sokszorosíthatatlani / da&da  
1981  
Offset print on card  
15,5x11,3 cm



Hélio Lete  
Solidariedade a Clemente Padin e Jorge Caraballo/ Uruguai 77  
1980  
Photocopy on paper  
10,4x19,8 cm

Gábor Tóth  
Sorry no art today  
1979  
Offset print on card  
10,5x15,5 cm

Luis Iurcovich  
Suprimido  
1975  
Offset print on paper  
30x20,8 cm

Árpád Fenyvesi Tóth  
Szürke Hétköznapi  
1979  
Photocopy on paper  
19,9x19,9 cm

Árpád Fenyvesi Tóth  
Téröl  
1981  
Offset print on card  
15x11,1 cm

Árpád Fenyvesi Tóth  
You cant have it  
1981  
Offset print on card  
14,8x10,4 cm

Pawel Petasz  
12 Pages of Contemplation  
1979  
Photocopy, staples and seal stamps on paper  
14,3x10,7 cm

Paulo Bruscky  
"1ª Exposição Internacional de Poemas Visuais em Out"  
1980  
Offset print on paper  
21,3x21,3 cm

Helio Lete  
Alfabeto da Marginalia  
1982  
Photocopy on paper  
14,7x10,4 cm

Edgardo Antonio Vigo  
"Análisis (in) poético de 1 m. de hilo (1970)  
1980  
Ink, thread, card and cardboard on cardboard  
23,7x10 cm

Robert Rehfeldt  
Experimental Drawing Pages from R.Rehfeldt 76  
1979  
Photocopy on paper  
29,5x21,3 cm

Pawel Petasz  
Hermeracles  
1979  
Offset print, seal stamps, photocopies, staples and paper on paper and card  
19,1x13 cm

Graciela Gutiérrez Marx, Edgardo Antonio Vigo  
Homenaje íntimo nº 1  
1978  
Collage, thread and paint on card  
12,4x21,2 cm

Graciela Gutiérrez Marx, Edgardo Antonio Vigo  
Homenaje íntimo nº 1/Envase Poético nº 50  
1978  
Handwritten text and xylography on paper  
13,4x21,7 cm

Graciela Gutiérrez Marx, Edgardo Antonio Vigo  
Homenaje íntimo nº1/ 38  
1978  
Collage on paper  
12,5x13,8 cm

Árpád Fenyvesi Tóth  
It's burning doesn't spoil environment!  
1981  
Offset print on card  
14,5x10,4 cm

Aristides Klafke  
Liberdade Vida  
1978  
Collage on paper  
14,5x9,5 cm

Claudia  
Lixo  
1979  
Photocopy on paper  
19,8x14,8 cm

Graciela Gutiérrez Marx  
Mamablanca  
1985  
Stamping on paper  
40,8x29 cm

Claudia  
Não  
1979  
Offset print on card  
15x9,7 cm

Claudia  
Não Procure...  
1979  
Offset print on card  
10x14,8 cm

Claudia  
Não se mata o coração de uma raça  
1979  
Offset print on card  
15x10 cm

Pawel Petasz  
Paulina Petasz  
1979  
Seal stamps on card  
11x16,1 cm

Pedro Osmar, Paulo Ro  
Por una vanguardia popular  
1980  
Handwritten text on paper  
22,5x17 cm

Piotr Rypson  
Seven ideas of God  
1979  
Offset print on paper  
7x14,1 cm

Árpád Fenyvesi Tóth  
The Art Following me  
1979  
Collage on paper  
10,5x15 cm

Árpád Fenyvesi Tóth  
The Thought of after  
1981  
Collage on card  
10,4x14,5 cm

Claudia  
Wake Up  
1979  
Offset print on paper  
14,7x10 cm

Claudia  
What to Do ?  
1979  
Offset print on card  
14,5x9,9 cm

Ruth Wolf-Rehfeldt  
Best wishes for 1982..  
1981  
Photocopy on paper  
21x28,7 cm

Hélio Lete  
Carta a Horacio Sapere  
1980  
Typed text on paper  
16x11,5 cm

Henryk Bzdok  
Carta de H. Bzdok a H. Sapere  
1979  
Handwritten text on paper  
17,8x21 cm

Hélio Lete  
Cartell «6 Artistas»,Galeria Castro Mendes, Campinas, Sao Paulo, Brasil  
1979  
Collage on paper  
31,5x21,4 cm

Guillermo Deisler  
De la serie «Habitat»  
1980  
Offset print on card  
9,8x14,8 cm

Guillermo Deisler  
De la serie «Habitat»  
1980  
Offset print on card  
10x15 cm

Ruth Wolf-Rehfeldt  
Entwicklung  
1979  
Offset print on card  
10,9x14,5 cm

Ruth Wolf-Rehfeldt  
Ikarus / Typewritings  
1979  
Offset print on card  
11x15,2 cm

Ruth Wolf-Rehfeldt  
Information  
1982  
Zyncography on paper  
14,8x10,5 cm

Guillermo Deisler  
Invitació exposició de Guillermo Deisler  
1980  
Offset print on card  
13,8x9,5 cm

Paulo Bruscky  
Invitació II Festival de Inverno da UNICAP/Recife/Brasil  
1979  
Photocopy on paper  
32x21,5 cm

Ruth Wolf-Rehfeldt  
Part- Present- F'uture  
1979  
Zyncography on paper  
20,9x14,5 cm

Graciela Gutiérrez Marx  
Projecte "Mamablanca's Marginal Treasure"  
1982  
Photocopy on paper  
31,9x21,5 cm

Avelino de Araújo  
Untitled  
1980  
Photocopy on paper  
15,7x21,5 cm

Avelino de Araújo  
Untitled  
1980  
Silk-screen print on card  
21,5x15,5 cm

Marcus Do Rio  
Untitled  
1979  
Offset print on card  
10x15 cm

Leonhard Frank Duch  
Untitled  
1979  
Offset print on paper  
20,5x18,3 cm

Leonhard Frank Duch  
Untitled  
1979  
Offset print on paper  
20,5x18,3 cm

Leonhard Frank Duch  
Untitled  
1979  
Offset print on paper  
10,5x15,1 cm

Leonard Frank Duch  
Untitled  
1979  
Offset print on paper  
10,5x15,1 cm

Supek Jaroslav  
Untitled  
1982  
Handwritten text on paper  
12,5x17,5 cm

Hélio Lete  
Untitled  
1980  
Collage and ink on card  
19,7x11 cm

Hélio Lete  
Untitled  
1980  
Collage on paper  
18,2x24,2 cm

Claudia  
Untitled  
1979  
Ink on card  
10x14,3 cm

Graciela Gutiérrez Marx  
Sobre "Residuos Poeticos"  
1982  
Handwritten text on paper  
24,2x18,8 cm

Avelino de Araújo  
Sobre de A. de Araújo dirigit a Horacio Sapere  
1980  
Handwritten text and stamping on paper  
16,1x23 cm

Graciela Gutierrez Marx  
Sobre de G. Gutiérrez a Coto de Poesia  
1979  
Handwritten text on paper  
12,7x25 cm

Gábor Tóth  
Sobre de Gábor Tóth a Jaume Pinya  
1979  
Handwritten text on paper  
11,5x16,2 cm

Edgardo Antonio Vigo  
Sobre d'Edgardo Antonio Vigo  
1980  
Handwritten text and xylography on paper  
20x22,5 cm

Piotr Rypson  
Invitació a intercanviar material  
1979  
Handwritten text on card  
8x13 cm

Ruth Wolf-Rehfeldt  
Typewritings  
1979  
Zyncography on paper  
20,9x14,5 cm

Ruth Wolf-Rehfeldt  
Zeichenräume  
1979  
Zyncography on paper  
14,5x20,9 cm

*Manos*  
1975  
Photocopy on paper  
21,5x16 cm

*Etra*  
1977  
Offset print, photocopy and silk-screen on paper  
34,5x24,5 cm

CommonPress núm. 19  
1979  
Collage, stamps and offset print on paper  
16x22 cm

Catalogue of the exhibition «Oggi poesia domani»  
1979  
16,5x17,3 cm

Catalogue of the exhibition «Tramesa Posta/Mail Art Exhibition», Metrònom, Espai del Centre de Documentació d'Art Actual, Barcelona  
1980  
29,9x21 cm

Catalogue of the exhibition «Llibres d'Artistes/Artist's Books», Metrònom, Barcelona  
1981  
30x21,5 cm

Letter from Vicente Valero, director of Casa de España, París  
1981  
Photocopy on paper  
29,5x21 cm

Invitation for the opening of the exhibition «Espacio Poético Experimental», Casa de España a Paris, França  
1981  
Offset print on card  
21x14,8 cm

Invitation to participate in the exhibition «Arte Postal Verano-1981», Sala O'PATACON, la Corunya  
1981  
Offset print on card  
10,5x21,4 cm

Exhibition Catalogue «Arte Postal Verano-1981», Galeria Bar O Patacon, La Corunya  
1981  
23,5x18 cm

Poster of the exhibition «Arte Postal Verano-1981», Galeria Bar O Patacon, La Corunya  
1981  
Offset print on paper  
42,8x31,3 cm

Catalogue of the exhibition «Poesia Experimental, Ara» Sala Parpalló, València  
1982  
Offset print on paper  
23,2x16,8 cm

Catalogue of the exhibition «Libros de artistas», Sala Pablo Ruiz Picasso, Madrid  
1982  
Offset print on paper and card  
17,3x25 cm

Magazine *In Folio* núm. 3  
1980  
Offset print on paper  
29,5x21 cm



Magazine *In Folio* núm. 4  
1980  
Offset print on paper  
29,5x21 cm

Magazine *In Folio* núm. 5  
1980  
Offset print on paper  
29,5x21 cm

Magazine *In Folio* núm. 6  
1980  
Offset print on paper  
29,5x21 cm

Magazine *In Folio* núm. 7  
1981  
Offset print on paper  
29,5x21 cm

Magazine *In Folio* núm. 8  
1981  
Offset print on paper  
29,5x21 cm

Magazine *In Folio* núm. 9  
1981  
Offset print on paper  
29,5x21 cm

Magazine *In Folio* núm. 11  
1981  
Offset print on paper  
29,5x21 cm

Catalogue of the exhibition «10 Propostes», Museu Mataró  
1980  
Òfset, pintura, *collage* i fotocòpia damunt paper  
32x22 cm

*Verticalismo*  
1982  
Offset print on paper  
34x25 cm

*Nosaltres*  
1977  
Offset print on paper  
33x22,5 cm

*Kryptogame 2*  
1980  
Offset print and collage on paper  
29x21 cm

*Blue/Petrol*  
1980  
Mixed media on card  
10,5x15,2 cm

*4 Taxis / nº 2 Parfum de New York*  
1978  
Offset print on paper  
29,3x20 cm

Magazine *Libellus* núm. 1  
1980  
29,5x20,9 cm

Magazine *Libellus* núm. 2  
1980  
29,5x20,9 cm

Magazine *Libellus* núm. 4  
1981  
29,5x20,9 cm

Magazine *Libellus* núm. 6  
1981  
29,5x20,9 cm

Magazine *Libellus* núm. 7  
1981  
29,5x20,9 cm

Magazine *Libellus* núm. 8  
1981  
29,5x20,9 cm

Magazine *Libellus* núm. 9  
1981  
29,5x20,9 cm

Magazine *Libellus* núm. 10  
1981  
29,5x20,9 cm

Magazine *Libellus* núm. 11  
1981  
Offset print on paper  
29,5x20,9 cm

Magazine *Zoótrofo*  
1979  
50x35 cm

Magazine *Zoótrofo*  
1979  
Silk-screen on paper  
50,7x35 cm

Magazine *Zoótrofo*  
1979  
Silk-screen print on paper  
50x70 cm

Poster of the exhibition «Oggi poesia domani. Rassegna internazionale di poesia visuale e fonetica» Fiuggi, Biblioteca Comunale, 1-30 settembre 1979  
1979  
Offset print on paper  
70x49,7 cm

Poster of the exhibition «Libros de artistas», Sala Pablo Ruiz Picasso, Madrid  
1982  
Offset print on paper  
68,5x97 cm

Carmen Bermúdez, José María Becerra  
*Imagen Interior/Palabra Viva*  
1980  
Offset print on paper  
22x16 cm

Julien Blaine  
*Doc(k)s Espagne*  
1982  
Offset print on paper  
21x18 cm

Julien Blaine  
*Doc(k)s núm. 19*  
1979  
Offset print on paper  
20,6x18,5 cm

Pep Canyelles, Joan Manresa, Marian McErlain, Jaume Pinya, Horacio Sapere  
*Elements per un any nou*  
1978  
Silk-screen print and offset print on paper  
26x18,2 cm

Bartolomé Ferrando, David Pérez  
*Texto Poético núm. 6*  
1981  
Offset print and collage on paper  
22,9x15,3 cm

Enzo Mancini  
Publication *Sorbo Rosso* núm. 0  
1980  
Offset print on paper  
23,9x17 cm

Enzo Mancini  
Publication *Sorbo Rosso* núm. 2  
1981  
Offset print on paper  
24x17 cm

Enzo Mancini  
Publication *Sorbo Rosso* núm. 3  
1981  
Offset print on paper  
24x17 cm

Enzo Mancini  
Publication *Sorbo Rosso* núm. 4  
1981  
Offset print on paper  
24,4x17,2 cm

Enzo Mancini  
Publication *Sorbo Rosso* núm. 6  
1982  
Offset print on paper  
23,5x16,8 cm

Enzo Mancini  
Publication *Sorbo Rosso* núm. 8  
1982  
Offset print on paper  
23,6x16,9 cm

Clemente Padin  
Untitled  
1974  
Offset print on paper  
27x21,7 cm

Joan Rabascall  
Letter on the study of postcard in contemporary art  
1980  
Photocopy on paper  
29,5x21 cm

*Punk Xerox*  
1980  
Publication. Offset print on paper  
21x14,5 cm

Alberto Viola  
Encontrando el camino  
1978  
Photocopy on paper  
17x11 cm

VV.AA.  
Catalogue of the exhibition «Proposta d'Art a la platja de Mataró»  
1981  
Offset print and collage on paper  
21,5x15,7 cm

VV.AA.  
Catalogue of the exhibition «Poesia Visual», Sala Gosé, Lleida  
1982  
Offset print on paper  
20,5x15,5 cm

VV.AA.  
*Nits d'Urània*  
1980  
Offset print on paper  
21,5 cm diàmetre/diámetro/diameter

VV.AA.  
*Xupament Urbà*  
1982  
Photocopy on paper  
21,5x15,5 cm

VV.AA.  
18.AIROET  
1981  
Offset i gravat d'aiguafort damunt cartolina  
13x18,8 cm

VV.AA.  
Especial La Coruña  
1981  
Offset print and collage on paper  
24x17,5 cm

VV.AA.  
*Commonpress* núm. 1  
1977  
Offset, xilografia i fotocòpia damunt paper  
19,5x14,3 cm

VV.AA.  
*Policital Satire: Post Scriptum*, *Commonpress* núm. 23  
1979  
Photocopy on paper  
22,5x16,5 cm

VV.AA.  
Sheet of Galeria Permafo, Wroclaw, Polònia  
1979  
Offset print on paper  
66,5x30 cm

VV.AA.  
Sheet of Galeria Permafo, Wroclaw, Polònia  
1980  
Offset print on paper  
65,8x30 cm

VV.AA.  
Sheet of Galeria Permafo, Wroclaw, Polònia  
1980  
Offset print on paper  
66,3x30,2 cm

VV.AA.  
Taller Poeme/as núm 3  
1980  
Photocopy on paper  
21x29,5 cm

VV.AA.  
Taller Poeme/as núm. 6  
1980  
Photocopy on paper  
21x15 cm

VV.AA.  
Catalogue *PRISON*  
1978  
Photocopy on paper  
29,5x21 cm

### **AREA 3 PUBLICATIONS**

(in chronological order)

Juan Hidalgo, *Viaje a Argel*, Zaj, Madrid, 1967  
Col·lecció particular

José María Iglesias, *Poemas visuales*, Editorial El Toro de Barro, Cuenca, 1969  
Col·lecció particular

Guillem Viladot, *Poemes de la incomunicació*, Els llibres del Pardal, Barcelona, 1970  
Col·lecció particular

Felipe Boso, *T de Trama*, Publicaciones La Isla de los Ratones, Santander, 1970  
Col·lecció particular

Guillem Viladot, *Entre Opus i Opus*, Lo Pardal, Agramunt, 1972

Antonio L. Bouza, Luis Conde, *Odología 2000*, Burgos, 1972

Revista *TAM TAM* núm. 5, Giulio Einaudi Editore, Turín, 1973  
Col·lecció particular

Revista *Soloso!*, Uruguay, 1973

Biel Mesquida, *El bell país on els homes desitgen els homes*, 1974

Revista *Solosal*, Uruguay, 1974

*Neon de Suro*, núm 1, "Els retrats en el seu lloc. Projecte per un retrat en quatre fulls", Octubre 1975, Autor: Steva Terrades, Editora Balear, Palma, 1975  
Biblioteca Pública de Palma, Can Salas

Dámaso Ogaz, *CISORIA ARTE*, 1975

José Antonio Sarmiento, *¡ ! ¿ ?*, 1975

Revista *Manos*, 1975

Joan Brossa, *Poemes visuals*, Els llibres de l'Escorpí, poesia, 1975  
Col·lecció particular

José Miguel Ullán, *Alarma*, 1976

Clemente Padin, *OVUM* nº 6 "El silencio es salud", 1976

Joan Manresa, *Una creu en blanc, una cara buida i el cos cansat de dinou anys*, 1976

Revista *I Literadura*, Ofrecida a Juan Hidalgo, Barcelona, 1976

Revista *II-III Literadura*, Barcelona, 1976

*Sopa de letras*, 1976

Julio Trapero, *Agit*, Oct-Nov nº 1, Barcelona, 1977

Julio Trapero, *Apuntes para una vivencia*, 1977

José Antonio Sarmiento, *Grève de la faim*, 1977  
Dámaso Ogaz, *CISORIA ARTE*, 1977

Revista *NOSALTRES*, 1977

Revista *4 Taxis*, nº 2 "Parfum de New York", 1978

Dario Corbeira, *7/8/9*, 1978

Ulises Carrión, *Ephemera* #5, 1978

Gianni-Emilio Simonetti, *Hyde Park*, 1978

Andreu Terrades, *Breviari Masoquista per a una castració colectiva a una illa capolada*, 1978

Jorge Isaurralde, *Duendes y fantasmas*, 1978

Ulises Carrión, *Ephemera* nº 12, 1978

Julien Blaine, *L'Echo des Doc(k)s* nº 2, 1978

Julien Blaine, *L'Echo des Doc(k)s* nº 3, 1978

Matteo D'Ambrosio, *Parola Immagine e Scrittura*, Citta di Urbino, Urbino, 1978

Xavier Bonet, *Poemes de Método Abreviado*, 1978

*Neon de Suro*, núm 13, "Sense títol", Setembre 1978, Autor: Toni Catany, Editora Balear, Palma, 1978. Col·lecció Biblioteca Pública de Palma, Can Salas

*Neon de Suro*, núm 14, "Sept. 11, 1974/Sept. 11, 1978" 11 de Setembre de 1978, Autor: Muntadas, Editora Balear, Palma, 1978. Col·lecció Biblioteca Pública de Palma, Can Salas

VV.AA. *PRISON*, 1978

Francisco Pino, *Antisalms*, Poesía Hiperión, Ediciones Peralta, Madrid, 1978. Col·lecció particular

*Blanc d'ou*, Fascicles de devoció poètica 5, Son Coc, Ciutat de Mallorca. Damià Pons, Ponç Pons, Jaume Coll, Jaume Sastre, Andreu Vidal, Àngel Terrón, Josep Albertí, Joan Palou, 1978. Col·lecció particular

*Blanc d'ou*. Fascicles de devoció poètica 10, Son Coc, Ciutat de Mallorca. Pep Canyelles, Andreu Cloquell, Bernat Munar, Pep Noguerol, Tomeu Cabot, Josep Albertí, Damià Huguet, Rafel Jaume, Steva Terrades, Andreu Terrades, 1978  
Col·lecció particular

Antoni Alomar Perelló, *El Disc*, Llundatic Records, 1978  
Col·lecció particular

Pep Canyelles, Joan Manresa, Marian McErlain, Jaume Pinya, Horacio Sapere, *Elements per un any nou*, 1978

Àngel Cosmos, Víctor Infantes, *Al grupo Texto Poético de parte de Angel Cosmos y Victor Infantes*, 1979

Julien Blaine, *Doc(k)s* nº 19, 1979

Fernando Olivera-Carrión, *Observatorio Submarino y celestial a ras de tierra*, nº3, 1979

Fernando Olivera-Carrión, *Observatorio Submarino y celestial a ras de tierra*, nº4, 1979

Fernando Olivera-Carrión, *Observatorio Submarino y celestial a ras de tierra*, nº6, 1979

Fernando Olivera-Carrión, *Observatorio Submarino y celestial a ras de tierra*, nº8, 1979

Jaume Pinya, *De Ciutat de Mallorca a Zaragoza*, Edició de 100 exemplars, 1979

Antonio Fernández Molina, *Las Vocales (Homenaje a Rimbaud)*, 1979

VV.AA., *Political Satire: Post Scriptum*, Commonpress núm 23, 1979

Robin Crozier, Carpeta "Wiews", 1979

Catàleg *Oggi poesia domani*, 1979

Revista *Zoótopo*, Saragossa, 1979

Revista *Zoótopo*, Saragossa, 1979



*Libellus n° 1*, 1980

*Libellus n° 2*, 1980

Xori Llufríu, *Los ángeles del porvenir*, 1980

Rafel Joan, Miquel Rosselló, *Picnic*, 1980

Enzo Mancini, *Sorbo Rosso n° 0*, 1980

Antonio Gómez, *Todo lo que se hace queda hecho*, 1980

*10 Propostes*, catàleg exposició, Museu Mataró, 1980

Felipe Boso, *Felipe Boso y la Poesía Experimental*, 1980

Carmen Bermudez, José M<sup>a</sup> Becerra, *Imagen Interior. Palabra Viva*, Edarcón, Madrid, 1980

Revista *In Folio* núm. 3, 1980

Revista *In Folio* núm. 4, 1980

Revista *In Folio* núm. 5, 1980

Revista *In Folio* núm. 6, 1980

*Kryptogame 2*, 1980

VV.AA., *Nits d'Urània*, 1980

Elory Verlag, *Punk Xerox*, Dusseldorf, RFA, 1980

Julien Blaine, *Reprenons la ponctuation a zéro(0)*, 1980

VV.AA., *Taller Poeme/as n° 3*, 1980

VV.AA., *Taller Poeme/as n° 6*, 1980

Matteo D'Ambrosio, *Tendenze e Sviluppi della Ricerca Poetico – Visuale*, 1980

Revista *Anterem* núm 13, 1980

Catàleg exposició *Tramesa Posta/Mail Art Exhibition*, Metrònom, Espai del Centre de Documentació d'Art Actual, Barcelona, 1980

Vittore Baroni, *Mail Art Magazine Arte Postale n° 4*, 1980

Gustavo Vega, *Al límite del instante*, 1981

VV.AA., *Especial La Coruña*, 1981

Bartolomé Ferrando, *Hacia una poesía del hacer*, 1981

Revista *Libellus* n° 4, 1981

Revista *Libellus* n° 6, 1981

Revista *Libellus* nº 7, 1981  
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 Revista *Libellus* nº 9, 1981  
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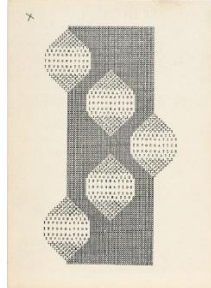
#### 4. CAPTIONS



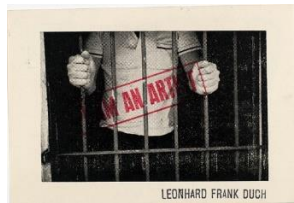
Pep Canyelles, Jaume Pinya, Horacio Sapere, *Crit* [Scream], 1981. Ink and pencil on paper, 15,7x22 cm. Es Baluard Museu d'Art Contemporani de Palma, Risc i Ruptura Arxiu: 1973-1983 Document Collection long-term loan. © of the work of art, Pep Canyelles, Jaume Pinya, Horacio Sapere, 2021



Gábor Tóth, *Sorry No Art Today*, 1979. Offset printing on card, 10,5x15,5 cm. Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Gábor Tóth, 2021



Ruth Wolf-Rehfeldt, *Information*, 1982. Offset printing on card, 10,5x14,8 cm Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Ruth Wolf-Rehfeldt, 2021



Leonhard Frank Duch, *I am an Artist*, 1979. Offset printing on card, 10,6x15,4 cm. Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Leonhard Frank Duch, 2021



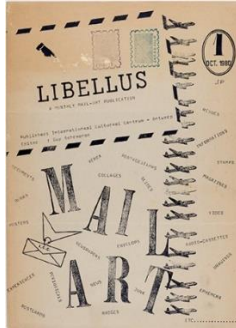
Mariann McErlain, *Beso Embolsado (4 seg)* [Bagged Kiss (4 sec)]. From the collective work *Elements per un any nou* [Elements for a New Year], 1978. Offset printing and silk-screen print on paper, 18,2x26 cm. Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Mariann McErlain, 2021



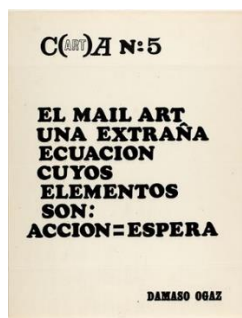
Joan Manresa, *T'estim* [I love you], 1978. From the collective work *Elements per un any nou* [Elements for a New Year], 1978. Offset print on paper, 21,6x26 cm. Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Joan Manresa, 2021



Edgardo A. Vigo, *Análisis (in) poético de 1 m. de hilo (1970)* [(Un) Poetical Analysis of 1m of Rope (1970) 1980. Ink, string, rope, card and cardboard, 23,7x 10 cm. Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Edgardo A. Vigo, 2021



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Dámaso Ogaz, *C(ART)A N:5*, 1979. Print on paper, 27,9x21,5 cm. Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan. © of the work of art, Dámaso Ogaz, 2021



Graciela Gutierrez Marx, *Mamablanca*, 1985. Mixed media on paper and cardboard, 20,5x11,5 cm. Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Graciela Gutierrez Marx, 2021



Mario Borillo, *(F)euille Postale /Art Biodegradable [Postal Leaf/Biodegradable Art]*, 1982. Ink on a leaf, 14x14 cm (irregular). Es Baluard Museu d'Art Contemporani de Palma, Fons documental Risc i Ruptura. Arxiu: 1973-1983 long-term loan © of the work of art, Mario Borillo, 2021



*Let's see if...*  
*Experimental Poetry and*  
*Mail Art in Mallorca*

From 14th May  
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Contemporani de Palma

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Imma Prieto

*Curatorship*  
Jaume Pinya

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