



DATA. 1:1:80 to 31:12:89. A ten year project to document my 80s through a series of Daily Actions. Timed. Archived.

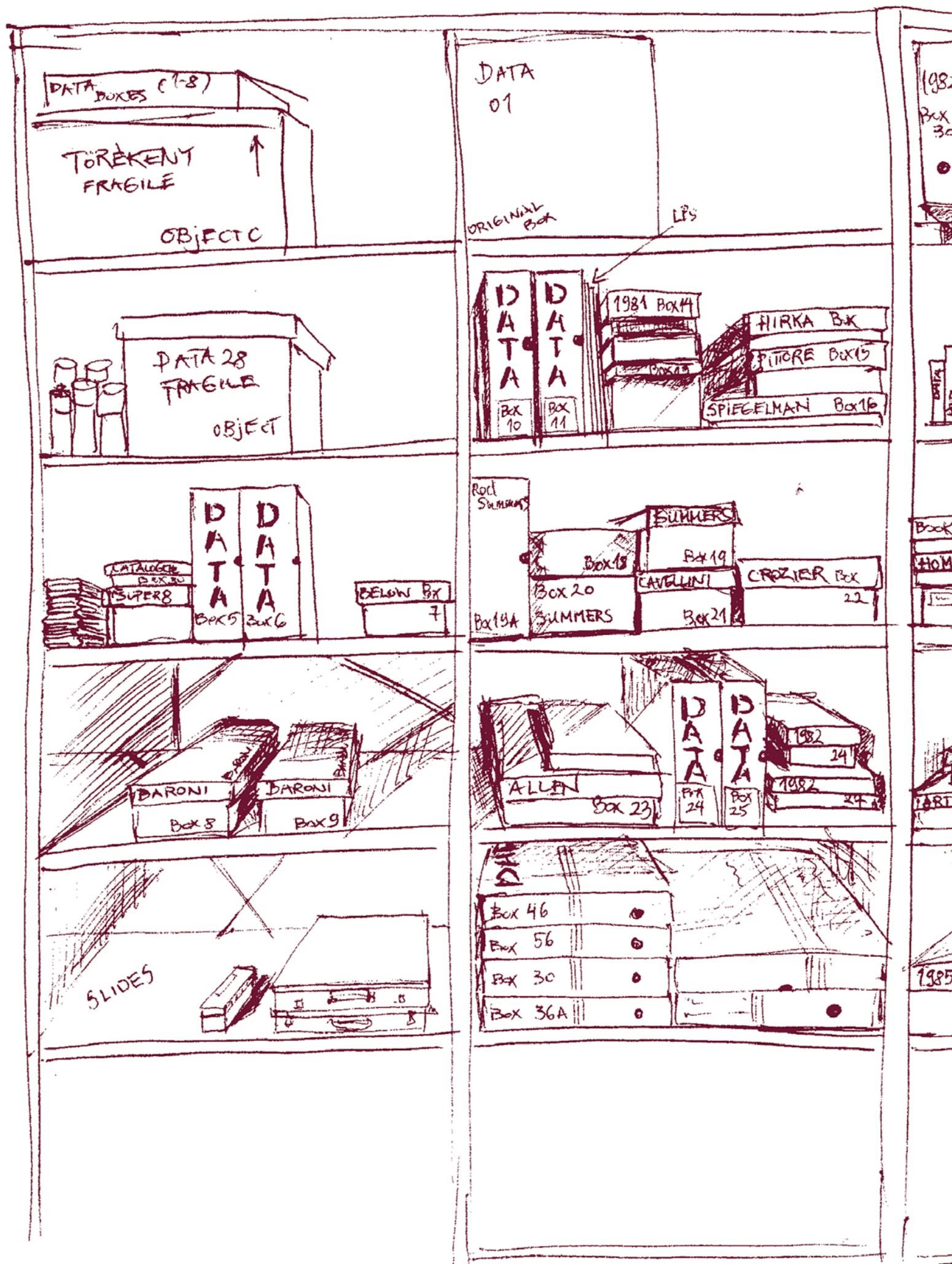
# DATA Pete Horobin DATA

Published by Artpool Art Research Center, Budapest, 21.05.2026



VISUAL PLAN | IDEA | CONCEPT by Dora Halasi

by Dora Halasi



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DATA **Pete Horobin** DATA

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# DATA Pete Horobin DATA

Edited by Viktor Kotun

Design by Borbála Kormos, Bence Rohánszky

Cover based on the work of Pete Horobin

Works reproduced, if not stated otherwise, are from the collection of the Museum of Fine Arts – Artpool Art Research Center, Budapest, Hungary where the bigger part of the DATA ATTIC archive is housed.

Special thanks to Peter Haining for extensive consultancy

Published by Museum of Fine Arts – Central European Research Institute for Art History (KEMKI) – Artpool Art Research Center, Budapest, Hungary, 2026

This zine is related to the broader project 'The Digital Attic Archive', funded by the Royal Society of Edinburgh Research Network Award and led by Dr Judit Bodor (DJCAD) and Dr Roddy Hunter (The Glasgow School of Art). This project aims to establish an international 'network of care' to sustainably secure The Attic Archive's legacy by developing an open-source web platform. The network partners include the University of Dundee Archive Services, the National Library of Scotland, Artpool Art Research Center at the Central European Institute for Art History (KEMKI), Budapest, and the National Irish Visual Arts Library (NIVAL) at the National College of Art & Design, Dublin.



FILED

DATA



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The audit session at Artpool Art Research Center,  
2019 (Liszt Ferenc square, Budapest).  
Photo by Dóra Halasi





# A Brief Introduction to Pete Horobin's Daily Action Time Archive

This zine focuses on Pete Horobin's golden decade from 1980 until 1989 producing an overwhelming DATA on an everyday basis and circulating it in the international Mail Art network. Predominantly I have an eye for Horobin's Correspondence Art rather than for his actions or performance-like works – even though I tried to show as many actions in this zine as I could sensibly fit in.

Peter Haining, the Administrator of the DATA Attic was quite committed to keep Horobin's archive safe and available for future researchers so he chose Artpool's archive to donate the large part of the DATA archives.

[1] Artpool was designed for collecting and sharing Mail Art communication and information in 1979 by its founders György Galántai and Júlia Klaniczay. György Galántai, visual artist and organiser, upon meeting with the international Mail Art network immediately realized the huge potential of sharing and exchanging prestigious information through this very Network.

Peter Horobin had been in contact with Artpool since the early 1980s and had met György Galántai and Júlia Klaniczay in person in Kassel in 1982. Haining approached Artpool in June 2005 with the intention of donating the DATA archive to Artpool.

Galántai and Klaniczay entrusted Judit Bodor, who was already living in England

at the time and had previously worked at Artpool for five years, with the task of conducting more thorough research. She travelled to Dundee and made detailed notes, photos and a video about the donated DATA collection in the ATTIC archive (this first personal meeting also became the starting point for the Curating The Digital Attic Archive: A Case Study for Open-Source Approaches to Artists' Archives project, launched by Judit Bodor and Roddy Hunter in 2023).

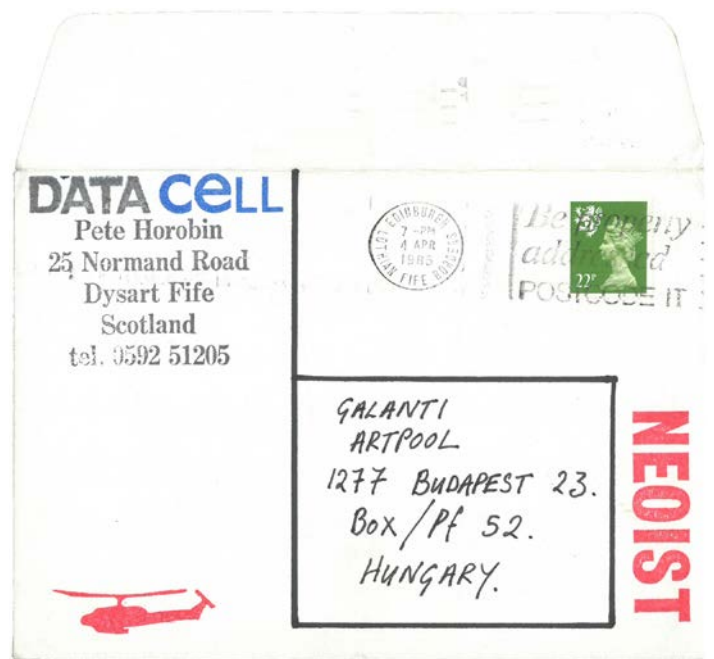
After several years of correspondence and negotiations, a significant part of the DATA collection and the larger objects (armchair, stroller, tent) were finally transported to Budapest in two instalments at Artpool's expense in 2010. The unpacking and initial arrangement of the collection that was transferred to Artpool was carried out by Peter Haining himself, assisted by Júlia Klaniczay. Peter continued the arrangement of DATA at Artpool on two more occasions. In March 2012, accompanied by Malcolm Dickson, works from the DATA materials in Artpool were digitized for an exhibition to be held at Street Level Photoworks in Glasgow, and then in 2019, with the assistance of Viktor Kotun, a special effort was made to verify the previously prepared register and to record additional information about the collection that was transferred to Artpool.

\*

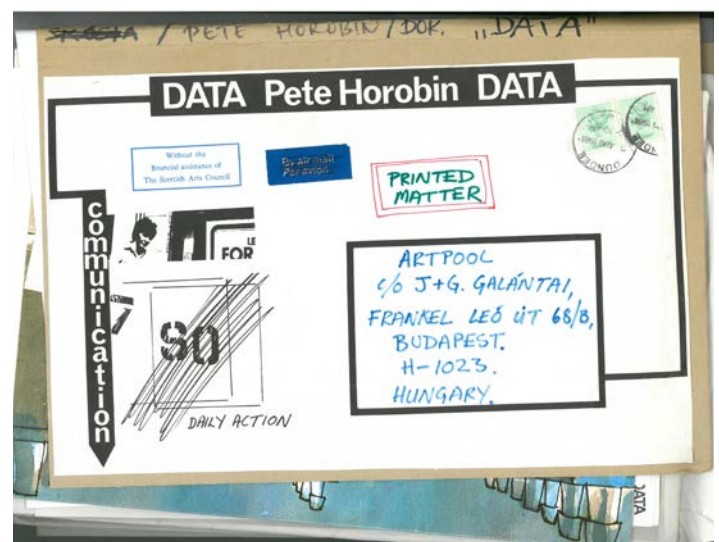
When Pete Horobin crashed into the Network, he found inspiring people through it and started to use it as a vehicle to distribute the DATA he produced. Upon joining the prolific Mail Art Network he quickly developed a net of correspondence in which he participated with actions, visual and audiovisual works. Even though he had been producing hundreds of personally addressed bookworks and tapes I had to decide to limit this very zine to merely giving an introduction of the Mail Art projects Horobin organized and participated in.

**“Daily Action Time Archive emerged out of a need for a more comprehensive & focused practice with a long duration – & an exploration into documentation as art – the possibility of a 5-year diary quickly evolved into a 10-year self-historification project DATA – 01.01.1980 to 31.12.1989 – located in the attic @ 37 union street Dundee the most important & fundamental daily action within DATA was the stencilling of the date – this was both an action of intent & a declaration – I am alive & ready for action! ”**

[Peter Haining: “A History”, manuscript, 2024, 2]



An envelope by Pete Horobin sent to György Galántai (Artpool) back in 1985. The envelope bears his signature rubber stamp prints. Note: DATA, CELL and NEOIST.



An envelope by Pete Horobin sent to György Galántai and Júlia Klaniczay (Artpool) back in 1981. The envelope bears one of his important rubber stamp print: “Without the financial assistance of The Scottish Arts Council”. This highlights his stance as an independent artist keeping a distance from the establishment. Note: the envelope was cut out and glued on the folder where Artpool founders started to collect Horobin’s correspondence.

The documentation and/or the byproducts of his daily actions as well as the photocopied DATA sheets were sent to his correspondents. Either loosely put together in an envelope or more precisely editing them into a bookwork – in cases of bigger projects like the 8th Neoist Apartment Festival (London, 1984) or PRAM in the same year.

In this zine I'm going to chronologically list A) the projects Horobin created and B) the projects organized by fellow Mail Artists he participated in. Through these listings I hope that a bigger picture of Horobin's work is going to emerge for the readers.

Right after the introduction follows an original text written by the Administrator who organized the transfer of the DATA Attic (Dundee, Scotland) to Artpool (Budapest, Hungary) back in the days. This is an indispensable source text I wanted to publish here.

And last but not least let me mention how important Horobin's DATA archive is in the sense of researching his correspondents' materials kept in it, painting a totally personal picture about them. Even if one is familiar for instance with David Zack's oeuvre, here he or she will probably find words and works never seen before.

As Grzegorz Dziamski wrote in his article: "MAIL ART was a phenomenon characteristic of art from the 1970s, along with feminist art, performance art, video art, and land art. While all these phenomena have found their place in the world of art today, MAIL ART remained outside the institutions of the art world, scattered in various archives that are now being organized and processed. What is the meaning and artistic value of these archives?" [2]

The delicacy of Pete Horobin's legacy is this: the bigger part of the DATA archive (thoughtfully organized by Pete Horobin) is to be found at Artpool Art Research Center which is a part of the Museum of Fine Arts, Budapest since 2015. That means the archive is in safe hands. It is being processed and digitalised making it available for both offline and online research which is helped greatly by the searchable PDF catalogue updated by Aitch (Ae Phor) during a week-long audit session assisted by Viktor Kotun at Artpool Art Research Center, March 2019.

## **Viktor Kotun**

Budapest, 2024–2025

1 "DATA is now located within the Scottish National Gallery of Modern Art (SNGMA) in Edinburgh & Artpool in Budapest – with other Scottish elements held in Dundee University Archives." Ae Phor, *DATA (Daily Action Time Archive) 1980–1989 catalogue*, revised March 2019, manuscript, August 2019.

2 Dziamski, Grzegorz, "Polish files in the Lomholt archive of mail art", *Art Inquiry. Recherches sur les arts XVI* (2014): 137–46 [[http://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.desklight-76c56902-25c9-4460-888d-aac2841ab275/c/Grzegorz\\_Dziamski.pdf](http://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.desklight-76c56902-25c9-4460-888d-aac2841ab275/c/Grzegorz_Dziamski.pdf)].

On the next page: Description of Pete Horobin, Horobin, 1989



# ATTIC DATA

## DESCRIPTION OF PETE HOROBIN.

Pete Horobin was born on 9:12:49 in Hammersmith Hospital, London and came to live in Scotland in 1959. He studied Drawing and Painting at Duncan of Jordanstone College of Art, Dundee from 1970 to 1975. He was a founder member of the Dundee Group (Artists) Ltd based in Forebank Studios, Dundee, where he organised a multi-media event, Junk Into Art/Art Into Junk in collaboration with CAIRN, an arts-based group in Paris. On 1:1:80 he commenced a ten year "self-historification" project, DATA (Daily Action, Time, Archive).

DATA took as its starting point the most rudimentary of creative acts, that of stencilling the date each day thereby making the fundamental statement: I EXIST. All that ensued was built on and around that Daily Action. Simple domestic rituals overlapped with the creative act thereby fusing Life and Art. Each year Horobin changed the form that DATA took but the essential act of stencilling the date remained constant. He used an enormous range of materials including collage, drawing, painting, audio tape, super-8, photography, video, and text. DATA was something that was given. Copies were sent through the mail and freely distributed. Original DATA was archived along with works by other artists with whom he collaborated and exchanged. Although Horobin never considered himself to be a Mail Artist he was, due to his creative process, drawn into the Eternal Network. During the last DATA year Horobin lived outside continuing to operate his creative process from a tent.

The DATA Project ceased on 31:12:89 and with that ended the life of Pete Horobin.

37 UNION STREET DUNDEE DD1 4BS

Dear Pete  
 I have just finished an interview with you very much for the Neoist  
 quite a good invitation to your Neoist  
 MIP. You are happy to participate in the  
 Philadelphia... to be so busy right now the  
 the 'you are not able to come to see  
 my 'you are not able to come to see  
 ducts... I have just finished an interview with you very much for the Neoist  
 my 'you are not able to come to see  
 ducts... I have just finished an interview with you very much for the Neoist

My video feeds the hungry. My gold  
 chapatis feed the poor. My colour  
 xeroxes feed the millions. My green  
 iron flames galore. Now heed this  
 Monty Cantsin the beautiful whole  
 food lady warned. If you do not  
 surrender to me all the colour xeroxes  
 you run I cannot yield the gold  
 flour to you. Understand. But I  
 have paid with warm blood pounded



out through vein to fill your store.  
 With this promise now you'll seal  
 my contract and I will ask no more.  
 Nodding quiet with his submission  
 he took the sack of flour from her  
 and on his heel he turned and left  
 the wholefood lady in her store.  
 Once home he kneaded as he chanted  
 forming golden lump of dough.  
 My video feeds the hungry. My gold  
 chapatis feed the poor. My colour  
 xeroxes feed the millions. My green  
 iron flames galore.

# From A to A – New Directions

The Attic Archive in Dundee, Scotland was born when Pete Horobin considered documenting his creative activities and lifestyle after graduating from art college with a diploma in drawing and painting in 1975. The first projects to be documented and archived were *The Accessibility of The Art Object – 1976 to 1979* – and *Junk Into Art/Art Into Junk – 1979*.

The former distributed hundreds of original collage drawings locally through the post to random addresses chosen from the telephone directory as well as through commercial channels such as galleries. Originals were marketed very inexpensively so that they could be purchased by anyone. For example collage drawings were made into button badges to sell for 50 pence each. This was the first attempt in Scotland to challenge the elitism of the art market and make an art product totally accessible.

The latter project invited artists associated with The Dundee Group (Artists) Ltd and Cairn, an artists collective in Paris, to work with industrial waste materials in Dundee. The whole project was rigorously documented from the collecting through to the experimental construction of temporary artworks to the breaking down and scrapping of the installed pieces. The documentation, which was exhibited in Cairn, is all that survives of this event. This method of working impermanently and collaboratively alongside a conscious reflection on recycling waste

had not been tried and achieved in Scotland before.

These two projects – one deploying the post as a vehicle for the distribution of small artworks and the other using photo documentation and set parameters in time encouraged Horobin to think about documenting his life and creativity over a sustained period.

On 1 January 1980 Horobin commenced a ten-year project called DATA – Daily Action Time Archive – the core activity of which was the daily action of stenciling the date. At the end of each month Horobin collated his documentation and stenciled DATA sheets and photo copied the originals main loose leaf A4 publications which were sent through the mail to friends and associates living in the UK and Cairn in Paris. Cairn added Horobin to their mailing list with the consequence that by the end of 1980 artists working in the mail art network had made contact and were inviting Horobin to participate in their projects. Peter Below (Wurzburg, Germany), Robin Crozier (Sunderland, England), Vittore Baroni (Forte Dei Marmi, Italy), and Eric Finlay (London, England) were the first to make contact and these collaborations rapidly developed into Horobin's commitment to the mail art/ correspondence art network and Neoism.

This development was very exciting for Horobin as an artist because he had taken an instinctive leap into a new arena with the intention of escaping from the limitations of commercialised promotion within the Scottish gallery system. He was seeking

*A page from the Neoist [APT8 catalog], edited by Pete Horobin (Dundee, Scotland, April, 1984)*



a dialogue with his audience and mail art not only provided this but also stimulated collaborations.

The concept and intent of DATA was to archive everything that related to the process of living and creating from ephemera to the photo documentation of art actions and daily rituals, such as cutting nails and shaving, to the mail art that arrived through the letterbox each day. Nothing was discarded and everything was given equal status, that is to say, a piece of ephemera was as important as a finished artwork.

This ten-year process which stopped on 31 December 1989 resulted in an extremely detailed self-portrait of an artist living and working in a very particular environment in the latter stages of the 20th century.

The mass and weight of DATA, a result of its obsessive thoroughness, mitigated against it when the time came to relocate it from The Attic Archive to somewhere more permanent because no single organisation was prepared to accept it in its entirety. At the time of writing three organisations have agreed to house parts

of DATA – the McManus Galleries and Museum in Dundee (ephemera and material connected to Dundee), the Scottish National Gallery of Modern Art in Edinburgh (DATA sheets for 1980, 1986, 1987, 1988, 1989 and the Acrobat project of 1982), Artpool (all the international mail art/correspondence art along with associated collaborative projects and publications including the original documentation of the 8th and 9th Neoist Apartment Festivals held in London and Ponte Nossa respectively plus DATA sheets, bookworks, audio cassettes, VHS cassettes, photographs and postcards by Pete Horobin).

Artpool therefore houses the bulk of Pete Horobin's DATA project, however, this represents only one third of the material held in The Attic Archive. Two more life/art projects – the journals of Marshall Anderson and HIBERNIA – Hainings Irish Biketour Round Eire and N Ireland (Arts) – by Peter Haining – are also archived and awaiting relocation. As yet the Marshall Anderson project, which is rooted firmly in Scotland, has not been resolved while it is likely that HIBERNIA will be contained within the National Irish Visual Arts Library in Dublin.



Unknown photographer, DATA Attic, Dundee, Scotland, UK, 2010

## *The Installation –*

Eight DATA CELLS were carefully packed and sealed by The Attic Archive administrator during April and May of 2010 and dispatched by UPS to Budapest. The average weight of each of the DATA CELLS was 26 kilos and the cost of transporting the precious cargo was met by Artpool. There was a tacit agreement that the administrator would travel, at his own expense, to Budapest, which he did on 1 June 2010, to unpack the large brown cardboard boxes. The unpacking, assisted by Julia Galantai, took two full days. The CELLS were unpacked in reverse numerical sequence, from 08 to 01 – A to A. As much as the contents would permit they had been packed according to the geography of the mail art/correspondence art within them. All the loose material, archived as it had originally arrived in Dundee and the most part in the original envelopes, was sorted and filed in new folders and archive boxes which were later stenciled and labeled. In the case of individual correspondents who had participated in the DATA project by posting dozens of pieces they had been allocated a unique box made from recycled cardboard gathered from the streets of Dundee in 2006. They are as follows:

Peter Below  
Robin Crozier  
Vittore Baroni  
Ben Allen  
Rod Summers  
Carlo Pittore  
Lon Spiegelman  
David Zack  
Emilio Morandi  
tentatively, a convenience  
Andrezj Dudek Durer  
Alex Hirka  
Mark Pawson

Stewart Home  
Stefan Szczelkun  
DJ at Fomt

There is also such a box made from recycled cardboard for a large collection of SMILE magazines, some of which are one-off handmade editions. It is virtually impossible to calculate how many different SMILEs were produced between 1984, the year of the first edition, and 1990, the year of the V and A commemorative exhibition, and to presume that any one person has a definitive collection because scores of SMILEs were made and distributed below the mail art radar.

The administrator travelled to Budapest with all his clothes and various pieces of equipment packed in a small gold suitcase which, after arrival, was emptied and retouched with gold paint at Artpool. It was then filled with a collection of Neoist objects including the original gold chapatti made in London in 1984, rubberstamps by Horobin and Michael Leigh, a T-shirt by Istvan Kantor/Monty Cantsin, monogrammed matches commemorating the first meeting of Horobin and Crozier in Newcastle in 1981, and a gold crocodile which survived the rigors of the Berlin Apartment Festival.

Also included in the material from The Attic Archive are three small black wooden DATA CELLS containing items from Horobins life – the first, toothbrushes used during 1989 – The Year of the Tent; the second, razors used during the same year when Horobin lived outside maintaining his correspondence art practice from a tent while traveling around Scotland on foot; and the third, all the nail clippings collected over the course of the ten-year DATA project.

The relocation of material from The Attic Archive and its installation in Artpool has

prompted the refileing of particular pieces from correspondents such as Istvan Kantor, John Berndt, Michael Leigh, and Snowwhite Jung who have now been allocated their own boxes and/or files. Mail art/correspondence art is now filed according to its country of origin whereas in The Attic Archive it was all filed chronologically. The Artpool archivists will, over the course of the ensuing months, assimilate this material into their own catalogue system and through this process its true worth and inter-relating narratives will become obvious.

The highly textured two-dimensional works on paper are supplemented by audio cassettes and VHS cassettes made either by Horobin or received through the post from various correspondents. DJ at Fomt, for example, was primarily an audio artist with a musical bias who produced a rich catalogue of limited edition cassettes. Rod Summers too is well represented with his own brand of VEC audio from the 1980s to 2010. There is also a unique collection of highly personalised audio letters from Jack Saunders to Horobin. The majority of VHS cassettes are of interviews with those who visited the DATA Attic between 1985 and 1988 and include Stewart Home, Kate and Alex Hirka, Peter Kustermann, Stefan Szczelkun, Graham Harwood, Andrzej Dudek Durer, and tentatively, a convenience. It is Artpool's intention to digitalise this media and once again its value will become obvious through the process of assimilation and accessibility.

It was always the ambition and purpose of The Attic Archive to resist becoming a dead-ended resource or a cultural cul-de-sac in which the material preserved atrophies. One way to prevent this occurring is to ensure that the material in the archive is available for the making of new works. For example, when Peter Haining returned to Dundee from Ireland in 2005 he assumed

curatorial responsibility of The Attic Archive and set about producing a series of 40 video works based on the contents of the archive. The ensuing DVDs were installed in the Cooper Gallery at Dundee University during March and April 2010 under the title, *Moving Images From The Attic Archive*. It is hoped that Artpool will actively encourage and stimulate the making of new works from the relocated material – hence the title *From A to A – New Directions*.

I will take this opportunity to thank the Galantais and Artpool for the vision and faith they have exhibited throughout this process of relocation. I am certain there will be many critical of the fact that a Scottish project has found a home in Hungary but truly international art knows no political and cultural borders. It is irrelevant where an archive such as Artpool is located because those researchers and people with a special interest in the development of creativity will travel to discover for themselves the inter-connecting narratives and social networks which conjoin to tell the true history of art as it was practiced during the final stages of the 20th century and into the first years of the next millennium. And although we cannot gainsay nor guess what the political future of Europe holds we must believe that the freedom to travel without borders persists.

## **Admin**

6 June 2010

*Published at*

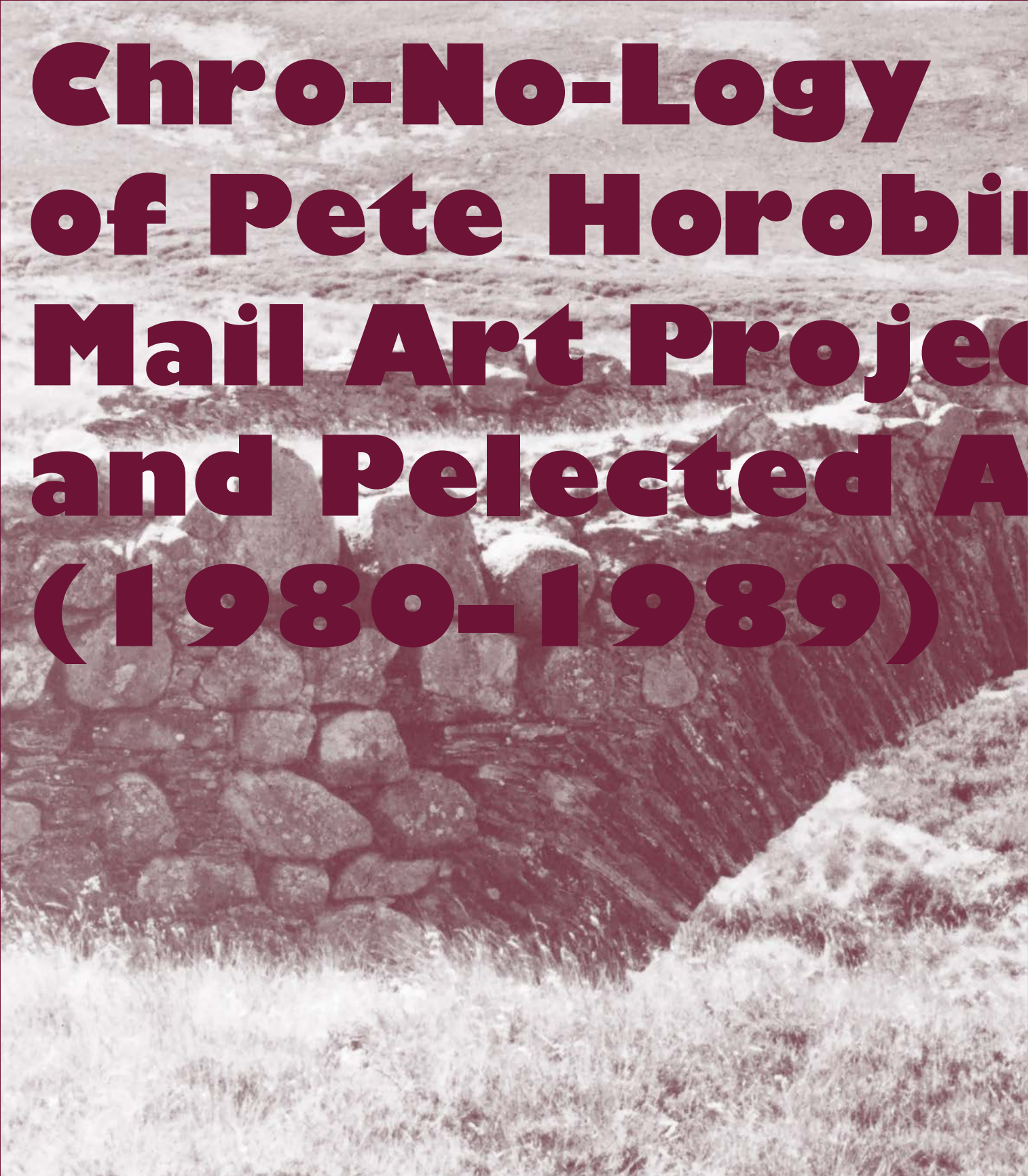
*[https://artpool.hu/DATA/index\\_en.html](https://artpool.hu/DATA/index_en.html)*





The Administrator unpacking the *DATA CELLS* at Artpool, 3 June 2010. Photo by Dóra Halasi

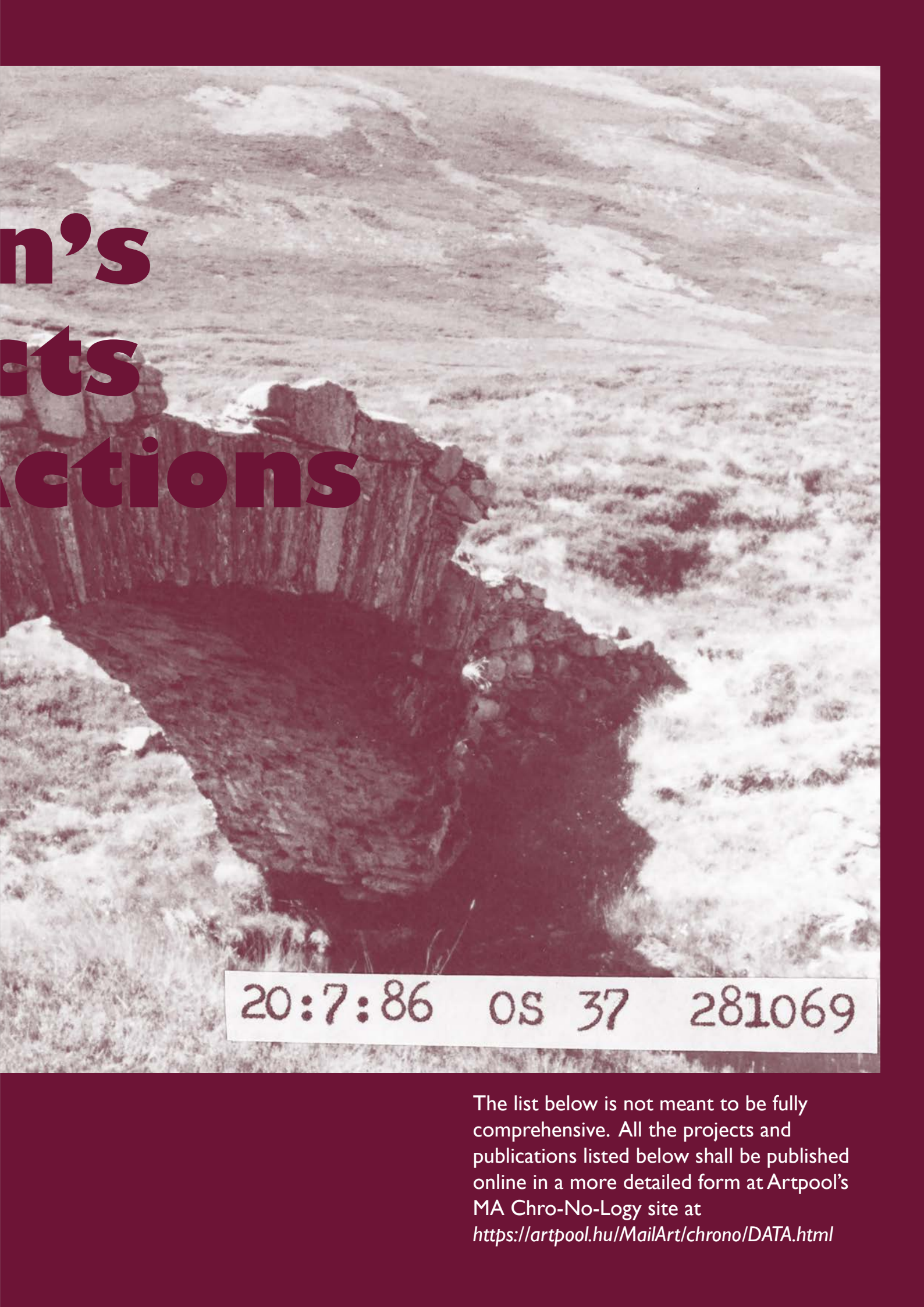




# **Chro-No-Logy of Pete Horobin Mail Art Project and Pelected Art (1980-1989)**

*Walking Home*, photo by Pete Horobin, 1986





# n's ts ctions

20:7:86 OS 37 281069

The list below is not meant to be fully comprehensive. All the projects and publications listed below shall be published online in a more detailed form at Artpool's MA Chro-No-Logy site at <https://artpool.hu/MailArt/chrono/DATA.html>



# DATA Pete Horobin DATA

The Mail-Art movement is now in the process of self-destruction because it is contradicting its original intention as an alternative method of distributing art and ideas, increasing accessibility and exploring new avenues of the artist to public relationship.

Mail-Art is becoming another way of exhibiting in galleries the same tired, perplexed, lost unimaginative images, which are suffocating commercial and more formal venues the world over.

Mail-Art has become lucrative for the artist because he can now exhibit his work internationally for the price of a few stamps. This is not bad. What is bad is that the intention has been lost or forgotten.

Mail-Art is not destroying or questioning the art organisation system but creating another tentacle to the beast which strangulates art and artist alike.

It is time for artists participating in this activity to question their aims and aspirations.

The present structure of art establishments: colleges, galleries, administrative organisations, promotions and critical methods must be altered.

This change must be global and the Mail-Art network is the ideal force for instituting developments and putting people in contact with one another.

Artists must ask themselves the following questions -

Am I content with the present system of art administration?

How can I help institute constructive changes?

Am I contributing important art which will add to and improve the culture of my country and the culture of the world?

Is my art impotent?

16:1:81

37 Union Street Dundee

**+ *[The Mail-Art movement...],  
Dundee, Scotland, UK, 1981***

Horobin's manifesto-like short writing on the Mail Art movement was circulated in the Network as a loose A4 sheet.

ADDRESS

©DATA Pete Horobin DATA

A  
RAT  
T

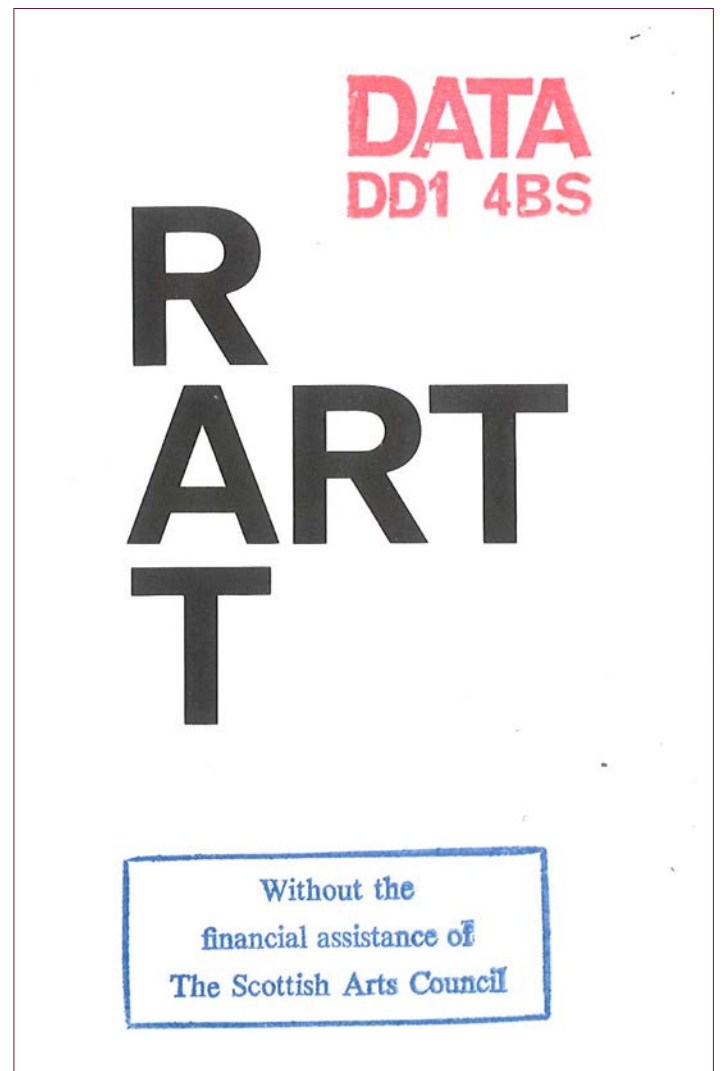
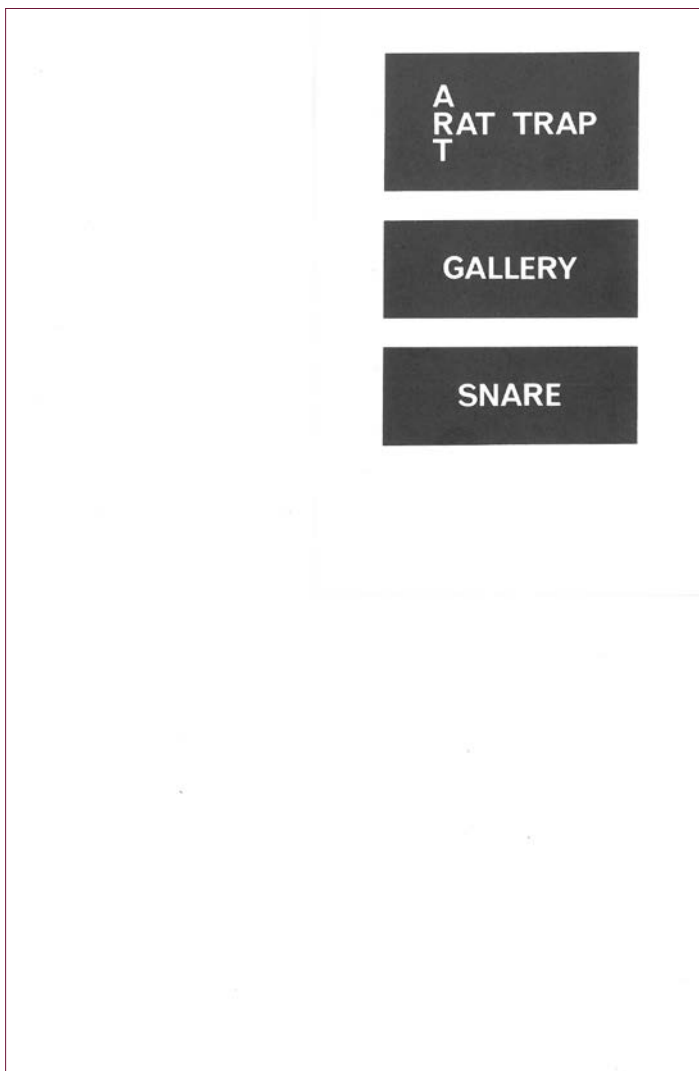


**+ *RAT/ART postcards,  
Dundee, Scotland, UK, 1981***

3 front side variations and one back side.  
Note: the rubberstamp prints often used  
by Horobin. The red one DATA DD1 4BS  
contains the postcode for DATA Attic, while  
the blue one stands for Horobin's stance on  
being independent from the Scottish Arts  
Council.

**“the *RAT/ART* postcards  
were published in 1981  
& many were distributed  
through the eternal  
network”**

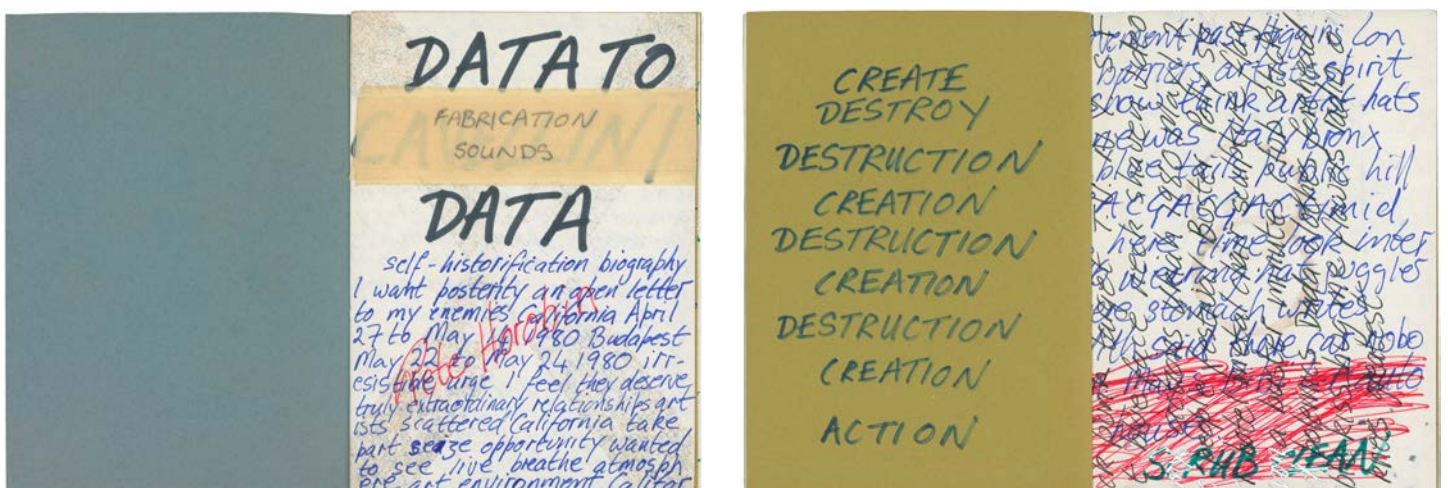
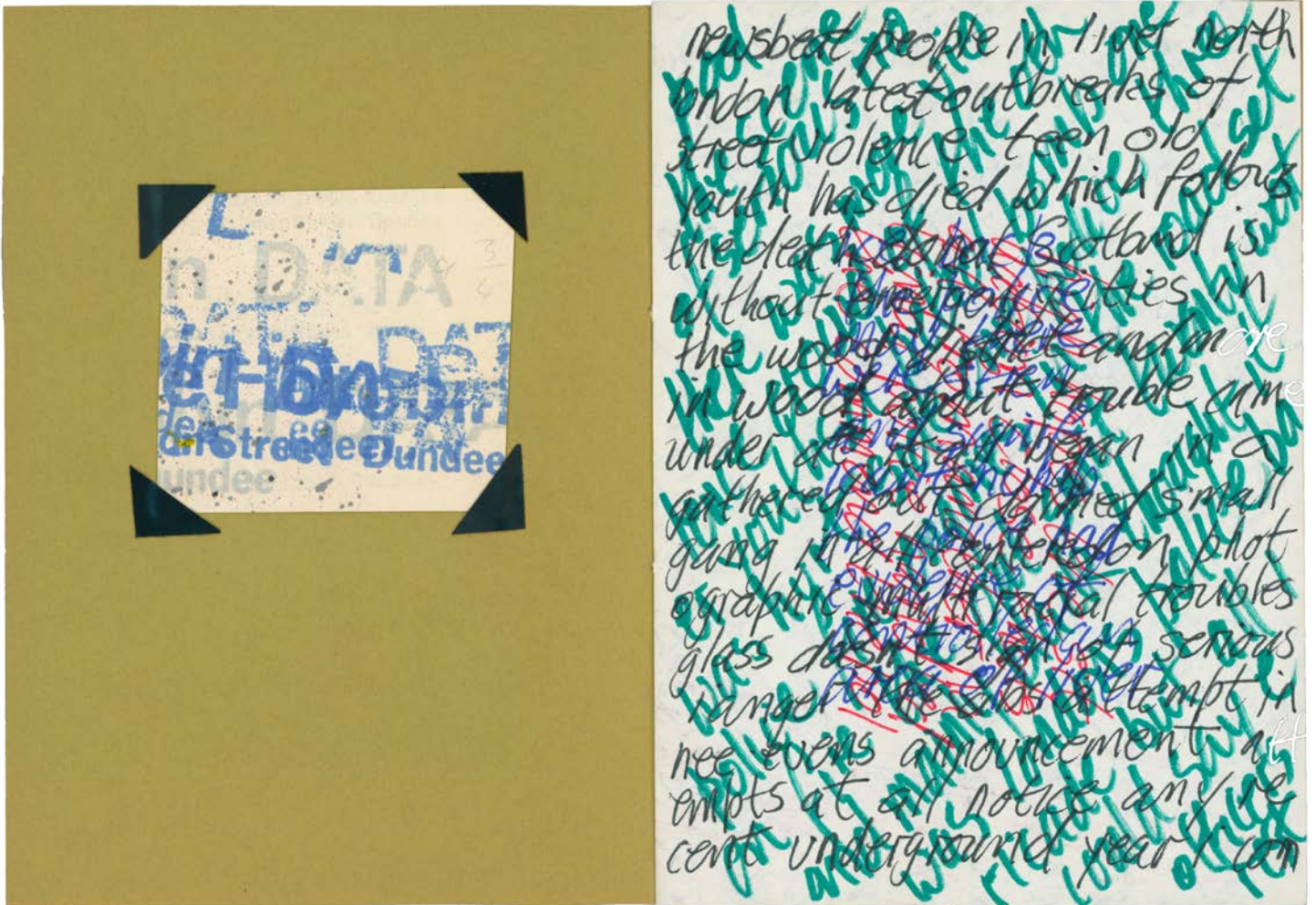
[Email from Peter Haining, 12 December 2024]



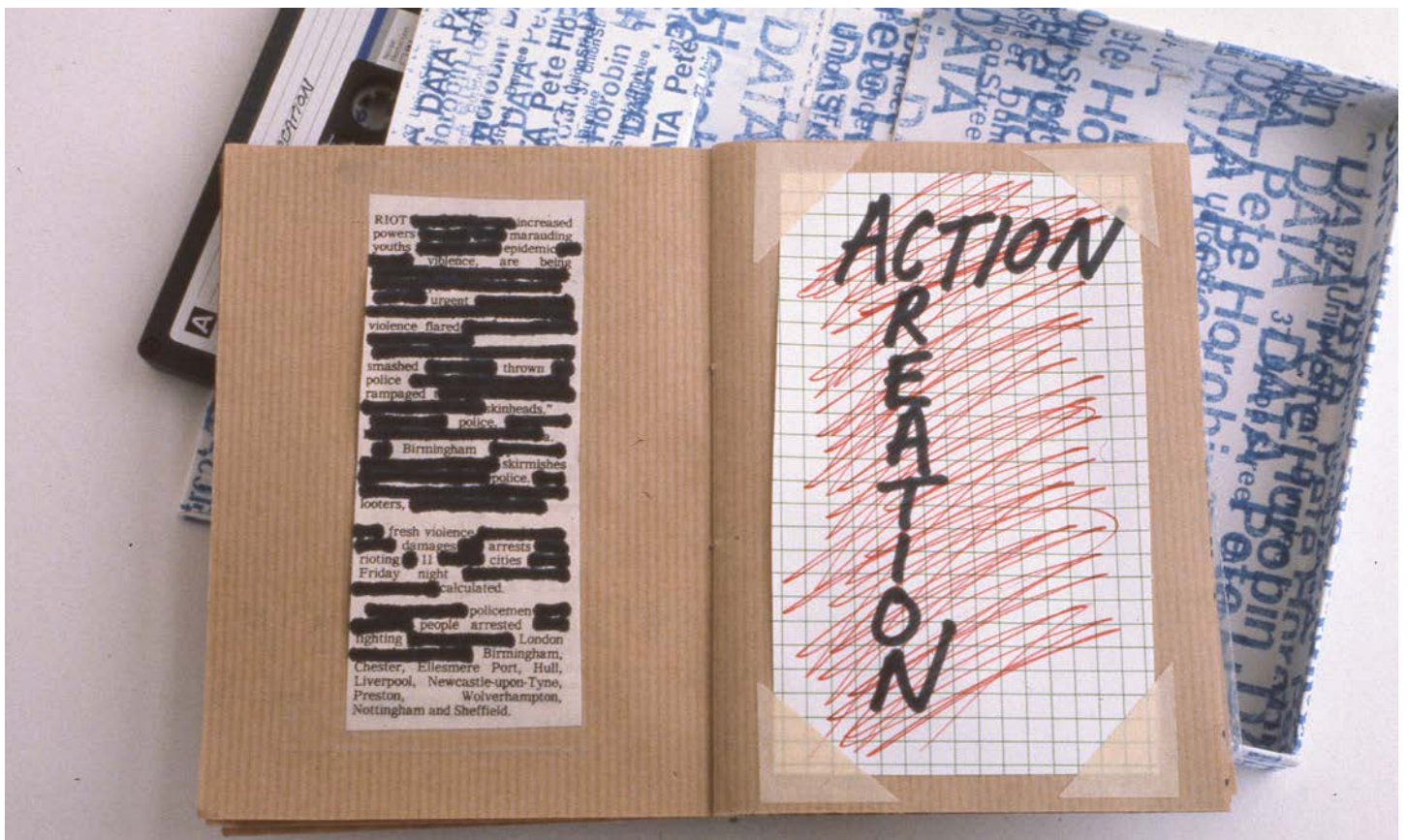
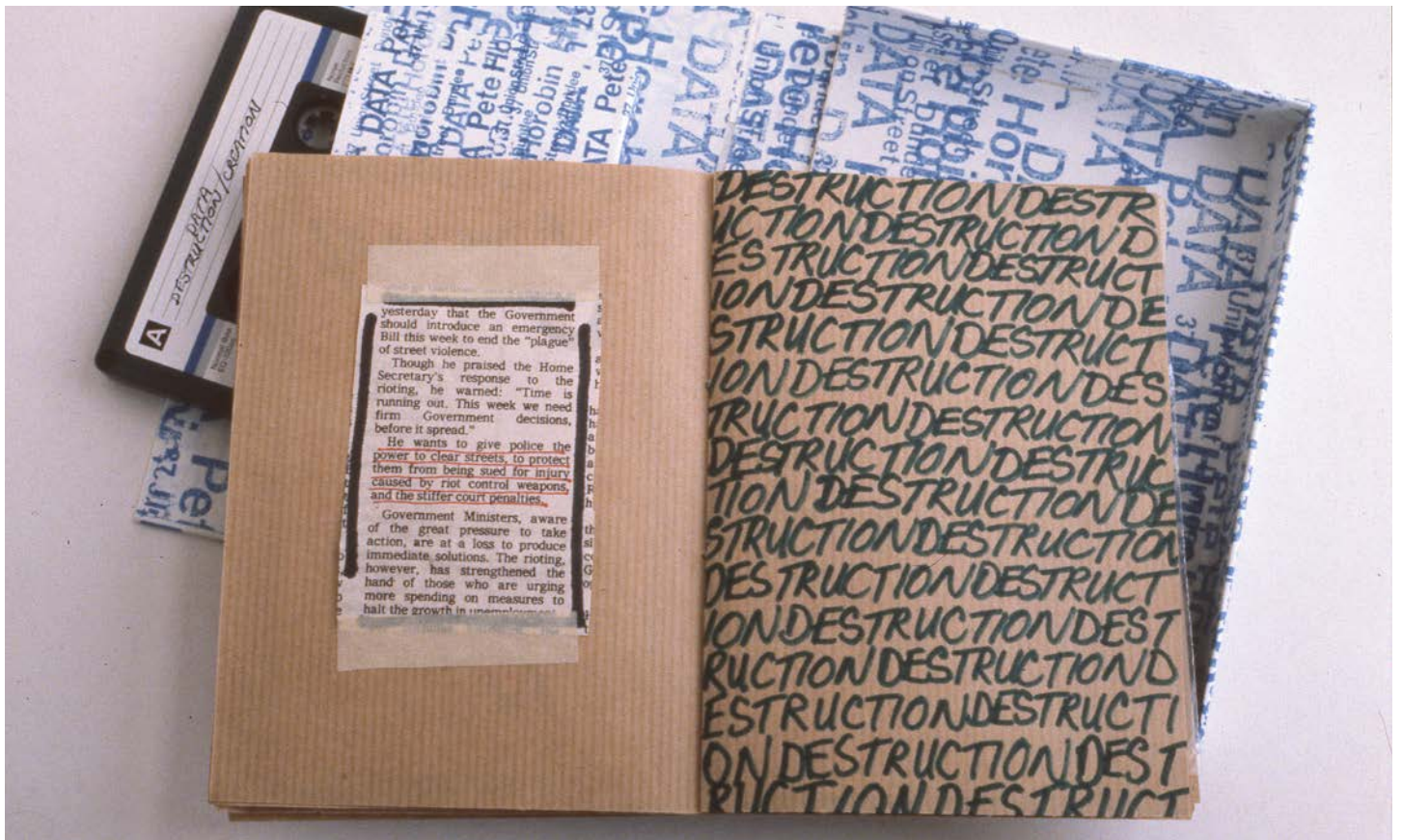
**+ Destruction/Creation,  
Dundee, Scotland, UK, 1981**

Horobin had various actions and bookworks with this same title. Note: One of the most important work under this title was an action answering Peter Below's MA call. See the documentation titled *Scrapbook or Point of Contact* listed at the section about Horobin's participations in various MA projects.

Pages from Pete Horobin's *DATA to Cavellini DATA*, Dundee, Scotland, UK, 1981. Photos by the artist

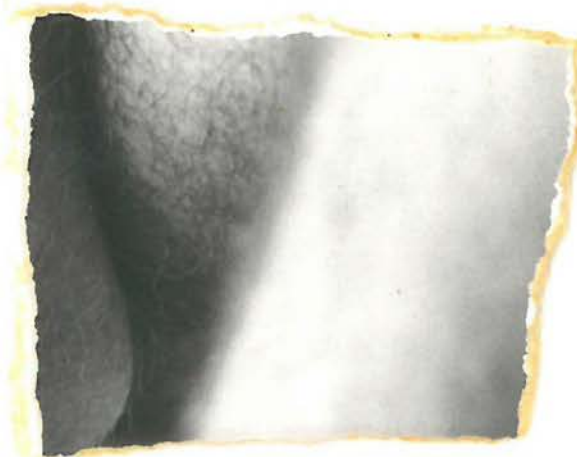
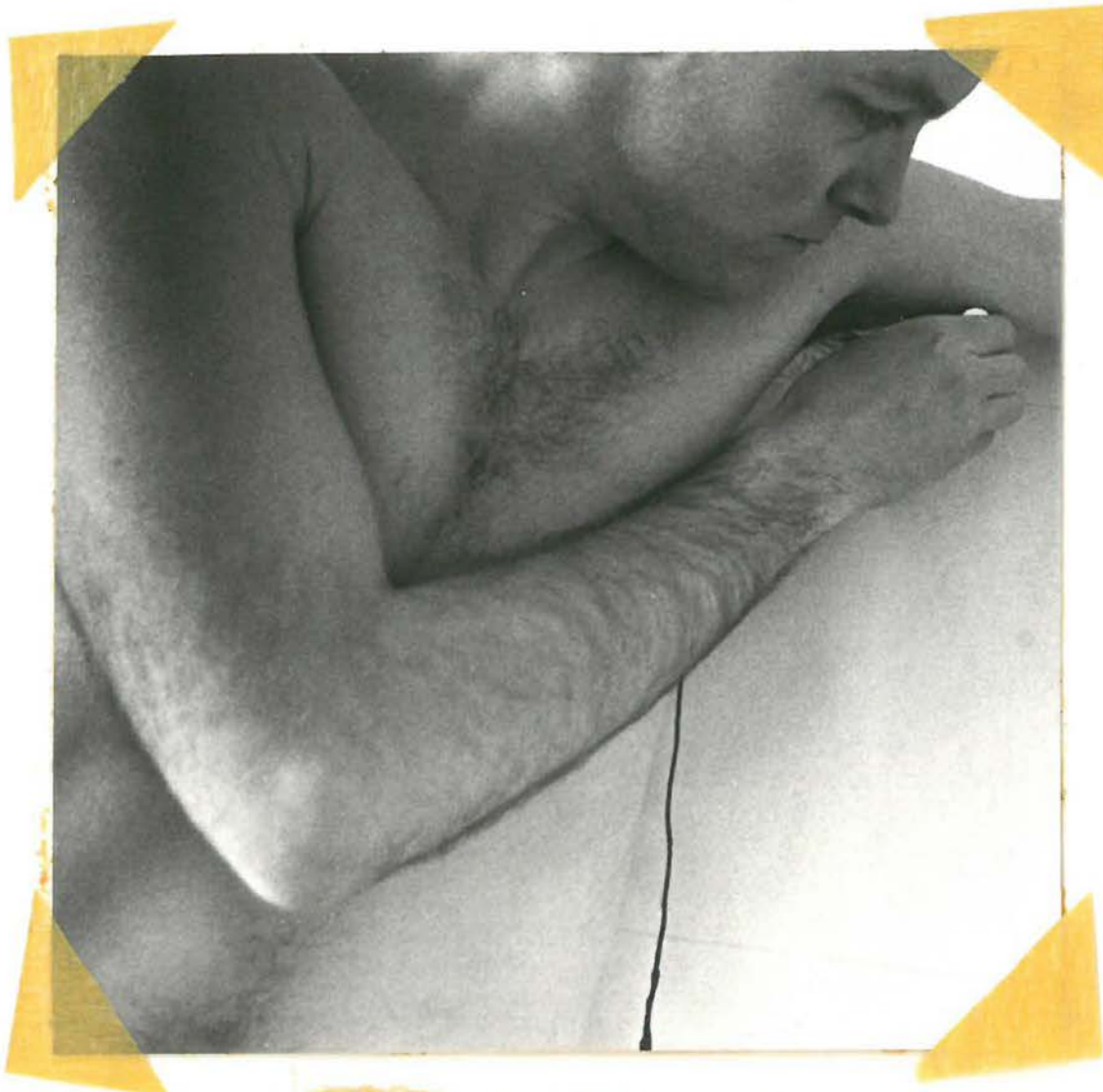








1981



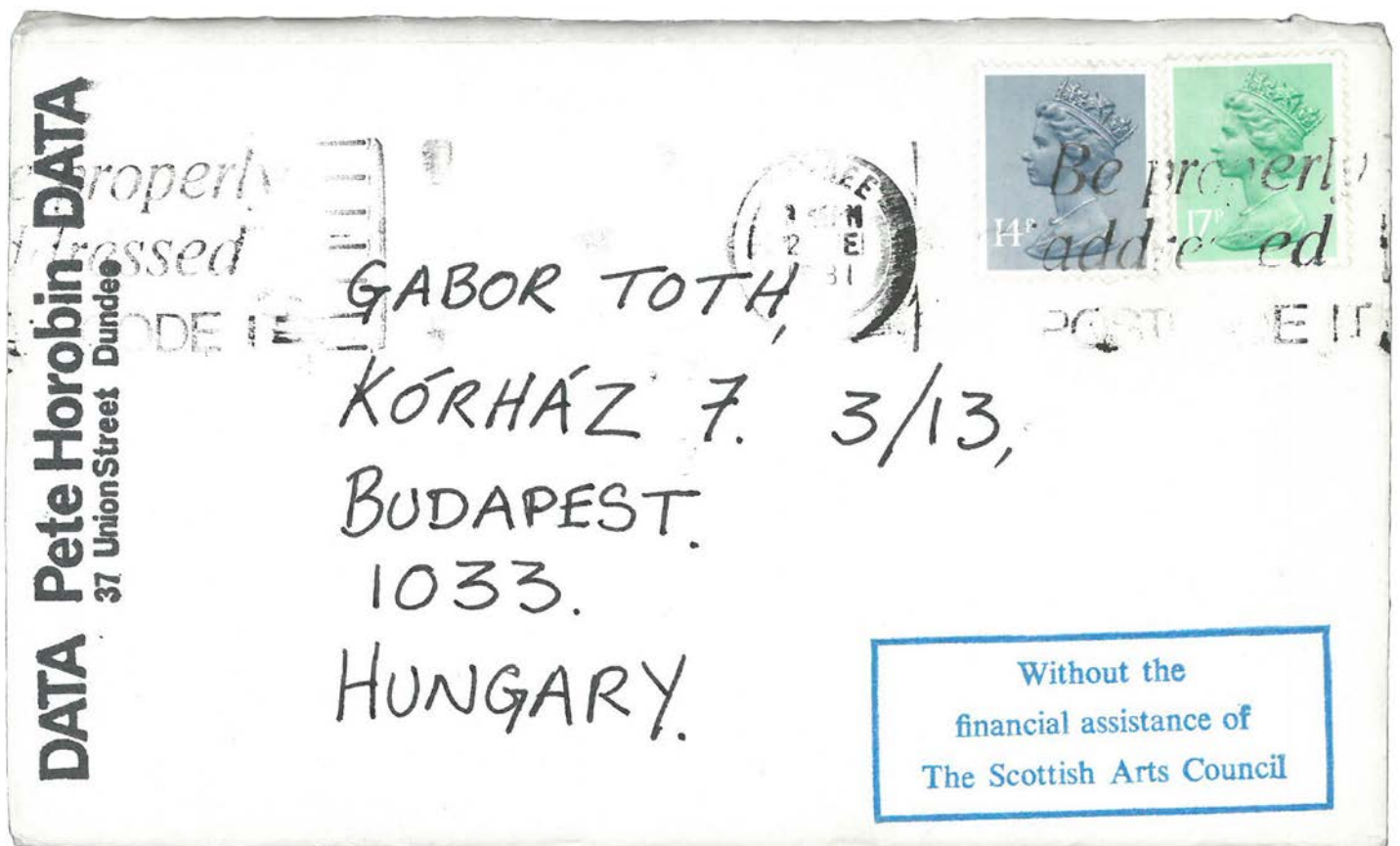
**DATA Pete Horobin DATA**

**37 Union Street Dundee**

**BODY ACTION 17:5:81**

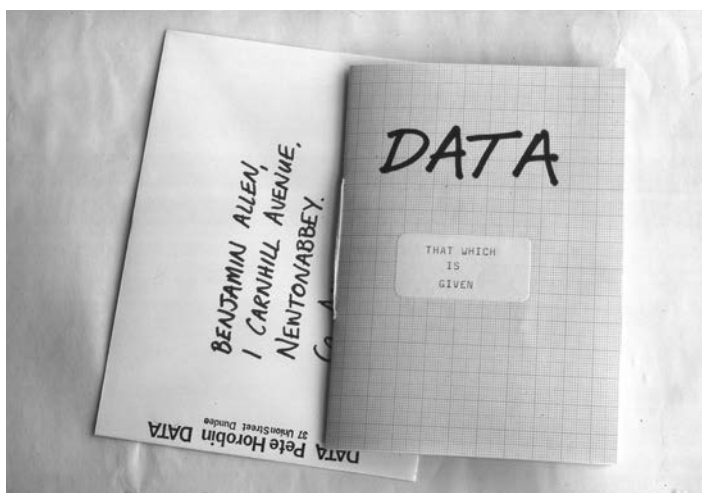
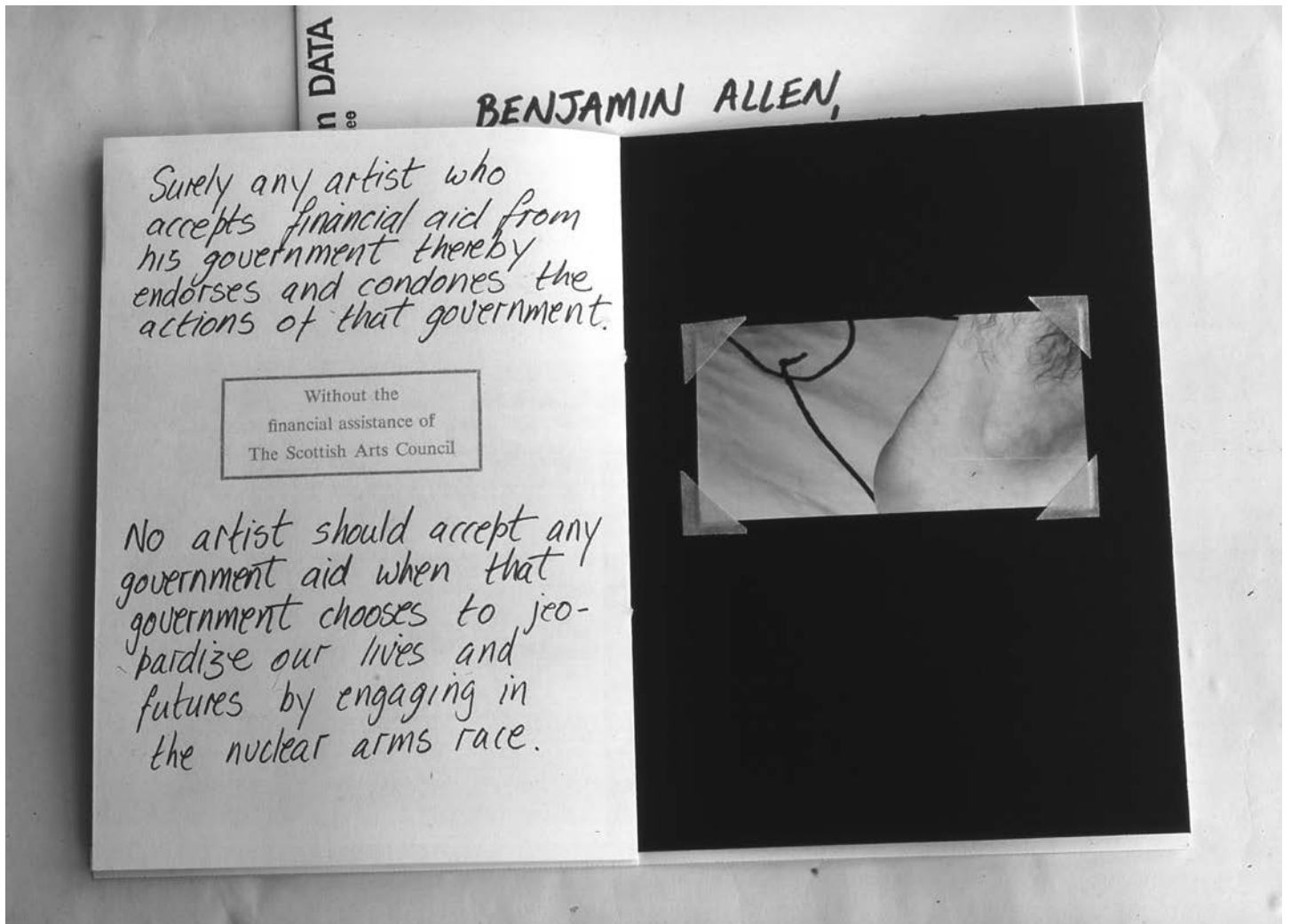
**+ History/Reality,  
Dundee, Scotland, UK, 1981**

This body action was performed on the 17th of May, 1981. The whole documentation was sent to Carsten Schmidt-Olsen's *Bodies of Artists* show – see reproductions of this booklet in the Participations' section.



Postcard with photos about the *History/Reality* body action sent in the accompanying envelope to Hungarian Mail Artist Gábor Tóth. See more details of this action at the section for Horobin's MA participations. Note: the blue rubber stamp print in the right corner: "Without the financial assistance of The Scottish Arts Council". This was an important "artist's statement" used extensively by Horobin. Thanks for Gábor Tóth for donating parts of his archive to Artpool.

# 1981

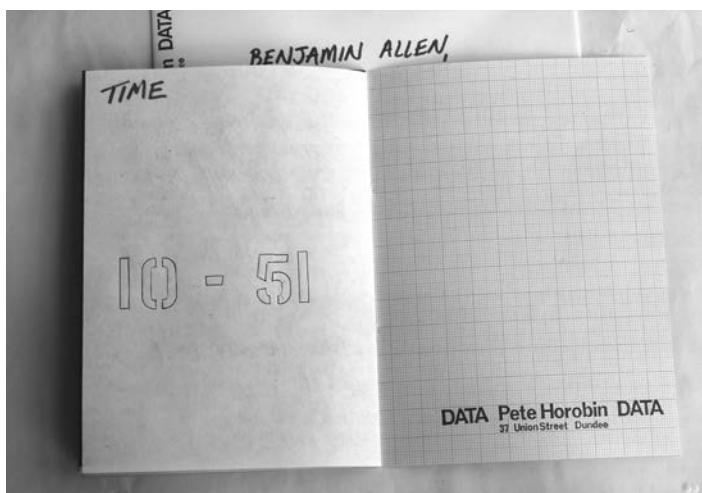
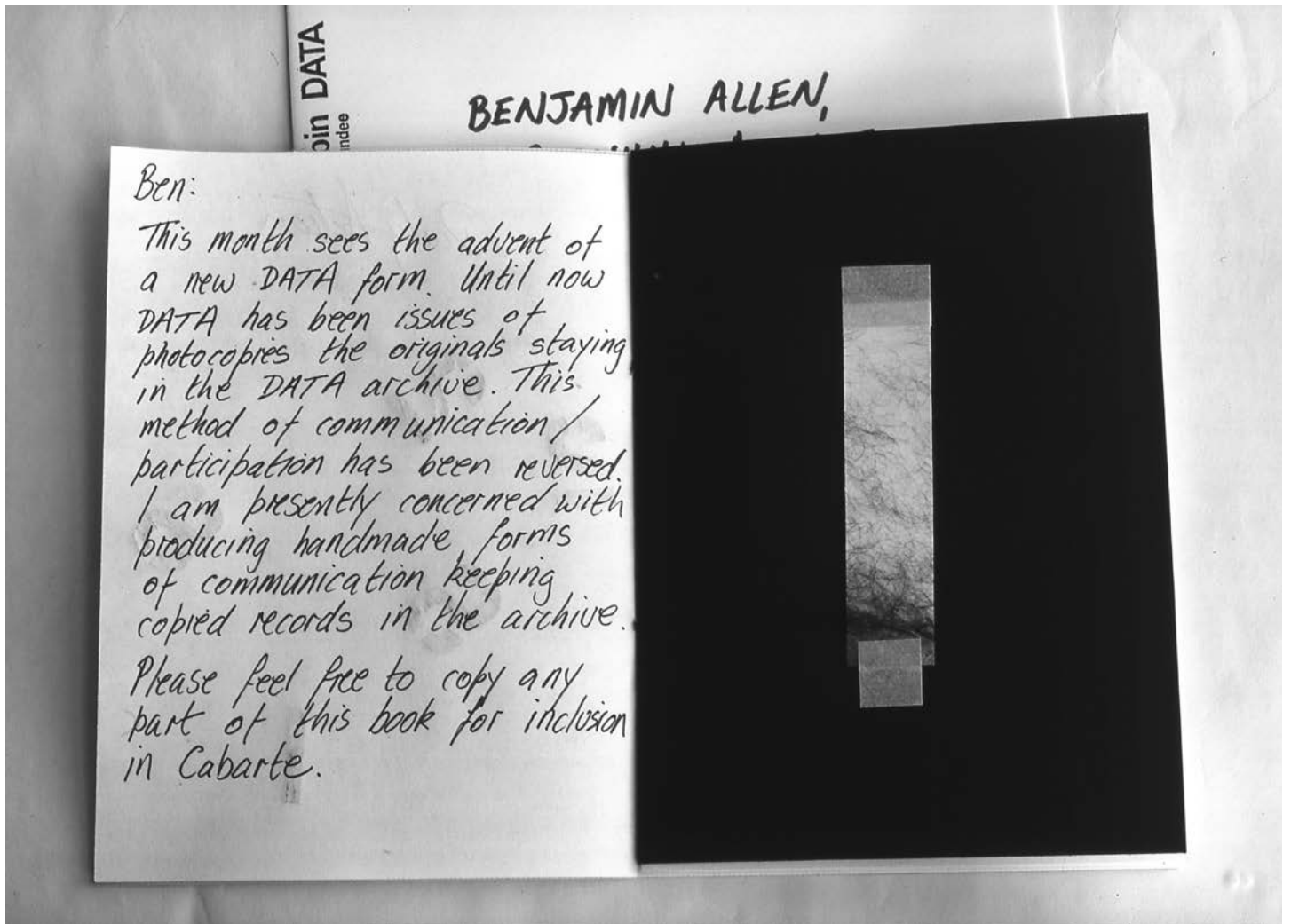


Pages from the bookwork *DATA. That Which Is Given* sent to Ben Allen. Dundee, Scotland, UK, 1981  
Photos by Pete Horobin



+ **DATA. That Which Is Given,  
Dundee, Scotland, UK, 1981**

This was a reoccurring title often used for unique bookworks produced for Horobin's correspondence.

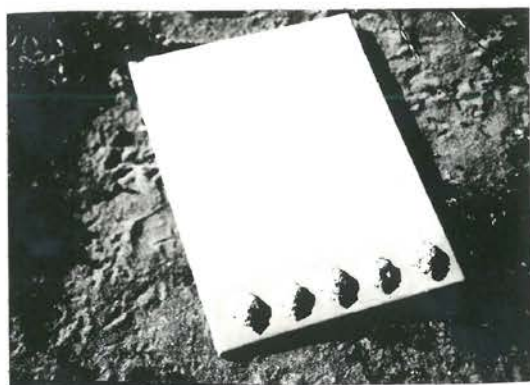
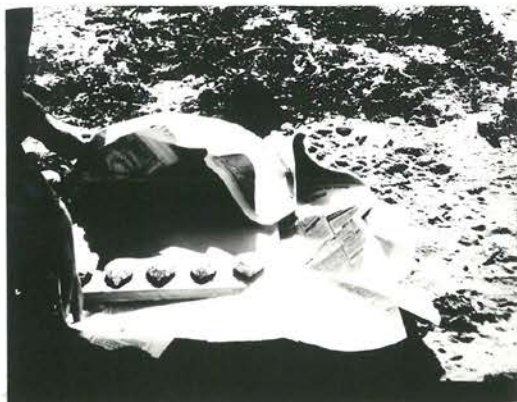


1981

# ABANDONMENT

Location: Elliot Beach  
2½ miles west of Arbroath.

Weather: very windy,  
sunny, warm.



Piece made with spider crab  
shells collected here in  
September 1975.

Returned: 5:9:81  
15.00hrs. (approx.)

**DATA Pete Horobin DATA**  
37 Union Street Dundee



## + *Abandonment,* *Scotland, UK, 1981*

This was an action series of returning artworks back to nature – “inviting” natural elements to coauthor his pieces. These works contained materials taken from the same area in 1975. The actions took place at various beach locations near Dundee (Elliot Beach in Arbroath, Tentsmuir Forest, Kinshaldy Beach, etc.).



*Abandonement*, action, Kinshaldy Beach (right) and Tentsmuir Forest (left), 18 October 1981  
Photos by Horobin

Previous page: DATA sheet by Horobin documenting the *Abandonment* on Elliot Beach, 5 September 1981. This was sent to Artpool back in the 1980s. Photos about this action were also sent for Hans Ruedi Fricker's Mail Art show, *Artistic Activities in the Countryside* as well (Trogen, Switzerland, 1982).



1981

# MAILED SOUNDS

From  
Susan Young, 25 Portland St,  
LINCOLN



PRICK UP YOUR EARS

Read this book. Hum tunes as they are evoked  
by the contents. Think sounds. Your imagina-  
tion and experience are catalysts.  
Make noises with this book.





# Papermakers Claim Handmade Paper Talks. Slowly Tear a Corner & Listen.

Pages from the catalogue: *Mailed Sounds*, Edited by Pete Horobin (Dundee, Scotland, UK, April 1981)  
Cover, list of participants, and works by Gerald Jupiter-Larsen, Robin Crozier, and Chuck Welch.

eyem sending this  
card to you for your  
scheme on sounds  
that can be written  
and sent — yes it is  
all a question of  
interpretation . . . . .

DESTROYED MUSIC IS NOT EXPERIMENTAL  
you really don't need to have a copy of  
a hater's record, or tape, or even come  
to a hater's performance, to hear de-  
stroyed music.

the hater's arrangements of unpleasing  
sounds in their abnormal  
and/or unharmonious manners are only one  
aspect of destroyed music.

when ever you hear something blowing up,  
the crackle of fire, shattering glass,  
metal crashing, the pink noises coming  
out of an empty channel from your televi-  
sion set, or paper being ripped, you  
will know that you are hearing the main  
& most inspirational form of destroyed  
music.

the ~~most important~~ form of destroyed  
music that is the most complex  
is SILENCE.

the most important music are all  
states of mind...philosophies  
violence and hate, much other ones, the  
for a positive outcome.

I had a note from Pete Horobin recently asking me to send you a round so here are one or two which I just happened to have lying around in my studio. I have also sent the same rounds to him in case you feel like listening to them together sometime. . . . .  
Meanwhile I am collecting material for my publication VIEWS. All you have to do to contribute to this is to send me a "VIEW OF ST. MELLONS" in any size, shape or medium. When I have enough material I will print a book and mail you a copy. I look forward to seeing you near. . . .

Polni Cigari



**CENTRO LAVORO ARTE**  
via cesariano 11 (ang. via canonica)  
20154 milano

## STAGIONE 1980-81.



### ATTIVITA' DEL CENTRO. PRESENTAZIONE DEI GRUPPI AUTOGESTITI EUROPEI.

Il "CENTRO LAVORO ARTE"

nell'ambito della registrazione di esperienze similari alla propria e nella volontà di relazioni scambievoli, curerà, nella stagione 1980/1981 la presentazione dei documenti della attività di altri GRUPPI AUTOGESTITI EUROPEI. Con queste manifestazioni, che qui di seguito preannunciamo, il Centro intende fornire un originale contributo informativo per la verifica e l'incontro di esperienze diversificate ma reciprocamente stimolanti. Il calendario potrebbe subire lievi variazioni, che, eventualmente, verranno tempestivamente comunicate:

- Venerdì 7 novembre 1980, ore 18-21: COOPERATIVE D'ARTISTES CAIRN, Paris (France)
- Venerdì 5 dicembre 1980, ore 18-21: BAZILLUS ART SPACE, Wuerzburg-Grombuehl (W.Germany)
- - Venerdì 9 gennaio 1981, ore 18-21: DATA PETE HOROBIN, Dundee (Scotland)
- Venerdì 6 febbraio 1981, ore 18-21: CALIBRE 33 (It is art?), Nice (France)
- Venerdì 6 marzo 1981, ore 18-21: NEON DE SURO, Ciutat de Mallorca (Espana)
- Venerdì 20 marzo 1981, ore 18-21: ATTITUDE, Strasbourg (France)
- Venerdì 3 aprile 1981, ore 18-21: MEDAMOTHI, Montpellier (France)
- Venerdì 24 aprile 1981, ore 18-21, AGORA-STUDIO, Maastricht (Nederland)
- Venerdì 8 maggio 1981, ore 18-21: THE BASEMENT GROUP, Newcastle upon Tyne (England)
- Venerdì 22 maggio 1981, ore 18-21: KLEINER AUSSTELLUNGRAUM, Hamburg (W.Germany)
- Venerdì 5 giugno 1981, ore 18-21: P'AP CIRCUS, Pontarlier (France)
- Venerdì 19 giugno 1981, ore 18-21: LIEUX DE RELATIONS, Lyon (France)
- Venerdì 26 giugno 1981, ore 18-21: CENTRI AUTOGESTITI ITALIANI

Il "CENTRO LAVORO ARTE", inoltre, proseguirà, con gli interventi, collettivi e individuali, dei suoi operatori e degli artisti ospiti (sia sul territorio, sia nello spazio espositivo di via Cesariano), nella ricerca - autonoma e insieme organica - di modalità ed esperienze creative più attuali e dialettiche; anche, secondo i programmi e le realizzazioni note, per vie interdisciplinari.

"CENTRO LAVORO ARTE"  
segr. 8327552 - 4224423

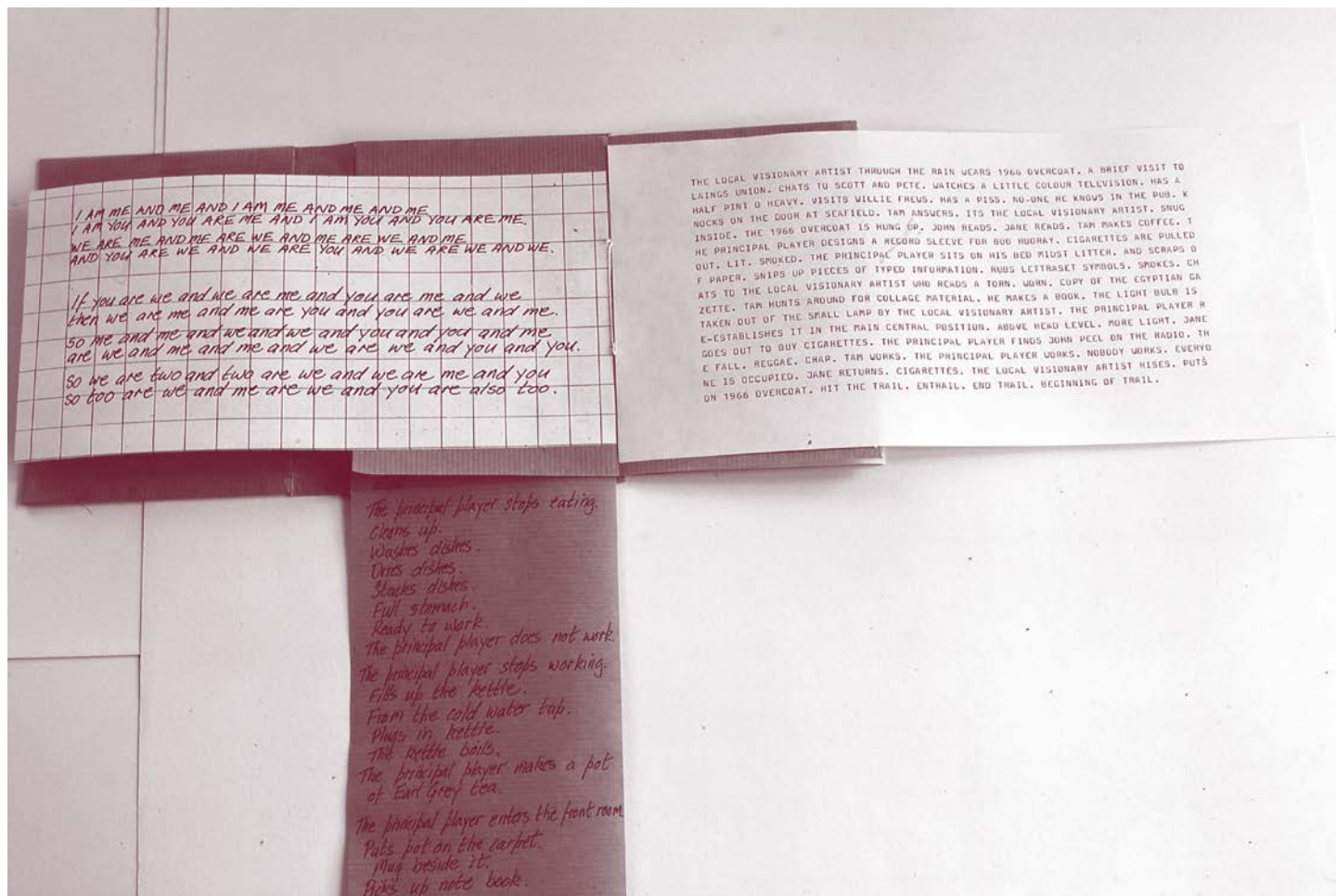
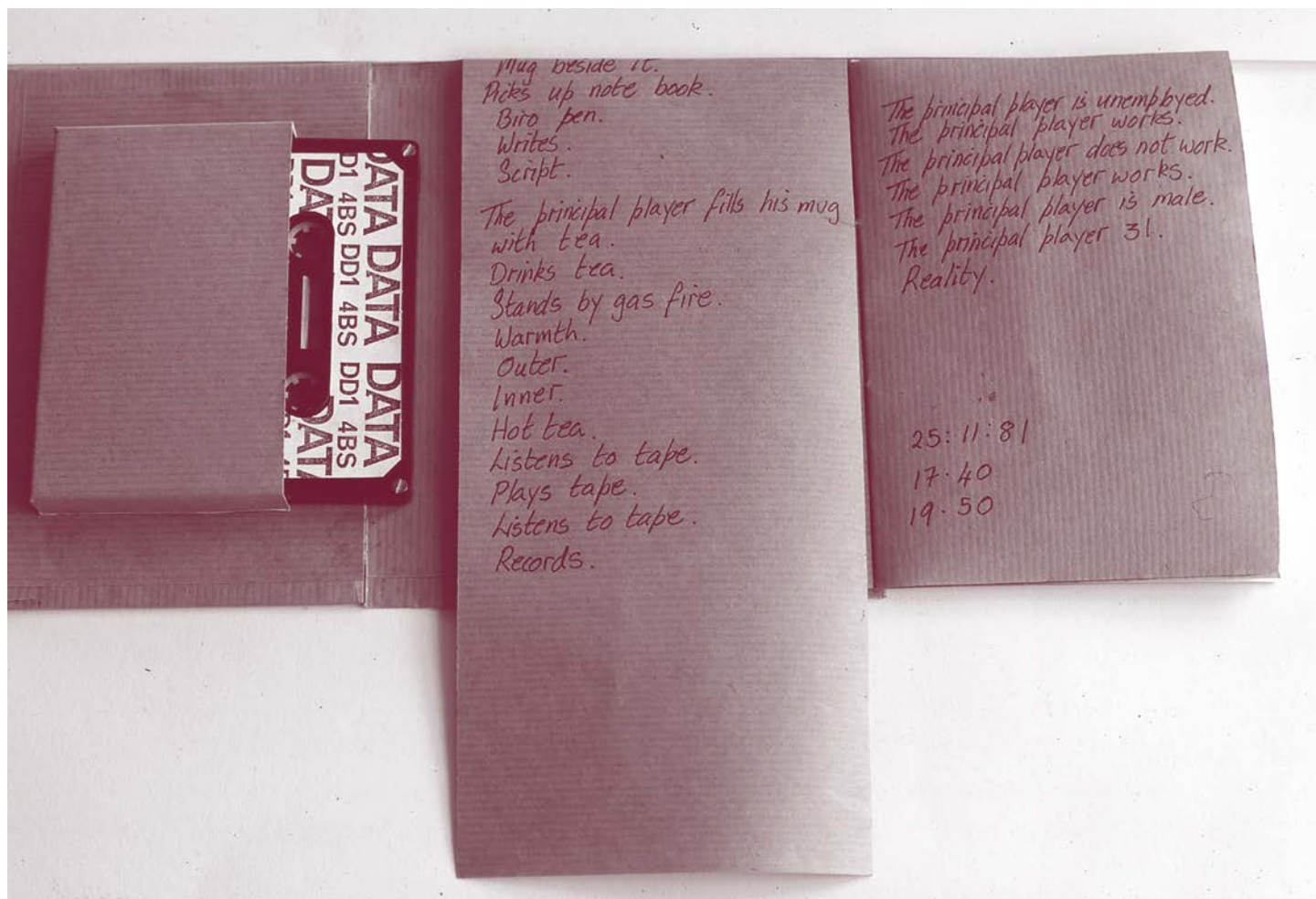


## **+ Daily Actions, Milan, Italy, 1981**

This was a one night show organized by Fernanda Fedi at Centro Lavoro Arte Milan, 9 January 1981. Horobin exhibited photos, documents of his daily actions and projected slides.



Photo of Horobin's smile for the camera and other people attending his one-night show in Milan.

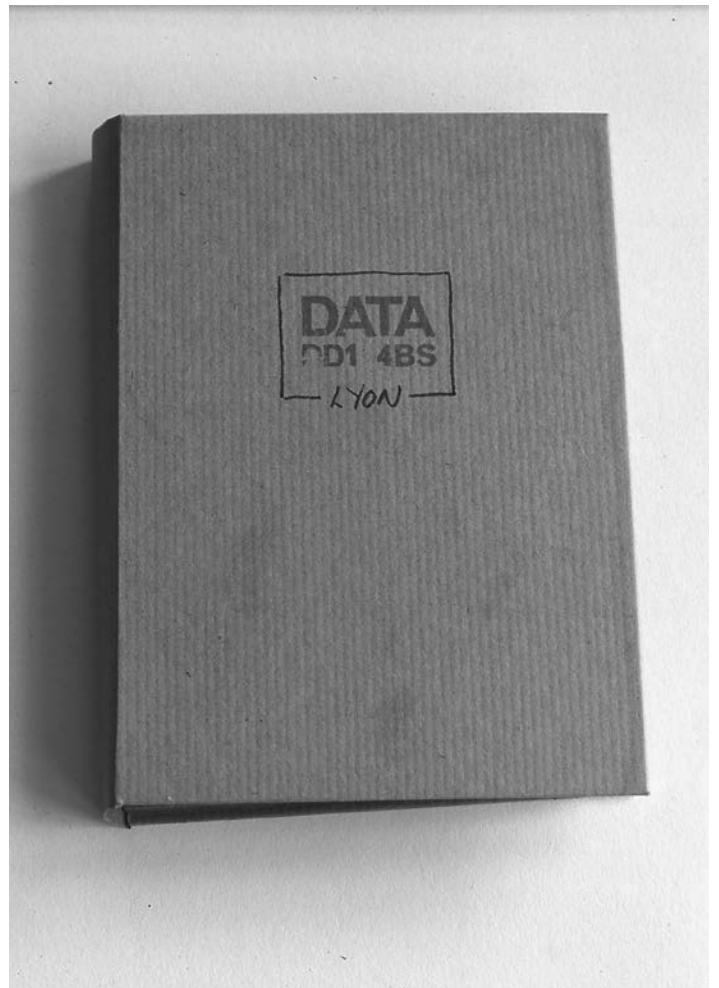


**+ Principal Player  
Correspondence Scripts,  
Dundee, Scotland, UK, 1981**

These were basically random, daily actions presented as scripts circulated via Horobin's correspondence network.

**“The ‘*Principle Player*’ (sic!) was an identity anyone could take on by performing the scripts Horobin wrote for the PP, or even by writing new PP scripts and then performing them. Horobin (born London 1949) had been developing this concept since 1980, well before he came into contact with Neoism and the Monty Cantsin ‘open pop-star’ scenario.”**

[Stewart Home, *The Assault on Culture. Utopian Currents from Lettrisme to Class War*, AK Press (Stirling: AK Press, 1991), 90]



[*DATA DD1 4BS. Lyon*] bookwork by Pete Horobin with an audio tape. These kind of unique artworks were produced and sent by him through his correspondence. Photos by the artist.





## **+ DATA Pete Horobin DATA, Lyon, France, 1982**

The two artists behind Lieux de relations (JP Aubanel and Christian Vanderborcht) saw material by Horobin at Centro Lavoro Arte Milano where he exhibited in 1981. They contacted DATA to organize a solo show for him in their gallery in Lyon, France, 5–20 March.

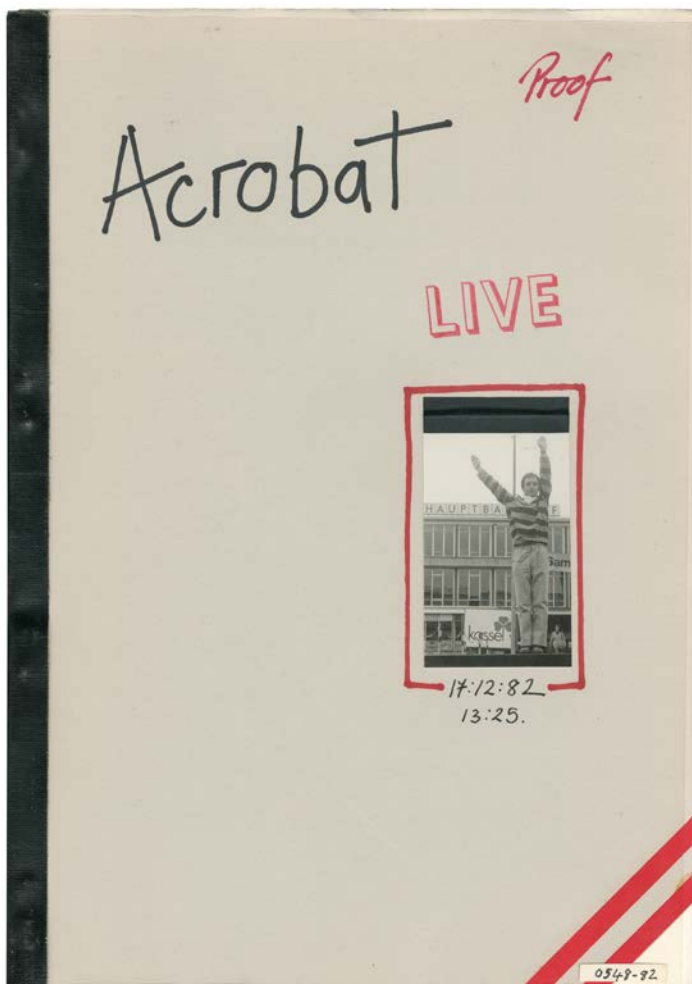
# 1982

## + Acrobat Live, Kassel, West Germany, 1982

After the PP ceased to exist an other alterego called the Acrobat came into existence.

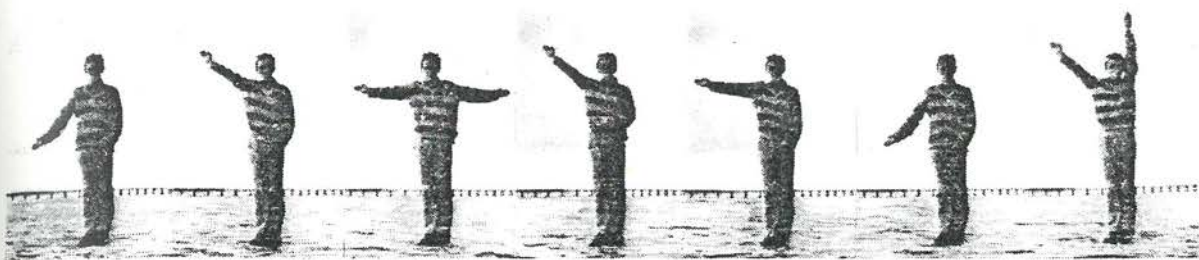
“... throughout december 1982 horobin as acrobat was resident at kunoldstrasse 34 in kassel hosted by jurgen olbrich whom he had met in wurzburg – each month olbrich invited an artist to live in his house where they could complete a project without any constraints being set upon them – the resulting documentation of the acrobat’s month @ kunoldstrasse 34 was self-published as an A4 photocopied limited edition with audiocassette”

[haha24, “A History”, manuscript, 2024, 3]



Cover of the catalogue and the introduction page.  
*Acrobat Live*, edited by Pete Horobin (Dundee, Scotland, April 1981)





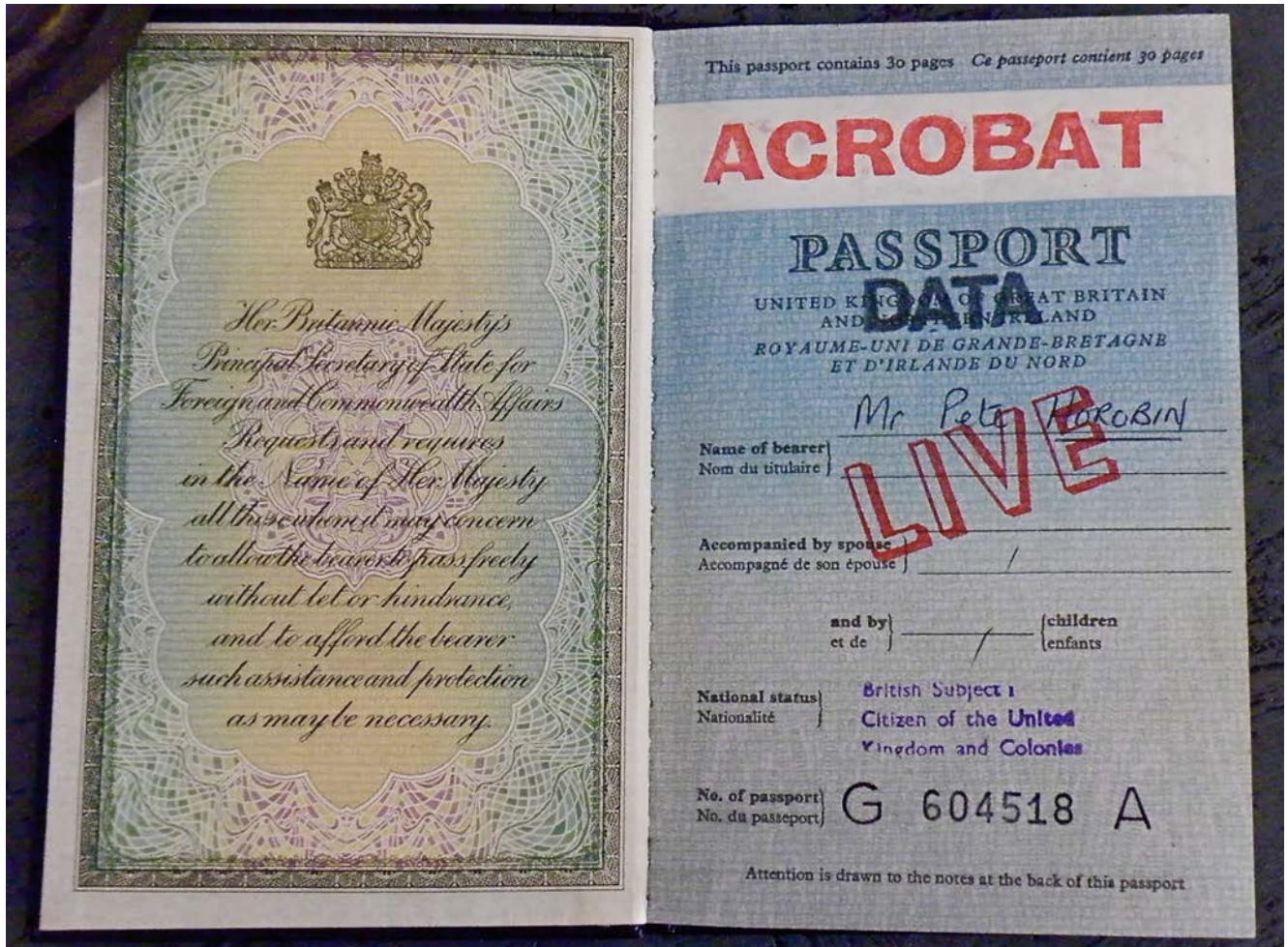
## Kunoldstrasse 34 **LIVE**

This acrobat. This Pete Horobin. Will be at Kunoldstrasse. 34. Kassel. Throughout December 82. During this time he will celebrate three anniversaries. His birth. The birth of Christ. The birth of a new year. Dates being respectively. The 9th. The 25th. The 31st. This action. It is hoped. Will bring people together in an informal. Friendly. Domestic setting. Pete Horobin will show examples of his DATA. Create DATA. Interview all visitors. Exchange DATA. Communicate. Live and by mail. During their visit participants will be expected to enter into the spirit of the total event by showing their work. Creating their work. Creating with others. Let it be said. Now. For the record. That this modus anniversarius would not have been possible without the goodwill. Generosity. And understanding of Jürgen Olbrich.

*Pete Horobin*



1982



+ *Acrobat Passport, Dundee,  
Scotland, UK, 1982*

**“... the *acrobat passport* was  
made while the passport  
was still valid – it should be  
noted that it is against the  
law to disfigure invalidate  
&/or sell a british passport  
– horobin’s action was  
therefore one of subversion  
– & one of destruction/  
creation”**

[Email from Peter Haining, 12 December 2024]



# 1984



Some of the participants: István Kántor, Anne-Marie (Kántor's girlfriend), R.U. Sevol, Al Straker, Pete Horobin. Photo by Monty Cantsin

## **+ 8th International Neoist Apartment Festival, London, UK, May 1984**

Horobin “received an invitation from a neoist living in london – r.u sevol had been involved in neoist activities in montreal with kantor – now he was looking to collaborate with the ambition of organising a neoist apartment festival – horobin moved down to london & took up residence with sevol in a squat in kennington – there were inevitable social & idealistic conflicts that resulted in sevol leaving london & horobin organising apt 8 as a solo effort – throughout his residency in aulton place horobin held an open door – where possible he fed everyone freely with reclaimed vegetables from nine elms market & chapattis – anyone could participate in apt 8 – the event was an extension of the monty cantsin democratic ideal – well-known personalities within the mail art network travelled to london – istvan kantor carlo pittore tENTATIVELY a cONVENIENCE georg ladanyi plus others based in london such as mark pawson ben allen & stewart home”

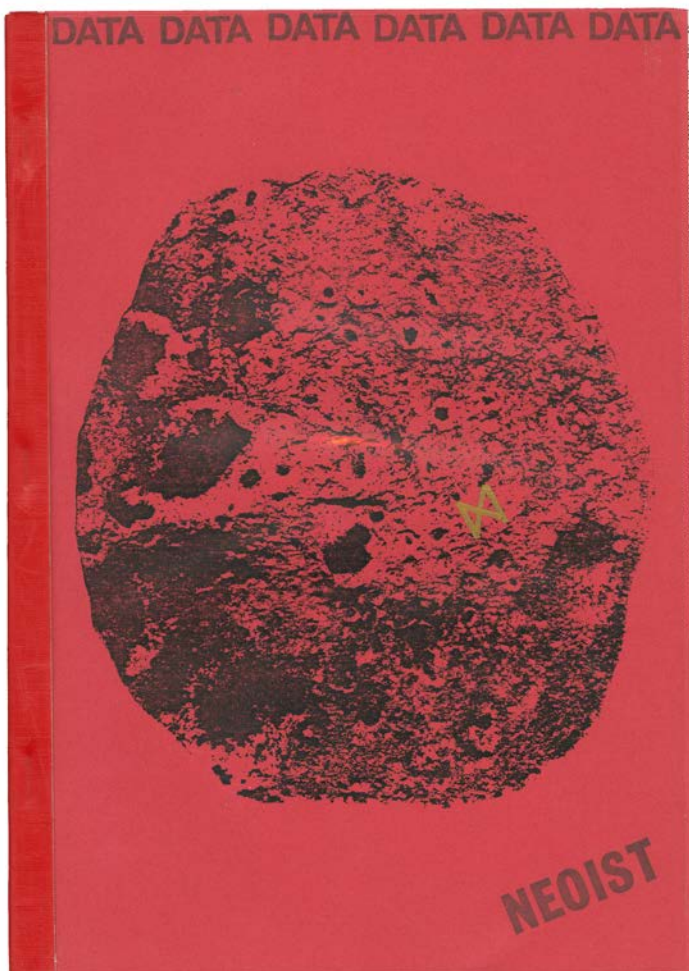
[Peter Haining, “A History”, manuscript, 2024, 3]

“This particular book is about the 8th International Neoist Apartment Festival in London from May 21–26, 1984 [the movie from which can be seen here: <https://youtu.be/fgQzQZNpgTY>] & a bit of the pre- & post-sprawl. This was the 1st “Apartment Festival”, per se, outside of North America (unless one counts the Neoist Training Camp in Würzburg, West Germany in 1982 as an Apt Fest). The Festival was organized by Monty Cantsin (Istvan Kantor) & Monty Cantsin (Pete Horobin).

I attended it from BalTimOre, us@, with my lover Litvinov (Gail Litfin) & was very active throughout the whole event so the mentions of me in the book are extensive.

Pete’s drawings helped stylize the book & give it a particular ‘look’. From left-to-right above are Monty Cantsin (Istvan Kantor), Monty Cantsin (Pete Horobin), & Monty Cantsin (tENTATIVELY, a cONVENIENCE).”

[tENTATIVELY, a cONVENIENCE: 1984. APT 8, <http://idioideo.pleintekst.nl/Book/1984London.html>]



Cover of the catalogue and a page with Horobin's drawing about the Neoist Altar at the Apartment Festival. *Neoist [APT8 catalog]*, edited by Pete Horobin (Dundee, Scotland, April 1984)



**DATA DATA DATA DATA DATA DATA**

Assassinate Monty Cantsin.....and you win: Nothing!

iron  
neolux  
unicum

bread  
rice  
beer

apples  
honey

chapatis  
popcorn  
salad

plastic soldiers  
batteries  
candles

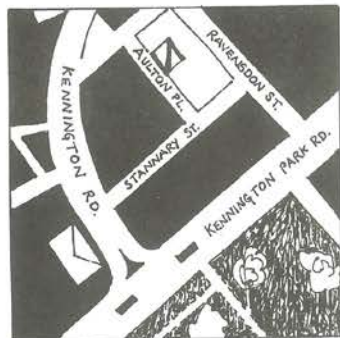
kidney bean stew

potatoes  
beansprouts  
cider



Telephone messages : 625 5939.

13 AULTON PLACE SE.11.



mon 21st

**neoist**

flaming

**chapati**

welcome



13 Aulton Place, London, SE.11. 19:30 to 24:00

Street supper. Installations. DATA cell. Super 8s. Cassettes. Each participant is invited to bring a food sample from their country of origin.

#### PARTICIPANTS.

Monty Cantsin. Canada.  
Boris Wanowitsch. Canada.  
tentatively  
a convenience. U.S. (a).

Litvinov, U.S.(a).

Clive Fencott. England.  
Bob Cobbing. England.  
Steve Moore. England.

Carlo Pittore, New York.  
Alex Igloo, New York.  
Pete Horobin, Scotland.  
Andy Stenhouse, Scotland.  
Mike Kane, Scotland.  
Al Straker, Scotland.  
Andre Stitt, N. Ireland.  
Ben Allen, N. Ireland.  
Paul Bowan, London.  
Sean Fitzgerald, London.

Wdye Rnaalk. London.  
The Other Man. London.  
Stewart Home. Woking.  
Robin Crozier. Sunderland.  
Vittore Baroni. Italy.  
Emilio Morandi. Italy.  
Niels Lomholt. Denmark.  
Rod Summers. Holland.  
Dave Zack. Mexico.  
RU Sevol. Paris.

Stiletto. W. Berlin.  
Li-San. W. Berlin.  
Jurgen Olbrich. W. German  
Peter Below. W. Germany.  
Jurgen Kierspel. W. Germa  
Gabor Toth. Hungary.  
Robert Swierkiewicz. Hunga  
Daniel Dalland. France.  
Daniele Ciullini. Italy.

tue 22nd

**LIMITED**

Participation video screening.  
Canada House, Trafalgar Square, London.

LIV

Actions and exchanges.  
13 Aulton Place, London, SE.11.

21:00 to

wed 23rd

U.S. Aka.

Monty Cantsins Super 8  
Lambeth Bridge, London

*The* **POPULAR** *chapat*

London Musicians Collective, 42 Gloucester Ave, London, N  
20:00 to 23:30

Performances. Music. Slides. Video. Installations. Reading  
Films. Free haircuts.

thu 24th

**chapati** armchair **Re**

Open rap.  
13 Aulton Place. London. SE. 11. 12.00 to

Ironing of time to define NEOISM.  
Individualised interpretations. Myths. Plan

The chapati circus ac

London Musicians Collective, 42 Gloucester Ave, London, NW,1.

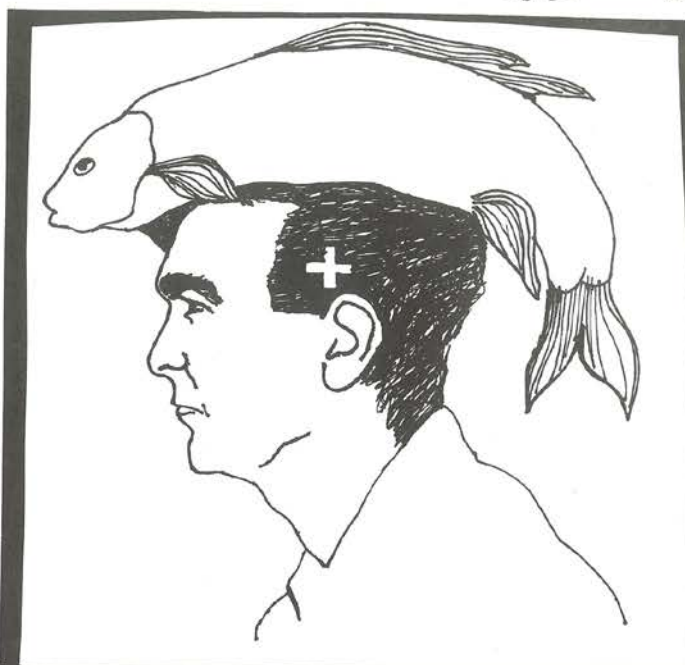
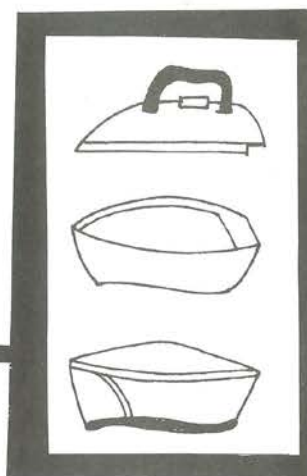
Featuring **EVER READY** Performance by Monty  
Music, Slides, Video, Installations, P



# DATA DATA DATA DATA DATA DATA

## MENT FESTIVAL MAY 21st to MAY 26th

# \$4



*i circus* act 1

**fri 25th** **neoist** guidedog

the crazy glue twins. 188 bus approx. 11:30.  
Elephant and Castle to Greenwich.

TIME picnic

Greenwich Park and Observatory. 12:00 to 18:00.  
Spontaneous actions and melodies.

LIVE

Actions and exchanges. 21:00 to 24:00.  
13 Aulton Place. London. SE.11.

**sat 26th**

**neoist armada**

Lambeth Pier. London. 14:00 to 16:00.

**chapati** Extinguishing ceremony

13 Aulton Place. London. SE.11. 19:30 to 24:00.  
Closing of DATA cell.



Proposed daily routine for all participants.

06:30 Rise.  
06:45 Exit for vegetable exercises.  
08:30 Return to base.  
09:00 Breakfast.

10:30 Domestic and personal duties.  
11:30 Exit for street actions.  
18:00 Return to base.  
19:30 Evening meal.

21:00 Live actions and exchanges.  
24:00 Bed.

PATRONS

Steven Thorn.  
Ginette and Cornelius.  
Jill McGrath.





## + *The Desk of Pete Horobin, London, UK, 1984*

Note the photos by Horobin on the left:  
a portrait of Monty Cantsin (István Kántor) in  
London, 1984 and the Golden Chapati.  
In the center the daily DATA sheet being  
worked on; above the stencils used for the  
DATA sheet, the rubberstamps and paints.  
On the right side: Horobin's passport, a book  
on the Paris Commune and two copies of  
SMILE magazine edited by Stewart Home –  
issue No. 1 and 2.



Slide by Pete Horobin

# 1984





## + **Correspondence Exchanges, London, UK, 1984**

Please search for “London correspondence exchanges” on YouTube at The Attic Archive Extant channel for a film documentation. [<https://www.youtube.com/watch?v=7h6yHcQZWfo>]

**“During his residency in London in 1984 Pete Horobin made a super8 film titled *Correspondence Exchanges* – there should be a dvd of this in the collection of dvds @ artpool – in the wooden box of *Moving Images* made by Peter Haining – each correspondence exchange was made with a different visitor to London – this one shows the exchange with Ben Allen from Northern Ireland – spectacles were exchanged – a different personal item was exchanged each time – eg shoes/Stewart Home – passports/Georg Ladanyi”**

[Email from haha, 4 October 2023]

## + **Fifeman, Dysart, UK, 1984**

“based again in dysart horobin began a mail art project called fifeman – ½ completed A4 drawings were posted to collaborators in the eternal network – each participant receiving 6 pages – when these were returned completed another 6 were posted – no participant completed more than 3 series of 6 drawings – although some completed no more than 1 or 2 series – in total over 100 highly individualised colourful mixed media drawings were completed – to close 1984 horobin self-published 3 substantial A4 documents as limited photocopied editions – apt 8 pram & fifeman”

[Peter Haining, “A History”, manuscript, 2024, 4]

Please search for “Fifeman” on YouTube at The Attic Archive Extant channel for a film documentation. [<https://www.youtube.com/watch?v=xHOABeMAhi8>]

## + *PRAM (Pedestrian Rambles Around Myland), UK, 1984*

After the APT8 in London Horobin went on a personal pilgrimage walking across Scotland accompanied time to time by Stewart Home and other friends. “The actual gold pram contained all his living and studio needs and the action celebrated Horobin’s Year of Freedom which was in antithesis of Orwell’s 1984 dystopia.” [Lomholt, Niels: Index: Pete Horobin, <https://www.lomholtmailartarchive.dk/networkers/pete-horobin>]

Even though on the road Horobin kept up the daily journaling and data collecting activity. Each time he returned to civilization he posted material to his correspondents, for instance xeroxed daily data sheets produced during his journey.

“the 8th neoist apartment festival took place during may 1984 & by the close of june horobin’s tolerance of metropolitan city living was waning – he was anxious to return to fife & put into action a walk across scotland pushing a pram loaded with canvas tent art materials & the basic makings of a simple living – his intention was to restore an image of the tramp in the scottish landscape – the actual vehicle had been found in an outhouse in aulton place & stewart home volunteered to deliver it by train to kirkcaldy – *PRAM – Pedestrian Rambles Around Myland* – travelled from dysart to mallaig on foot – each roadside camping place was marked

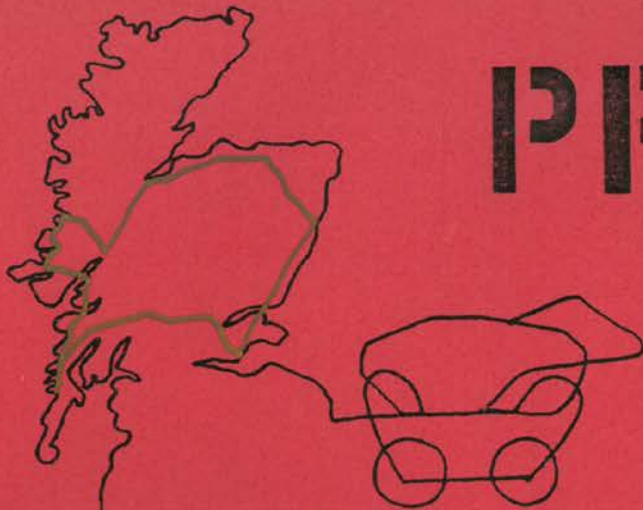
by a chronogram delineated in stones – dedicated to a correspondent & photo-documented – @ its terminus the pram showed extreme signs of distress but – rather than scrap or burn it horobin took the pram on various bus connections to lumsden in aberdeenshire from where he & stewart home walked to aberdeen documenting pram’s final journey on super-8”

[haha24, “A History”, manuscript, 2024, 3]

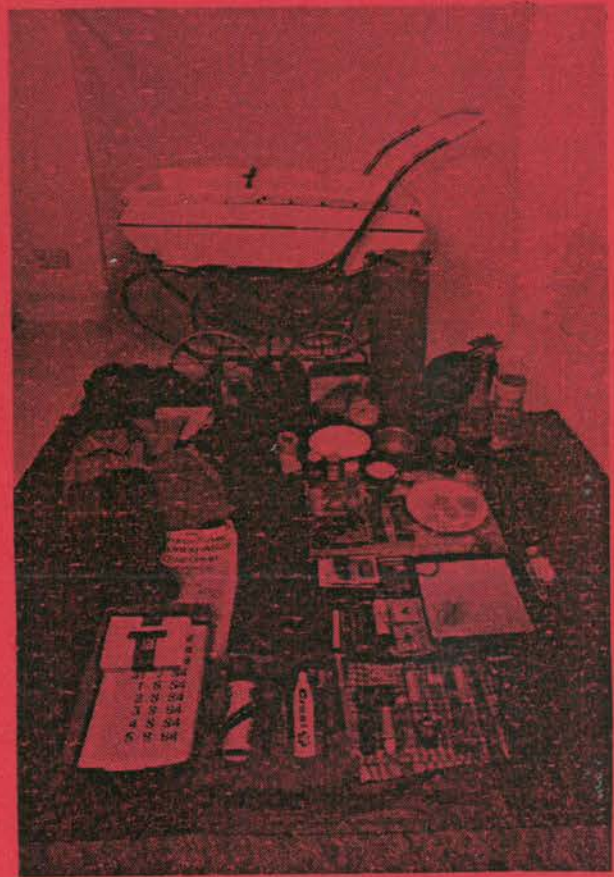
Please search for “PRAM” on YouTube at The Attic Archive Extant channel for a film documentation. [<https://www.youtube.com/watch?v=PbsAWQPweZU>]

Cover of the catalog, edited by Pete Horobin (Dundee, Scptland, April 1984)

Next Pages: Pages from the catalog’s master copy depicting the tent of Horobin in front of the chronogram he installed with stones along his wanderings and the contents he carried with himself. *PRAM*, edited by Pete Horobin (Dundee, Scptland, April 1984)



# PRAMI DATA CELL



"There are various kinds of classes of bums in Paris, the high-class bum has a dog and a baby carriage in which he keeps all his belongings, and that usually consists of old France Soirs, rags, tin cans, empty bottles, broken dolls. This bum sometimes has a mistress who follows him and his dog and carriage around."

Jack Kerouac.





## PRAM DATA



Well i might get fitta  
as the days go by.  
And i might get fitta  
under this great sky.  
Yes i might get fitta  
but i dont know why.  
Well i might get fitta.

Well i might get fitta  
as i push this pram.  
And i might get fitta  
than an also ran.  
Yes i might get fitta  
than a marathon man.  
Well i might get fitta.



# PRAM DATA



"There are various kinds of classes of bums in Paris, the high-class bum has a dog and a baby carriage in which he keeps all his belongings, and that usually consists of old France Soirs, rags, tin cans, empty bottles, broken dolls. This bum sometimes has a mistress who follows him and his dog and carriage around."

Jack Kerouac.

# 1984

## + Neoist DataCell, Dysart, Scotland, UK, 1984

Horobin sent out blank forms to fellow networkers to fill out and return – it was published in the 50th issue of Vittore Baroni's *Arte Postale!* magazine. He attached a card also to be filled out and after the recipient glued his photo on it the card became a Neoist ID. Dozens of these forms were returned.

Filled forms by György Galántai and Stewart Home

**NEOIST  
DATA1100**  
Pete Horobin  
25 Normand Road  
Dysart Fife  
Scotland  
tel. 0592 51205

This is to certify that  
GALANTAI

is citizen of  
**AKAUCN**  
Akademgorod  
United Cells of Neoism  
Neoist Embassy, Montreal



Signature



PLEASE MAKE TWO PHOTOGRAPHS. ONE FOR YOUR CARD. AND ONE TO ATTACH TO THIS FORM WHICH YOU SHOULD COMPLETE AND RETURN TO THE ABOVE ADDRESS.. THANKYOU.....

ADDRESS... GALÁNTAI – ARTPOOL  
1277 BUDAPEST 23.  
BOX/PI. 52. HUNGARY

TEL NO... 162-659 (Budapest)

OCCUPATION... artist

MEDIA... all

MESSAGE... life



# NEOIST DATAcell

Pete Horobin  
25 Normand Road  
Dysart Fife  
Scotland  
tel. 0592 51205

This is to certify that

STEWART  
HOME

is citizen of

AKAUCN

Akademgorod  
United Cells of Neicism

Neocist Embassy, Montreal



Stewart Home

PLEASE MAKE TWO PHOTOGRAPHS. ONE FOR YOUR CARD. AND  
ONE TO ATTACH TO THIS FORM WHICH YOU SHOULD COMPLET  
E AND RETURN TO THE ABOVE ADDRESS.. THANKYOU.....

ADDRESS... 31 NORFOLK FARM ROAD  
PYRFORD, WOKING, SURREY  
GU22 8CH. ENGLAND

TEL NO... WOKING 5331

OCCUPATION... NEOIST COMMUTER + AGITATER

MEDIA... PRINT

MESSAGE... I WANT EVERYONE TO START  
THEIR OWN SMILE MAGAZINE

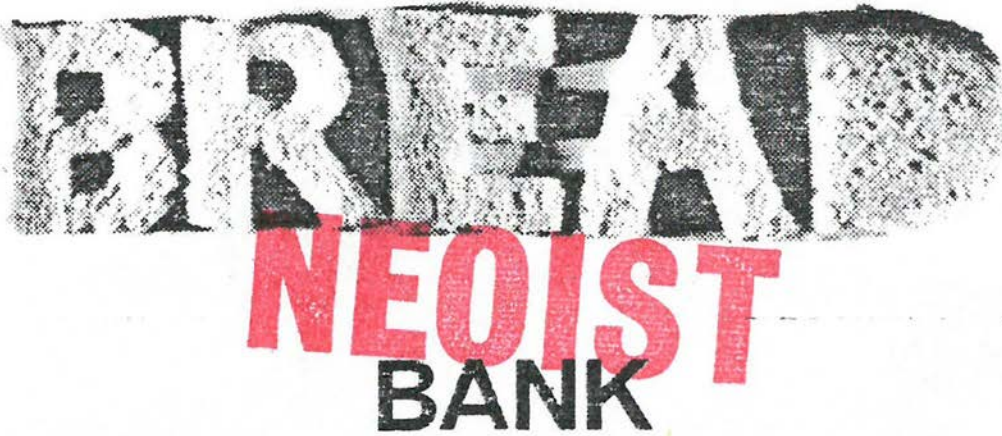
# 1985

## + *Neoist Bread Bank, Dysart, Scotland, UK, 1985*

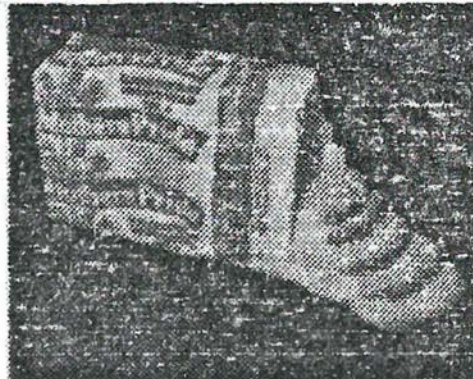
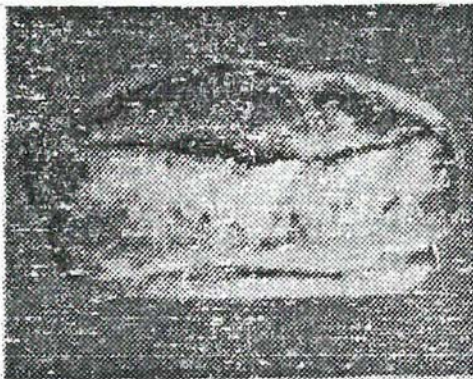
Horobin circulated a call in the network. Only a few participants sent him data, ephemera and works for his project which was never fully realized but kept in the archive. See here the call for the Bread project.

Neoist Bread Bank, call, Dysart, Scotland, UK, 1985

send all your bread data to the



25 Normand Road Dysart Fife Scotland





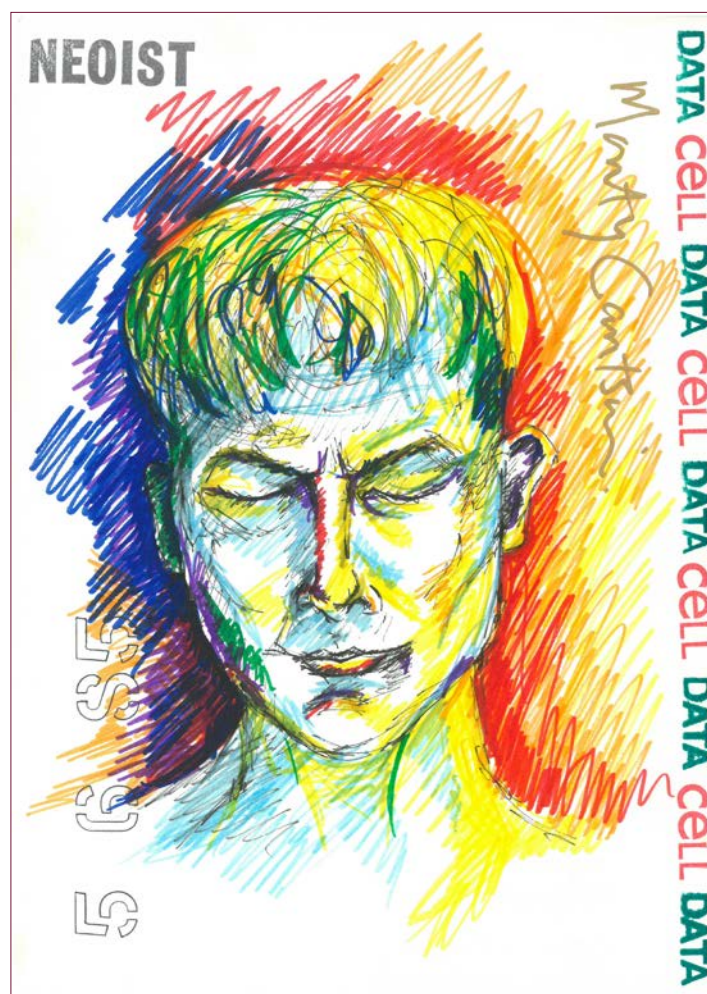
## + The 9th International Neoist Apartment Festival, Ponte Nossa, Italy, 1985

The festival was held from 1 June 1985 to 7 June 1985. Maybe it's a mistake to call it an apartment festival since the center of the gathering was at Emilio Morandi's gallery, Artestudio Morandi.

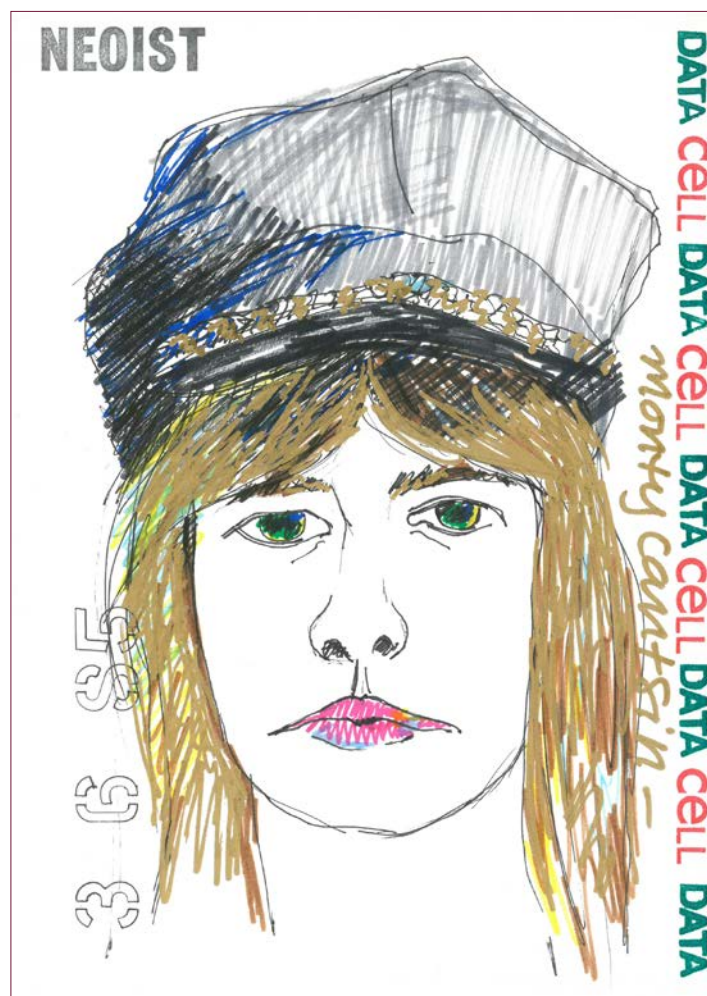
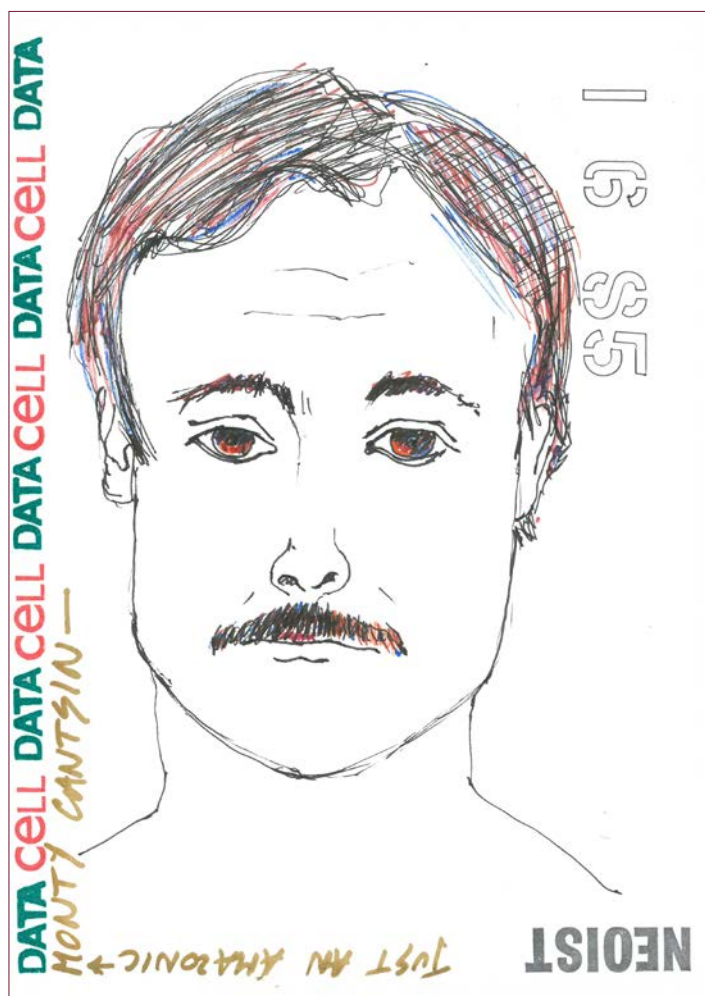
"following on from the success of apt 8 horobin was keen to extend the democratic values of monty cantsin – & to assert this concept in a small village where everyone would be monty cantsin for the duration of a neoist apartment festival – ponte nostra in italy where mail artist emilio morandi lived provided the ideal location – @ the beginning of 1985 horobin moved to bruxelles which made a convenient base from where he collaborated with morandi – many european mail artists including stiletto georg ladanyi vittore baroni & graf haufen travelled to ponte nostra where accommodation in a spacious dormitory was provided by the catholic church – performances were documented & horobin drew portraits of monty cantsin that were signed by the sitter as monty cantsin – a chronogram was constructed as a communal action in the bed of the river – apt 9 was an intense volatile event which had opened in a biblical thunderstorm & closed with new alliances & correspondences being formed"

[Peter Haining, "A History", manuscript, 2024, 4]

Portraits of the different faces of Monty Cantsin drawn throughout the Neoist Festival in Bergamo. Notice the stenciled dates of Horobin's daily DATA sheets on the edge of each drawing. (Continued on next page)







The entrance of Artestudio Morandi during the 9th International Neoist Festival







## SNARL

What is Neoism? Who cares about the sex of the angels? Each Neoist writes his own manifesto, adds symbols to the mythology of Monty Cantsin, publishes Smile magazines, draws maps of the promised land. A ghost floats over the decaying cake of contemporary art, the ghost of the Generation Positive, invisible international organisms, free spirits. Just like Lt. Murnau's purple hearts N League, or the Church of the Subgenius, or the Temple of Psichick Youth, or the Eternal Network. From the chic decorativism of art movements programmed by the butchers of culture supermarkets to the staging of a collective dream. The total disposability of the ubiquitous media-star, one, nobody and a thousand prophets with a flaming neoteric heart pumping miraculous lymph. What if nothing is there, inside, over, under, behind? Our smile suffices. The spontaneous generation of pseudopods, ectoplasms, materializations of thin souls, white slaver from the mouth, art of thought (try yourself, put your head in a photocopier, push the button, concentrate, expire, check the result). Neoism has many enemies and friends. Only thus the conspiracy may grow. Generation Positive is here to save the world, to stick a colourful mole on your skin, to fly flaming irons forever. Cool iron for delicate garments dropped over your feet, mad with love. Wash yourself anew before wearing Neoism. Wash each limb and dry separately. All colours will bleed into white colour. A flame finds its way through the gauze to the stretched skin. Blood dyes the canvas as the face whitens. A choir of shy plants, stems romantically clutching. A rite on the living-room floor, cubic protuberances over the navel. Just like the excrescence of Eric Hearble. And what will be hung on the wall. Neographic Screens are wonderful magnifying glasses, a kaleidoscope of daily images. Anything may be inserted in the apposite slot, cm. 6 X 3, and will be projected to enormous size. Anybody may bring or substitute images. Big Nemo is Mr. Network. A smile to everybody, a snarl if necessary.



...



THE MATERIALIZATION OF THE PSEUDOPDS.

## 9° FESTIVAL NEOISTA

Generazione + Positiva



Artestudio • Pontenossa

1.6.85

7.6.85

SORRISI • PERFORMANCES • INSTALLAZIONI • FERRI DA STIRO • DANZE • SANGUE E ORO...

Cover and pages from *SMILE/SNARL*. 9th Festival Neoista, Artestudio, Ponte Nossia, Italy, 1985 (Assembling compiled by Vittore Baroni)



**“Emilio Morandi & Vittore Baroni were involved with APT 9 & they were both veteran Mail Artists deeply imbued with a philosophy of international communication.”**

[tENTATIVELY, a cONVENIENCE: 1985.06 SMILE / Snarl / TRAX – Ponte Nossà, Italy – Vittore Baroni, <http://idioidoio.plaintekst.nl/SM1985.06.Baroni.html>]

14 3 \$5

MONTY CANTSIN TYPES DATA TO

ALL PERSONS OF THE NEOIST GENERATION

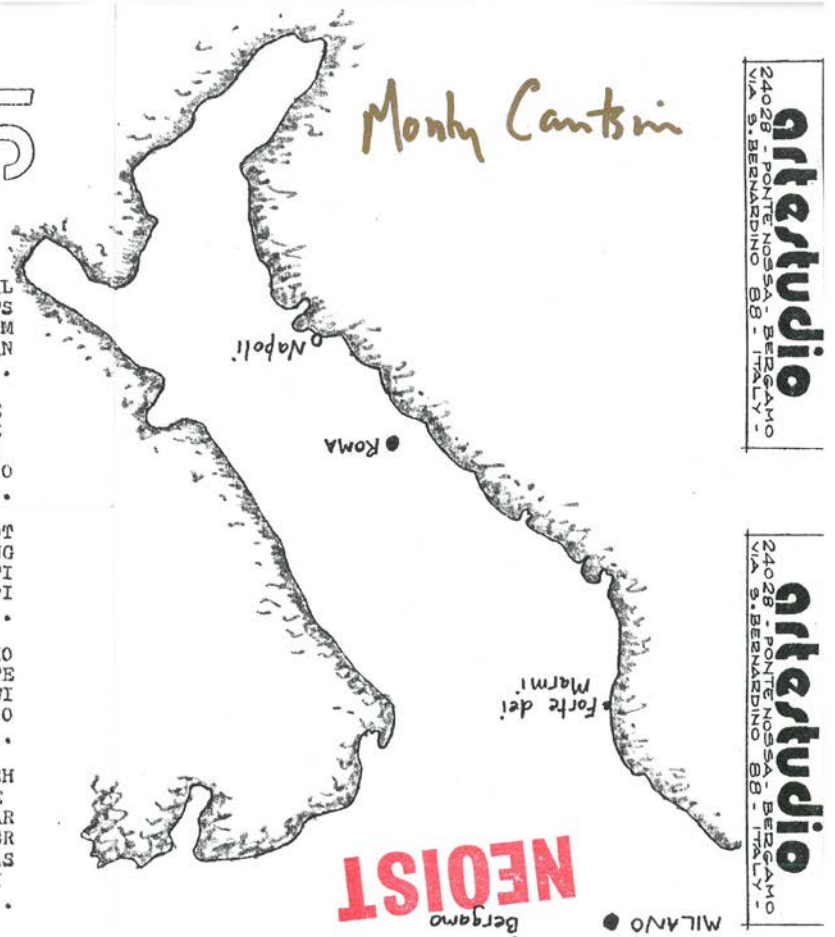
WE ARE HAPPY TO ANNOUNCE THE LIVE TOTAL CORRESPONDENCE ADVENTURE OR MONTY CANTSIN CHILULA NEOISTA AT PONTE NOSSA FROM 1.6.85 to 7.6.85 HOSTED BY EMILIO MORANDI.....

DURING THE EVENT WE WILL DECLARE PONTE NOSSA TO BE A NEOIST TOWN AND EVERYONE THERE WILL BE CALLED MONTY CANTSIN ALL PARTICIPANTS WILL BE FREE TO MAKE ACTIONS ANYWHERE WITHIN PONTE NOSSA.....

THE ARTE STUDIO SPACE WILL BECOME A TOTAL CORRESPONDENCE AREA FOR THE SLEEPING EATING LIVING AND CREATING OF ALL PARTICIPANTS WHO ARE ASKED TO BRING A SLEEPING BAG ETC.....

THE FESTIVAL OF LIVE CORRESPONDENCE SHOULD BE SEEN AS AN OPPORTUNITY TO CREATE NEW WORKS WITH OTHERS ALTHOUGH THERE WILL BE TIME AND SPACE TO SHOW EXAMPLES OF PREVIOUS WORK.....

ANYONE INTENDING TO PARTICIPATE LIVE SHOULD CONTACT EMILIO MORANDI IN ADVANCE AS SPACE IS LIMITED THOSE WHO CANNOT ARE INVITED TO PARTICIPATE BY SENDING SCRIPTS DATA PHOTOS TEXT SUPER 8 AUDIO CASSETTES VIDEO CASSETTES MASKS GAMES ANY WORK WILL BE RETURNED ON REQUEST.....



**artestudio**  
24028 - PONTE NOSSA - BERGAMO  
VIA S. BERNARDINO 88 - ITALY

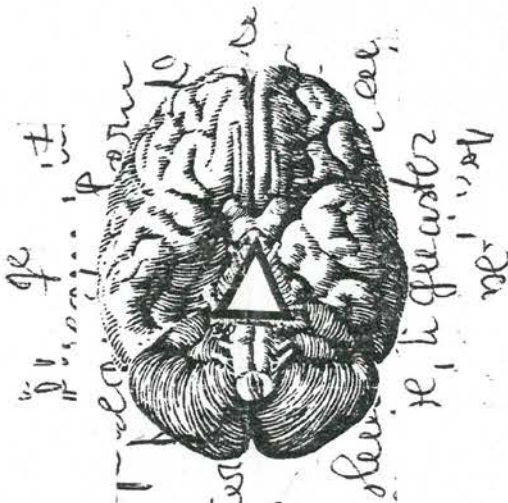
**artestudio**  
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VIA S. BERNARDINO 88 - ITALY

DATA CELL DATA CELL DATA CELL DATA CELL DATA

# ATTIC

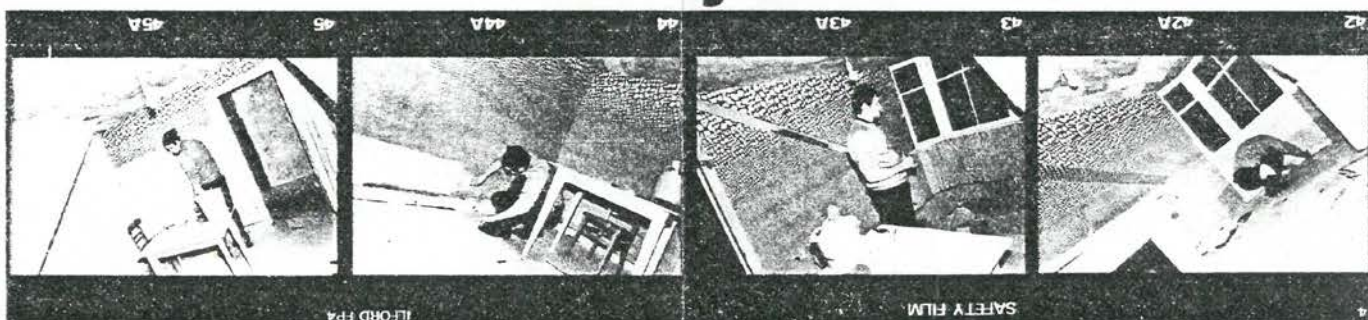
## FRGMNETS OF BRAIN

**DATA  
ATTIC**



# VITTORE BARONI

## A XEROX ROOM by MARK PAWSON



THE DATA ATTIC 37 UNION STREET DUNDEE DD1 4BS SCOTLAND

a space for correspondence and alternative art open evenings and weekends



## + *The DATA Attic as an open door location, Dundee, Scotland, UK, 1986*

“... employment as artist in residence to the department of remote sensing in dundee university followed by artist in residence to the dundee resource centre for the unemployed provided an income which fuelled DATA & helped to establish the attic @ 37 union street as an open door location – not dissimilar to kunoldstrasse 34 in kassel – visitors were photo-documented & recorded with vhs video – horobin’s interest in correspondence was developing beyond literal letters – david zack’s ideas around extending the meaning & form of correspondence were shared with dj@Font – a strong purposeful artist who lived in larnie in northern ireland – his creative output was mostly audiocassettes & his typed correspondence ran into pages of personal day-to-day struggles & conflicts – dj’s correspondence chimed with horobin’s DATA & the 2 considered the possibility of extending the exchange of correspondence to an exchange of lives – this however never got beyond the conceptual stage & a later video production expressed this – live correspondence took place in the DATA attic whenever someone visited – a vhs camera was switched on to record spontaneous unscripted & unrehearsed interactions – the raw footage remains unedited DATA

the attic was now named the *DATA attic* & its substantial archive of horobin’s DATA mail art books magazines audiocassettes vhs tapes photographs packaging & childhood toys was the attic archive”

[Peter Haining, “A History”, manuscript, 2024, 4]

Poster advertising the *Xerox Room* installation by Mark Pawson, DATA Attic, Dundee, Scotland, January 1986. Horobin exhibited Baroni’s correspondence audiocassettes and various issues of the notorious *Arte Postale!* Mail Art magazine.







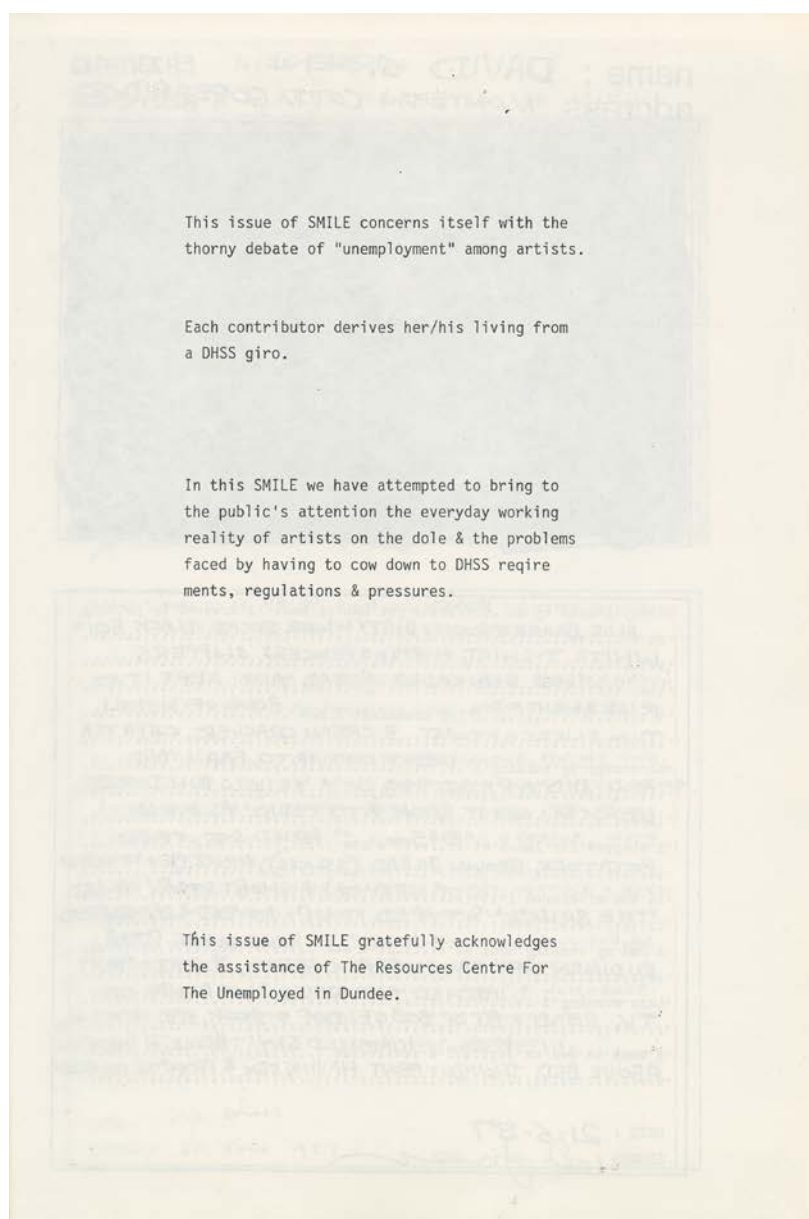
## + *SMILE, UB40, Dundee, UK, 1987 (Edited by Pete Horobin)*

*SMILE* magazine was a Neoist approach toward running a zine with randomly swapped editors (various networkers often bearing the same name: Monty Cantsin). This issue deals with the everyday working reality of artists living on social benefits for the unemployed getting along with the state's requirements, regulations and pressures.

Cover and a page of *SMILE* UB40.  
(Continued on next pages)

“the 1st issue of smile – a magazine of multiple origins – was published by Stewart Home – its limited edition appearance coinciding with apt 8 – & because its democratic thrust echoed neoist ideology (sic!) the magazine instantly became an organ of the movement within the broader context of mail art – Home & Horobin collaborated on issues of smile – Home produced his own editions – & Horobin published smile ub40 based on unemployment within the artist community in Scotland & smile life's a bitch on the theme of suicide”

[Peter Haining, “A History”, manuscript, 2024, 3]





Issue UB40 30p

# SMILE

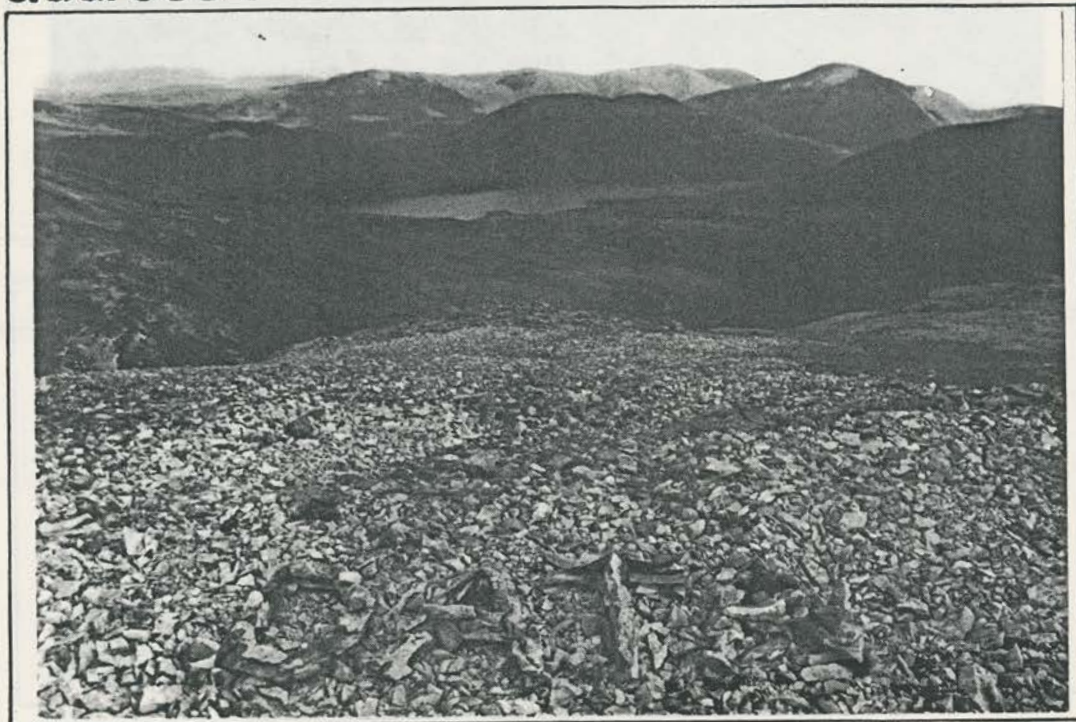




# 1987

name : PETE HOROBIN

address : DATA ATTIC DUNDEE DDI 4BS



today i woke up at .07:00 & got out of bed. i dressed by putting  
on .Y-FRONT SOCKS EXGERMAN MILITARY BREEKS  
NOW USED FOR HIKING SHIRT & HIKING BOOTS....  
then i .UNZIPPED THE TENT & WENT OUTSIDE.....  
FOR A PISS..... for breakfast i had .3 SLICES OF.....  
BREAD WITH CHEESE & JAM TEA.....  
to occupy my morning i .BROKE CAMP & WALKED THROUGH.....  
THE HILLS OF MULL BY WAY OF LOCH BA TO.....  
CLACHAIG A WEE RUIN WHERE.....  
i stopped for lunch at 11:15.. & ate .A SLICE OF BREAD.....  
WITH PEANUT BUTTER & JAM DATES WATER.....  
in the afternoon i .CLIMBED BEINN FHADA (AS ABOVE).....  
& BEN MORE... I THEN CAMPED AT MAOL NAN DAMPH.....  
i had my evening meal at 19:23 & ate .RAVEN VEG STEW.....  
MIX 2 SLICES OF BREAD 2 OATCAKES & JAM TEA.....  
this evening i .PHOTOGRAPHED THE CAMPSITE WATCH.....  
ED THE SETTING SUN & ADMIRER FINE VIEWS.....  
i went to bed at 21:11 & .FINISHED READING A SCI-FI.....  
BY ARTHUR C. CLARKE & LISTENED TO THE TOTAL.....  
SILENCE OF THE HILLS

DATE : 9:8:87

SIGNED :

Pete Horobin

The artist was sent a small white form ( UB 86B ) to complete.

"The adjudicating authorities would like further information to help them decide whether your claim for unemployment benefit and/or credit of national insurance contributions can be allowed."

"The Job Centre has stated that there are hardly any jobs available for the hours you wish to work."

"Are you willing to increase the hours you are available for work?"

The artist answered Yes.

"If so - what are the new hours you are available to work?"

The artist answered 35 to 40 per week.

The artist did not give any more details nor continue on another sheet as suggested. He signed the form, dated it, placed it in the postage paid envelope provided & mailed it.



# 1987

IGGS7

## OPEN LETTER

### TO BRITISH CORRESPONDENCE & MAIL ARTISTS

during a visit to robin crozier he expressed some concern about the future of his archived correspondence & mailart. a concern which i shared and one which i am sure we all share. for apart from the tate library there is no official private or state supported organised body equipped to handle or capable of protecting the outpourings of our generation. the tate despite its healthy collection of modern art does not have a policy to collecting mailart & correspondence art. even if we all bequeathed our collections it is doubtful that the tate would put enough resources into preserving & publishing the documents. i came away from sunderland chewing over this problem as an accompaniment to my vegetarian diet.

after some days it struck me that between us we could organise our own british archive for correspondence & mailart.

this would have obvious advantages over any other form of permanent preservation. as a separate independent museum it would be able to concentrate its resources upon archiving & publishing as well as cataloguing all the material of how the network functions.

clearly the first thing to do is to be on the lookout for a suitable building of a reasonable price. once this has been found collectively we must raise the finances to make this dream come true. i will attempt to coordinate correspondence on this subject & enclose a list of all persons who have received this initial bulletin.

i look forward to receiving your views & comments.

**DATA**  
DD1 4BS

**DATA**  
DD1 4BS

**DATA**  
DD1 4BS

**DATA**  
DD1 4BS

**DATA**  
DD1 4BS



I think the best way to archive  
the info/DATA/work produced by  
British ~~XXXX~~ Mail Art is to publish.  
It makes it all documented/minaturised(?)  
and portable/reliable.  
The future lies in Sponsorship. Ben

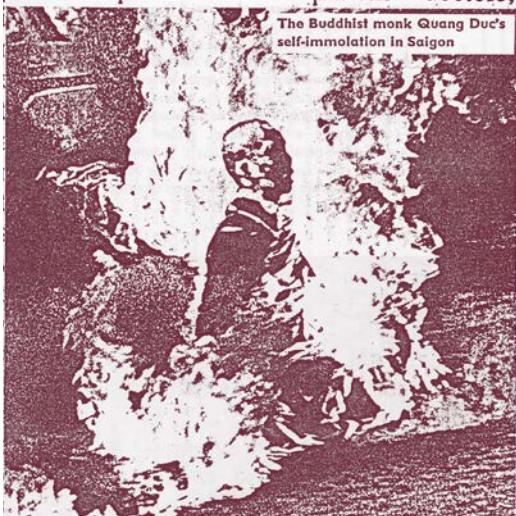
As far as i can see it ben archiving & publishing are 2 completely different kettles of fish. I have always imagined that one archives what is published. To publish what has already been published can obviously be beneficial if one wishes to increase circulation but it does not solve the problem of archiving. You are one of these young materialist artists born of thatchers great britain for you clearly see that artists should compete within the open market place by selling their product & you will go to any length to ensure that your product will do just that. I wish you well & hope that you do indeed find a public who want to buy what you make. But again you confuse the issues. An archive is not a commodity for sale it is a small piece of human endeavour to be shared with others. Whether an archive should publish is a different question altogether. Should an archive exist at all seems to be difficult enough to answer. & if it should then who should take on the burden of responsibility : the artists themselves or an already existing institution?



## + SMILE, *Lives A Bitch, Dundee, UK, 1988* (Edited by Pete Horobin)

This issue of *SMILE* deals with the topic of suicide.

that there is a "culture" of suicide, whereby its incidence and methods vary with time and place. People in some occupations – doctors,



The Buddhist monk Quang Duc's self-immolation in Saigon

Among such people "there survived that link

Hungary's suicide situation is unique and puzzling. There is no other country in the world where such a marked and almost continuous rise in the number of suicidal deaths has taken place in the last two decades. Hungary's suicide rate was 26.0 per 100,000 per annum in 1960, 29.8 in 1965, 34.6 in 1970, 38.1 in 1975 and 44.9 in 1980. It is certain that this steady increase is real and cannot be attributed to changes in the identification of suicidal cases or in the statistical reporting system.

The suicide rate in Hungary has always been high. In the last hundred years at least, Hungary has always been among the nations with the highest suicide rates.

How many people have wanted to kill themselves, and have been content with tearing up their photograph!

JULES RENARD (1864-1910), *Journal*

well as psych methods of

### Inquest opens on computer expert

THE death of computer expert Trevor Knight, who was found in his car in the garage of his home on Friday, was due to carbon monoxide poisoning, St Albans coroner's court heard yesterday.

Coroner Mr Arnold Mendoza opened and adjourned the inquest after hearing identification evidence. Pathologist's evidence, he said, gave the cause of death as carbon monoxide poisoning.

Mr Knight, of Pigott Hill Lane, Harpenden, Hertfordshire, who was 52, worked as a computer manager at GEC's Marconi plant in St Albans.

On learning of Mr Knight's death, Labour MP Mr Doug Hogg called for a Government inquiry into the fate of eight scientists involved in defence work who had, he said, committed suicide or died under mysterious circumstances.

At the weekend Mr Ray Bryant, a Marconi spokesman, said Mr Knight had worked in the guided missile department. He would not comment on the deaths in the last two years of several other Marconi scientists.

change, too

### News in brief

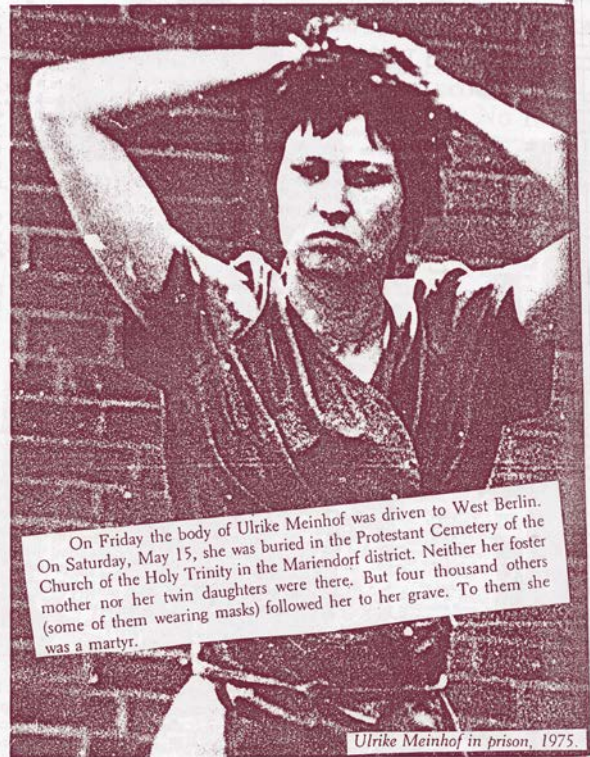
#### Marconi man 'killed by fumes'

The computer expert found slumped in his car last Friday died of carbon monoxide poisoning, St Albans coroner's court heard yesterday.

Hertfordshire police said Mr Trevor Knight, aged 52, of Harpenden, worked as a manager at GEC's plant in St Albans, north London, site of the company's Marconi subsidiary. The inquest was adjourned.

about suicide

## NON-PARTICIPATION



On Friday the body of Ulrike Meinhof was driven to West Berlin. On Saturday, May 15, she was buried in the Protestant Cemetery of the Church of the Holy Trinity in the Mariendorf district. Neither her foster mother nor her twin daughters were there. But four thousand others (some of them wearing masks) followed her to her grave. To them she was a martyr.

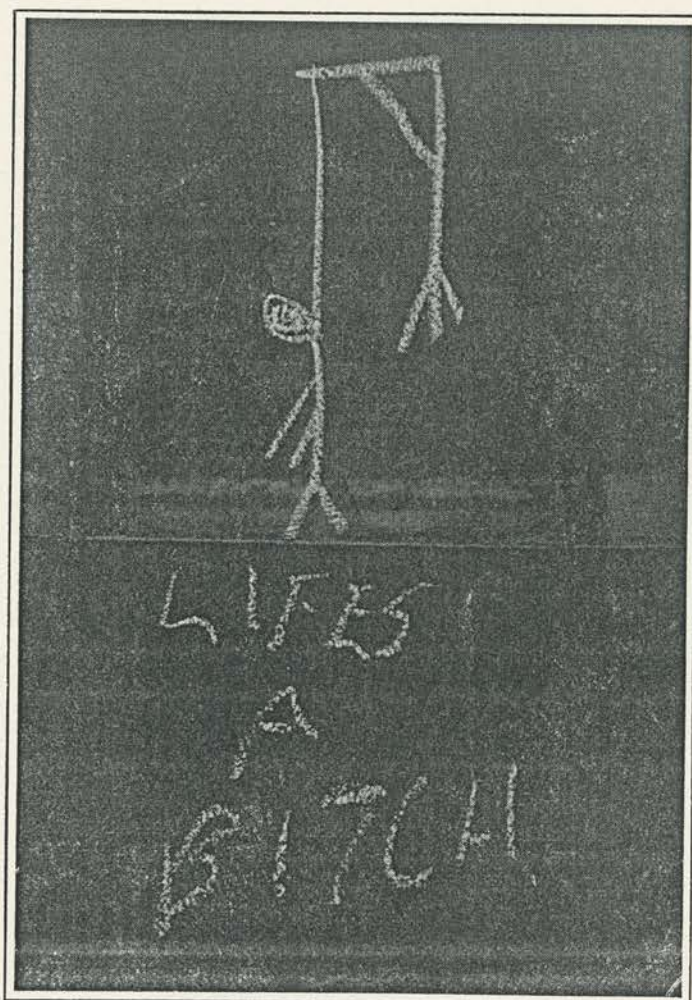
Ulrike Meinhof in prison, 1975.

with her into her middle age. Martyrdom was all that was left to her in Stammheim prison, and martyrdom was, after all, the highest form of heroism which her country in her formative years, as well as the religion by which she was deeply affected, had provided for her admiration and ambition.

Cover and pages of the *SMILE* issue *Lives A Bitch*. This page shows Ulrike Meinhof, a leader of the German leftist terrorist group RAF. Meinhof died in custody of the West German state. It was officially claimed that she committed suicide. (Continued on next pages)



# SMILE



PROOF  
COPY ①





The importance of comparing male with female trends lies in what it could reveal about possible causal mechanisms. For example, if the loss of social contact or poorer financial circumstances were the important factors, then effects of unemployment on both men and women might be expected. However, if it were loss of self-esteem then men, with their traditional role of breadwinner, could be affected to a greater extent.



DURING THE FIRST TWO WEEKS OF SEPTEMBER 1988  
DUNDEE RESOURCES CENTRE FOR THE UNEMPLOYED  
(DRCU) HOSTED AN EXHIBITION ON THE THEME OF  
SUICIDE WHICH WAS PART OF THE FESTIVAL OF  
NON-PARTICIPATION, A DECENTRALISED SERIES OF  
EVENTS WHICH TOOK PLACE IN SCOTLAND THROUGH-  
OUT 1988.

THIS SMILE CELEBRATES THE EXHIBITION & ACK-  
NOWLEDGES THE FOLLOWING FOR THEIR ASSISTANCE,  
CO-OPERATION & SUPPORT.

DRCU  
DR IAIN CROMBIE  
DR STEPHEN PLATT  
SHEILA LITTLE  
DR LAWRENCE WILLIAMS  
TAYSIDE HEALTH BOARD  
DUNDEE PUBLIC LIBRARY  
DUNDEE CITY ARCHIVE  
DUNDEE UNIVERSITY  
GATEWAY EXCHANGE  
KEN MURPHY-ROUD  
MALCOLM DICKSON  
LEIGH COX  
KAREN STRANG  
STEWART HOME  
MRS E HOROBIN  
MIKE KANE  
LAURA WALKER  
EWAN MCDUGALL  
MIKE WALKER  
PETER GLEN  
MARK PAWSON  
GWEN COATES  
FRANZ LIEBL  
TENTATIVELY, A CONVENIENCE  
STEFAN SZCZELKUN  
LIZ HILL  
IAN MASSIE  
ULRICH TARLATT  
MICHAEL LEIGH & HAZEL JONES  
DESMOND FERNANDES  
A GABRIEL  
E L BEEL  
SUSAN COLLINS  
KEITH STUTTER  
VITTORE BARONI  
KAREN ELIOT



# NON-PARTICIPATION FESTIVAL

The Festival of Non-Participation is a decentralised cultural festival being held in Scotland during 1988. The festival will provide an open situation in which various groups and individuals can organise events.

The originators of the festival hope that many diverse organisations throughout Scotland will stage events to take place under the umbrella of The Festival of Non-Participation. The originators do not want to act as legislators but will advise, encourage and provide support. The finance, advertising and organisation of each event remain the responsibility of that particular organiser. Any group or individual organising an event is asked to make it known that the event is part of The Festival of Non-Participation and is asked to contact the co-ordinator to register their event so that a programme of The Festival of Non-Participation can be kept up to date.

Co-ordinator : Pete Horobin, The Data Attic,  
37 Union Street, Dundee DD1 4BS or  
tel. 0382 27735 during normal working hours.

## NON-PARTICIPATE BY PARTICIPATING IN SOMETHING ELSE

### HOME TAPING EVENINGS

Flaunt the copyright laws by filling a blank cassette. Non-participants are encouraged to make a video or audio tape of their favourite programmes, film or music for a friend. Encourage others to non-participate in the entertainment market by making free tapes.

### ART = NON-PARTICIPATION

You too can be an artist. Non-participate in the art world of galleries and arts council subsidies, market control and elitism by organising your own art event. Find a space that is not a recognised gallery and do your own thing.

### NON-PARTICIPATION = OCCUPATION

In order to draw attention to the controversy of nuclear waste disposal non-participants exercise their right as tourists within their own country to go where they choose by occupying various proposed sites for the dumping of nuclear waste in Scotland.

### NON-PARTICIPATION = UNEMPLOYMENT

The out-of-work person is kept by the state on a very low subsistence income which forces her/him into the role of non-participant within the consumer society. Organise unemployment rallies and exhibitions to show that unemployment can be a valuable experience requiring more money.

### FAST DAYS NOV. 4th, 5th, & 6th.

Give your stomach a rest and go without food for a few hours. Non-participate in the exploitation of the third world and tighten your belt in sympathy.

### WALKING WEEKEND MAY 28th / 29th.

Even if you are a stay at home rarely straying from your homepatch exercise your limbs by walking. In our increasingly commercialised leisure time walking is one of the few pursuits that is free - so take full advantage and use your legs for enjoyment. Try walking a long distance over the weekend either camping, hosteling or visiting friends en-route.

### CYCLE DAYS JULY 10th & 28th. AUGUST 12th.

Take out your bike, or borrow someone else's, and use pedal power to non-participate in the motorisation of society. Organise your own cycle rallies, picnics, and cycle parties.

## NON-PARTICIPATE BY PARTICIPATING IN SOMETHING ELSE

### STAY AT HOME DAYS APRIL 13th. MAY

Why not non-participate in comfort for a day - preferably during working hours - with a few friends round to help you enjoy the day of non-participation.

### SWITCH OFF TV DAYS MARCH 2nd APRIL

Are you a media junkie? Is your head full of hype, adverts, glossed over facts and images? Switch off - and do something else.

"THE ALTERNATIVE GARDEN FESTIVAL" is a statement about the elitism of the official Garden Festival. The alternative event will concern itself with the growing of vegetables on industrial wastelands where in Glasgow. It is the aim of the festival to produce an edible end result. Non-participants will be free and further details can be obtained from : Jayne Taylor, 52 Cleveland Street, Charing Cross, Glasgow.

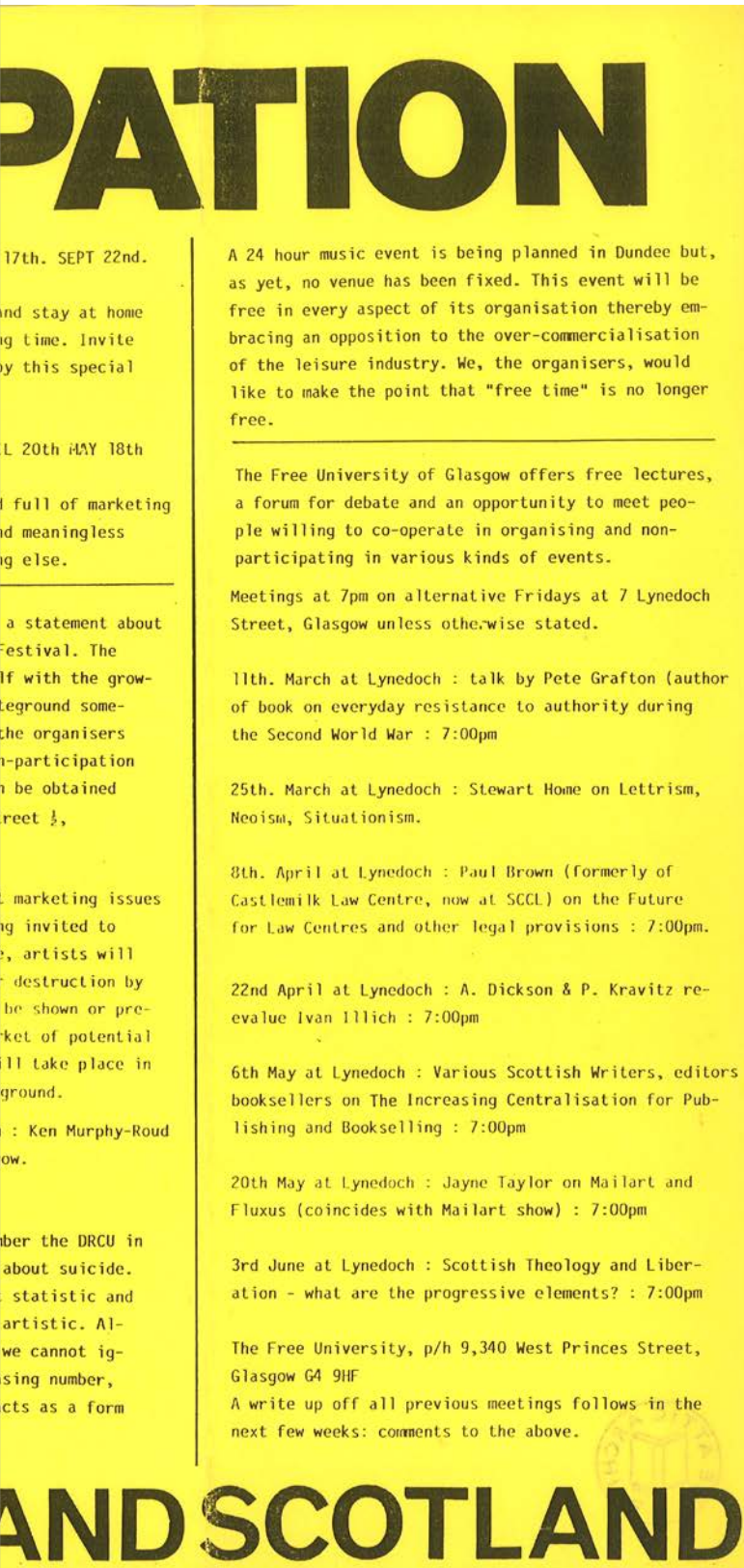
"THE BURNING" is a statement about the role of the artist within the artworld. Instead of being invited to submit works for exhibition and sale, artists will be invited to submit exclusively for destruction by fire. The works therefore, will not be preserved thereby depriving the art market of assets and commodities. The event will take place in Glasgow on a suitable piece of wasteland.

Further details can be obtained from 774 Rutherglen Road, Oatlands, Glasgow.

During the first two weeks of September Dundee will host a large exhibition of non-participation. This will be in two parts; the first visual and historic, the second visual and historic, though an emotive subject for many, more the reality that, for an increasing number of people, especially the unemployed, suicide is a form of non-participation.

# SCOTLAND SCOTLAND SCOTLAND





## + Suicide, Dundee, Scotland, UK, 1988

During the the Festival of Non-Participation

**“horobin installed a large exhibition on the theme of suicide in the dundee resource centre for the unemployed”**

[Peter Haining, “A History”, manuscript, 2024, 4]

The exhibition was held during the first two weeks of September, 1988.

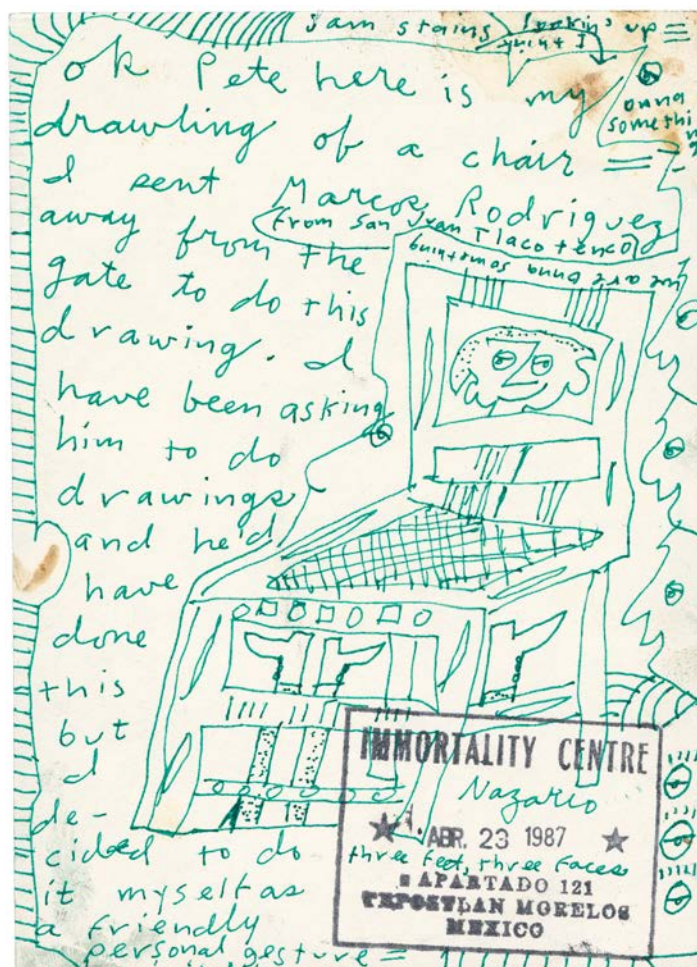
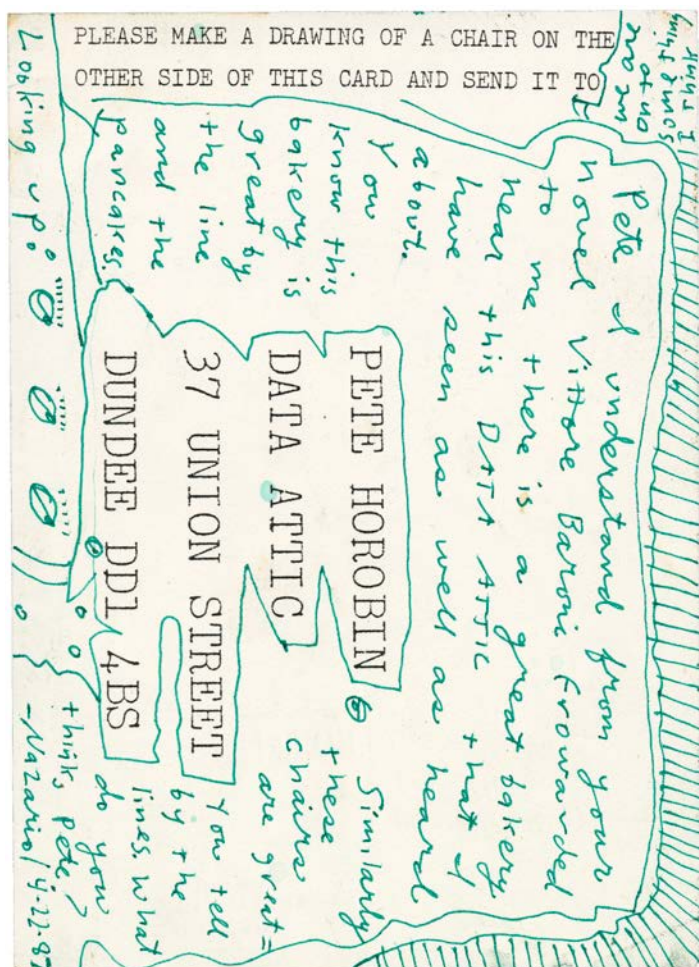
Poster for the Non-Participation Festival, Dundee, Scotland, UK, 1988



## + Chair of Chairs, Dundee, Scotland, UK, 1986–1988

Horobin asked his correspondents to send him a drawing of a chair on a blank postcard presented to them through the post. These drawings were then xeroxed and pasted on an armchair found in the Dundee Resource Centre for the Unemployed. Thus, the object Chair of Chairs was created in the DATA Attic.

The Chair of Chairs was exhibited in 2006 when the DATA project was given its first retrospective exhibition in Belfast, Northern Ireland, UK. Later on it was painted in golden colour becoming a Neoist chair so that anybody who sits on it becomes Monty Cantsin. The golden chair is now kept at Artpool as well.



Works by David Zack (current page) and Mark Pawson (next page).

PLEASE MAKE A DRAWING OF A CHAIR ON THE  
OTHER SIDE OF THIS CARD AND SEND IT TO

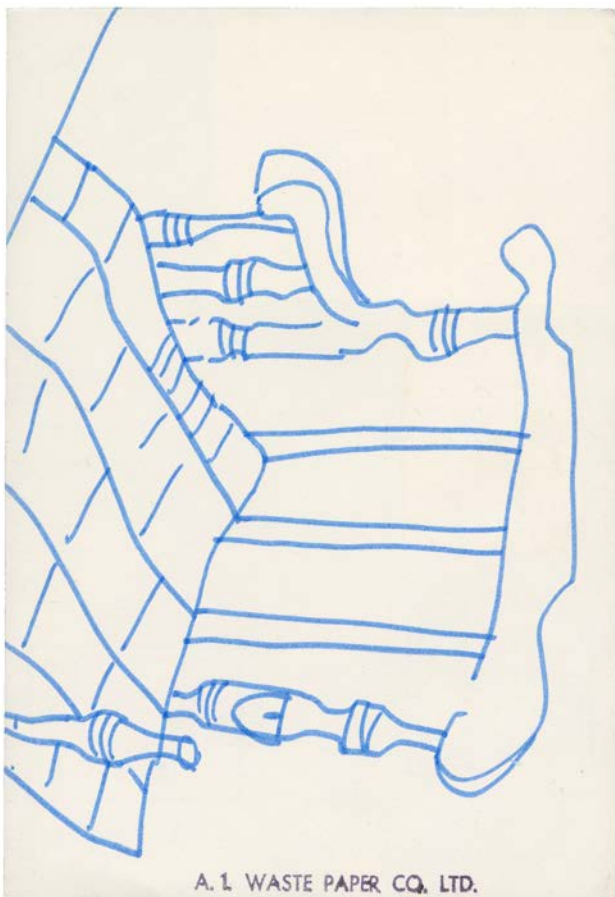
ROBIN

ETIC

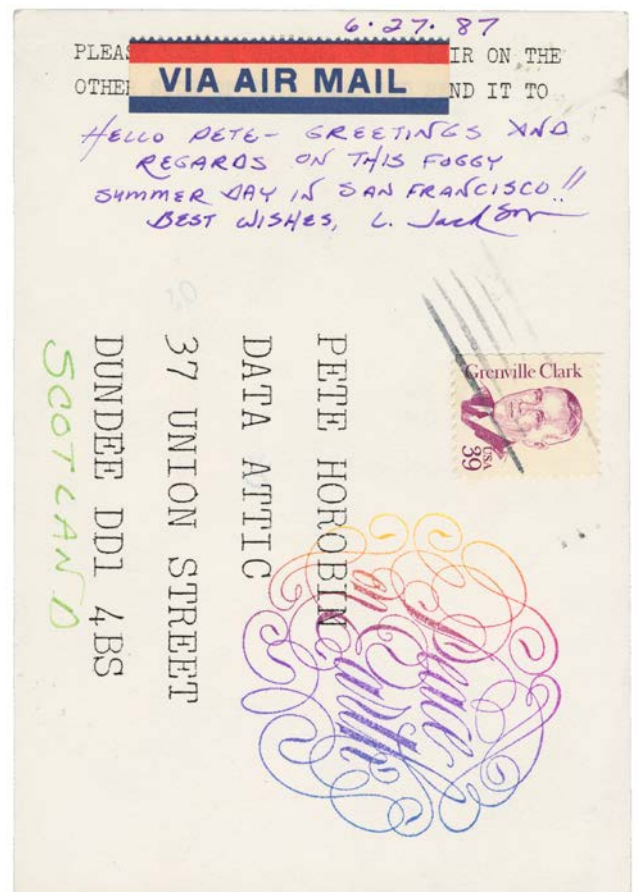
UNION STREET

UNDEE DDL 4BS

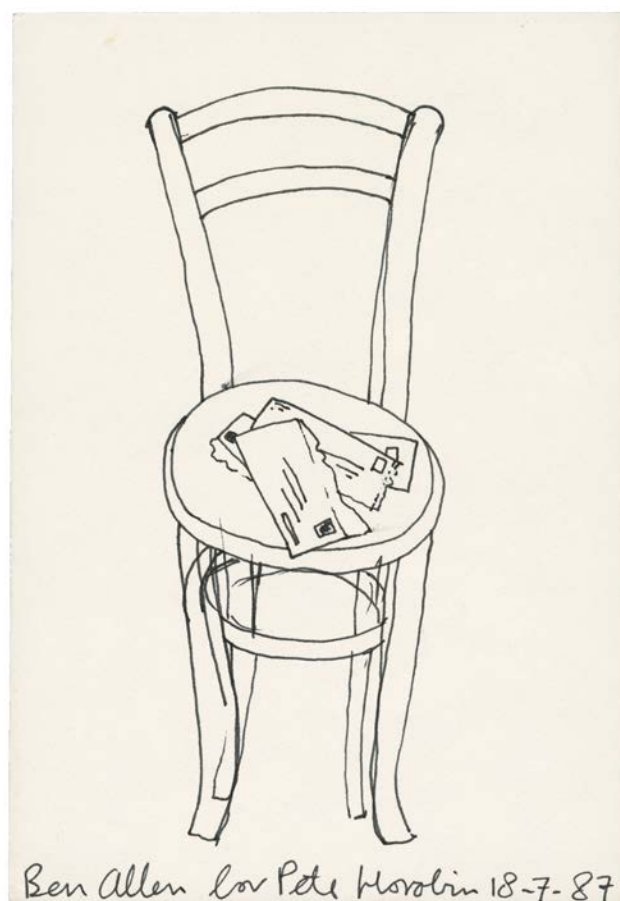




Works by Leavenworth Jackson and A I Waste Paper Co. Ltd.



DATA Pete Horobin DATA



Works by Ben Allen and Janet Janet (Steve Perkins)



Works by Vittore Baroni and Serse Luigetti





Photo from the exhibition *DATA – controlled access – DATA*, 29 November – 12 December 2006, University of Ulster, Belfast, Northern Ireland, UK. The armchair of Horobin is pasted with black and white copies of

the works sent by the participants of the *Chair of Chairs* project. In the back the golden pram from Horobin's *PRAM* project. Both the armchair and the pram are now kept at Artpool.



Photos of the installation in the Attic, Dundee, Scotland, UK, 1988. Photos by Neil Watson



## + The Year of Tent, Scotland, UK, 1989

“the climax of DATA was the year of the tent – daily A4 DATA sheets were printed on waterproof plastic as a precaution against the scottish climate – they were stencilled daily & gave internal measurements – pulse temperature blood pressure mood stool & food eaten – external measurements were map references time temperature barometric pressure & weather conditions – visitors to the tent were invited to complete DATA sheets during their camping collaboration – on the reverse of each sheet horobin wrote a letter to a correspondent – @ the end of each month he returned to the attic to photocopy & mail out DATA sheets – throughout the year of the tent horobin tramped all over scotland from shetland to the borders & dundee to the outer hebrides – he photo-documented the centre of many OS maps – signed the landscape with DATA – bringing the 10-year artwork to a conclusion by walking from iona to glasgow carrying a white stone to place on the tomb of saint kentigern in glasgow cathedral”

[Peter Haining, “A History”, manuscript, 2024, 5]



Photo by Pete Horobin

“during this year the attic was rented to malcolm dickson & horobin was in receipt of what the government called enterprise allowance – a financial support scheme for small businesses – horobin was signed up to this as a freelance journalist

there was a strong sense of purpose throughout the year of the tent – & a structure – each month had a proscribed route-plan – in january horobin walked across scotland from knoydart to dundee – in february he walked the length of the river tay to its estuary @ dundee – in march he travelled to the orkney islands – et cetera et cetera – in december he walked from iona to glasgow

so this structure enabled him to return to dundee @ the end of every month to photocopy DATA sheets & post to correspondents – on the reverse side of DATA sheets was a handwritten letter – correspondence activity was a keystone of the year’s intent horobin’s address remained constant – the attic @ 37 union street dundee

there is no map but – the DATA sheets are very accurate in their map co-ordinates – it would be possible for a researcher to construct a map from the DATA given”

[Email from Peter Haining, 26 April 2024]

This project’s photo documentation takes us to the most beautiful parts of Scotland.



Photo by Pete Horobin. 8 October 1989.  
 "Bovine visitors" – handwritten on the back.



Photo by Pete Horobin. 12 February 1989.  
 "Harsh wintry conditions" – handwritten on the back.



Pete Horobin filling out his daily DATA sheet or writing near Gleannebeag, Scotland on 23 July 1989.



Photo by Pete Horobin. 21 July 1989.  
 "Sandaig" – handwritten on the back.



Photos by Pete Horobin documenting the process of taking daily DATA.



Photos by Pete Horobin documenting the process of taking daily DATA.





Photos by Pete Horobin documenting the *DATA* installations “written” with stones (and other natural material) found at the campsites. Horobin signed the landscape with these installations.

+ *[The End], Scotland, UK, 1989*

**“the creative life of pete  
horobin terminated with the  
end of DATA @ mid-night  
on 31.12.1989”**

[Peter Haining, “A History”, manuscript, 2024, 5]



# Pete Horobin's in Various Mail (1980-1989)



# Participations

## Art Projects

\$2

4

6

\$2

\$2

5

6

\$2

\$2

6

6

\$2



# Pete Horobin's Participations in Various Mail Art Projects (1980–1989)

During the golden decade of DATA Horobin became deeply involved in the MA movement and within it an international network of artists calling themselves the Neoists. He was exchanging correspondence in the form of letters, small publications (bookworks), postcards and audio cassettes as well as small three-dimensional objects. Almost all of his works from then on circulated in the network either in narrower or wider circles.

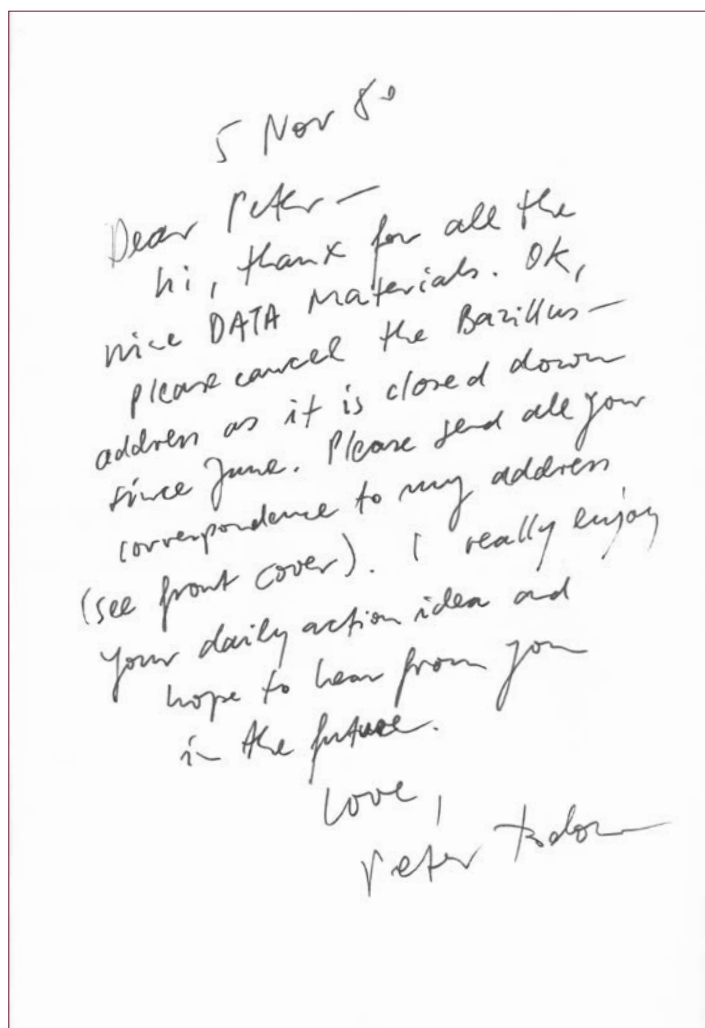
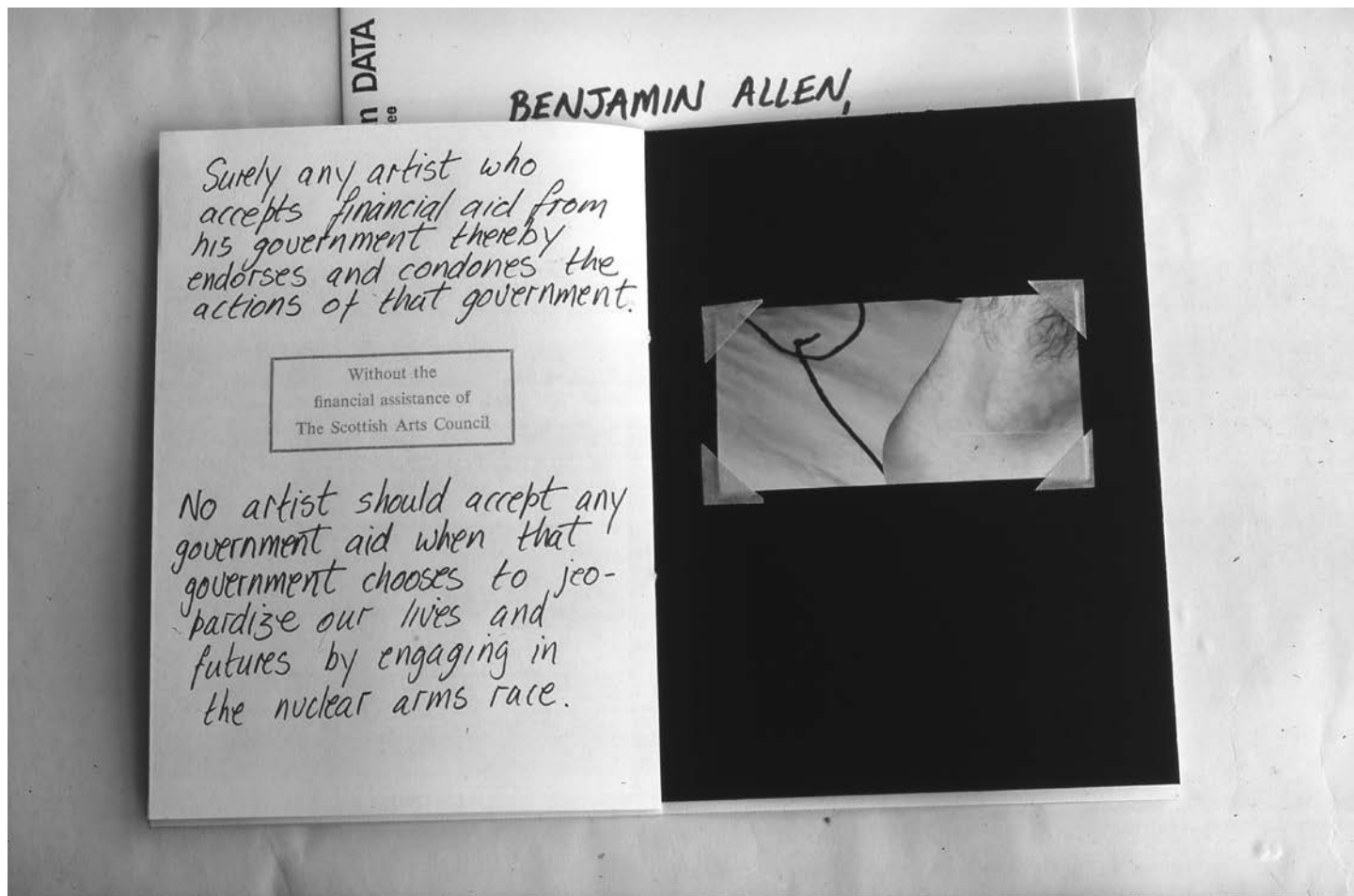
His meeting with the MA network went like this: While traveling in France Horobin met with a Paris-base group named CAIRN. An interesting grouping of likeminded artists who established “possibly the first French real artists’ space”. [from a handout by the group CAIRN published in Paris, France, ca. 1980]

“cairn had placed horobin on their international mailing list – this included many artists exchanging & collaborating through the mail art network – peter below – a mixed media artist based in wurzburg – was the 1st such artist to reach out to horobin – below was quickly followed by robin crozier – in sunderland – horobin responded in kind to both – & by a process of natural selection osmosis & mutual gestures his social circle broadened widened & became worldwide – vittore baroni in italy carlo pittore in new york david zack in mexico to name

but very few – horobin was experimenting with audio & small bookworks – often recording the making of a book & including the audiocassette inside the handmade book – most of these were photo-documented before being mailed away – black & white photographic documentation of daily actions in the attic & large scale drawings – deconstructed & made into A4 books – also comprised the breadth of his involvement with what many called the eternal network”

[Peter Haining, “A History”, manuscript, 2024, 2.]

The following compilation of Horobin’s participations in networker projects (both exhibitions and publications) was established based on the materials kept and processed here at Artpool Art Research Center. All the projects and publications listed below are published online at Artpool’s MA Chro-No-Logy site.



Pages from a bookwork by Horobin sent to Ben Allen. Note the rubberstamp often used by Horobin and a cut-out piece of a photo (taken by Gwen Boath) about Horobin's body action. The bookwork is dated 23 August 1981. (Slides by Pete Horobin)

Detail of the bookwork of June 1982 by Horobin



**+ A Magazine for..., vol I,  
no. I (November 1980), Mixed  
Media Edition, Würzburg, Germany  
(Compiled by Peter Below)**

[<https://artpool.hu/MailArt/chronol/1980.html#Magazine>]

In this collaborative artist's magazine each issue was published with various content taken from the correspondents of compiler Peter Below. The published material ranges from documentations to MA works. Only 5 copies were produced of this issue and sent to the participants; Below added personal handwritten letters for each of them.

In this issue the participants were: Andreas Mathyl (Germany), Monty Cantsin aka István Kántor (Canada), Pete Horobin (Scotland), Robert Saunders (USA), Peter Below (Germany). In this issue Below changed his small press label to Mixed Pickles Edition.

Collage by Below using an envelope by Horobin and a postcard by Monty Cantsin. *A Magazine for...*, vol. I, no. I (November 1980), Mixed Media Edition, Würzburg, Germany (Compiled by Peter Below)



Beate Uhse-Filmverleih zeigt!

### Ulrike Rosenbach

Fast 1.000.000,- DM haben wir bezahlt, damit das hier abgebildete Mädchen

#### Ulrike Rosenbach

in diesem Film die Hauptrolle spielt. Wir garantieren Ihnen, daß sie alles freiwillig macht, und daß alle Szenen echt, authentisch und nicht gedoubelt sind.

4-Kanal-Dolby   
Super-Sound

#### BLUE MOVIE KINO

Schillerstr. 3, Telefon 59 42 91

9.00, 10.30, 12.00, 13.30, 15.00,  
16.30, 18.00, 19.30, 21.00, 22.30

Nur für Erwachsene



#### Ohrensauen

- weil es Freude macht zusammen zu sein,  
sich gut zu verstehen,  
ein bißchen Spaß zu haben -  
und sich wohl zu fühlen



DATA Pete Horobin DATA





DATA Pete Horobin DATA

HAGGIS, POTATOES  
AND TURNIP

Gwen prepared this

we fed two friends

The gesture was simple

IG - IO - SO

37 Union Street Dundee

today I was visited by a friend.

he went out of his way to see me.

the gesture was simple

e drank beer and spoke of keeping things simple.

17 - 10 - 80

27 Union Street, Dublin

Peter Below published Pete Horobin's daily action sheet dated 17 October, 1980 which was sent to his correspondents. *A Magazine for...*, Vol. 1, No. 1, November, 1980, Mixed Media Edition, Würzburg, Germany (Compiled by Peter Below)



Paris 10th February 1981

Dear Friends

Thank you for replying to our invitation. Here are a few details about ourselves and the event we are organizing.

## GENERAL MEANING OF OUR ACTIVITY

We are twelve artists who have chosen and decided to set ourselves a certain number of questions concerning art and artistic practice.

. The art market and the cultural institutions ascribe to art functions which are not in fact its own : merchandise, objects of power and status, means of alienation.

. In accepting this system, artistic production renounces its essential critical function.

. The examination of this critical dimension of art is the reason for our activity and our existence as a group.

. This task, which we perform actively, takes place outside the dominant system of art production and art distribution (1).

. This task does not favor objects at the expense of experiences and concepts.

## MEANING OF THIS PARTICULAR EVENT

The event in which you are going to participate will take place from the 6th to the 12th April 1981 under the general title "Grand Dieu! Epargnons cela à notre pays" ("Dear God! Keep this from our country").

This event has come about through our desire to make people aware of the existence of movements and experiences which, for diverse reasons, take place outside the institutional framework of art.

We are emphasizing the information aspect of this event which must present the greatest range of experiences, works and reflexions.

To do so, we are asking you :

1. Either to choose, as much as possible, a "mediatized" art form (photographs, slides, films, videotapes, soundtapes, publications, etc.);
2. Or to structure your live performance as an event limited in time (preferably not exceeding 1 hour.)

Lastly, in order for us to draw up a catalogue which will be regarded as an instrument for future exchanges, we ask for your answers to the following questions, on a typed page, maximum length 35 lines :

- who are you ?
- what is the general meaning of your work ?
- what is the actual work you are presenting ?
- what is its aim ?
- for what reasons have you chosen this particular medium ?

PLEASE ANSWER BEFORE FEBRUARY 28, 1981.

(1) Reminder : CAIRN is self-financed and receives no external aid.

**+ *Grand Dieu! Épargnons cela  
à notre pays!, group show, CAIRN,  
Paris, 6–12 April 1981***

Pages from the catalogue *Grand Dieu! Épargnons cela  
à notre pays!*, CAIRN, Paris, 1981

This was a show organized by CAIRN,  
a French group which was the point of  
first contact with Mail Art for Pete Horobin.  
He participated alongside his correspondents  
Peter Below, Centro Lavoro Arte  
(Fernanda Fedi), Niels Lomholt besides  
other Mail Artists.

December 80

Dear Friends,

We have been developing, for the last 4 years, a thinking and questioning  
process that takes place in the field of Art and translates into a quaterly  
publication (Journal de CAIRN), video tapes, public debates, shows, meetings.

We wish now, first of all, to get in contact with you, in order to trigger  
off an exchange of works.

We would like, as well, to open the public to a more complex view on the sur-  
rounding world.

That is, since we have to face up to hypercentralized media (especially in  
the french context), we would like to show a non-codified reality which would  
take place during a week of non-stop events :

performance art - showing of super 8 films - slide shows - video tapes - au-  
dio tapes -

These would pertain to the following areas :

arts works / video art / economical problems / ecological-regional-local con-  
cerns / psychoanalytical - psychiatric aspects / "radios libres".

This program, once finalized, will be able to circulate outside CAIRN, all  
over France and Europe.

Please contact :

CAIRN  
151, rue du faubourg Saint-Antoine  
75011 PARIS  
France

tél : 307 08 88 or 307 08 48



## HOROBIN Peter (Ecosse)

I have, because I went to art school, called myself an artist and that which I create art - this I have always been attempting to justify.

I can now, no longer associate with my contemporaries who produce art in Scotland.

They are apathetic, lazy, non-communicative, disinterested, unquestioning, non-cooperative, self-centred, narrow-minded, dogmatic, unexciting, unadventurous and unimaginative.

They are the majority and they are the artists and what they produce is art.

I do not; cannot; take part in their activity.

Therefore I am not an artist.

What I am does not matter.

What I produce needs no label.

I do not need to justify myself or what I do.

NIESLONY Boris/RIEB Carola (R.F.A.)  
Kleiner Ausstellungsraum

Who are you ? - I'm Boris Nieslony.

What is the general meaning of your work ? - Transforming at my moment live to a really person.

What is the actual work you are presenting ? - Reaction at my impression by my visiting in your space and my impression by the study yours information.

What is the aim ? - ?.

For what reasons have you chosen this particular medium ? - All question in our live must be his own medium. The medium are never a aim, it is living.

Who are you? - Carola Riess.

What is the general meaning of your work? - I self.

What is the actual work you are presenting? - I make a work with Boris Nieslony.

What is its aim? - I don't know.

For what reasons have you chosen this particular medium? - It is the best.

The "Künstlerhaus Hamburg" have 23 artists, one space with 340 squaremeter, financed by the governement , only the rent. The shows are worked by artists - means; one artist come and work one or two months, then a opening. The character are more traditional. I and Carola we rent a space with 90 squaremeter and anotherone with 30. This two spaces have a door to the big room. We change the character. We are not a Showmaker, we have interesting to make living and art together. We have interesting by communication and question of live. My work is also your work and your work is also my work and now we can speak and work together. So we can transformed many oppression and any problems of live. We must try to do all what we want.



## VIDEO

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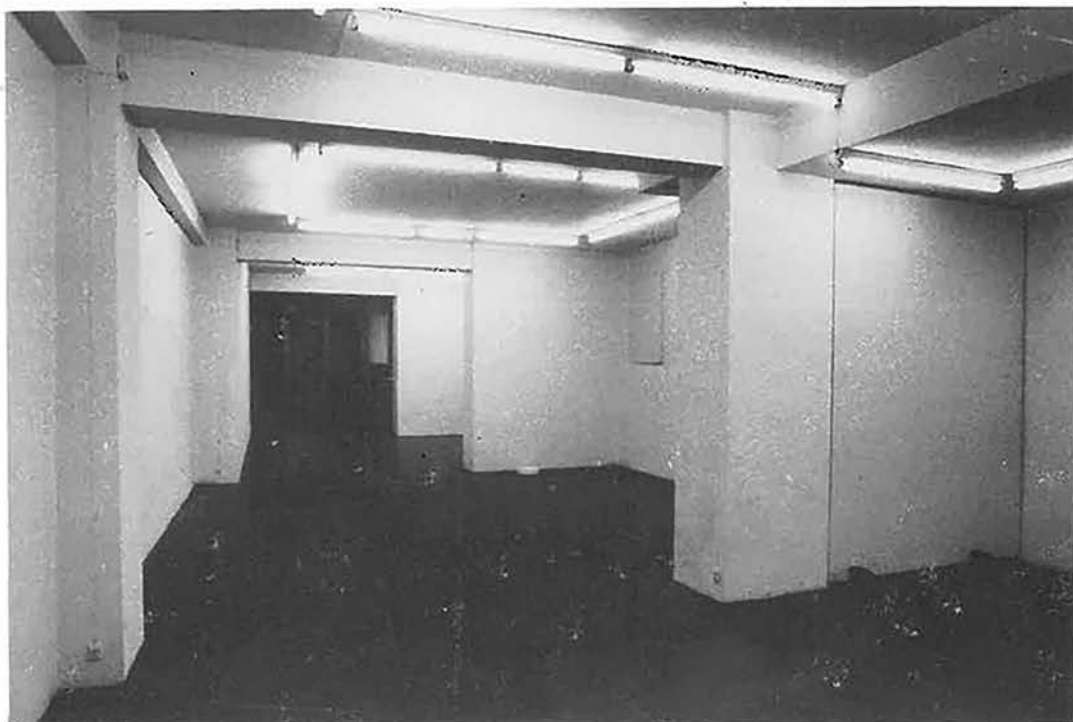
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List of participants from the catalogue *Grand Dieu!*  
*Épargnons cela à notre pays!*, CAIRN, Paris, 1981



# 1981



## "METRONOM"

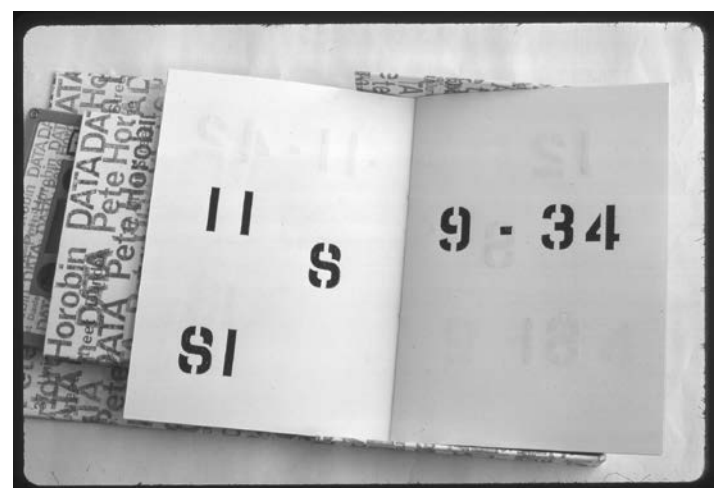
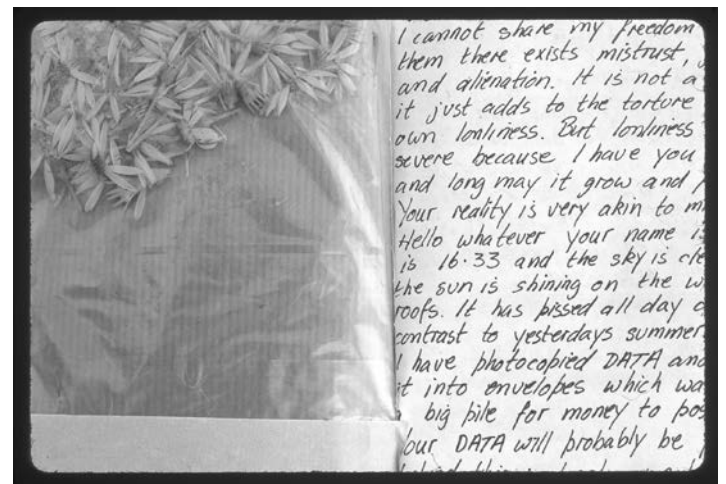
Cover of the catalogue *Artist's Books. Llibres D'Artista*,  
*Metronóm*, Barcelona, 1981



## + Artist's Books, Metronom, Barcelona, Spain, 6 October – 5 November, 1981

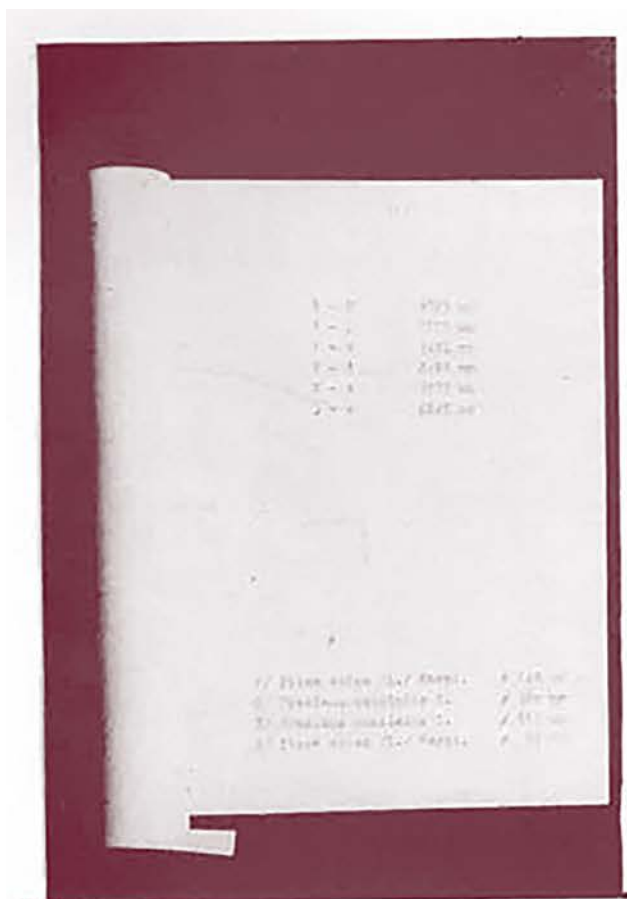
[[https://artpool.hu/MailArt/chrono/1981.html#Artists\\_Books](https://artpool.hu/MailArt/chrono/1981.html#Artists_Books)]

Pete Horobin sent one of his bookworks with an audio tape included for this big international show with a nice bw catalogue.



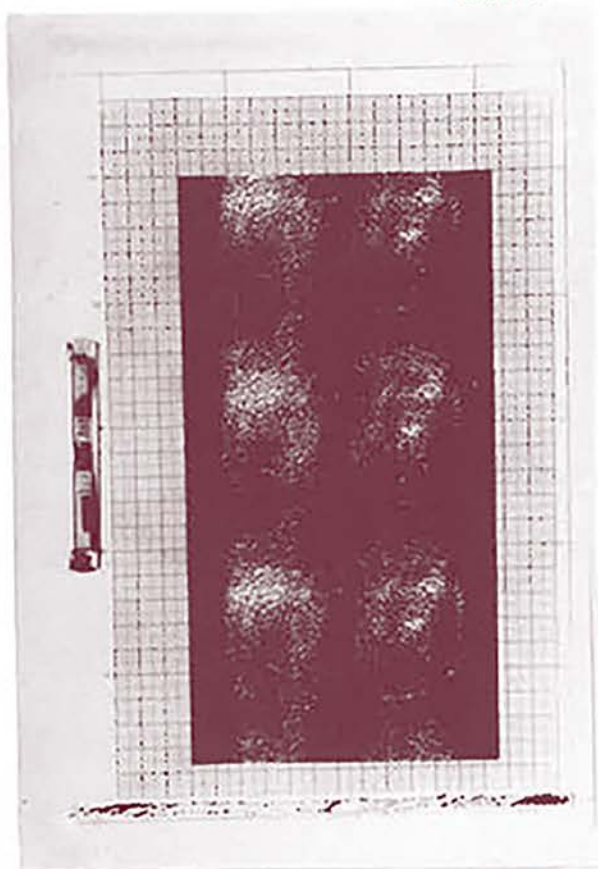
Pete Horobin: [DATA Bookwork], Dundee, Scotland, 1981. Photos by Horobin



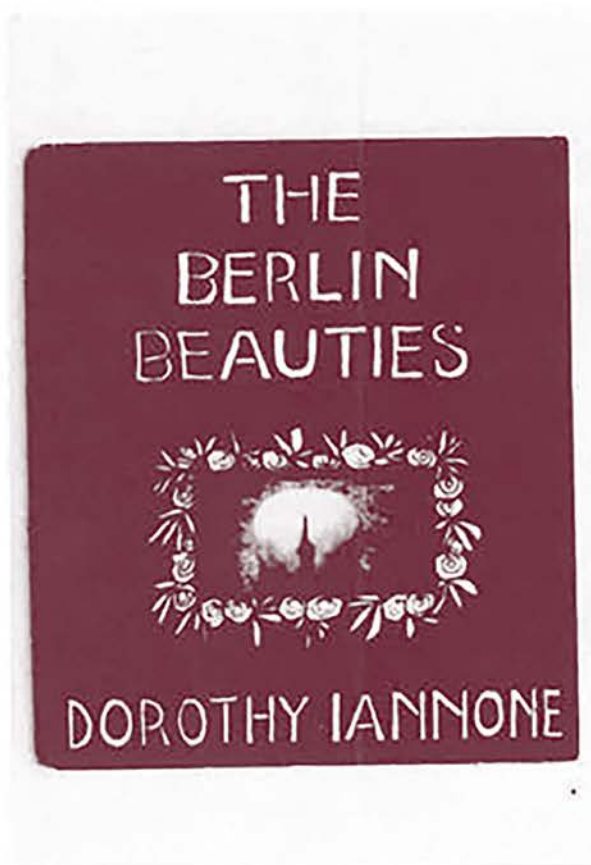


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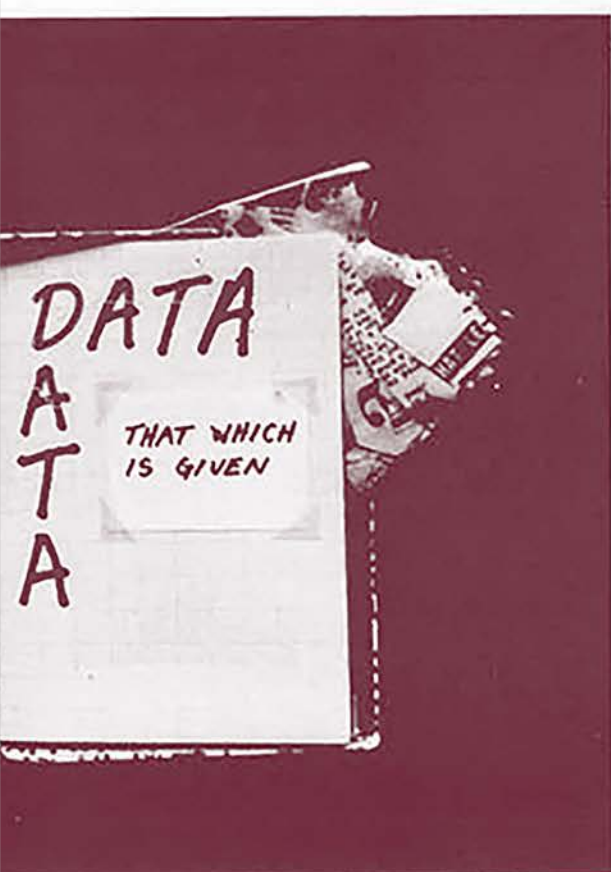
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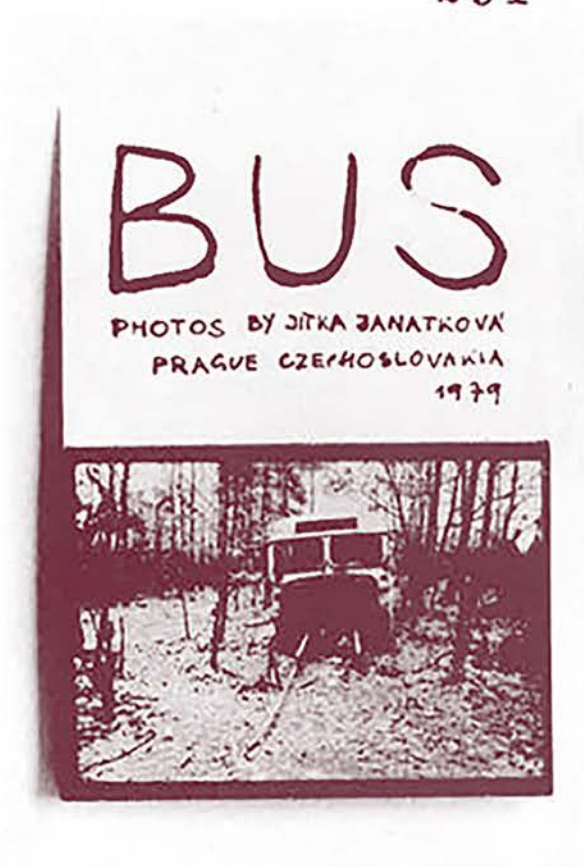
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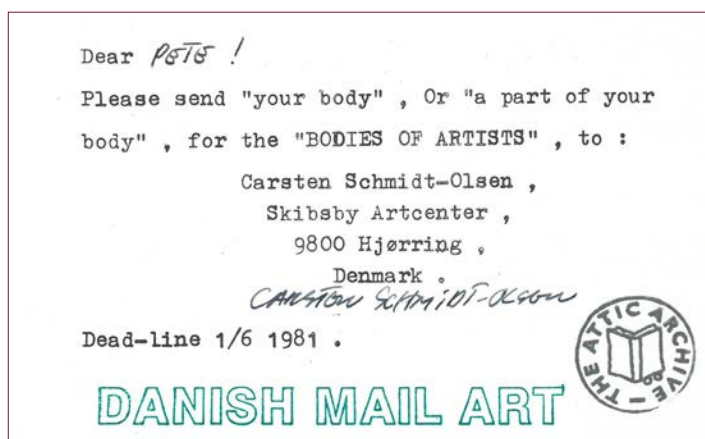
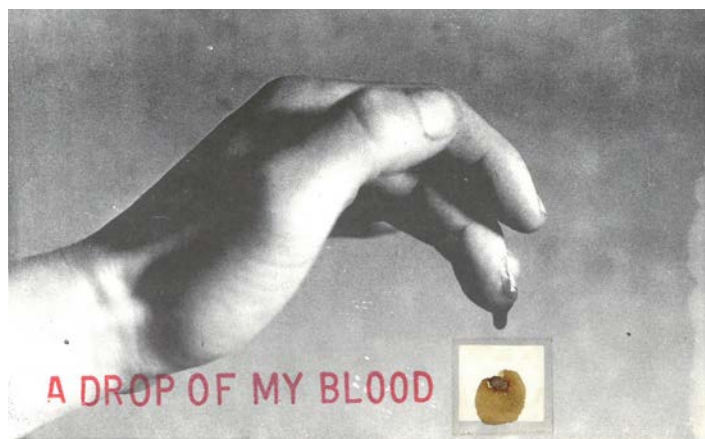
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Artist's Books. *Llibres D'Artista*, Metronóm, Barcelona, Spain, 1981, 199 p. Works by Pavel Holus, Pete Horobin, Miljenko Horvat, Hudinilson, Dorothy Iannone, Paolo Icaro, Jitka Janatková.





## + Bodies Of Artists, Carsten Schmidt-Olsen, Denmark, 1981

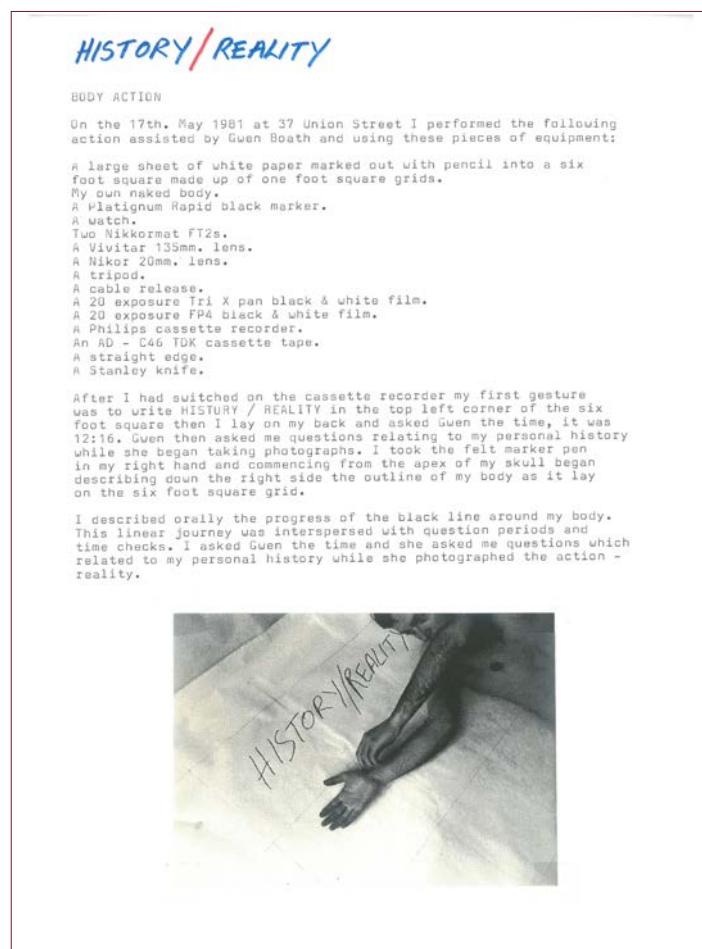
[<https://artpool.hu/MailArt/chrono/1981.html#Bodies>]

Horobin sent photos of his *HISTORY/REALITY* action to this show. These images were reproduced in the catalogue amongst dozens of other participants' works.

Niels Lomholt published some of the sendings of Pete Horobin at his great online archive: <https://www.lomholtmailartarchive.dk/networkers/pete-horobin>.

Call by Carsten Schmidt-Olsen (front and back)

The 3-page-long work/documentation by Horobin for the *Bodies of Artists* project.





Pete Horobin

Page from the catalogue *Bodies Of Artists*, Carsten Schmidt-Olsen, Denmark, 1981, ca. 100 p.

The six foot square was cut along the lines of the grid making thirty - six one foot square pieces. Twenty - nine five inch by four inch black & white photographs were made. These items plus the tape will be sent to :

Carsten Schmidt - Olsen,  
Skibsbj Artcenter,  
9800 Hjørring,  
Denmark.

as part of the Rail Art show entitled Bodies of Artists.

The six foot square will be reassembled on the floor, the photographs will be scattered over it and the tape will be played while viewing the whole piece.

19:5:81

DATA Pete Horobin DATA  
37 Union Street Dundee

I found it difficult to maintain a fluid line due to having to move my body so much while taking the black line around furthest perimeters. Consequently when the line eventually arrived back at the apex of my skull the two points did not meet. I stood up and viewed the distorted image. It appeared virtually headless. The effect was primitive and reminiscent of neolithic cave art. A crude yet provocative human outline.

I began to cut out the six foot square from the large sheet of paper using a straight edge and a Stanley knife. After the blade had travelled around the four edges of the square thus freeing it from the rest of the paper I asked Gwen the time, it was 13:00 hrs.

I declared the action complete and switched off the cassette recorder.





"A Magazine for ..."

is Germany's most exclusive magazine.

It is edited irregularly and is distributed free to ten persons I am choosing each time a new issue is ready.

"A Magazine for ..."

is a cross section through my correspondence and related material.

No one of the receivers will get all published issues - just one in a time.

The only complete collection of the magazine is in the archive of Mixed Media/Kryptic press.

The idea about this magazine is to have people to participate in my communication environment.

Also new contacts are possible between the persons featured in each issue.

PETER BELOW

MIXED MEDIA / KRYPTIC PRESS  
Bismarckstr. 12 • D-931-13684  
8700 Würzburg • W. Germany



To all receivers of " A Magazine for ... "

As in the past magazines got lost in the mail  
I ask you to confirm the receipt of this issue.  
Thank you.

PS. Please keep sending your news, informations,  
material, images and messages.

**+ A Magazine for...vol. 2,  
no. 3 (March 1981), Mixed Media  
Edition, Würzburg, Germany  
(Compiled by Peter Below)**

[[https://artpool.hu/MailArt/chrono/1980/  
Magazine.html#vol2no3](https://artpool.hu/MailArt/chrono/1980/Magazine.html#vol2no3)]

In this issue the participants were:  
Fritz Stier (Germany), Sergio Abrain (Spain),  
Thierry Tillier (Belgien), Goran Djordjevic  
(Yugoslavia), Signos (Cuba), Niels Lomholt  
(Denmark), Romano Peli & Michaela Versari  
(Italy), Monty Cantsin (Canada), Pete Horobin  
(Scotland), Peter Below (Germany).



# 1981



**+ Scrapbook or Point of Contact. Statement/Affirmation, Mixed Media Edition, Würzburg, Germany, 1981 (Compiled by Peter Below, edition of 10 numbered copies)**

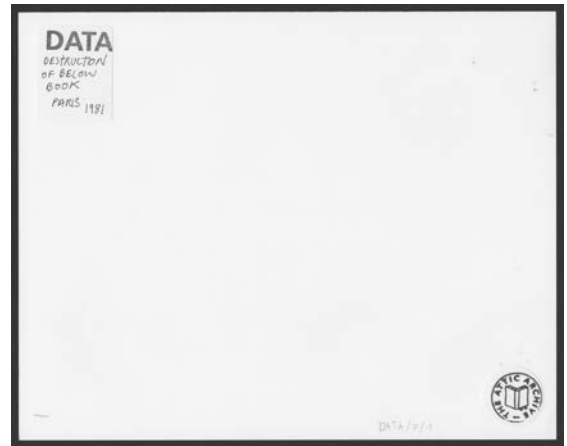
[<https://artpool.hu/MailArt/chronol/1981.html#Scrapbook>]

This was a cooperative book produced by Robin Crozier (England), Geoffrey Young (England), A. Barrio (France), Cees Franke (Holland), Pete Horobin (Scotland) and Peter Below (Germany).

“Before leaving to travel from Dundee to Paris Horobin received a package through the post from Peter Below in Würzburg – West Germany – it contained a cheap poorly produced children’s colouring book that Below was circulating through mail art contacts – requesting each recipient to add something and return it to Below – who then posted it on to someone else et cetera – and so it arrived in Dundee with a request for Horobin to make an addition – but Horobin thought the whole book was so trashy and each contribution so bad that he decided to destroy it – by so doing the ensuing work came within his on-going series of destruction/creation action. In Paris the torn up pages of the Below mail art book were scattered in the River Seine – the action was photo-documented by Gwen Boath

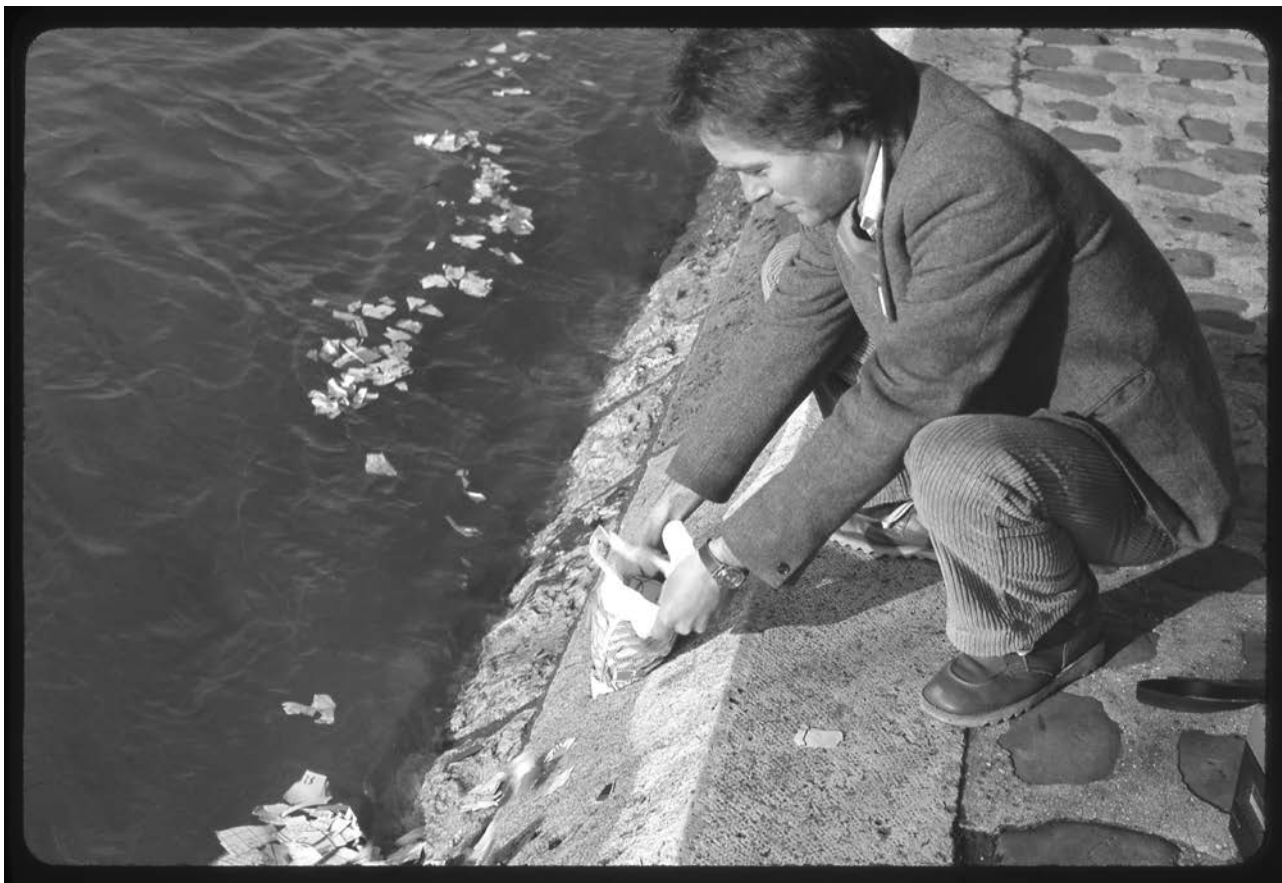
A few pages remained intact holding what was left of the original book together – this provided a framework within which to secure the b&w photographs of the action – and return to Below – who was delighted by Horobin’s anarchistic & unpredictable response”

[Email by Peter Haining, 3 December 2022]

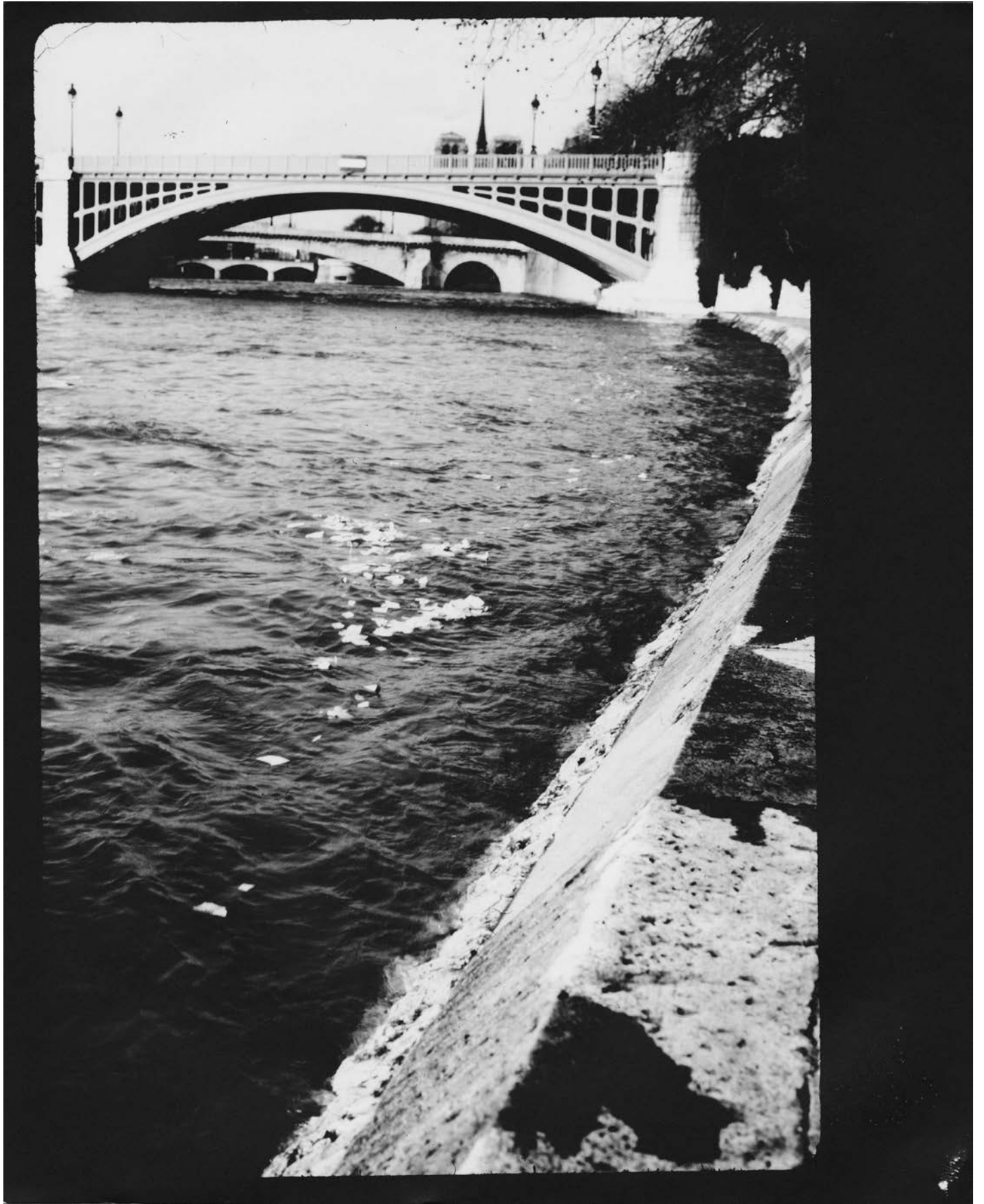




# 1981



The Destruction of *Below Book* by Horobin, Paris, 1981.  
Photos taken by Gwen Boath





# THE NEOIST NETWORK'S FIRST EUROPEAN TRAINING CAMP

21.- 27. JUNI 1982

25 6 \$2

DATA  
DD1-4BS  
Studio 38.

09:45. One sun shining. Together we ate breakfast. Three pieces of bread. Eggs. Confiture. Peaches. For sustenance during this day. Day five. Five players around this table. Eating. Discussing this project. This community action. And yesterday Below showing signs of despondency and disappointment. Because. We. The players in his script. Are not performing to his expectations. Not making sufficient community actions. Of the creative kind. And Monty and I in agreement that the conscious creative force should be. Is. Suppressed. Here. As daily actions take over within the running of this camp. This community. 09:52. Below this German sun. Monty types. Niels contemplates. Nathalie has gone downtown. Fritz prepares his breakfast. EF the third presses his shoulder blades in sleep. Aloft. Below somewhere in Würzburg. Not here. To participate. In this daily action. To recall. Now. 09:56. That yesterday afternoon Monty sang his song on a quiet urban street corner. Outside that window which contained blood samples and his gold bust. And to enforce those lyrics an ambulance cruised by. This action recorded on the DATA cassette. With tales of Peter Belows police enquiry. And Monty showing signs of annoyance. With much to do about. Nothing. Here 10:05. Peter Below has arrived and departed with Niels to collect video equipment. Returning to collect us at 11:00 to take us to der residents where we are to make. According to our programme. Dedications to absent artists. Returning now to last night and a performance piece by Fritz Stier in the Kulturekeller. A bottle of champagne. Drunk. Screen blank. A toy xylophone. Mickey Mouse. Pieces of trees piled around that hissing screen. Teepee style. Table. Chair. Suit. White shirt. Tie. Red arm band. Bored. And an audience of twenty plus. Waited to hear that noise. After which two players left to take photos within the darker confines of Würzburg. Niels posing. H clicking. A yacht. An hotel foyer. On that ancient bridge. Where actions performed took place. Higgins barking at a dog. And the dog barking at Higgins. And the owner barking in German. And returning to find two players tucking into a small feast of fried rice. Eggs. Bread. Coffee. In this studio 38. Where the real actions are taking place. This week. Work week. And a mention of such a work week in the DATA Attic. Now 10:40 and Fritz steers homeward. After a morning of walking Würzburg. Monty. Pete. Niels. Taking photos in that residence. Tiepolo upon that ceiling. Buying some food. Talking. Monty getting strained now as a pressure mounts.

WÜRZBURG / W-GERMANY

# THE NEOIST NETWORK'S FIRST EUROPEAN TRAINING CAMP

21.- 27. JUNI 1982

Tension. Preparing himself. Mentally and physically. For that blood letting. Here now in this camp we have a situation. 16:26. Visitors outside. Residents inside. This principal player has cleaned all the dishes. Washed clothes. Ed prepares food. Niels sits beer in hand. Peter struggles through his own torments. This action week. Performance. Developing.

Seit Generationen spezialisiert auf die Herstellung sämtlicher  
**Künstler-Pinsel**



Dedications to: GORDON W./ KIKI BONSON/ ZBIGNIEW BROTCHEIM/ ART LOVER/  
G. SINGERMAN/ 888 GREGOR/ NAPOLEON/E.G. HEAD/K.TATE/TTP  
Residenz Würzburg/ 25 June 1982(Niels L. Monty C. Pete H.)

WÜRZBURG / W-GERMANY

Niels Lomholt, István Kántor and Pete Horobin.  
A page from the catalogue. The Neoist Network's  
First European Training Camp, Kryptic Press, Würzburg,  
Germany – Centre de recherche Neoiste, Montreal,  
Canada, 1982.

## **+ The Neoist Network's First European Training Camp, Würzburg, Germany, 1982**

[<https://artpool.hu/MailArt/chrono/1982.html#Neoist>]

This was a camp organized mostly by Peter Below and István Kántor (Monty Cantsin). The participants included: Pete Horobin, Ed Higgins III, Andreas Mathyl, Petra Homeyer, Gerd Schröder, Niels Lomholt, etc. As Pete Horobin couldn't afford to attend, he was engaged to write and document the story of the camp while his costs were covered by the participants. The catalogue consists in a large part of his reportage.

“peter below invited horobin to participate in the neoist network's first european training camp in 1982 – by this time horobin had evolved from principal player to acrobat – a red-on-grey character with his own passport – although signing on the dole @ this time with very little money horobin hitch-hiked from dundee to wurzburg in approximately 36 hours with the intention of staying for the weekend but – the assembled neoists – including istvan kantor niels lomholt ed higgins & some germans – would not let horobin return to scotland after such a brief span of time – a deal was negotiated – the neoists would feed the acrobat if he agreed to document the festival – below & kantor published the A4 book of horobin's documentation a year later when horobin returned to dundee he styled himself as a neoist – the ideas he had encountered in wurzburg chimed harmoniously with those he had developed alone in the attic working as the principal player – acting out daily scripts – making daily actions – horobin's principal player was everyman – anyone could become the principal player by performing the scripts – the neoist open pop star monty cantsin was

very similar to the principal player – a concept that struck horobin as an approach towards the democratisation of art as life/ life as art – anyone regardless of gender or age could be monty cantsin – the name had been proposed by david zack & istvan kantor had adopted it so unilaterally that people believed kantor was monty cantsin – a situation that horobin & fellow neoists later refuted & redirected – horobin's declaration expelled him from a mail art exhibition in the tate curated by eric finlay – this struck carlo pittore as hilarious because the exhibition was titled outside the outsider – & horobin as an outsider had been expelled for being an outsider neoist”

[Peter Haining, “A History”, manuscript, 2024, 2-3]

“The ‘Neoist Network's First European Training Camp’ took place at Peter Below's Studio ‘58, in Wurzburg, West Germany, from 21st to 27th June 1982. Here the Neoist practice of offering free hair cuts to the public was continued. The performances on the whole saw a shift away from futurist influences and towards a fluxus aesthetic. This trend is typified by Pete Horobin's ‘Principle Player’ (sic!) (PP) scripts performed at the festival.”

[Stewart Home, *The Assault on Culture. Utopian Currents from Lettrisme to Class War*, (Stirling: AK Press, 1991), 90]



# 1982

## + *ETHER, C60, Maastricht, The Netherlands, VEC Audio Exchange (Compiled by Rod Summers)*

[<https://artpool.hu/MailArt/chrono/1978.html#VecAudio>]

Horobin participated in this audio compilation together with such artists as DJ At Fomt, Endre Szkárosi, John M. Bennett, Dislokate & Alex Igloo, etc. The tape was released in 150 stamp numbered copies.

Reproductions of the audio tape and the accompanying booklet.



A: Falling Babylon 79-82 by TILT/BRYGADA 'K'. Molloko Plus by IDID IDID. Fogda Blues by SZKAROSI (from Artpools Audio). Dragons never win by MILLIONS STAND BEHIND YOU. BACI & BICI rid the world of money junkies. Ganja by BRYGADA 'K'. additional vox Rob Cuypers and Pete Horobin.

B: A Bia Mog I by MANI LEITNER. Keine spaß im Zwolle by RICHARD v. DELLEN (from Fabriek Tapes). God is by F.O.M.T. Escape by BRIO BURGESS. Does Monday by ASTA OLAFSDOTTIR. Be Right by A. VIZENTS (from Media Space Audio). JOHN M. BENNETT Butts in with

Groceries. Such is Life by MONSTER ZONDER WARDE (from edition Friet Records). The Competition by NIC THOMPSON. Cake by F.O.M.T. Oh Kryptonite by DISLOKATE & ALEX IGLOO. additional voices supplied by Klaus Groh. Vittore Baroni. Peter R. Meyer. F.O.M.T.

collected june to september 1982.  
questionable stereo.  
dolby hopeful.  
edition 150 this is number...60...  
copyrights retained by authors  
published vec 1982. (OCT)

13  
vec

ETHER

13  
vec

## + HARK, C60, Maastricht, The Netherlands, VEC Audio Exchange (Compiled by Rod Summers)

[<https://artpool.hu/MailArt/chrono/1978.html#VecAudio>]



HARK stands for Hard As You Like. Horobin participated amongst László Lugosi, Richard Boulez & Henryk Gajewski, Serse Luigetti, Artfoot, Ruggero Maggi, Edgar Allen Bushmiller, Mogens Otto Nielsen, Klaus Groh, Nicola Frangione, tENTATIVELY, a cONVENIENCE, etc. The tape was released in 150 stamp numbered copies.

**“By December 1982 a total of 15 cassettes – all 60 minutes with one exception – had been made within the framework of the V.E.C. audio exchange programme – with the participation of 100 artists (fine arts artists, poets, musicians). [...] Rod produces the cassettes and does all the necessary administration completely by himself. He keeps accurate records on the cassettes that he received and sent and these can be easily dug out of his sound archive.”**

A: 'pink & yellow' by ASTA OLAFSDOTTIR - The J.M.B. Report.  
 - 'komm' by ALEXANDER ZEIT - 'gred' by DERMOT MAHON -  
 'travels in europe' by PETE HOROBIN - '2B pencil song' by  
 LADY C - 'ne felj' by LUGO (from Artpool Audio) - 'spring  
 sunday/angelic day' by SYLVIA JAMES & JANNICK JOURNAUX -  
 'blood red' and 'hillhouse' by RICHARD BOULEZ & HENRYK  
 GAJEWSKI. - 'charis diplopie' by ERIK MILZNER. - 'settling  
 out' by SERSE LUIGETTI. - 'folk songs of the robot  
 refugees' by ARTFOOT. - 'jungle people' by RUGGERO MAGI. -  
 'early journals' by EDGAR ALLEN BUSHMILLER. - 'exposure'  
 by PETE HOROBIN.  
 B: 'rent an synthesizer' by MOGENS OTTO NIELSEN. - 'today'  
 by JESSE GLASS JNR. - RICHARD AND LON - BEDESCHI, PONZI,  
 PITTORE. - 'agonia extract' by Ezio Abrile. - 'poem  
 grammair concrete 3' by KLAUS GROH. - 'cop, series 60' by  
 ROBERT I GILLHAM. - 'la gaia morte' by GIOVANNI FONTANA.  
 - 'vicious circular' by NICOLA FRANGIONE. - 'control' by  
 FURRY COUCH (from Constant Cause Audio). - '2usxboat' by  
 TENTATIVELY A CONVENIENCE. - 'fil minestrone' by ZE  
 MORANDI CONSPIRACY. - extract 'don't come to indimalindi'  
 by AEIOU & V. HAMAN. - 'slowly i turned' by ALEX IGLOO &  
 DISLOKATE. - 'stranger' by BYGADA 'K' (supplied by Henryk  
 Gajewski)

collected time to sent 82 mono/stereo dolbied.

VEC

HARK

(hard as you like)

14

copyrights retained by artists.  
 edition 150. published oct/82. Nr. 53....  
 vec/pobox 1051/6201BBmaastricht/nl.

[Júlia Klaniczay: Artpool's Art Tour, 14 June – 31 July  
 1982, AL No.4, Artpool, Budapest, April 1983, 3–7,  
 artpool.hu]



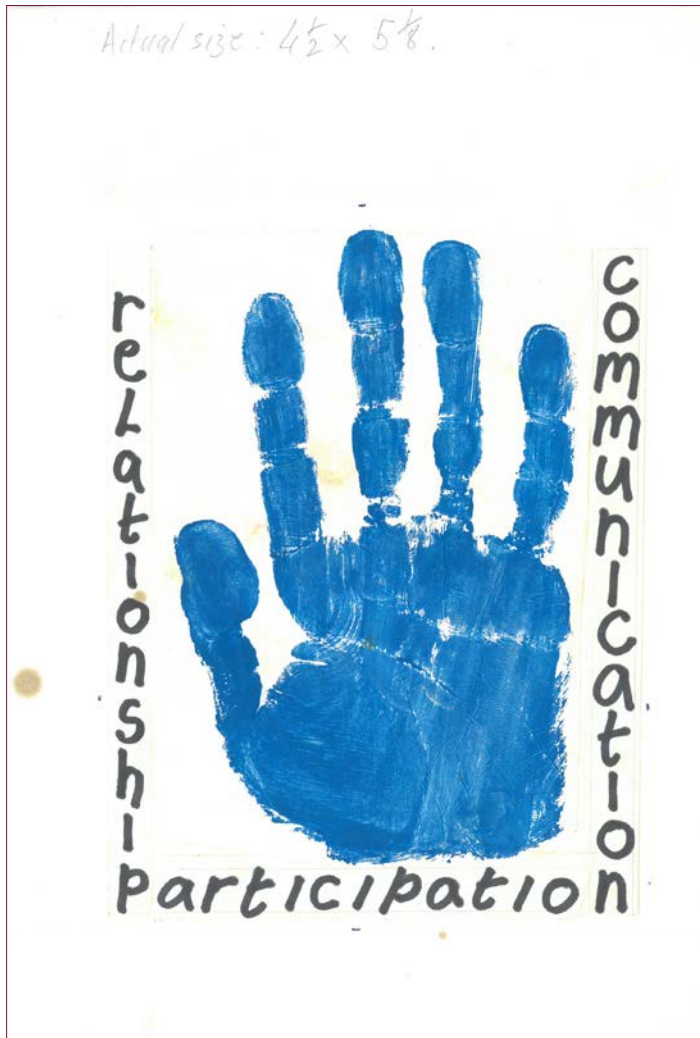


Left: Photodocumentation of an example of Horobin's actions on huge paper sheets. A slide by Horobin.  
 Right: The image sent by Horobin for Artpool's World Art Post call.



**+ World Art Post, Artpool's  
Periodical Space No. 6,  
Fészek Klub, Budapest, Hungary,  
6–25 April 1982**

[<https://artpool.hu/Artistamp/WAP/index.html>]



With 550 participants responding to the open call circulated in the network this was the very first large scale international artiststamp exhibition in the history of the Mail Art network organized by György Galántai and Júlia Klaniczay in Budapest. Artpool published a well documented and widely circulated catalogue. The legend says that Mike Bidner who later coined the term artiststamp had been instigated into this genre upon diving into this rich catalogue. Today the systematic collection of Bidner is housed at Artpool.

Pete Horobin's response for the call to send stamp designs was a blue print of his right palm with a text running around it: relationship-participation-communication. This image along with all the other Mail Artists sendings were used by Galántai to edit the stampsheets making both the exhibition and the catalogue.

Horobin made a couple of body actions organizing essential objects on a huge sheet of paper laying on the ground. Besides the objects (for example bread, meat etc. often with paint on it to print its shape) Horobin used his body (with painted surfaces like his palms) to leave his marks on the huge paper sheet. After these actions (which were well documented both via photographic means and through recording his simultaneous verbal comments) usually he cut the sheet into smaller tiles. These in turn were archived in the DATA Attic and/or sent for his correspondents.



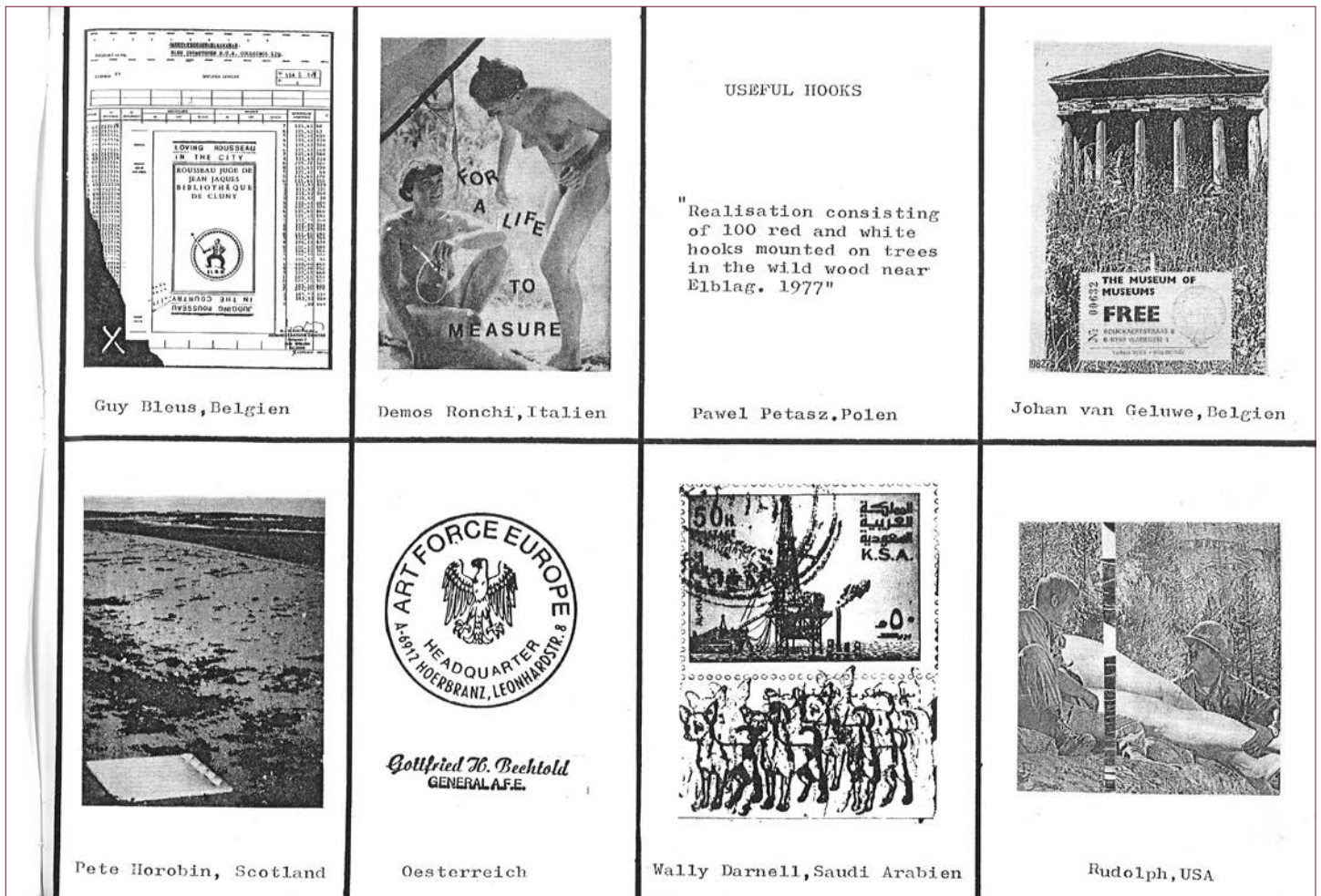
Pages from the catalogue. Mail-Art Show. *Artistic Activities in the Countryside*, Büro für künstlerische Umtriebe auf dem Land, Switzerland, 1983. (Edited by Hans Ruedi Fricker)



**+ Mail-Art Show. Artistic Activities in the Countryside, Büro für künstlerische Umtriebe auf dem Land, Trogen, Switzerland, 2 October – 13 November 1982 (Project by H. R. Fricker)**

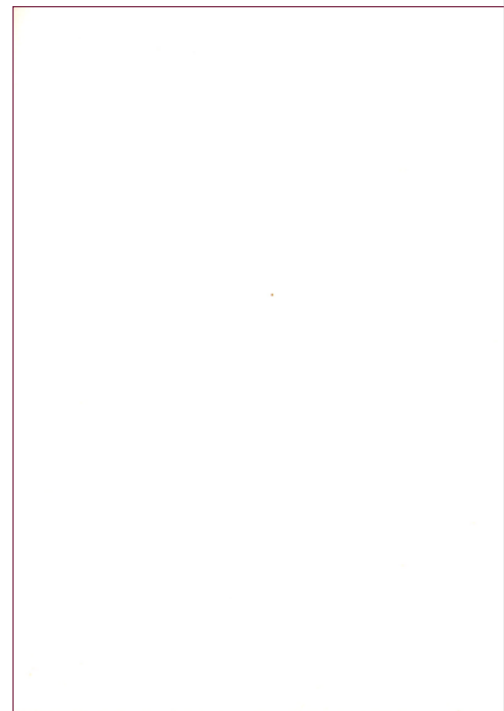
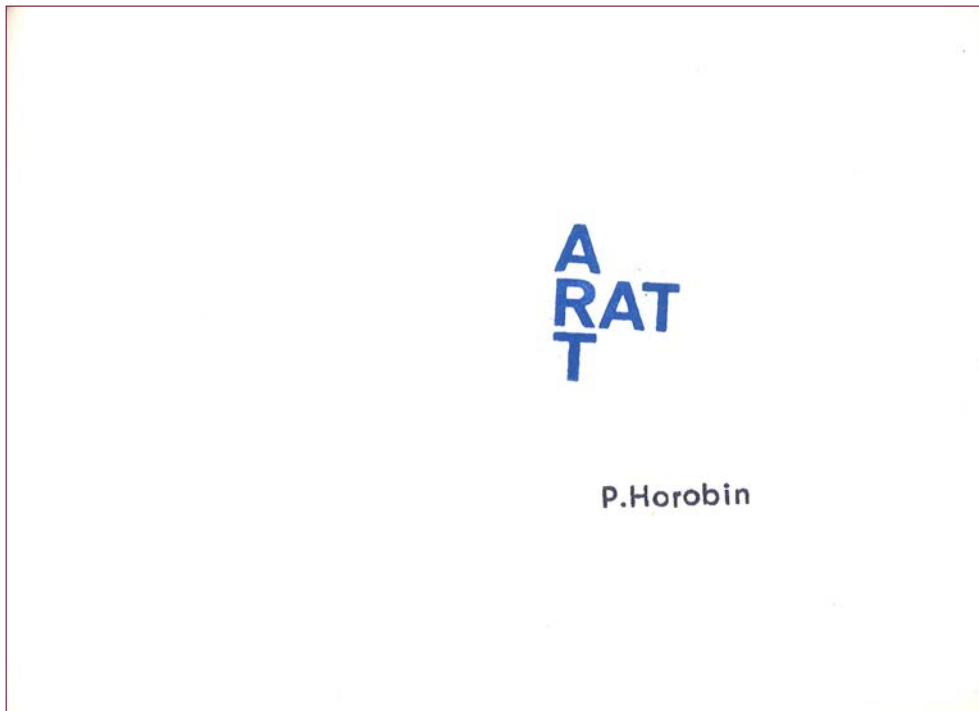
[<https://artpool.hu/MailArt/chrono/1982.html#ArtisticActivities>]

Looking up the catalogue we see that Horobin sent a photograph documenting his *Abandonment* action.



**+ Rubberstamp Show, Kassel, Germany, October, 1982, [p. 68]. (Edited by Bernd Olbrich).**

[<https://artpool.hu/MailArt/chrono/1982.html#Rubber>]



Pages from the bookwork catalogue with works by Horobin, Gábor Tóth, Bernd Olbrich. Rubberstamp Show, Kassel, Germany, October, 1982 [p. 68]. (Edited by Bernd Olbrich)

**+ The First Transform Book,  
Brøndby Strand, Plagiat, Denmark,  
1982 (Edited by Steen Møller  
Rasmussen)**

Horobin participated in this Mail Art project  
alongside Robin Crozier, Vittore Baroni, etc.

**+ Hjørring Annual Film Festival,  
Kunstmuseum, Hjørring, Denmark,  
25–28 March, 1982  
(Organized by Schmidt-Olsen,  
Carsten – Lomholt Formular Press  
– Steen Møller Rasmussen)**

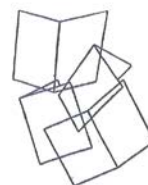
[<https://artpool.hu/MailArt/chrono/1982.html#Hjørring>]

Horobin participated.

KEEP ALOOF  
THIS FROM  
ART

G.Toth

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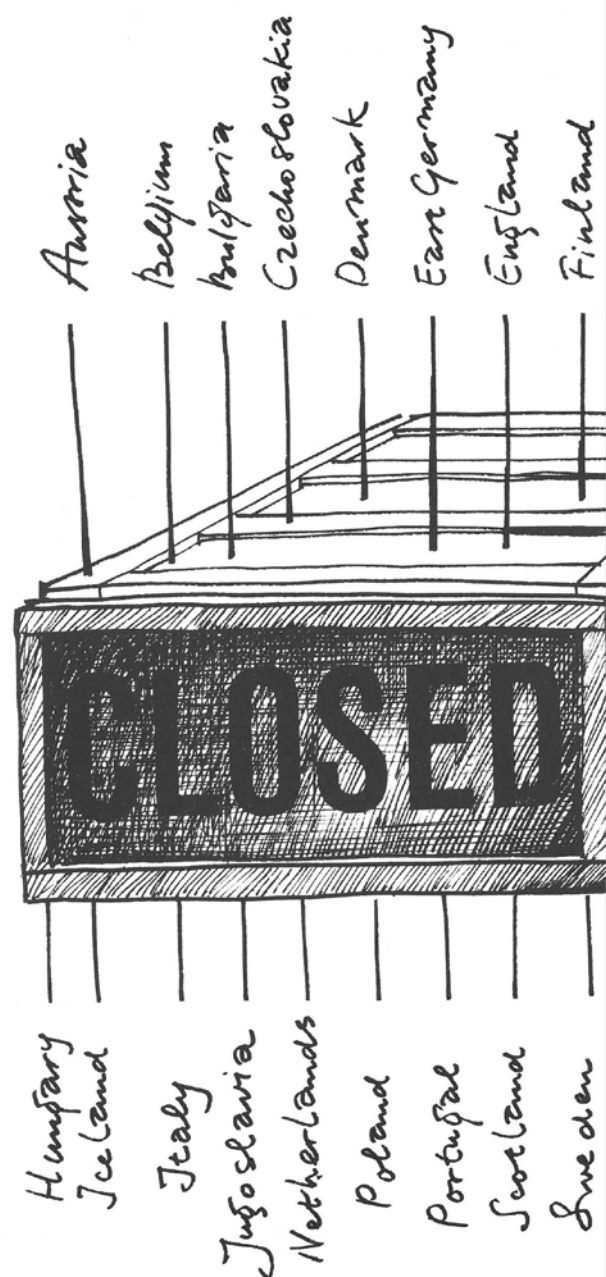


B.Olbrich

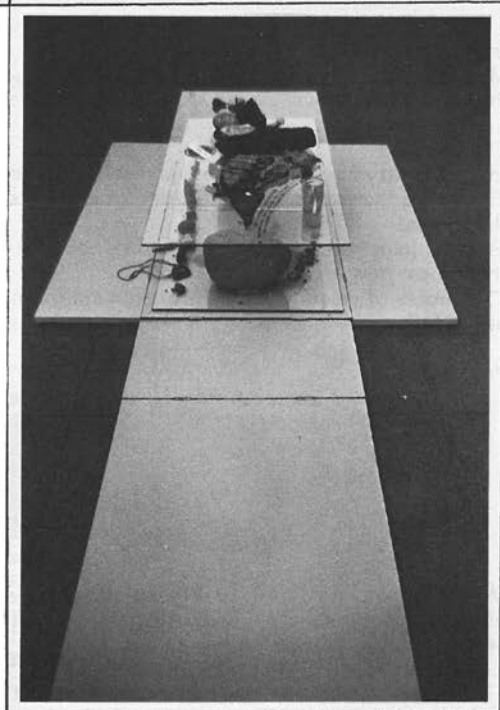
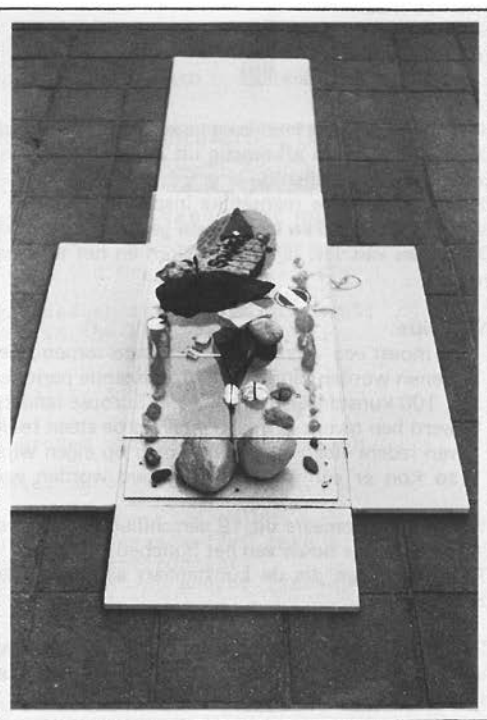
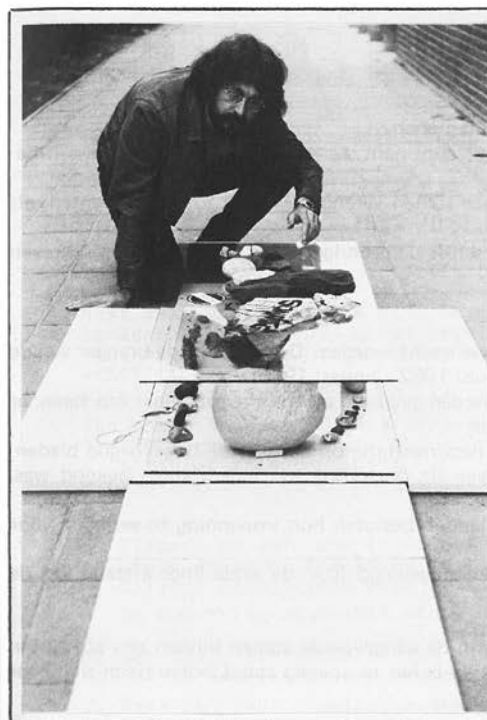


**+ Hunebed / Megalithic Tomb  
/ Project, Middelburg/Assen,  
The Netherlands, 1983  
(Project by Ko de Jonge)**

Horobin and the participants sent in stones they had found and a filled out form. De Jonge buried all the stones all together into the ground.



France  
Greece  
Switzerland  
West Germany



OPENED  
BY  
JULIE





# MAIL-ART 666

rectificatif : mail art 666 orga Llys

DANA : PARTICIPANTS : .....

ALLEMAGNE DE L'EST : ..... ANGLETERRE :

m.p. anker  
wichertstrabe, 68/linker st.fl.  
1071 berlin

dieter brookmann  
albecker str. 2/611  
2520 rostock 22

deja  
ebertyst. 44  
1034 berlin

katharina ehrich  
k.liebk. str. 1-3  
2755 jehwerin

martina & steffen giersch  
tharandter str. 27  
8028 dresden

jürgen gottschalk  
anton-graff-strabe, 26  
8019 dresden

joseph w. huber  
göhrenerstr. 13  
1058 berlin

birger jesch  
dederaner str. 19  
8028 dresden

aloy ohlmann  
akazienweg, 3  
6698 balterweiler

rolf staack  
schleswiger strabe, 3  
44 bitterfeld

joachim strange  
deubener strabe, 29  
8028 dresden

ron crowcroft  
'burford'  
byways selsey, nr. chichester  
sussex PO20 0HY

robin crozier  
5B tunstall vale  
sunderland SR2 7HP

pete horobin  
37 union street  
dundee

philip johnson  
5, holling bourne road  
norris green  
liverpool L1, L11 3AJ

tim long  
590 wandsworth road  
london S W 8

paul nicholson  
& the olde oak trio  
53, dunville rd.  
queen's park,  
bedford MK 40 4DY

michael scott  
orchard house  
st. helens lane  
leeds LS16 8EU

andre stitt  
88, tufneau pk. rd.  
1 slington  
london N.7.

dorothy wells  
70, thorneyhedgerd.  
chiowick W.4. london

susan young  
25 portland st.  
lincoln E

1 M.A.D. 8  
ryder  
bay trees valley lane  
swaby alford lincs.

## ARGENTINE :

mamablanca  
c/o graciela gutierrez marx  
calle 8 n° 332  
1900 la plata

patricia munoz  
rodriguez pena 1710 -pidolo-  
1021 buenos aires

claudia isabel ortega  
cuencia 1728 - quílnes  
1878 - BS. AS.

j.-c. romero  
m. ocantos, 235  
1870 avellaneda

dom rose selavy II  
avenida 7 n° 546 P.B.  
1900 la plata

edgardo antonio vigo  
casilla de correo, 204  
1900 la plata

## AUSTRALIE :

cernak  
220 given tce.  
paddington 4064, 2LD

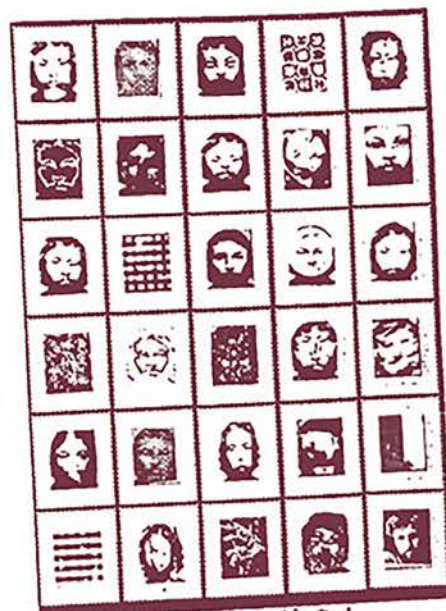
robert jacks  
sydney college of the arts  
p.o. box 226  
glebe, n.s.w. 2037

pat & dick larter  
R97 bringelly road  
luddenham n.s.w. 2750

tane  
c/o s.d.h.s.  
boundary rd.  
dubbo, 2830 n.s.w.

## AUTRICHE :

hermann gruber  
c/o mail art-archiv wien  
maria-treugasse 6/6  
1080 wien



for T. Tillier G. Gelin

Un cadavre de six jours.

«J'avais entendu toutes les histoires. Des morts dans tous les états, chacun plus horrible que l'autre. Quand j'ai vu mon premier, j'ai su ce que c'était. Je devais y aller. C'était un suicide. Pendu depuis six jours dans une petite chambre, en juillet. "Comment est-





**+ Mail Art 666, Charleroi,  
Belgium, 1983, 13 p.  
(Project by Thierry Tillier)**

[<https://artpool.hu/MailArt/chrono/1981.html#666>]

List of participants and a work by György Galántai from  
the catalogue: *Mail Art 666*, edited by Thierry Tillier  
(Charleroi, Belgium, 1983 ), 13

NEOIST



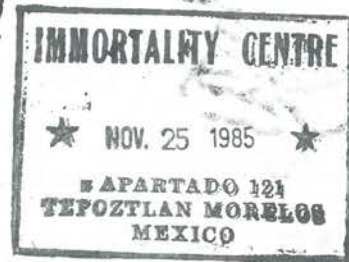
MEMO(RANDOM)

MEMO(RY)

FROM: Robin Crozier

TO: Pete Horobin

DATE: 19:9:85

SUBJECT: *What do you remember about 10:9:85?*DYSART  
08:00.

## CORRESPONDENCE NOVELS

MONTY CANTSIN RECEIVES MAIL FROM

CN-9-THE N-TITY

STEWART HOME: letter with tea drinking sequence xerox.

KIRKCALDY  
08:30.

cell

MONTY CANTSIN MAILS AWAY TO

ROBIN CROZIER: completed memorandum for 31:7:85.

LOOKING AT MY OWN DATA SHEET FOR 10:9:85 FROM WHICH THE ABOVE WORDS ARE FAITHFULLY COPIED I SEE A BRITISH RAIL PHOTOCARD NUMBER 3576X MADE OUT TO MR. M. CANTSIN THE CLERK WOULD NOT WRITE MONTY DESPITE MY SPEERING IT OUT TO HIM THIS PHOTOCARD ACCOMPANIES A BRITISH RAIL SECOND CLASS SEVEN DAY TICKET PRICE £23.70 ENTITLING THE HOLDER TO TRAVEL FROM KIRKCALDY TO DUNDEE IT WAS MADE OUT TO ME ON 4:9:85 WELL THE ACTUAL TICKET IS STUCK WITH PRITT ONTO THE DATA SHEET FOR 4:9:85 WHILE AS I HAVE SAID THE PHOTOCARD IS PRITTED ONTO THE SHEET FOR 10:9:85 WELL THIS INDICATES THAT I TRAVELLED EVERY DAY FROM KIRKCALDY TO DUNDEE BETWEEN 4:9:85 AND 10:9:85 NOW THE REASON FOR THIS REGULARITY OF MOVEMENT KNOWN COMMONLY AS COMMUTING IS TO WORK IN THE DATA ATTIC AT 37 UNION STREET WHERE I WILL ONCE MORE BE BASED FROM 1:10:85 WHEN THIS NEOIST DATA CELL AND BREAD BANK AT 25 NORMAND ROAD DYSART OFFICIALLY CLOSES WELL TO SUMMARISE ON 10:9:85 AFTER SEVEN DAYS OF REGULAR T OIL IN THE OLD ATTIC I HAD KNOCKED OUT FOUR WALLS AND COMMENCED TO STRIP THE WALLPAPER LAYERS OFF ALL THE REMAINING WALLS REMOVED ONE ANTIQUE CERAMIC SINK TO REPOSITION AND BAGGED ALL THE DEBRIS OF LIME PLASTER AND DIRT IN HEAVY DUTY PLASTIC SACKS ACQUIRED FROM CENTRAL FARMERS IN METHIL YES THE FIRST SEVEN DAYS OF MAKING THE DATA ATTIC HABITABLE SINCE I MOVED OUT IN JUNE 83 ALL THE EXTERIOR FABRIC HAS BEEN RECONDITIONED S TONERWORK AND ROOF NEW WIDOWS HAVE BEEN PUT IN NOTE HERE THE TYPING ERROR ON WINDOWS DOES THIS REMIND YOU OF A FAMOUS DADAIST SO NOW FOR THE FIRST TIME SINCE I HAVE KNOWN THE ATTIC WE MET IN LATE 70 IT IS WIND AND WATERTIGHT THIS REALLY MEANS THAT FOR THE FIRST TIME I CAN GO AHEAD AND PLAN AN INTERIOR WHICH WILL FUNCTION AS A PERMANENT BASE FOR THE DATA ARCHIVE AND MY OWN

San Juan Nuevo - NEOIST

DATA CELL DATA CELL DATA CELL DATA CELL DATA

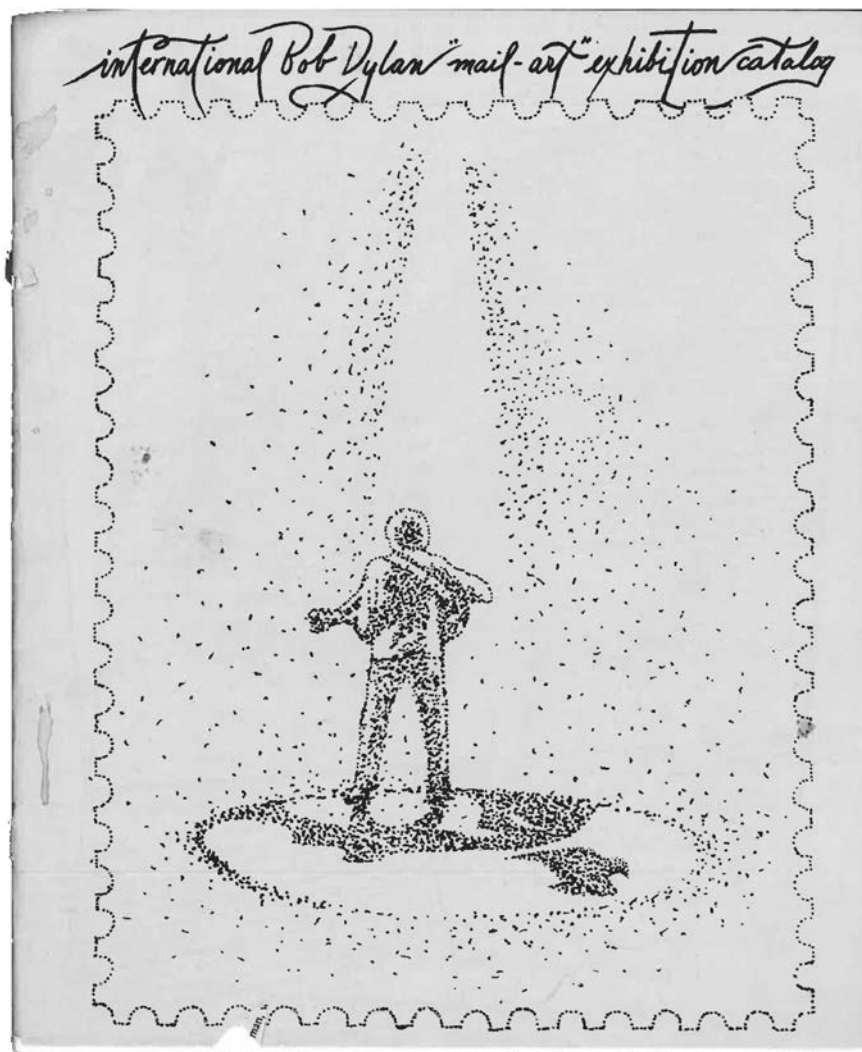
Monty Cantsin  
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**+ *memo(random), Sunderland,  
UK, 1983–2001*  
(Project by Robin Crozier)**

*Memo(random)* was a project run by one of the most important correspondents of Horobin, the British concrete and visual poet Robin Crozier who was a really inspiring participant in the Network. He sent to his correspondents a form to fill out with their memories of a specific day given by Crozier. After receiving someone's memories he sent them someone else's memory. All the memories were photocopied by Crozier and bound into a series of memo books, then he sent a full run to the Getty Museum (USA). Originally the artist had begun to send the books to the Jean Brown archive. When the latter moved at the end of the eighties to be housed in the Getty archive, Crozier sent his books to the new address.

According to an interview conducted by Ruud Janssen with Robin Crozier in 1995 at that time he had completed 70 books all in all containing 6000 individual memories. [Janssen, Ruud, *Mail Interview Project Part I* (The Netherlands: TAM-Publications, 2008), 267]





Cover of the catalogue: *The International Bob Dylan Mail Art Exhibition*, Alexander Igloo, edited by AleXander Hirka, (New York, 1983) 44.

**+ The International Bob Dylan Mail Art Exhibition, La Galleria Dell'Occhio, Manhattan, New York, USA, 18–24 May 1983 (Project by Alexander Igloo aka AleXander Hirka)**

[<https://artpool.hu/MailArt/chrono/1983.html#Dylan>]

Besides the 100 visual works sent to this exhibition Igloo received 10 audio works as well. Horobin sings *Masters of War*. That way both a printed catalogue and an audio compilation tape was published as documentation of the show. “La Galleria Dell'Occhio” showing the exhibition was a small vitrine in Manhattan managed by Mail Artist Carlo Pittore.

**+ Audio Child, touring exhibition organized by Henryk Gajewski in the Netherlands, 1983**

[<https://artpool.hu/MailArt/chrono/1983.html#AudioChild>]

Pete Horobin sent a work coauthored by Lyz Horobin. The exhibition consisted of more than 130 pieces.

**+ AURECLE IN G, C60, Maastricht, The Netherlands, VEC Audio Exchange (Sound works compiled by Rod Summers)**

Horobin participated alongside Carlo Pittore, Lon Spiegelman, Niels Lomholt, Paulo Bruscky, Ben Allen, etc. The tape was released in 150 numbered copies.

**+ TCHING (THE END), C60, Maastricht, The Netherlands, VEC Audio Exchange (Sound works compiled by Rod Summers)**

Horobin participated alongside Tom Winter, Anna Banana, Larry D. Smith, Richard Kostelanetz, etc. The tape was released in 150 numbered copies.

**+ Landschaft, Stuttgart, West Germany, 1983 (Project by Jürgen Kierspel)**

**+ Glass-Recycling, Det Gamle Posthus, Skagen, Denmark, 1983 (Project by Pier van Dijk & Niels Olesen)**

**+ Seminar on Independent and Open Art, Biblioteka Sztuki-Art Library and the Art Museum, Norrköping, Sweden, 1983**

**+ Artpool's Ray Johnson Space, an international touring exhibition of Buda Ray University (Project by György Galántai)**

When in 1982 Artpool started to receive letters from Ray Johnson, whom many consider the father of Mail Art, György Galántai, the founder of Artpool decided to modify, multiply and circulate his letters in the Network asking the artists to add and return. In the upcoming years Artpool organized many exhibitions (both in Hungary and abroad) showing the collection of all in all 316 drawings returned by the participants. Pete Horobin participated in 1983 altering Johnson's fourth letter to Artpool.

For a more detailed description read György Galántai: "The Budapest Story of Ray Johnson" at [https://artpool.hu/Ray/RJ\\_history.html](https://artpool.hu/Ray/RJ_history.html) and Kornelai Röder: "Ray Johnson and the Mail Art Scene in Eastern Europe" at <https://artpool.hu/MailArt/chrono/2014/Roeder.html>.

List of participants from the catalog: *This is Mail Art Formed in Greetings*, Arte Contemporanea, Milan, Italy, 1984

## + This is Mail Art Formed in Greetings, Arte Contemporanea, Milan, Italy, 1984 (Project by Ruggero Maggi)

[<https://artpool.hu/MailArt/chrono/1984/Greetings.html>]

### Artists invited by formed in greeting's

Pezzotta Luisa - Bergamo  
Monica Chiesa - Bergamo  
Laura Bresciani - Bergamo  
Sala Annalisa - Bergamo  
Vittore Baroni - Forte dei Marmi - LUCCA  
Julienne Blaine - Ventabren - FRANCIA  
Paolo Brusky - Recife - BRASIL  
Giuglielmo Achille Cavellini - BRESCIA  
Bruno Chiarione - Dego - SAVONA  
Robin Crozier - Sunderland - ENGLAND  
Daniel Deligand - Lavallois Perret - FRANCIA  
Ernesto de Sousa - Lisbona - PORTUGAL  
Biagio Donati - GENOVA  
Gino Gini - MILANO  
Franco Gelli - LECCE  
Bas Van Noorden - OLANDA  
Romano Pelli - PARMA  
Michele Perfetti - FERRARA  
Mario Rondi - BERGAMO  
Emilio Morandi - Pontenossa - BERGAMO  
V.E.C. Rod Summers - Maastricht - OLANDA  
Piero Viti - FIRENZE  
Bill Gaglione - San Francesco - U.S.A.  
Natalie Cucinello - S. Maria La Bruna - NAPOLI  
Luca Patella - ROMA  
Ruggero Maggi - MILANO  
Robert Swierkiewicz - Budapest - UNGHERIA  
Ubaldo Giacomucci - PESCARA  
Sever Rossi - Caprio - BRESCIA  
Nicola Frangione - MONZA  
Pawel Petasz - Elblag - POLAND  
Robert Rehfeldt - BERLINO  
Giovanni Fontana - ALATRI (FR)  
Buz Blurr - Arkansas U.S.A.  
Gerald Juppiter Larsen - CANADA  
Carlo Pittore - New York - U.S.A.  
John M. Bennet - Ohio - U.S.A.  
Helmes Scott - St. Paul - U.S.A.  
Joshio Nakajima - Sweden  
Giorgio Nelva - Torino  
Lon Spiegelman - U.S.A.  
Marisa Da Riz - Padova  
Klaus Groh - EDEWECHT  
Guy Bleus - BELGIO  
Guillermo Deisler - Plovdiv - BULGARIA  
Xertox - Budapest - Hungary  
Serse Luigetti - Perugia  
Andreas Schweizer - Geneve - Svizzera  
Yves Maraux - Paris - Francia  
Lucien Suel - Isbergues - Francia  
Ray Johnson - New York - U.S.A.  
Flory Pelliccioni - Bergamo  
Gabriele Beretta - Bergamo  
Cavallini Pietro - Bergamo  
Carla Farina - Bergamo

### MAIL ART

Allieri Pietro - Bergamo  
Sbrugnera Iris - Bergamo  
Laura Cucco - Bergamo  
Flavio Stroppa - Bergamo  
Giampaolo Guerini - Bergamo  
Pier Van Dijk - OLANDA  
Hipe World - New York - U.S.A.  
Pete Horobin - SCOTLAND  
Trax - Piermario Ciani - Bertiole (UD)  
B.J. Tisa - U.S.A.  
Bernd Löbach - Cremlingen - WEDDEL  
Peter R. Meyer - Stockholm - SWEDEN  
Werner Elbrecht - Braunschweig - D  
Hannes Clerico - Rohrdorf - D  
Happy Young People - U.S.A.  
Edgardo Antonio Vigo - Buenos Aires - Argentina  
Atmosphere Controlled - Denmark  
Italo Carrarini - Roma  
Thierry Tillier - Charleoi - Belgio  
Manuel Marin - MEXICO  
Enzo Minarelli - Cento - FERRARA  
Arno Arts - Hooiland  
Michael Groschopp - Magdeburg - DDR  
Ico Parisi - Como  
Gianfranco Duro - Salerno  
Maria Teresa Onofri - Pordenone  
Predrag NésKovic - Beograd - Jugoslavia  
Mario Lanzzone - Salerno  
Balazs Péter Kova'cs - UNGHERIA  
Kum Nam Baik - Korea  
Renato Barisani - Napoli  
Gustav Hagglund - New York - U.S.A.  
Antonio Crivellari - Spilimbergo - PN  
Giuseppe Onesti - Spilimbergo - PN  
Fraüchen Gerlinde Kemper - W Germany  
Andreina Robotti - Verona  
Patrizia Guerres - Montecchia di Crosara  
Karin Kreemer - W Germany  
Antonio Massari - Milano  
Ana Hatherly - Portugal  
Antonio Perrottelli - Napoli  
Salvatore Nicola - Como  
Isaac Pomiè - Paris - FR  
Ginny Llyd - U.S.A.  
Clotilde Vitrotto - Torino  
Jürgen Kierspel - W. Germany  
Jerri Allyn - U.S.A.  
M. Reis - Düsseldorf  
Lucio Kume - S. Paulo - BRASIL  
Detlef Kappis - Berlin - GDR  
Helena Almeida - Lisbona - PORTUGAL  
Anna Banana - Vancouver - CANADA  
Lecchi Tino - Bergamo  
Luigi Noris - Bergamo  
Katia Camozzi - Bergamo



**+ Neoism. Open Popstar,  
Mixed Media Edition, Würzburg,  
Germany, 1984  
(Compiled by Peter Below)**

[<https://artpool.hu/MailArt/chrono/1984/Neoism.html>]

This was a project initiated by Peter Below's open letter to István Kántor (Monty Cantsin). The participants who responded were: Pete Horobin (Scotland), Vittore Baroni (Italy), David Zack (Mexico), Mark Bloch (USA), R. U. Sevöl (France), Tentatively a Convenience (USA), István Kántor (Monty Cantsin). Printed in 16 copies.

Horobin's response deals with him organizing the Neoist Apartment Festival No. 8 in a London squat. It's quite interesting to read the participants' contemporary letters published on our website to see clearer in context of the Neoists doings.

Cover and a page from the catalog: *Neoism. Open Popstar*, Mixed Media Edition, Würzburg, Germany, 1984 (Compiled by Peter Below).



Responses by:

|                                        |                     |
|----------------------------------------|---------------------|
| Pete Horobin                           | - 31 March, 1984    |
| Vittore Baroni                         | - 09 April, 1984    |
| David Zack                             | - 17 April, 1984    |
| Mark Bloch                             | - 06 May, 1984      |
| R.U. Sevöl                             | - 14 June, 1984     |
| Tentatively                            | - 23 June, 1984     |
| Pete Horobin                           | - 17 Sept, 1984     |
| Monty Cantsin<br>(alias Tentatively)   | - 24 November, 1984 |
| Monty Cantsin<br>(alias Istvan Kantor) | 22 November, 1984   |

.....  
Niels Lomholt did not answer the open letter.

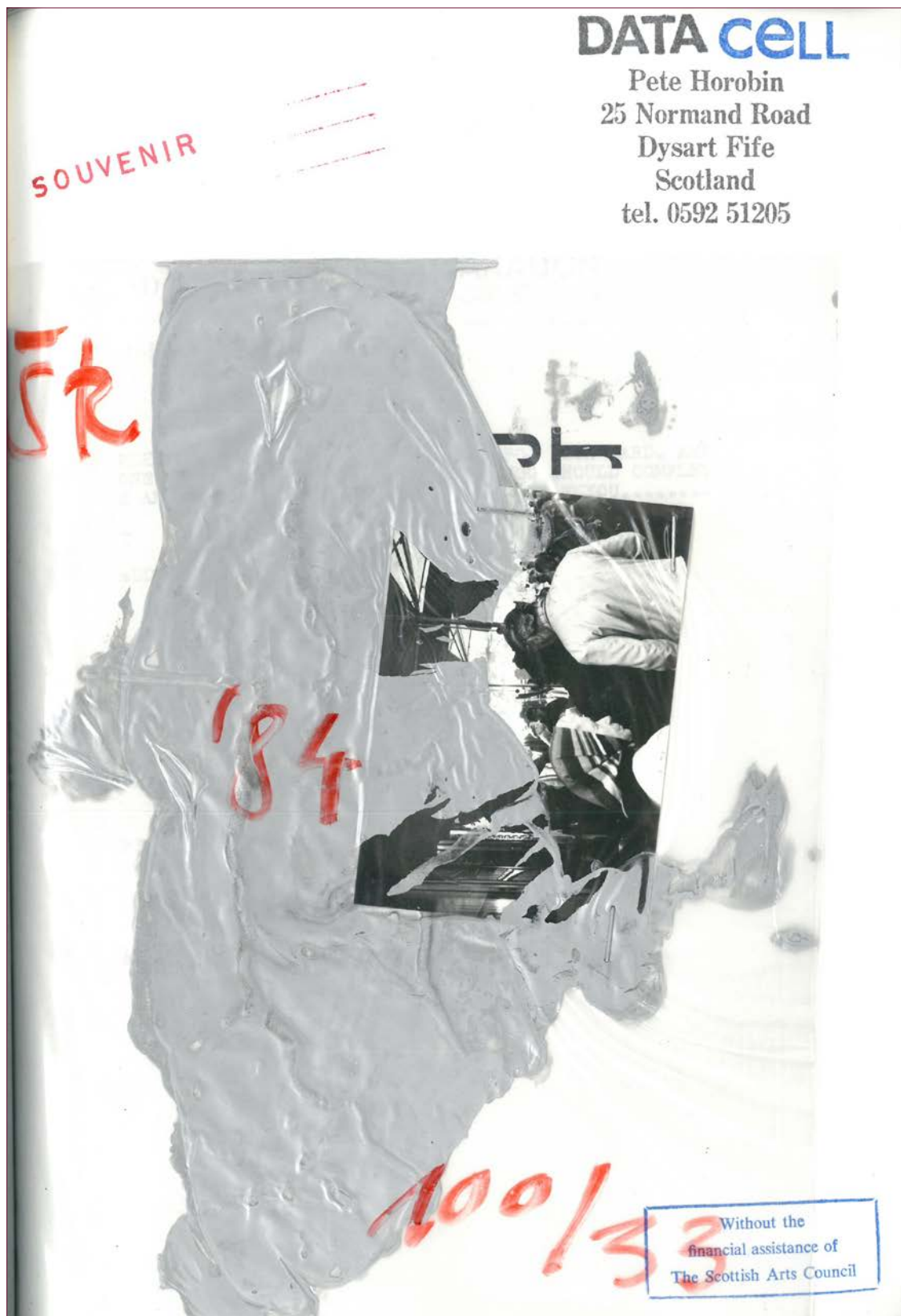
My letter to Kiki Bonbon was returned stamped "unknown". Anyone knowing his new address?

.....  
Cover collage: Pete Horobin (envelope)  
David Zack (text)

.....  
Printed in 16 copies

KRYPTIC PRESS  
c/o Peter Below  
Bismarckstr. 12  
8700 Würzburg  
West Germany

**UBBEBODA**



## NEOIS DATA CE

Pete Horobin  
25 Normand Road  
Dysart Fife  
Scotland  
tel. 0592 51205

PLEASE MAKE TWO  
ONE TO ATTACH  
E AND RETURN TO

ADDRESS...

TEL NO...

OCCUPATION...

MEDIA...

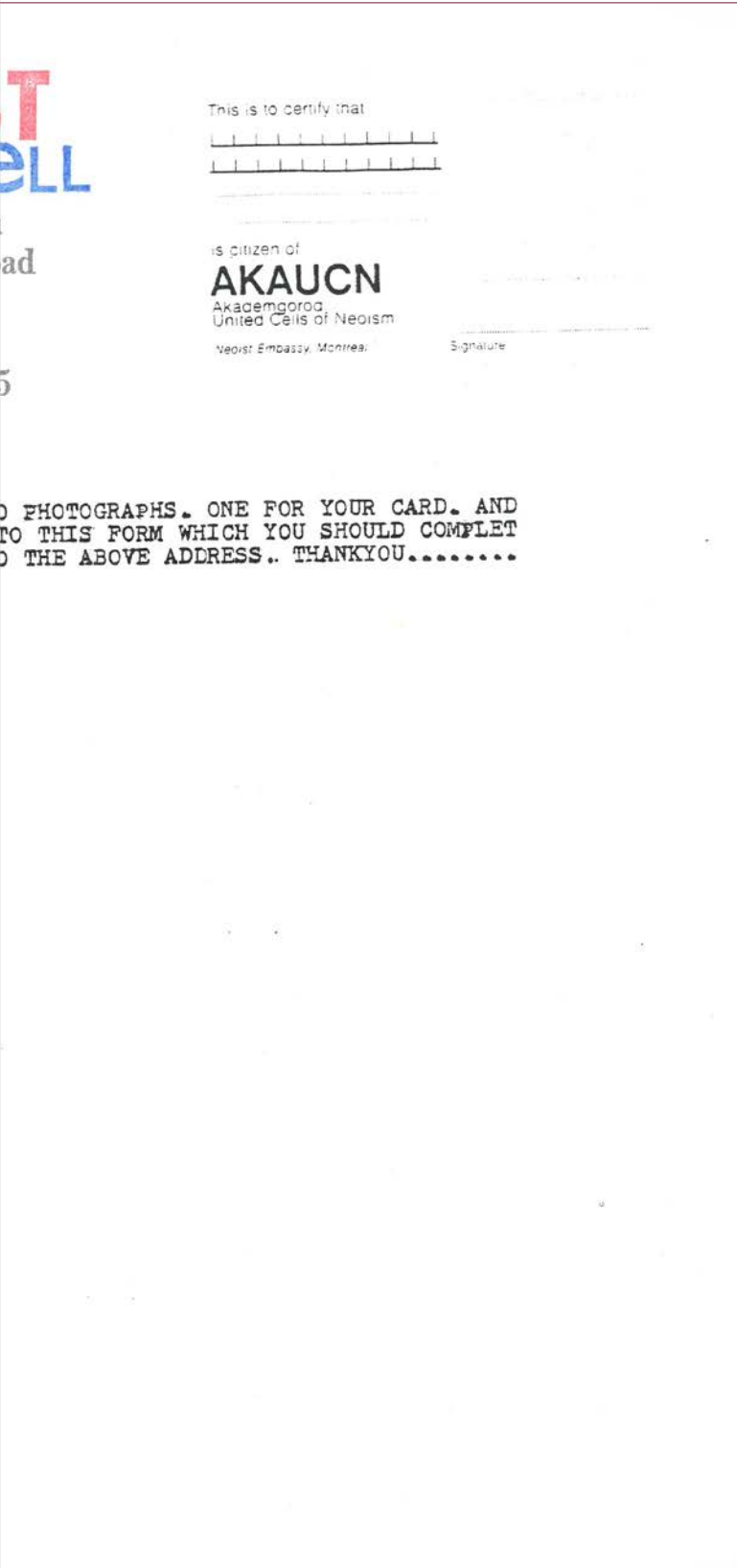
MESSAGE...

+ ***The Silver Issue, Arte Postale!  
No. 50, Near The Edge Editions,  
Forte dei Marmi, Italy, October,  
1984 (Edited by Vittore Baroni)***

[<https://artpool.hu/MailArt/chrono/1979/ArtePostale.html>]

Pete Horobin participated in many issues of the assembling zine *Arte Postale!* compiled by his Italian correspondent Vittore Baroni who also edited and exchanged audiocassettes. Horobin participated, collaborated in these projects as well.

It was in *AP! 50* that the work by Hungarian artist Róbert Swierkiewicz was published exactly next to the work of Horobin. As the work by Swierkiewicz was partially transparent the two works layered on each other created a supercollage. On the next page Pete Horobin published his open form (*Neoist DataCell*) and call inviting Neoists to fill it with their answers and send it back to him.



Left: Róbert Swierkiewicz's transparent collage covering Horobin's work. Right: the blank form for the *Neoist DataCell* project of Horobin. Pages from: *Arte Postale!* No. 50, Silver, Near the Edge Editions, Forte Dei Marmi / Viareggio, Italy, October, 1984. (Edited and assembled by Vittore Baroni)



## Participants In Order of Exhibition

- |                                                                |                                 |
|----------------------------------------------------------------|---------------------------------|
| 1: Frank Oliver/Eric Finlay<br>England                         | 24: Larry Rippel<br>USA         |
| 2: Robert Rehfeldt<br>East Germany                             | 25: Lon Spiegelman<br>USA       |
| 3: Peter Lyssiotis<br>Australia                                | 26: George B. Benington<br>USA  |
| 4: Ioan Bunus bei Widmaier<br>West Germany                     | 27: Christopher Burnett<br>USA  |
| 5: Carsten Schmidt-Olsen<br>Denmark                            | 28: Giancarlo Martina<br>Italy  |
| 6: Victor Perez<br>USA                                         | 29: Dennis Letbetter<br>USA     |
| 7: Vittore Baroni<br>Italy                                     | 30: Steve Random<br>USA         |
| 8: Ubaldo Giacomucci<br>Italy                                  | 31: B.J. Tisa<br>USA            |
| 9: Gert Wibe<br>Sweden                                         | 32: Charles Francois<br>Belgium |
| 10: Janice Peshke<br>Canada                                    | 33: J.P. Jacob/HYPE<br>USA      |
| 11: Irma Perez<br>USA                                          | 34: H.R. Fricker<br>Switzerland |
| 12: Jurgen O. Olbrich<br>"How to Repair a Dog"<br>West Germany | 35: Serse Luigetti<br>Italy     |
| 13: Sjoerd Paridaen<br>Belgium                                 | 36: Des McLean<br>USA           |
| 14: Guy Bleus/42.292<br>Belgium                                | 37: Steen Rasmussen<br>Denmark  |
| 15: Henryk Gajewski<br>Netherlands                             |                                 |
| 16: Carlo Pittore/Mark Melnicove<br>USA                        |                                 |
| 17: Ruggero Maggi<br>Italy                                     |                                 |
| 18: Robert Swierkewicz<br>Hungary                              |                                 |
| 19: Emmett Walsh<br>USA                                        |                                 |
| 20: Pete Horobin<br>Scotland                                   |                                 |
| 21: G.X. Jupitter Larsen<br>Canada                             |                                 |
| 22: Patrick T.<br>USA                                          |                                 |
| 23: russell butler<br>USA                                      |                                 |

**+    *The First International  
Portfolio of Artists' Photography,  
Riding Beggar Press / PostHype,  
New York, USA, 1983–1984  
(Assembling compiled  
by John P. Jacob)***

[<https://artpool.hu/MailArt/chrono/1983.html#InternationalPortfolio>]

“The International Portfolio of Artists Photography was an assembling book project, conceived to explore the intersections of mail art, book art, and photography. The First Portfolio was assembled in a signed, numbered edition of seventy-five, and included works by thirty-seven artists from fourteen nations. The photographs were bound into a tri-fold muslin folio that Jacob, then working as assistant to a women’s clothing designer in New York City, designed and hand-sewed. Two sets of prints were used as exhibition copies that traveled to venues in Europe, Asia, and in the US during 1983 and 1984.”

[Source: <https://photocurator.me/product/1st-international-portfolio-of-artists-photography/>]

With photos by B.J. Tisa,  
Carlo Pittore, Charles Francois,  
Guy Bleus, Henryk Gajewski,  
Lon Spiegelman, Robert Rehfeldt,  
Róbert Swierkiewicz, Vittore Baroni  
and Wacław Ropiecki.

List of participants from the catalogue  
*The First International Portfolio of Artists' Photography.*

DATA CELL DATA CELL DATA CELL DATA

BRUXELLES.  
14:54.

MONTY CANTSIN MAKES ACTIONS AND INSTALLATIONS IN THE STREET.  
MONTY CANTSIN IS A CELL IN HARMONY WITH OTHER CELLS.  
MONTY CANTSIN IS FEMALE.  
MONTY CANTSIN WORKS SEVEN DAYS A WEEK.  
MONTY CANTSIN IS IGNORED BY THE MEDIA.  
MONTY CANTSIN IS A DOUGHNUT VENDOR.  
MONTY CANTSIN ORGANISES NEOIST EVENTS.  
MONTY CANTSIN IS THIS GENERATIONS SYMBOLIC HERO.  
MONTY CANTSIN MAKES PHOTOCOPIES TO MAIL AWAY.  
MONTY CANTSIN WEARS PINK AND BLACK.  
MONTY CANTSIN BUYS NUTS AND VEGETABLES.  
MONTY CANTSIN IS CONSTANTLY MEETING PEOPLE.  
MONTY CANTSIN WORKS TWELVE HOURS EACH DAY.  
MONTY CANTSIN IS A POLITICAL ARTIST.  
MONTY CANTSIN SPEAKS FOUR MODERN LANGUAGES.  
MONTY CANTSIN IS NOT ALONE.  
MONTY CANTSIN IS CONTINUOUSLY LEARNING TO ADJUST IN ORDER TO SURVIVE.  
MONTY CANTSIN USES A COMPUTER.  
MONTY CANTSIN IS BLACK.  
MONTY CANTSIN ENCOURAGES THE FREE FLOW OF COMMUNICATION.  
MONTY CANTSIN TAKES ONE HOUR OFF FOR LUNCH.  
MONTY CANTSIN IS AWARE OF BEING INFLUENCED BY THE POLITICAL CLIMATE.  
MONTY CANTSIN IS A FLORIST.  
MONTY CANTSIN CANNOT BE DENIED.  
MONTY CANTSIN DOES NOT PAY TAX.  
MONTY CANTSIN SEES THE NECESSITY TO MAKE VIOLENT STATEMENTS.  
MONTY CANTSIN BUYS BREAD.  
MONTY CANTSIN IS BRANCHE.  
MONTY CANTSIN SPENDS HIS MONEY ON CREATIVE PASSION.  
MONTY CANTSIN DOES NOT TRUST THE MEDIA TO TELL THE TRUTH.  
MONTY CANTSIN IS A COIFFEUR.

20

5

5

NEOIST

NEOIST

Monty Cantsin

5

5

20



+ Info MAM, No. 31, June 1985,  
MAM, Bruxelles, Belgium (Edited  
by Guy Stuckens)

**“@ the beginning of 1985  
horobin moved to bruxelles  
which made a convenient  
base from where he  
collaborated with morandi”**

[Peter Haining, “A History”, manuscript, 2024, 4]

BRUXELLES.  
15:17.

MONTY CANTSIN PRODUCES DATA.  
MONTY CANTSIN IS TOUGH AND THEREFORE IN HARMONY  
WITH THE TOUGHNESS OF WESTERN SOCIETY.  
MONTY CANTSIN IS A HUMAN ARTWORK.  
MONTY CANTSIN DOES ANY KIND OF JOB FOR MONEY.  
MONTY CANTSIN ADVENTURE IS MADE OF TOTAL CORR  
ESPONDENCE.  
MONTY CANTSIN ENJOYS HIS WORK.  
MONTY CANTSIN DOES NOT TRUST THE POLITICIANS  
IN CHARGE OF THIS PLANET.  
MONTY CANTSIN IS NOT AFRAID TO WEAR ANOTHER MASK.  
MONTY CANTSIN IS WHITE.  
MONTY CANTSIN MYTH IS CARRIED BY DIRECT CONTACT.  
MONTY CANTSIN IS A SKILLED SURVIVOR.  
MONTY CANTSIN USES THE LANGUAGE OF HIS TIME TO  
CONVEY THE NEOIST SPIRIT.  
MONTY CANTSIN IS MALE.  
MONTY CANTSIN REQUIRES LITTLE.  
MONTY CANTSIN IS CONSTANTLY REDEFINING HIS CREA  
TIVE SPACE.  
MONTY CANTSIN MOVES AROUND THE WORLD.  
MONTY CANTSIN IS A LAW BREAKER.  
MONTY CANTSIN CAN BE WHO HE CHOOSES TO BE.  
MONTY CANTSIN IS ALWAYS LOOKING FOR NEW SOLUTIONS.  
MONTY CANTSIN IS AN ART HOBO.  
MONTY CANTSIN FIGHTS AGAINST ALL FORMS OF OPPR  
SSION.  
MONTY CANTSIN HAS A SEXSHOP.  
MONTY CANTSIN HAS RED HAIR TINGED WITH BLUE.  
MONTY CANTSIN IS A PAINTER.  
MONTY CANTSIN HAS A FREE SPACE WHERE PEOPLE MEET.  
MONTY CANTSIN NEWS IS SPREAD BY WORD OF MOUTH.  
MONTY CANTSIN USES AN AIRBRUSH TO THE FINEST POS  
SIBLE DEGREE.  
MONTY CANTSIN IS A KIND OF ART TERRORIST.  
MONTY CANTSIN IS ALWAYS PREPARED FOR PERFORMANCE.

DATA CELL DATA CELL DATA CELL DATA CELL DATA

Work by Pete Horobin signed as Monty Cantsin.  
Page from the Info MAM, No. 31, June, 1985.

**+ First Israel Mail Art Show.**  
*Mail Art: The Scroll Unrolls,*  
*Janco-Dada Museum, Ein-Hod,*  
*Israel, July-October, 1985*  
*(Organized by David Cole)*

[<https://artpool.hu/MailArt/chrono/1985.html#Scroll>]

**+ Commonpress No. 48,**  
*Selfexamination, Kiregardsvej,*  
*Denmark, 1985 (Compiled by*  
*Carsten Schmidt-Olsen)*

[<https://artpool.hu/MailArt/chrono/Commonpress.html#Commonpress48>]

**+ Envelope Briefumschlagshow**  
*– Macht Druck, Kassel, Germany,*  
*1-31 January, 1985*  
*(Organized by Jürgen O. Olbrich)*

This was an exhibition with 220 envelope works by 153 artists participating.

**+ Identity '85, Amsterdam,**  
*The Netherlands, 1985*  
*(A project initiated by Henryk*  
*Gajewski)*

Pete Horobin participated with 120x84cm silkscreens of chronograms dedicated to his fellow networkers.

**+ Neoist Ghosts, TRAX**  
*1085, Italy, October, 1985, C30*  
*(Coordinator, Mixed by Vittore*  
*Baroni)*

The participants sent their audioworks for the theme. The coordinator, Baroni, mixed the material together.

**+ Lisme No. 3, The Key,**  
*Pregroperativistischen Bewegung,*  
*Amsterdam, The Netherlands, 1985*  
*(Edited by Monty Cantsin /*  
*Arthur Berkhoff)*

This was an issue of the Neoist magazine of multiple origins, SMILE.

**+ C-NILE, PanMag No. 15,**  
*New York City, USA, 1985*  
*(Edited by Mark Bloch)*

Published were letters by István Kántor, Al Ackerman, Peter Below, Pete Horobin, Graf Haufen, David Zack, Ulrich Kattenstroth.

# 1987

**+    *White Colours – Neoism Now,  
Artcore Editions / Graf Haufen,  
Berlin, Germany, 1987, C90***

A mixtape of various Monty Cantsins' audioworks in Europe and America.



# DATA

## (Daily Action Time Archive)

### Installations

#### *Between 1980 and 1989*

When Pete Horobin began DATA in 1980 he collected together the A4 pages each month – photocopied them & distributed a limited edition in an A4 envelope through the post to friends. This method of free distribution soon became an integral part of the mail art network. DATA was first exhibited in a gallery in 1981 – in Centro Lavoro Arte in Milan – this installation was followed in 1982 by one in Lieux des Relations in Lyons & another in Cairn in Paris. These were solo shows but DATA was also included in group exhibitions in Scotland & throughout the world as part of open submission mail art projects.

DATA had to wait for another 30 years before it was installed again in a public gallery – this being within the University of Ulster in Belfast [2006] – under the title DATA – controlled access – DATA – when the entire archive was moved from the DATA Attic in Dundee & assembled on industrial shelving in the venue. As part of this design there was a small inner cell where visitors could arrange to have a DATA box of their choice opened & its contents explained by the administrator.

There were 2 separate DATA installations as part of the Cupar Arts Festival in Scotland – fifeman in 2008 & DATA – open

access – DATA in 2009. The former was a group exhibit which included a white chair that visitors could sign & sit in to watch Attic Archive videos. Open access was an installation comprising DATA plus other material from The Attic Archive. This time the white chair had been transformed into the gold Monty Cantsin chair.

The Attic Archive installation in the Print Room in Rotterdam was similar to open access in that it incorporated material from 3 decades – including examples of naive autodidactic art & a live performance by ae phor. The previous year 2010 the University of Dundee invited The Attic Archive to make a large-scale installation of video & photography. This was titled Moving Images From The Attic Archive & included digital copies of VHS tapes recorded during the DATA decade alongside DATA photo-documentation & DVDs made by Peter Haining. The installation also contained the pram & tent – now painted gold – deployed by Pete Horobin during his walk across Scotland in 1984 – The Year of Freedom.

The most comprehensive installation of DATA took place within Street Level Photoworks in Glasgow in 2012 – the walls of the gallery were papered with DATA sheets

& posters DATA postcards were reproduced  
DATA videos were screened & DATA audio  
was released as a cd. The exhibit also showed  
ephemera & DATA objects.

Jonathan Baxter – who had exhibited with  
ae phor at the Cupar Arts Festival – curated  
his own Performing Worlds – Public Art,  
Performance & Education Event – in June  
2012 which took place in the Hannah Maclure  
Centre in Dundee. He included within the  
gallery a narrow DATA cell wallpapered with  
photocopies in which a small monitor played  
Attic Archive videos.

In 2017 the Scottish National Gallery  
of Modern Art in Edinburgh launched a  
series of exhibitions called Now – the first  
one included a major installation of DATA  
held in their archive. The corridor was  
papered with DATA sheets from 1980, 1987  
& 1989 The Year of the Tent during which Pete  
Horobin lived outside in Scotland for a year  
maintaining his DATA regime. The installation  
also exhibited Acrobat – a DATA artwork –  
& videos from The Attic Archive.

## **Peter Haining**

2024

## **Post 2000**

*DATA controlled access DATA* – Belfast  
University – 2006

*Fifeman installation* – Cupar Arts Festival –  
2008

*DATA open access DATA* – Cupar Arts Festival  
– 2009

*Moving Images From The Attic Archive* – Duncan  
of Jordanstone College of Art – Dundee –  
2010

*DATA in The Print Room* – Rotterdam – 2011

*DATA* – Performing Worlds – Dundee – 2012

*DATA in Street Level Photoworks* – Glasgow  
– 2012

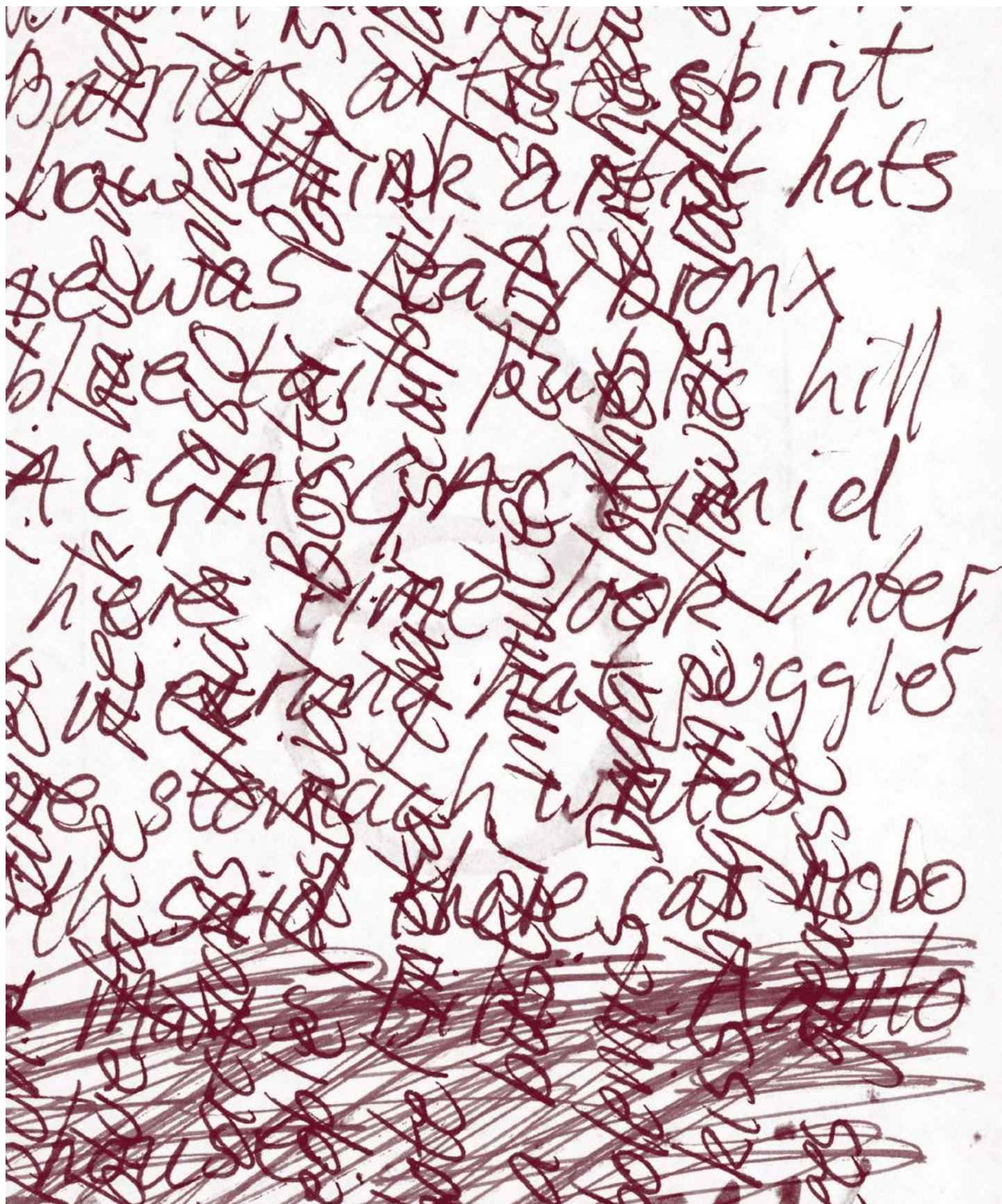
*DATA at Now* – Scottish National Gallery  
of Modern Art – Edinburgh – 2017

*History/Reality* – curated by Bodor/Hunter  
in Duncan of Jordanstone College of Art –  
Dundee – April 2024

*History/Reality #2: An Exhibition of  
The Attic Archive at Artpool* – Budapest –  
study exhibition for the Curating the Digital  
Attic Archive, International Network Meeting  
at Artpool, 24-25 October, 2024, curated by  
Dóra Halasi.



# DATA Online



Detail from Pete Horobin's *DATA to Cavellini DATA*,  
Dundee, Scotland, 1981



# LINKS

## Retro Dundee

<https://retrodundee.blogspot.com/search/label/Pete%20Horobin>

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## T4 – Torux by Ae Phor

<https://stefan-szczelkun.blogspot.com/2016/01/t4-multimedia-work-by-ae-phor-2015-t4.html>

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## Horobin at The Seven by Nine Squares Horobin at Lomholt Mail Art Archive

<https://www.lomholtmailartarchive.dk/networkers/pete-hor>

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## The Attic @ 37 Union Street Dundee

<https://www.youtube.com/watch?v=kclxINavgtc&t=28s>

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## Peter Haining: DATA 1980

### – Mister Clean

<https://www.youtube.com/watch?v=4uPRzANcG3A>

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## Peter Haining: From A to A – New Directions

<https://www.youtube.com/watch?v=tUUsa5EQjYE>

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## Peter Haining: DATA 1980

### – another breakfast Pete Horobin – DATA

[https://www.youtube.com/watch?v=FeSs3LSg-\\_k](https://www.youtube.com/watch?v=FeSs3LSg-_k)

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## The Principal Players

### — Listen To The Elephants

[https://www.youtube.com/watch?v=PN6lQv-JQWY&list=RDPN6lQv-JQWY&start\\_radio=1](https://www.youtube.com/watch?v=PN6lQv-JQWY&list=RDPN6lQv-JQWY&start_radio=1)

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## DATA ATTIC: Visual FOMT / Audio PETE HOROBIN

<https://www.youtube.com/watch?v=WnEzJZ8NKZA>

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## Baked Bean Junkie Gross Out

<https://www.youtube.com/watch?v=uokfirYMIN8>

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## The Attic Archive Extant

<https://www.youtube.com/@TheAtticArchive-k3p/videos>

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## At ARTPOOL

<https://www.artpool.hu/en/posts/digital-attic-archive-artpool-workshop>

<https://artpool.hu/MailArt/chrono/DATA.html>

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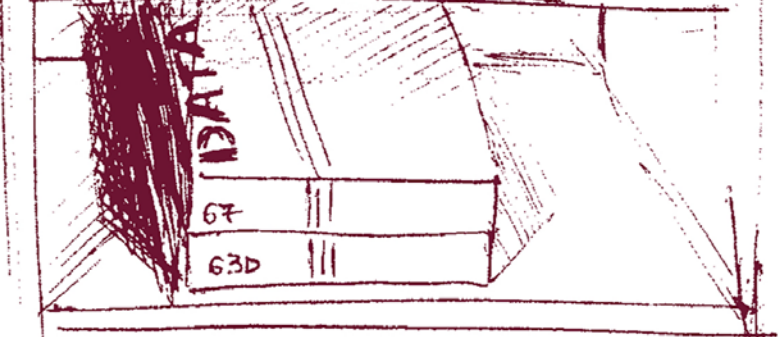
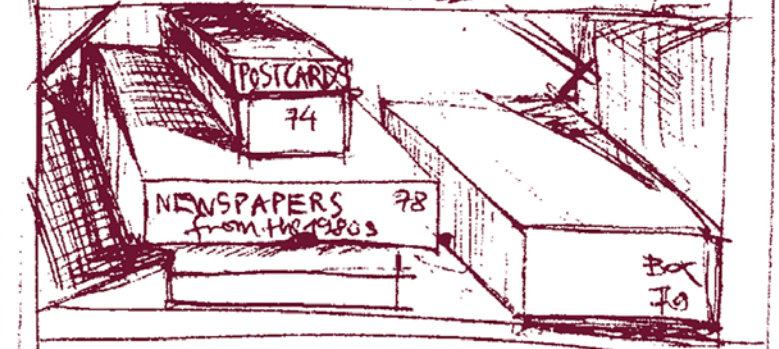
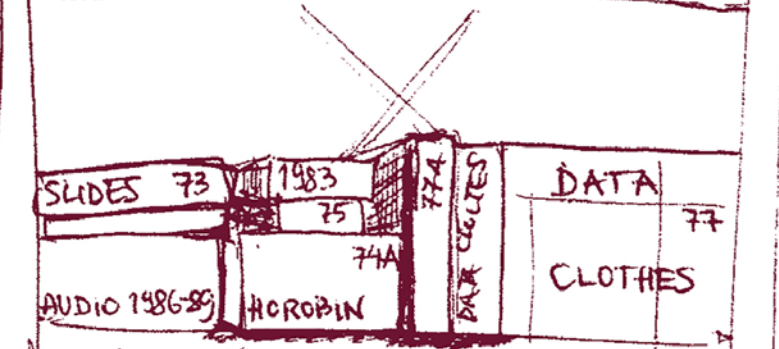
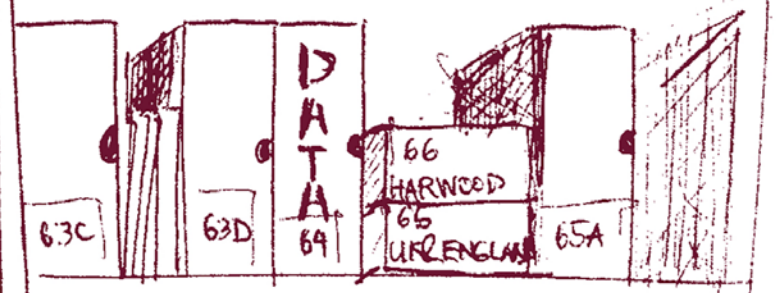
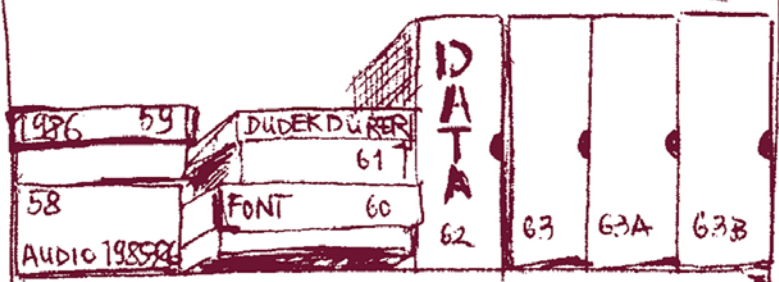
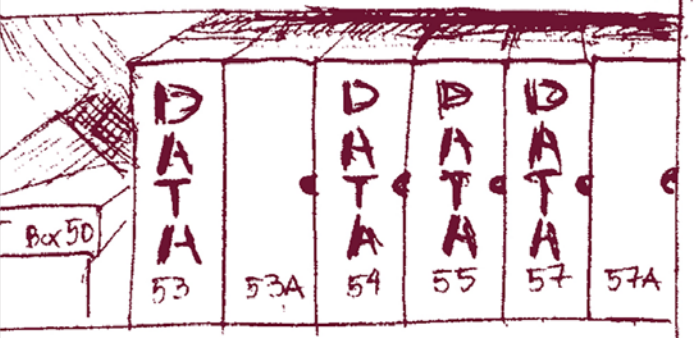
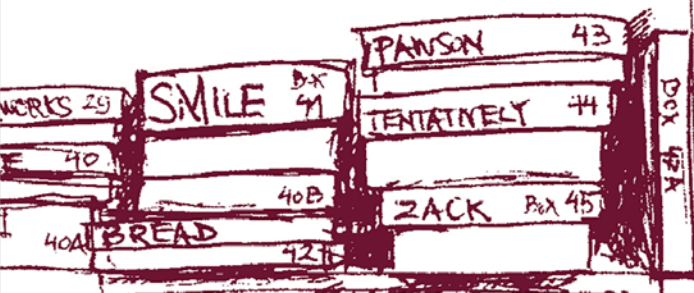
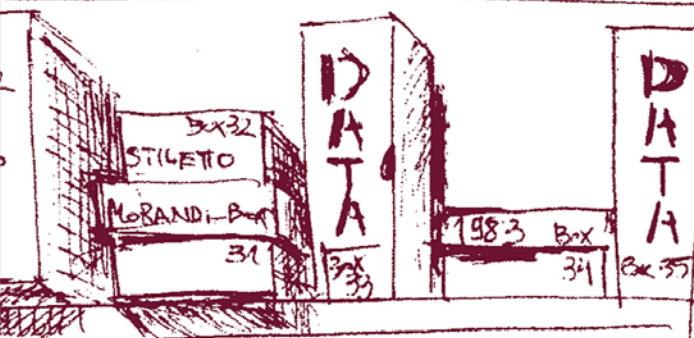


Reproduction of *The Attic Archive* rubber stamp. Each item donated to the Artpool bears this stamp print.

Inside Cover: The DATA archive installation in our storage at our new premises (Szabolcs utca, Budapest). Drawing by Dóra Halasi, Artpool, Budapest, 2023

Back Cover: Page from *Neoist [APT8 catalog]*, Dundee, Scotland, April, 1984 (Edited by Pete Horobin)

2023 dec. 29-30





Relying upon an instinct which is instilled through a working familiarity with food. He. Takes a quantity of whole wheat flour. Without measure. Adds a little salt. And warm water. Using his righthand fingers turning in the flour and water he. Begins to look for the right substance which his instinct tells him will rollout into fine chapatis.



Sometimes he has to add more water. Sometimes more flour. When the correct pliant mix is achieved he. Flattens out the doughball with the clenched fist of his righthand. Folds it halfway into itself. Flattens out again. Folds it halfway into itself. Repeats with fist thus kneading. Dusting with flour to stop it sticking. Finally handrolls the dough into a ball to place in a polybag for at least two hours before. Kneading once more. Tearing off small amounts of dough and working them into chapati shapes. Round and evenly thin. Anywhere between seven and nine inches across. To cook on very hot metal and fill the kitchen with the unmistakable tang of gold chapatis.

IMMORTALITY CENTRE

2:27 pm

★ ABR. 21 1984 ★

★ APARTADO 121  
TEPOZTLAN MORELOS  
MEXICO

