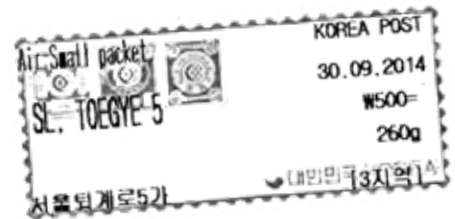




# TWENTY ARTISTS TWELVE COUNTRIES

MAIL ART PROJECT  
AUGUST 2014 - JULY 2015



C O N T E N T

A NOTE FROM THE CURATOR  
Caroline Ho-Bich-Tuyen Dang

Editor, design and layout: Caroline H-Bich-Tuyen Dang  
Photo credit: Caroline H-Bich-Tuyen Dang  
Published: Falland Forlag, Norway  
Printed: Bekkevold Lyskopi ANS  
No. of copies : 50

ISBN: 978-82-999948-8-0

Thank you to Eivind Peder Hveem from Tandberg Gård for use of Amundrud

FALLAND ANS  
www.falland.no  
Sørhågavegen 37  
2864 Fall  
Norway

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# A NOTE FROM THE CURATOR

Caroline Ho-Bich-Tuyen Dang

Mail art, or postal art, was best known in the 1960s where many artists sent their works to different places, independently without support from galleries or the art scene. In this Mail Art Project, twenty artists from ten different countries are involved.

The concept is not new; rather it has been in existence since the 1960s and even before that when it was not known as mail art. There have been previous mail art projects and possibly other current projects, which involve communication between two or more individuals. The allure of mail art is perhaps not exclusive to its end product but in its process of creation, posting and receiving. One can imagine its journey from start to finish.

Over the period of 12 months from August 2014 to July 2015. Each of the twenty artists made a work to a maximum size of A4 (30 x 20 cm) and send as it appears without encasing it for protection. This approach took away the notion of art as a precious commodity and that it should be carefully handled, and therefore leaving it open to damages before it reaches its destination. The wear-and-tear on its arrival is evidence of its journey and gives an added history to their creation.

We are currently living in a world where an abundance of technological enhancement has never before been so dominant. They exist everywhere and in every hour of our daily lives. Many have come to embrace this without even so much as questioning it. While others find ways to avoid and reduce usage and time connected to technologies.

The Mail Art Project adapt the intimate size of the envelope and enables the artist to, accessibly, concentrate on the artwork and not be daunted by the task. Although not necessarily easier, it is for some of the artists the same creative process as a larger work.

The Mail Art Project began from August 2014 and ended July 2015. Each of the 20 artists created 12 works, one for each month. Several individual works were misplaced along the journey and therefore are there fewer than 240 works on display.





LAUREN PORTARDA - New York, USA

I am an abstract artist interested in ecology-both in the environment, and in the ecology of making a painting. My work comes from an investment in mining form, flatness, texture, and edge as a result of intense observation. I'm a conscientious painter, that is, a painter invested in the content and the form of [a] painting. It's this sensation of seeing and knowing that I aim to describe in the paintings. For this project, I decided to focus my work on ideas around invention; discoveries that advance understanding in science, technology, and impact how society functions. Using the arcane system of postal mail, these pieces references advances and yet were sorted by hand or machine, traveled long distances, and found their way, though often times late, to their destination. It was always a gamble. Every piece I sent off, I crossed my fingers awaiting confirmation of its arrival.

[www.laurenportarda.com](http://www.laurenportarda.com)





CAROLINE  
HO-BICH-TUYEN-DANG  
SØR HAGAVEGEN 37  
2864 FALL  
NORWAY







JASON ROSENBERG - New York, USA

While visiting Caroline at Falland in the summer of 2014, I spent much time in her barn, which I was using as a studio at the time. I have a great passion for rummaging through old things and in the barn were many old boxes overflowing with old things from the family who has lived here before. These were things left behind. These things told a fascinating story from the past. I came across a box of old papers and mail correspondence from the 1960's: letters, bills, school reports, postcards. I collected 12 postcards. I already knew about the Mail Art Project which was to begin in a few months. I was interested in the idea of re-sending the same postcards to the same address, but to someone new in a new time. The physical location is the same, but everything else has changed. So I brought the postcards back to New York and began the process of sending them back one per month for 12 months.

I covered the postcards in glassine and re-addressed them to Caroline with a short personal message, still allowing the previous messages to be read. I addressed them and stamped them on the opposite side as before. It is the second time these postcards are being sent to Falland. They have two layers now. They are being sent to two different people existing in two different times but in the same place.

[www.jason-rosenberg.net](http://www.jason-rosenberg.net)

MONIKA NIWELIŃSKA  
UL. CEŁAROWSKA 20/113  
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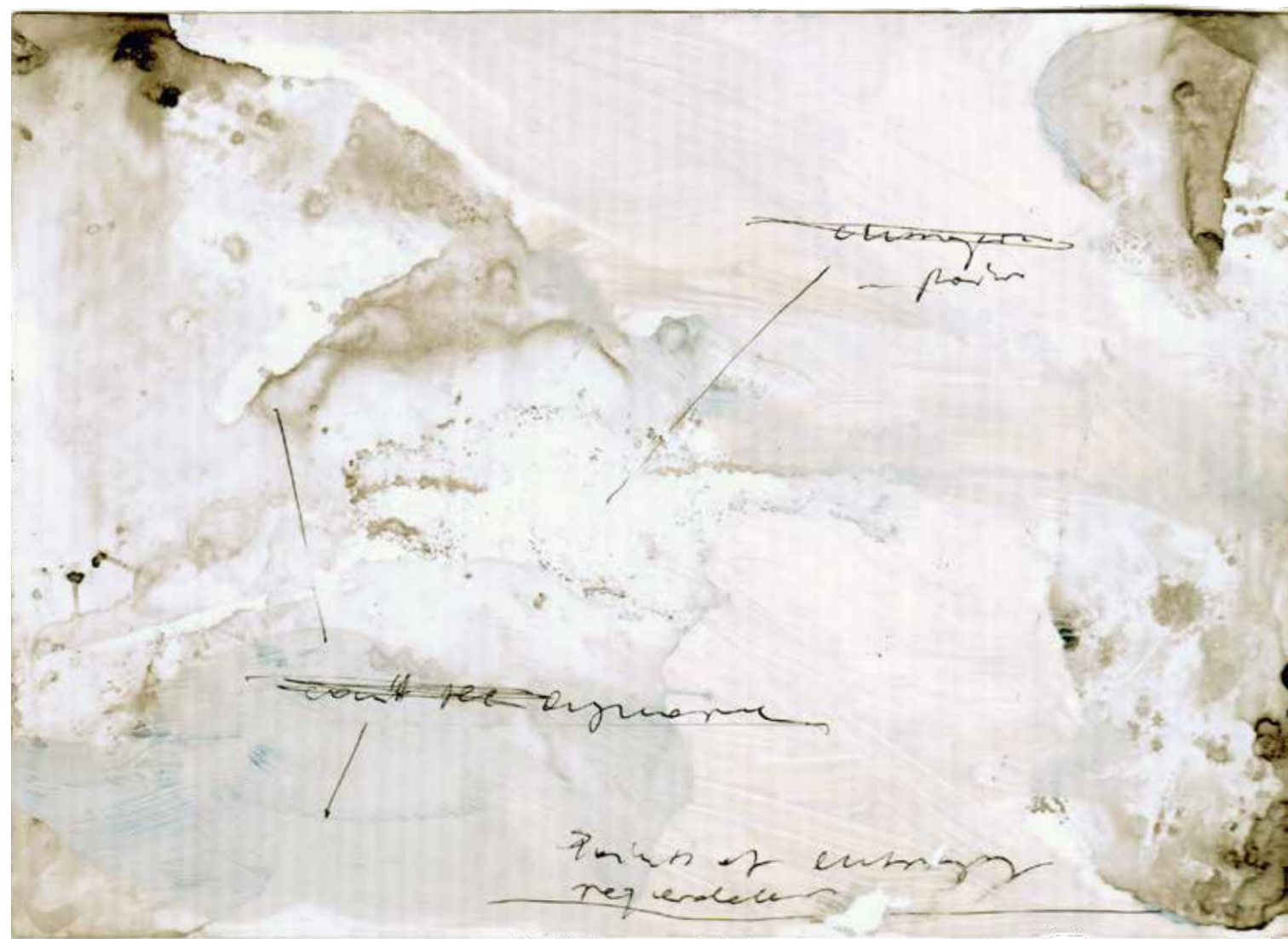
POLSKA



CAROLINE HO-BICH-TUYEN DANG  
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2864 FALØ

NORWEGIA

PRIORYTET





## MICHELLE WEINSTEIN - Vancouver, CANADA

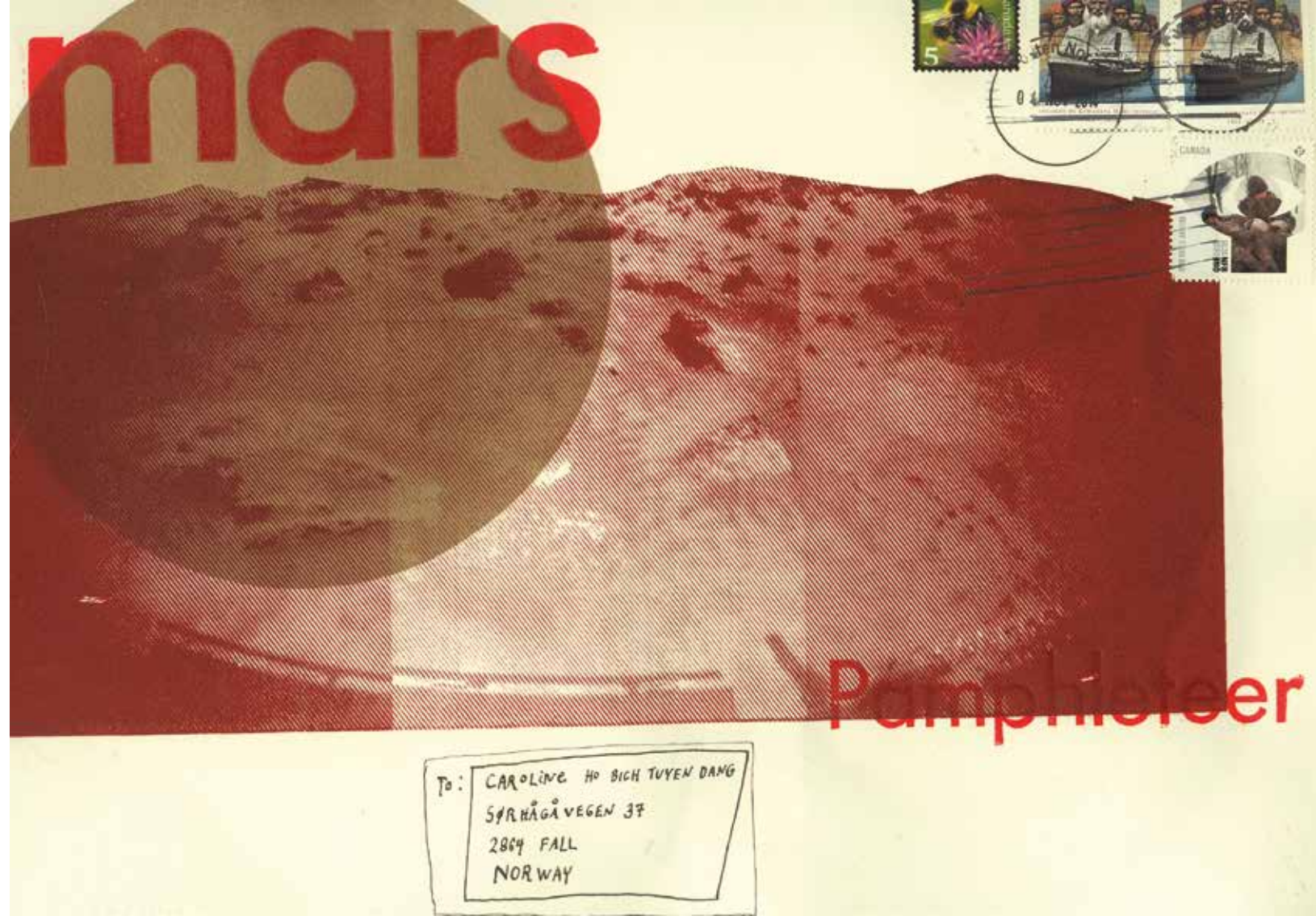
Traditional post was one of the primary forms of communication in my childhood. Technology has changed so much in my lifetime, that this now seems remarkable. The specialness of touch is an important part of postal communication - knowing that the person sending the mail has communicated not only with their words, but also the imprint of their physical motion and energy, the shadow of their skin upon the object that has travelled so far to a friend. This ties into interesting ideas about art - the trace of the creator's hand (is it capable of creating the "art" or is the art an experience that resides elsewhere - in the nervous system of the viewer or an inhabitant of an object that lives in the object like a ghost?); the communication through extended time and space (and how this potentially changes a message and its meaning); the physical remnant of a personal dynamic or social relation; these have all been important subjects for artists in the contemporary period, and they are all implicit in the system of postage. The objects I created and then turned into mail were also somewhat impish questions about the postal system - how little can

something be before it is not mail? what kind of material is mail, and what is not? At the time I was in school, and also wanted to use materials that were at hand due to my studio practice. The most exciting part of this project for me, was knowing that these mail-art-objects were joining a group of others. It is thrilling to know these are now altogether, creating a new collective work!

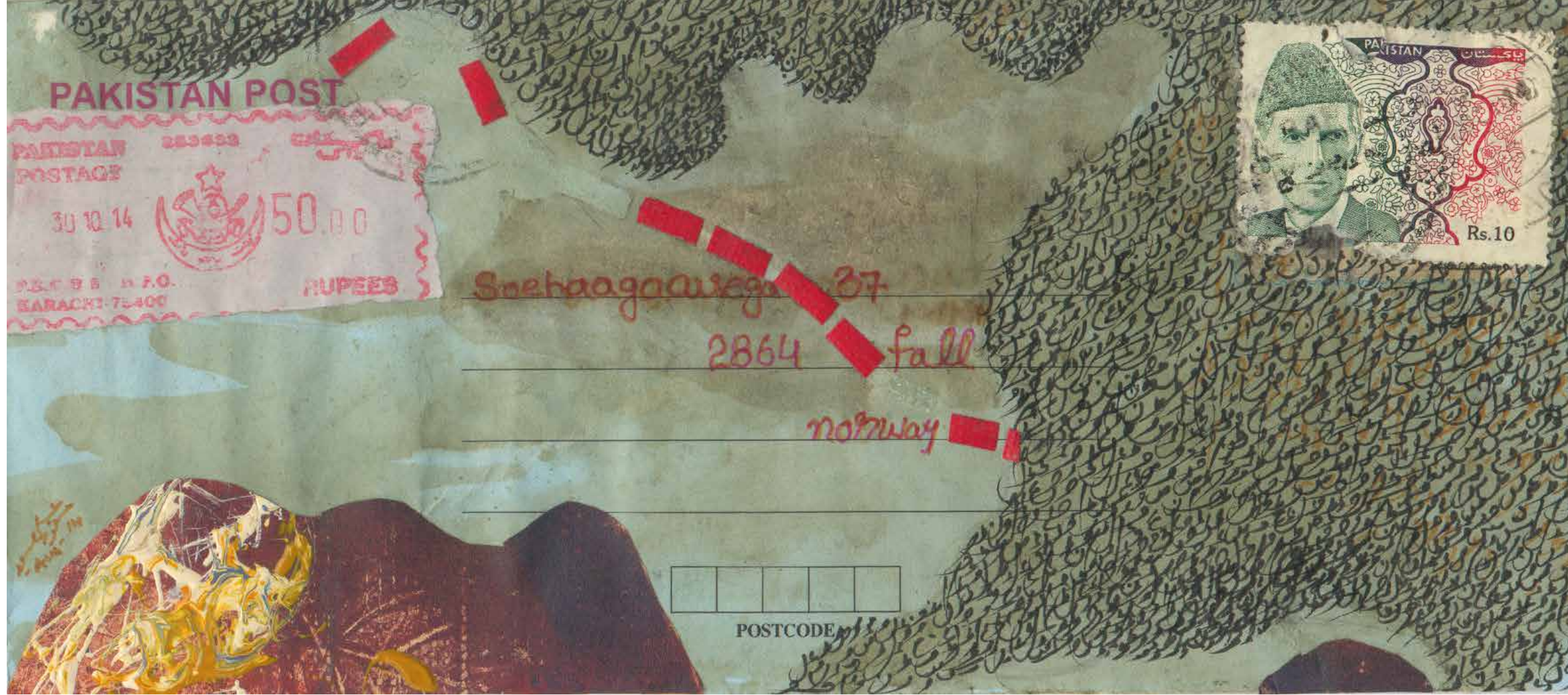




The Eaters Tugans had from fertile slopes - also be  
 upon its broad back a great city grew. The inhabitants  
 were of gentle manners. They had vast curiosity  
 in all the world of daylight around them. They  
 inserted and enjoyed, and then they grew and grew

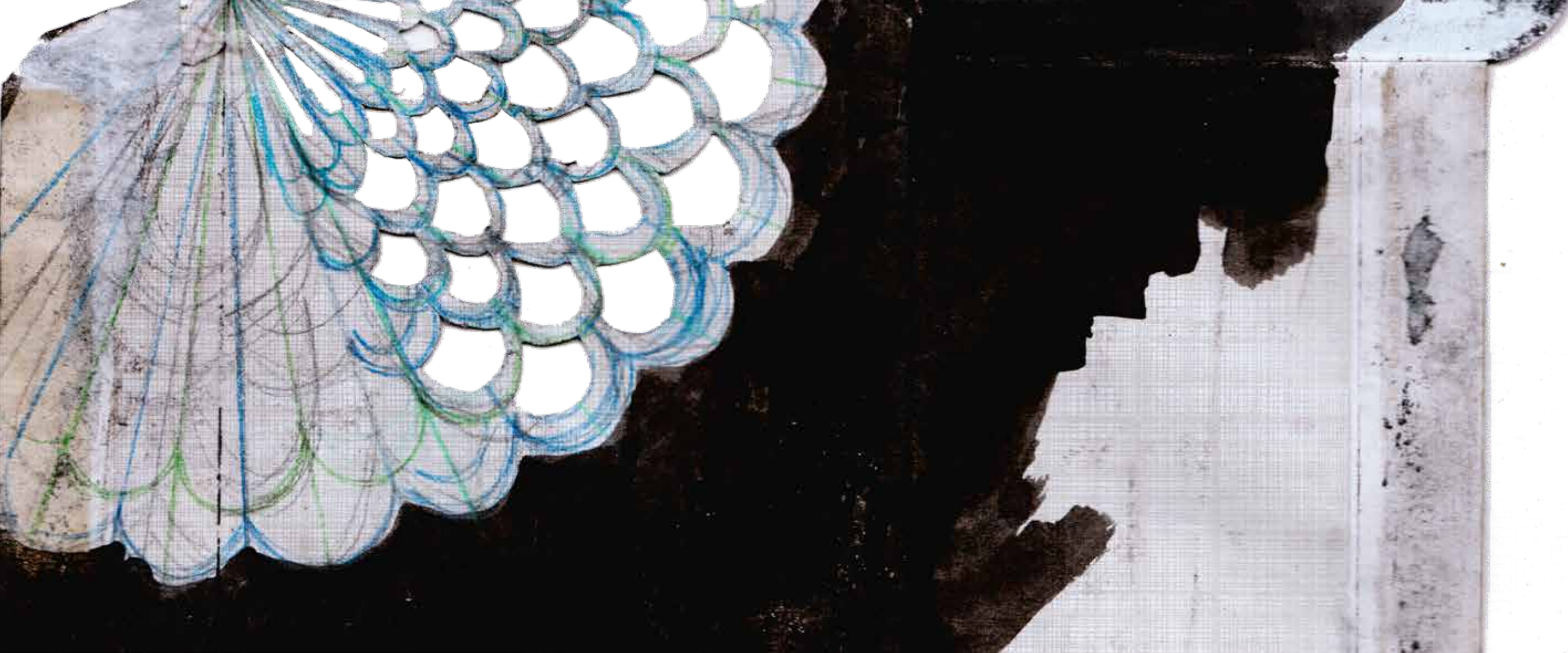






MUNAWAR ALI SAYED  
Karachi, PAKISTAN







KAISU KOIVISTO - Helsinki, FINLAND

Mail art: something else, experimenting, playing, sharing. Most of all I appreciate the aspect of playfulness in mail art.

I participated in a number of mail art projects in the beginning of the 1990's - seems like mail art is now experiencing a revival as a mode of slow and collaborative image-making.

Mail art leaves the door open for surprises: work can be lost in mail; certainly they will be scratched, bent or torn in the process of transportation.

The stamp of the postal service adds an important, often refreshingly random visual element to the image.

The end result is not a series of separate works but a fragmented mosaic including the contributions of all the participants.

[www.kaisukoivisto.com](http://www.kaisukoivisto.com)



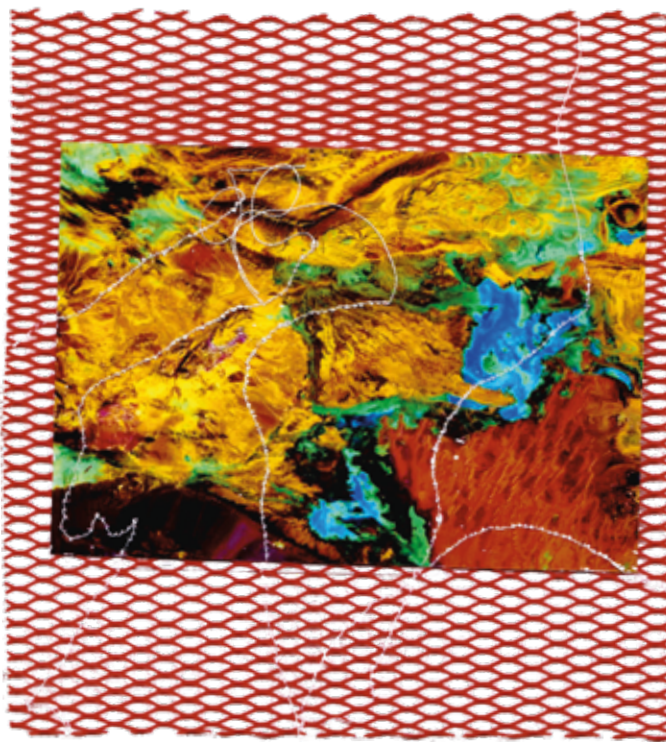
PRIORITY

Caroline Ho-Bien-Tuyen Dang  
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NORGE









DEE CURTIS - Paris, France

Born in Australia, lives in Paris.  
Currently in second year Masters, UFR Arts Program, Philosophy, Aesthetics-Visual Arts. University Paris 8. An artist at ANCIENNE ORFÈVRE with Studios Soukmaschine, (temporary occupation of vacant land) in Saint-Denis.

These works are the result of playful construction with found paper materials under the brief, The Mail Art Project, given by curator Caroline Ho Bich-Tuyen Dang. Each month I sent the artwork by the post to Norway. This sometimes tested the limits of the post service, due to their regulations. Sometimes it was a “cross your fingers and see” scenario.

For this project I was in different parts of Europe but mostly at home in Paris, throughout the one-year project. Where ever I happened to be, I would make and send the postcard. I was in Barcelona in the summer, where I found paper and magazines to cut from, and this became the work. Other times I was in the Normandy, or the south of France where I found materials at brocantes or vide-grenier (garage sales).

It is in this act of finding inspiration derived from an immersion in the history of images in the recycled in news media that I began to make different compositions, fractured and repurposed found imagery. Prior to this project, I researched the work of Joseph Cornell and revisited the poetic complex memories, ideas and associations contained within his constructions/assemblages. My work reveals a fascination with juxtaposition and fictional narrative with a contemporary twist.







ONE POSTAGE PAID  
17 Francs  
10000 Francs  
FRANCE

PLEASE  
DO NOT OPEN



CAROLINE HO-BICH-TUGEN DANG  
2864 FALL  
NORWAY



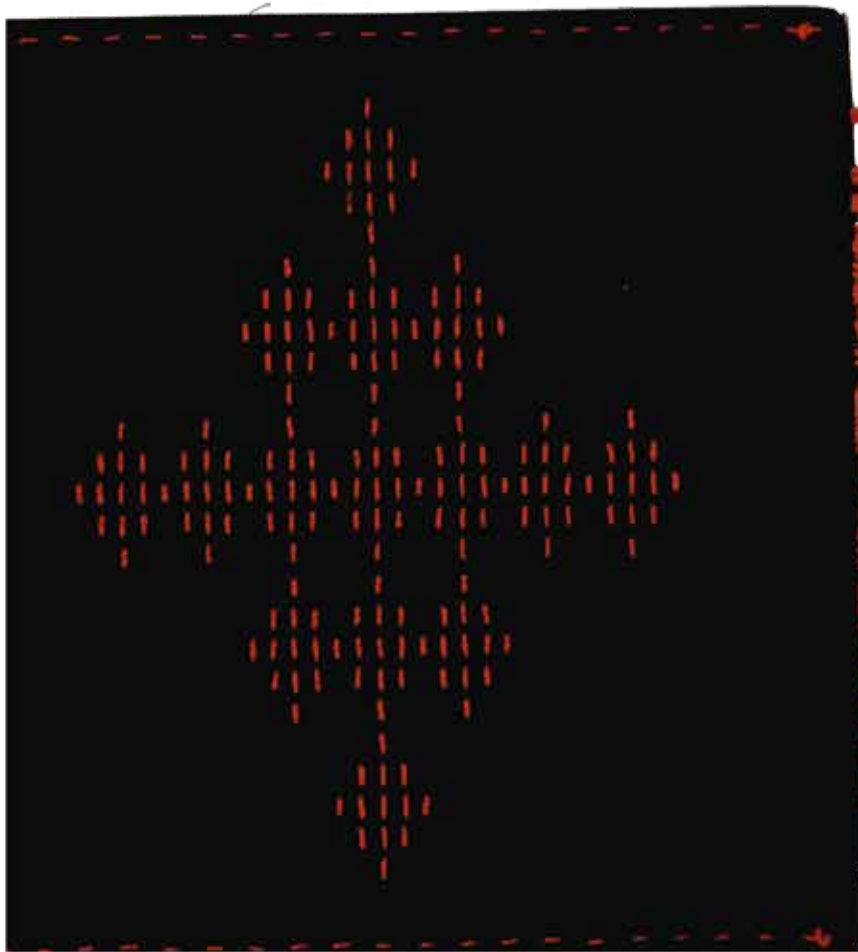
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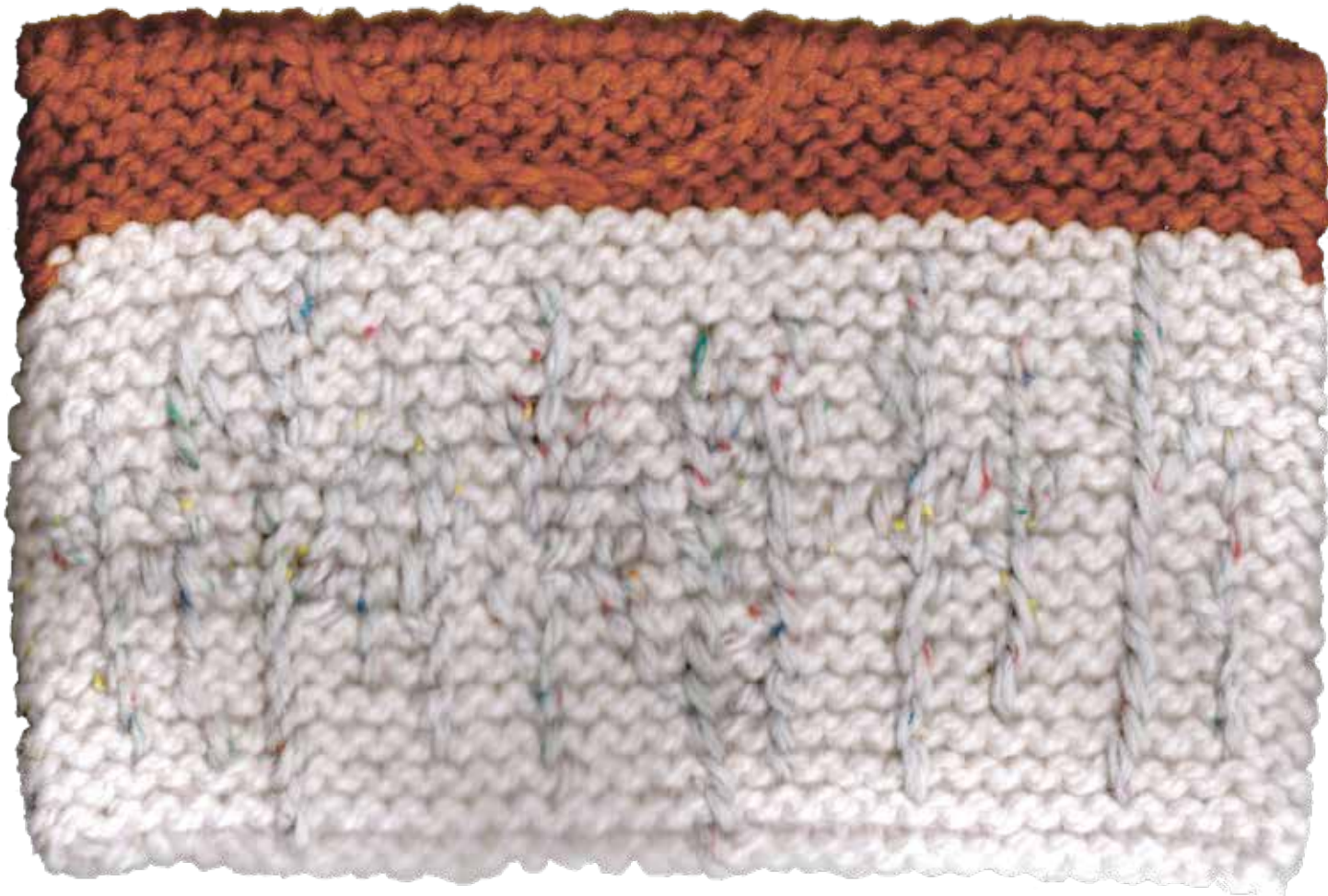
JANE ISAKSON - Whitehorse, Yukon, CANADA

I think one of the reasons I become an artist is because of a sense of inadequacy to connect or communicate fully through the normal channels: an attempt to breach the chasm between myself and others. Mail art is an interesting artistic format, usually occurring between friends, usually reciprocal. In this project it has been a one-way prospect, to someone that I have never met. At first I found this very difficult and even disconcerting; to make something and send it out with no hope of getting anything back - but, just recently, it occurred to me that this very act is perhaps in itself a timely reminder; to offer up ourselves without expectation of return. A surrender, to move beyond hope and nonetheless put our message in a bottle and throw it into an unfathomable ocean; to give just to give, and not to skimp on the offering.

[www.janeisakson.com](http://www.janeisakson.com)









THANKS TO

Eivind Peder Hveem from Tandberg Gård for the generous use of Amundrud.

All the artists involved for their willingness to continue to participate in the year long project and an even longer wait for the final exhibition.

Bekkevold Lyskopi ANS

Oppland Kunstsenter, Lillehammer where the unfinished project was previously exhibited in 2015.

Kjell Samkopf for his on going support and assistance with the project.