



OUR
INTERNATIONAL
STAMPS / CANCELLED SEALS
BOOK 1



NUESTRO
LIBRO INTERNACIONAL N° 1
DE
ESTAMPILLAS y MATASELLOS

(para) hacia una filatelia marginal creativa y paralela



(to) towards a marginal creative parallel philately

armado en / gathered in
LA PLATA (ARGENTINA) 1979

**CO-IMPRESORES
CO-PRINTERS**

GARY ALLEN ± 311

808 West End
NYC - NY. 10025 - USA

PETER BELOW

Box 229
8710 Kitzingen
West Germany

GUGLIELMO A. CAVELLINI

16, Via Bonomelli
25100 Brescia - Italia

ROBIN CROZIER

5B Tunstall Vale
Sunderland SR2 7HP
England

EDWIN DIGGS

P.O. BOX 234 - Vashon
Washington 98070 - USA

LEONHARD FRANK DUCH

cp 922
Recife / PE - Brazil

HARLEY FRANCIS II^o

40 Morgan St. Oberlin
Ohio 44076 - USA

geORge

409 S. Jarvis St.
Greenville
NC 27834 - USA

HERMANN GRUBER

Maria-Treug. 6/6
A-1080 Wien - Osterreich

E. F. HIGGINS III^o

135 Ludlow ± 6
New York - N.Y. 10000
USA

G. E. MARX VIGO

Casilla Correo 264 y 266
1900 - La Plata

Prov. Buenos Aires
República Argentina

PAWEL PETASZ

skr. Pocztowa 68
82-300 Elblag - Polska

ROBERTO REHFELDT

DDR
110 Berlin-Pankow
Mendelstrabe 19

ROLF STAECK

44 Bitterfeld
DDR
Schleswiger Str. 3

RUTH WOLF-REHFELDT

DDR
110 Berlin-Pankow
Mendelstrabe 19

ACKNOWLEDGMENT

The marginal artist has increased his own practices with the help of his self designed postal stamps and cancelled seals.

Although these small prints have something to do with official postage stamps, they add a lot of unaccustomed values the artist has taken from a creative land neighboring to **absurd**.

The consequence of this dynamics promotes the opening of mail-art, fastening marginal stamps with traditional postal pieces by means of this latter marriage offered as a nostalgic joint.

Notwithstanding that romantic tendencies seem to be exhausted, these varying images are showing us once more, how art is always unfolding perspectives of a continual re-change, thanks to the newest and unsuspected channels which allow everybody to put in practice the constant creative necessity of man.

Communication is one of the fundamental elements in every creative action and our parallel stamps and seals have this condition in their self-cultural nature. Sometimes rising from contemporary visual trends, their multiple ways of manufacture offer an answer to all kind of questions, — aesthetic, absurd, documental —, testifying therefore, the ideas, tendencies and theories in which the author is involved.

With this work we propose the analysis of a marginal-parallel-creative-philately settled as a by-proposal to traditional methods which are guided by patterns like Scott and Yvert/Tellier Catalogues. Thus we remark that all references made about philately as a concept are implicated with a terminological re-definition in which, the only agreement we can rescue between conventional meaning and our actual practices, is the idea of joining which has to be clearly distinguished from collecting. **To joint is the original action, the pure one**, which has not been blamed by the "interested" interest of the typical collector, whom we consider to be an out of mind person, boiling himself inside the contradiction between amusement and speculation.

For creative stamps use and function do not shape their marginality. On the contrary marginality is based in the very act of **transgression** either to the Postal Administrative Regulations or to the traditional **catalogation** collectors boast about.

Creative stamps are born in the self-marginal-magma, since they start violating from their very beginning, and they break definitively the classic and official knots around which some "artists" are actually mixing up **ADVENTURE** with opportunism. Since our small prints have not any postage value, their **intrinsic marginality** renders immunity to all works, setting them apart from spurious manipulations suffered by some present creative practices.

Our proposal of a marginal-parallel-creative-philately springs up from the pure enjoyment of **gathering without any foregoing order**, making a **personal assembling** of the pieces which are going to be **intimately shown**. It is also exalting the anarchist view of an existence which begins and ends in every stamp.

This idea of Gathering and Producing can be analyzed as an everlasting continuum which is being extended, without rules or patterns, at the very moment artist decides to go on.

Every marginal worker who fights, without congratulations, for a re-dimensioned culture is feeding, with his humble and lonely task, this absurd and utopic position. From the moment each work is denying speculation, the event of GATHERING is simply justified as an ACTION of pure CREATIVENESS.

G. E. MARX VIGO / 1979





~~EX~~
POST.
FACT.

GARY ALLEN



PETER BELOW

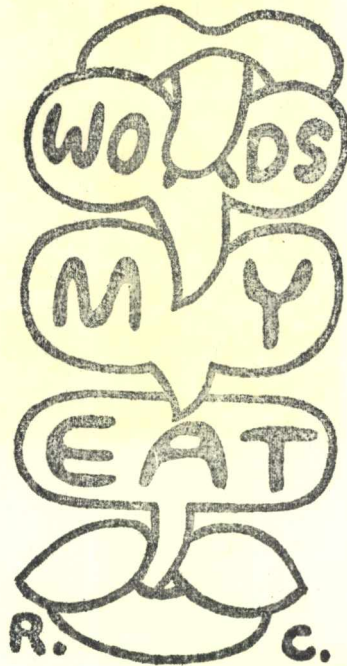
CAVELLINI 1914-2014



INTERNATIONAL POSTAGE 333



G. A. CAVELLINI



ROBIN CROZIER
5b TUNSTALL VALE
SUNDERLAND SR2 7HP
ENGLAND

ROBIN CROZIER



EDWIN DIGGS



LEONHARD FRANK DUQH

HARLEY 1977



TRISTAN
LOCAL 13
POST Cents
03 1110

TRISTAN
LOCAL POST
ARGENTINA
1978 *

HARLEY FRANCIS II

OR Post 4[£]



geORge



SPECIAL
ISSUE

GEORGE

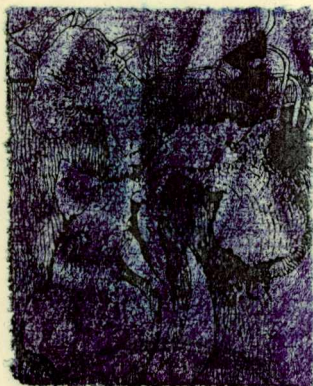


HERMANN GRUBER



DOO-DA POST
NON-PROFIT ORG.
Permit No. 1
BOULDER COLOR.
80309

E.F. HIGGINS III



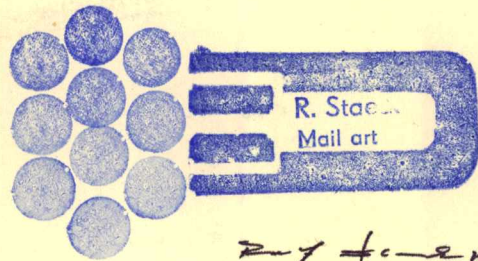
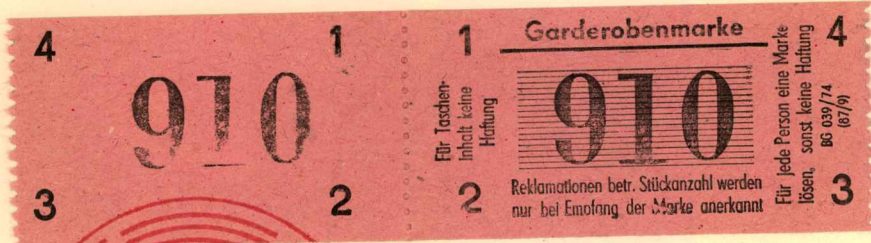
G.E. MARX VIGO



PAWEŁ PEJASZ

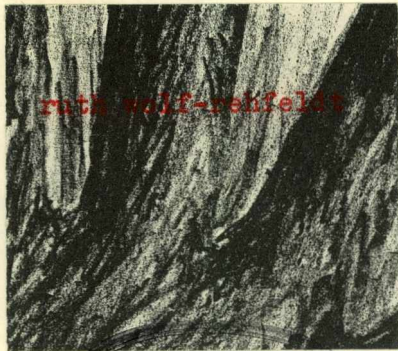


ROBERTO REHFELDT



Rolf Staecck

ROLF STAECK



SIGNS FICTION

RUTH WOLF-REHFELDT

