



May Wilson

sacking her apartment in search of a 'bomb factory.' They found none, so left her alone with the mess. She has since moved and things seem to have quietened down, but not Ms. Smith—her mailings keep coming.

In postal art, one is not limited by age, as the network has witnessed in the works of May Wilson of New York, who is still active in her 50's, and the works of Ms. Generality (Canada's answer to Mae West), who has likewise passed beyond the realms of postcards, stamps, rubber stamps and the likes. May Wilson is better known for her assemblages, rather than her mail-art, but that is probably because those works are more showable/saleable, while the mail-art is more a communications process for her—or at least, an art form which is given little recognition in the major art media.

There is no censorship in mail-art, except on the receiving end. What gets kept by other correspondents or collectors and librarians, depends a lot on their situation. Some keep everything, some recycle and send on, some edit and file... but from the sending end, the whole thing is wide open.

Having expanded on the individuals in this issue, I find myself reflecting on what the overview reveals—that women have moved into the medium of publication, either on the small-press level with general distribution within a limited audience, or on the even smaller level of 'Quikkopy' artist runs, to put their work out specifically to those in the mail-art network. There is an over-lapping of works that are distributed in both circles, but generally those publishing at the small-press level are not directly involved in the mail-art network, although they may do a good deal of their sales and promotion via the mails.

The other overlap I've noticed is that of women whose performance works have found their way into this issue on the basis that they a) sent a notice via the mails, and b) are women. Such a show is "Art Action by Women" at the Target Gallery in Oakland, being put to-

gether by Jill Hoffman and Lucy Childs. The show will consist largely of women performers, but will have works by women on the walls, including a xeroxed edition of this issue.

Inclusion of these works demonstrates the diversity of mail-art, and of the women artists represented here, who seem to be aware of the dead-end of specialization, and who are determined to spread word of their local activities to a broader audience.

In fact, that seems to be what it's about for ALL who are involved—it's a reaching out to interested persons wherever they are. Persons who will appreciate and respond to one's works are much more stimulating for the artist than a passive public which doesn't understand or care.



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