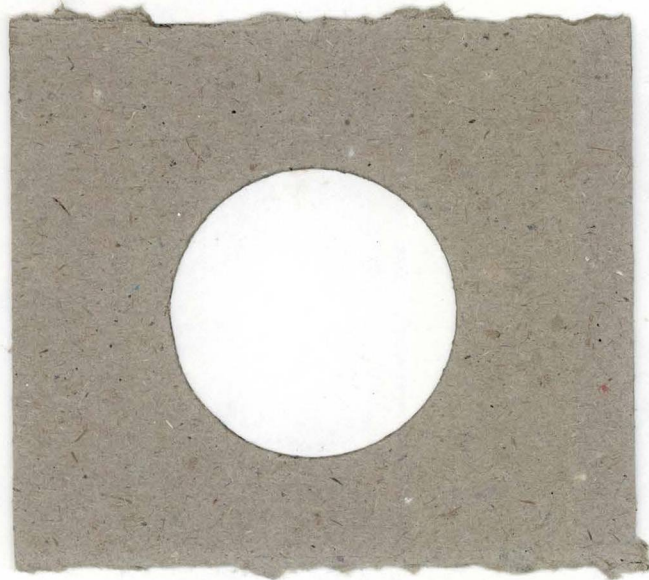


**df**

LIBRES O MUERTOS  
JAMAS ESCLAVOS

1 HEXAGONO  
9 74 71

TRELEW



ACCIÓN DE TRASPLANTE DE UN AGUJERO EXISTENTE EN EL PAPEL AL CARTÓN (1974)



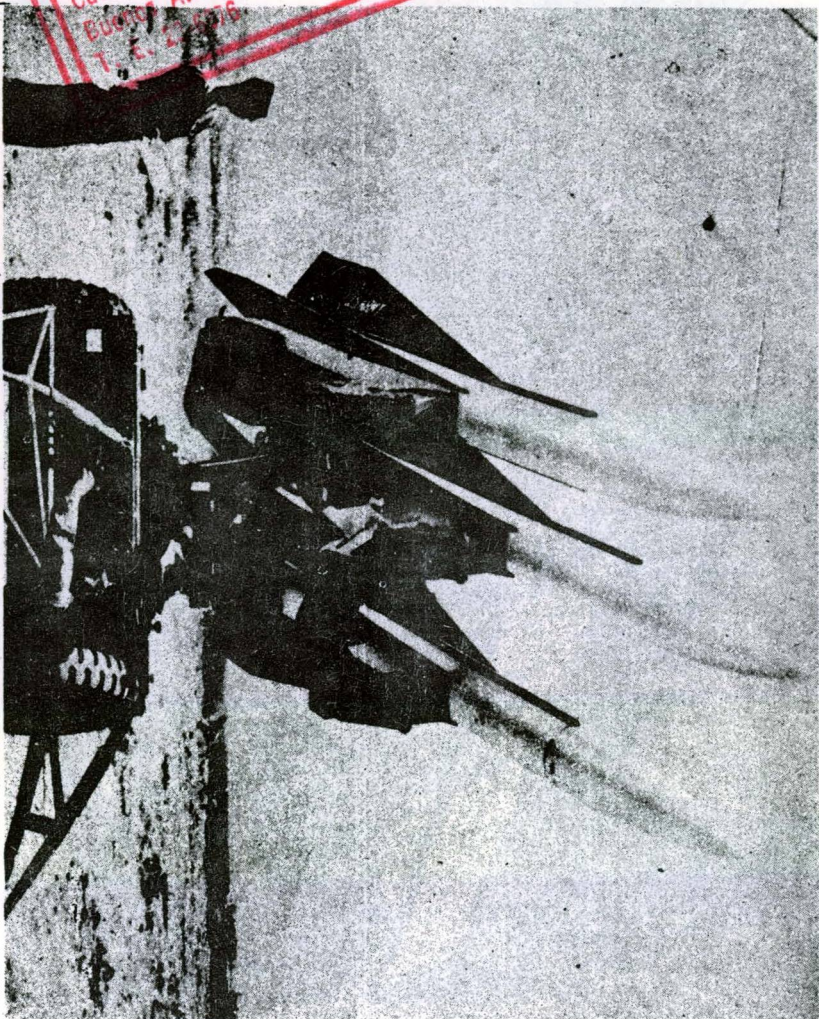
noticias internacionales

# Europa frente a las

En medio de la presión mundial, los países del MCE

FRENTE Y DORSO

de la muestra " Nuestro Tercer Mundo " de E. Leonetti y J. C. Romero Argentina - 1974



Cohetes teleguiados norteamericanos Hawk. El poder en las cabezas de los misiles.

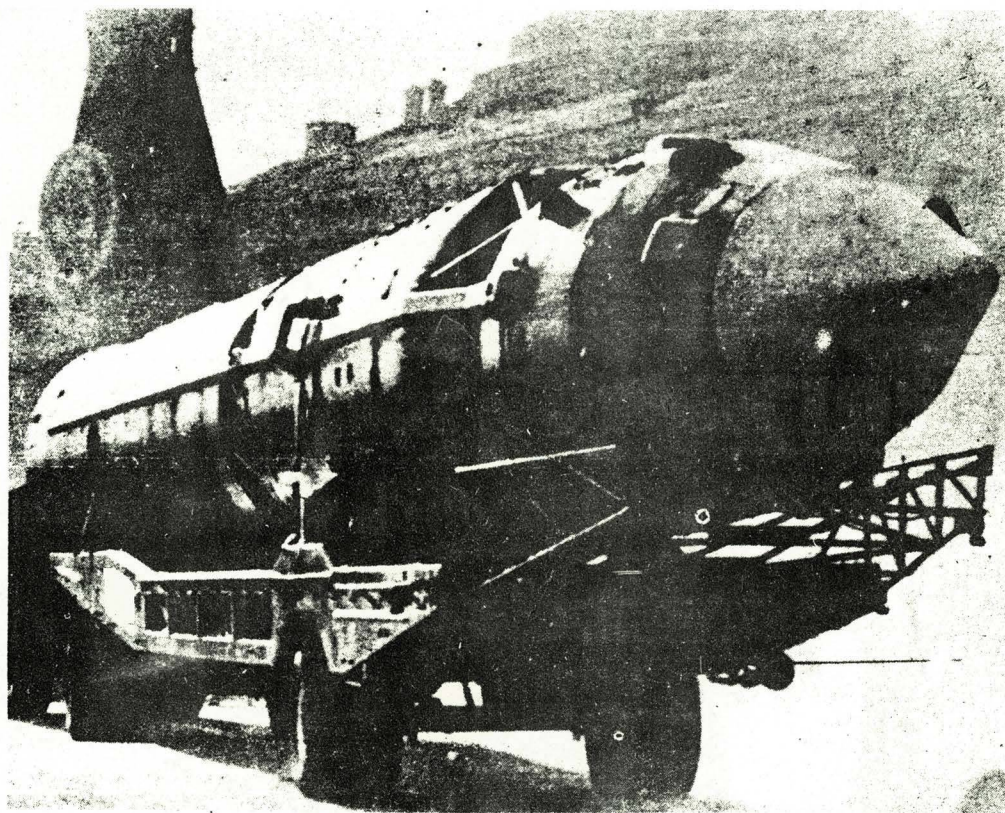
E. LEONETTI - J. C. ROMERO

Carlos Calvo 1326  
Buenos Aires - Argentina

# FRONTES...

# dos superpotencias

intentan defender el estilo de vida que han creado



Cohete ruso intercontinental. Según Moscú, es inmune a cualquier defensa anti misil.

FRENTE Y DORSO  
de la muestra " Nuestro Tercer Mundo "  
de E. Leonetti y J. C. Romero  
Argentina - 1974

# ..DORSO

# political ideology

(Poll-vote on art and political ideology)  
in a country of the third world

Do you think that this show is addressed only to a small group of persons?	Yes	No	Not sure	I do not wish to answer
Do you think that the receivers of this show are large sectors of the population?	Yes	No	Not sure	I do not wish to answer
Do you believe that the public for whom it is intended understands same?	Yes	No	Not sure	I do not wish to answer
Do you think that said public agrees to the inclusion of complementary explanations next to each work?	Yes	No	Not sure	I do not wish to answer
Do you believe that each one prefers to elaborate his own interpretation?	Yes	No	Not sure	I do not wish to answer
Do you believe that the public feels the officious explanation of each work as a "repressive control"?	Yes	No	Not sure	I do not wish to answer
Do you believe that this type of work collaborates with social change?	Yes	No	Not sure	I do not wish to answer
Do you believe in art for art's sake?	Yes	No	Not sure	I do not wish to answer
Do you believe there is a relationship between art and politics?	Yes	No	Not sure	I do not wish to answer
Do you believe that these works can become a provoking element in a political sense?	Yes	No	Not sure	I do not wish to answer
Do you believe that this show is a part of an election campaign for a political party?	Yes	No	Not sure	I do not wish to answer
Would you purchase any of the exhibited works?	Yes	No	Not sure	I do not wish to answer
Do you believe that work of art must be perishable, that it must be inherited from parents to sons?	Yes	No	Not sure	I do not wish to answer
Do you believe that some of these questions are incorrect?	Yes	No	Not sure	I do not wish to answer

## political ideology

page 2

(Poll-vote on art and political ideology)  
in a country of the third world

Do you believe that this questionnaire is also another work of the show?	Yes	No	Not sure	I do not wish to answer
Would you mind if your answers were computerized and a diagnosis issued with the results?	Yes	No	Not sure	I do not wish to answer
Do you consider that the public should actively participate in artistic practices?	Yes	No	Not sure	I do not wish to answer
Would General Perón agree with this exhibition?	Yes	No	Not sure	I do not wish to answer
Would the Holy See agree with this exhibition?	Yes	No	Not sure	I do not wish to answer
Would you purchase a massively and economically reproduced work, without the artist's signature?	Yes	No	Not sure	I do not wish to answer
Would you suggest a work for the park?	Yes	No	Not sure	I do not wish to answer
Must the works of art which intend being popular, necessarily be realistic?	Yes	No	Not sure	I do not wish to answer
Do you agree in taking the works out of museums and showing them in public parks?	Yes	No	Not sure	I do not wish to answer
Do you think that this show carries an intent of ideologic penetration extraneous to our country?	Yes	No	Not sure	I do not wish to answer
Do you believe that there exist similar creative conditions for an European and an Argentine artist?	Yes	No	Not sure	I do not wish to answer
Do you believe that this show could be sponsored by the Pentagon?	Yes	No	Not sure	I do not wish to answer
Have you any suggestion about this show? (if so, please use back of sheet)	Yes	No	Not sure	I do not wish to answer

Jorge Glusberg

00000000, Q. 0900

Endre T6t  
1035 Budapest  
Kerek u. 10  
Hungary

Jorge Glusberg

C A Y C  
Elpidio González 4070  
Buenos Aires  
Argentina

Querido Jorge,

Estoy contento de poder escribirles a ti y a Amelia al mismo tiempo. También lo escucharás. Estoy grabándolo, - Dios sea lloado. ~~Estoy te escribo por...~~ per tod... que... per a un...

Una vez más en la bohemia, ha poco mes, no mes que un... de... Una vez más, que a la hora me... i el...

~~Algunas veces... tan poco...~~

Quedo... mi... con... le...

Simbolica.

~~Esta Remington Portable es muy buena.~~

Me... el significado... OK ?

Su amigo,  
*Endre T6t*  
Endre T6t



# AMÉRICA DEL SUR

**HORACIO ZABALA**  
Sanabria 1060-P.B.3  
Buenos Aires  
Argentina

70

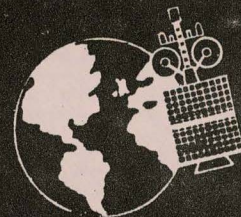
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50



# CYT

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INTERNACIONAL



## TELEGRAMA

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	Oficina Bs. Aires				N° 269		Palabras 18		Hora 1225		N° de Cuenta —
										Fecha 12/7/74	

**DESTINATARIO** MARIO PEDROSA

**DOMICILIO** Paseo de la Habana 46 5°"A"

**DESTINO** MADRID - ESPAÑA

ESBARRANDO MECANISMOS INTINERANTE TACTEIO

DESCOMUNICADA EMOÇAO

AMELIA TOLEDO

VIA:.....

REMITENTE .....AMELIA TOLEDO.....

FIRMA DEL EXPEDIDOR .....

DOMICILIO .....CENTRO DE ARTE Y COMUNICACION - CAYC.....

TELEFONO O TELEX.....Viamonte 452 Bs.As.....

REPUBLICA  
ARGENTINA

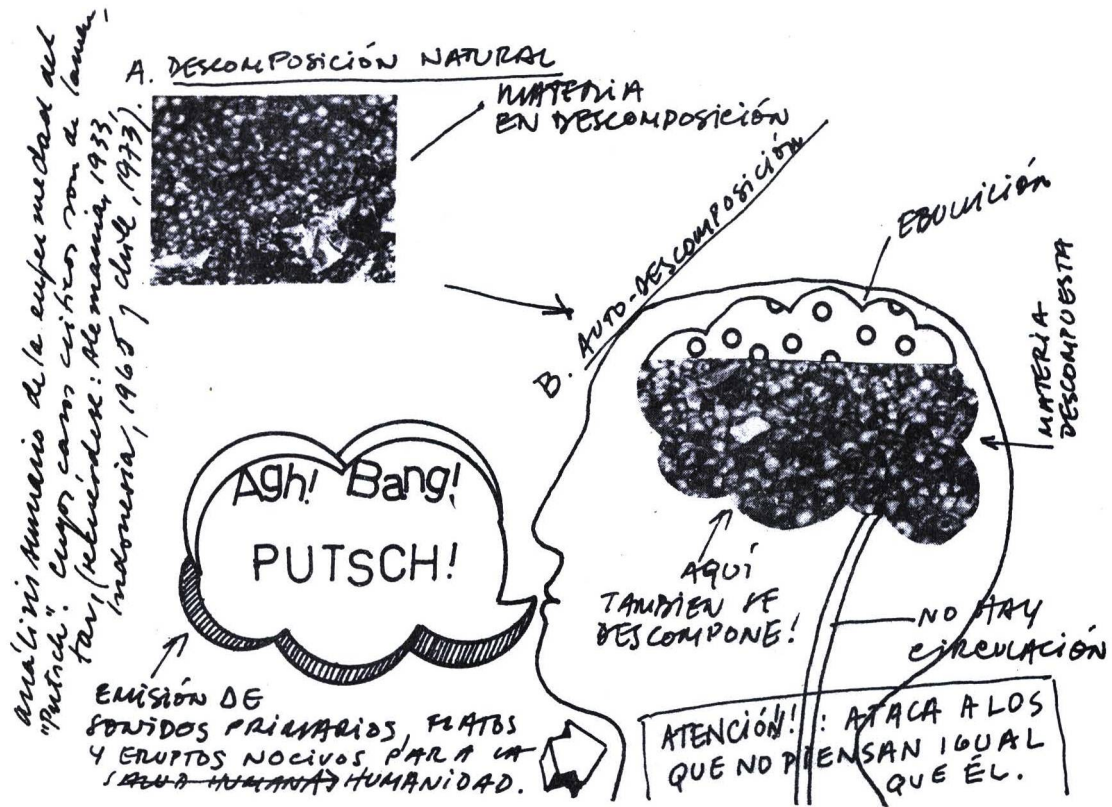


SUBSECRETARIA DE COMUNICACIONES

Michael Joseph Phillips  
The Colony Apartments  
2012A W. 76th Street  
Indianapolis, Indiana 46260  
U. S. A.

*Lorcaesque*

*brown, que te quiero  
brown, que te quiero  
brown, que te quiero  
brown, que te quiero  
brown, que te quiero*



ANÁLISIS SUMARIO DE LA ENFERMEDAD DEL " putsch ", CUYOS CASOS CRÍTICOS SON DE LAMENTAR (recuérdese : ALEMANIA 1933, INDONESIA, 1965, CHILE, 1973 ) .

GUILLERMO DEISLER - julio 1974

Tire la mordaza a la basura!!

# MONOCENSUREX

"CENSURE SIN ASCO"

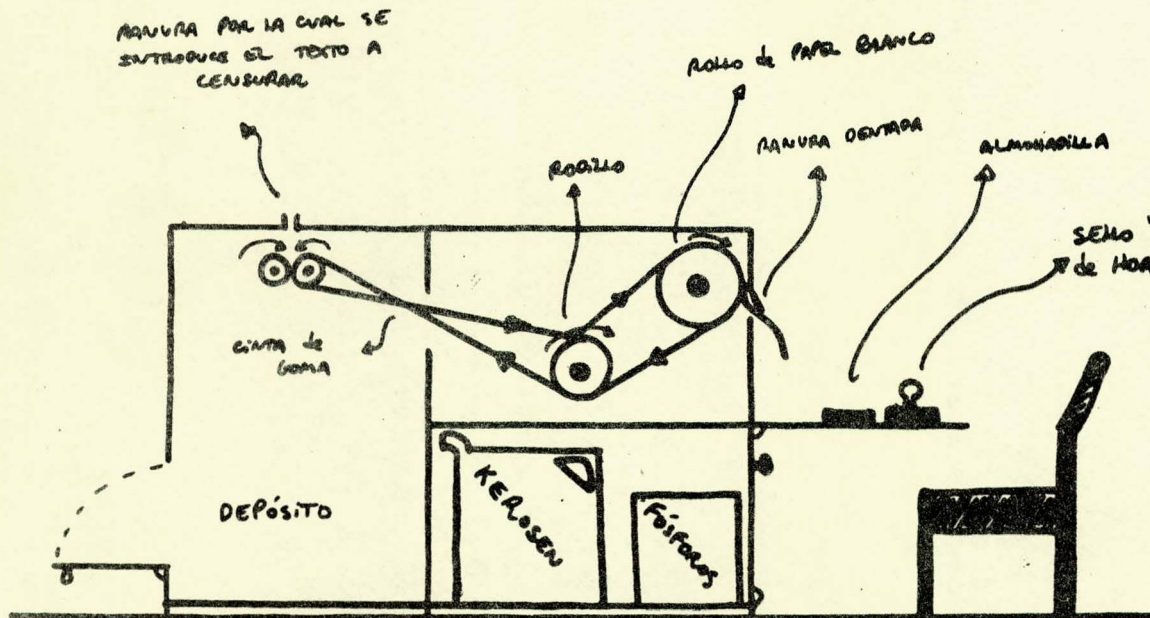


CON MONOCENSUREX  
UD. NI SI QUIERA TENDRÁ  
QUE LEER LOS TEXTOS  
A CENSURAR!  
MODERNÍCESE !!

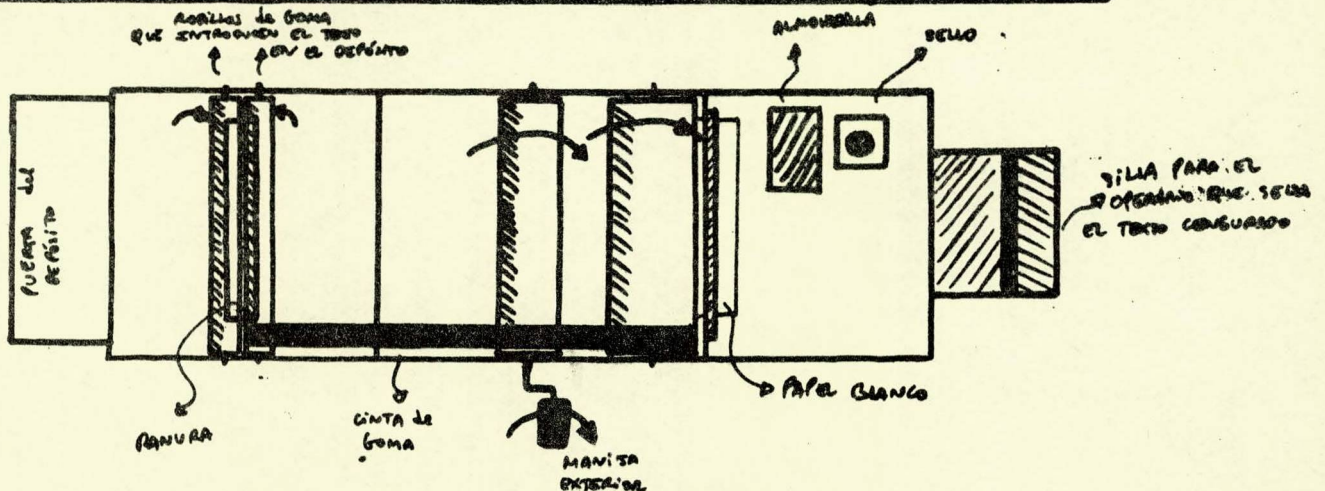
# REVISADO

SELO de GOMA  
de HORACIO ZABALA  
PARA TEXTOS CENSURADOS

SECCIÓN



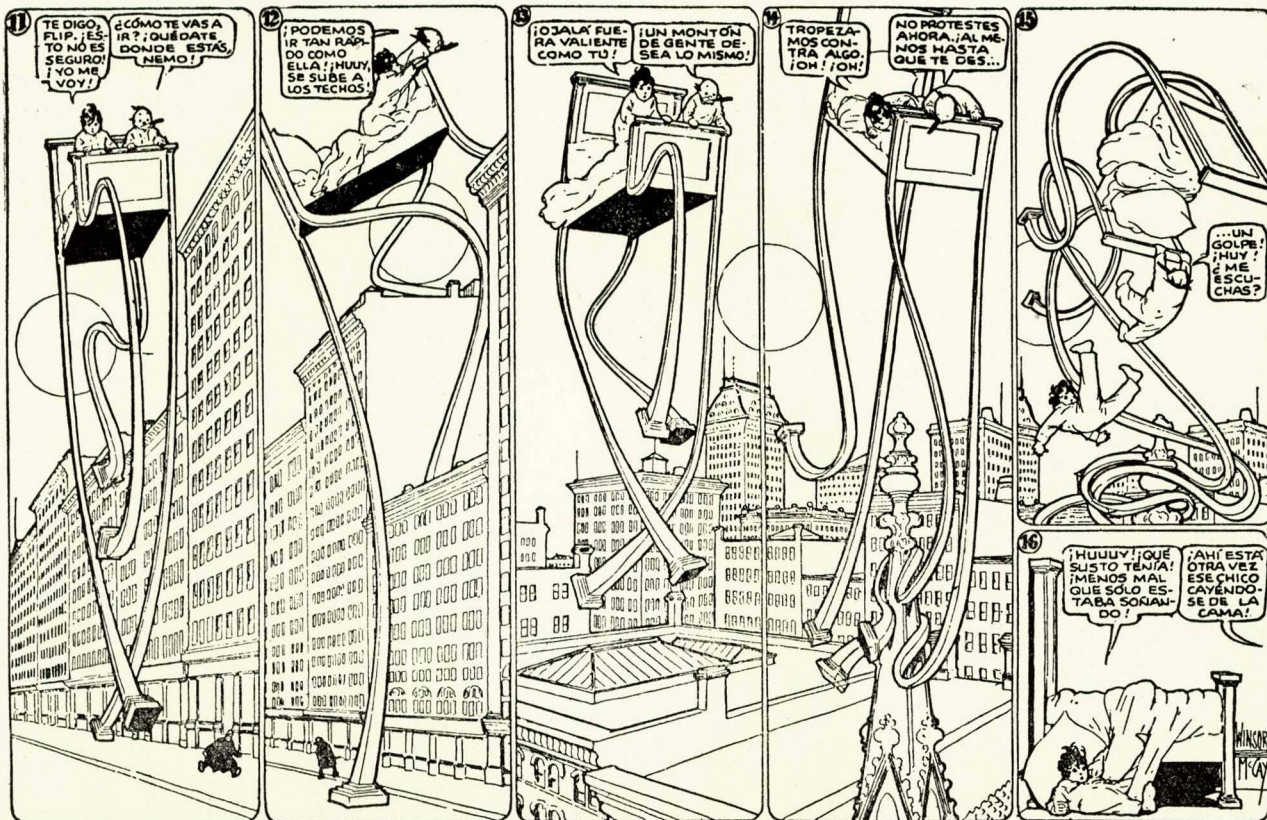
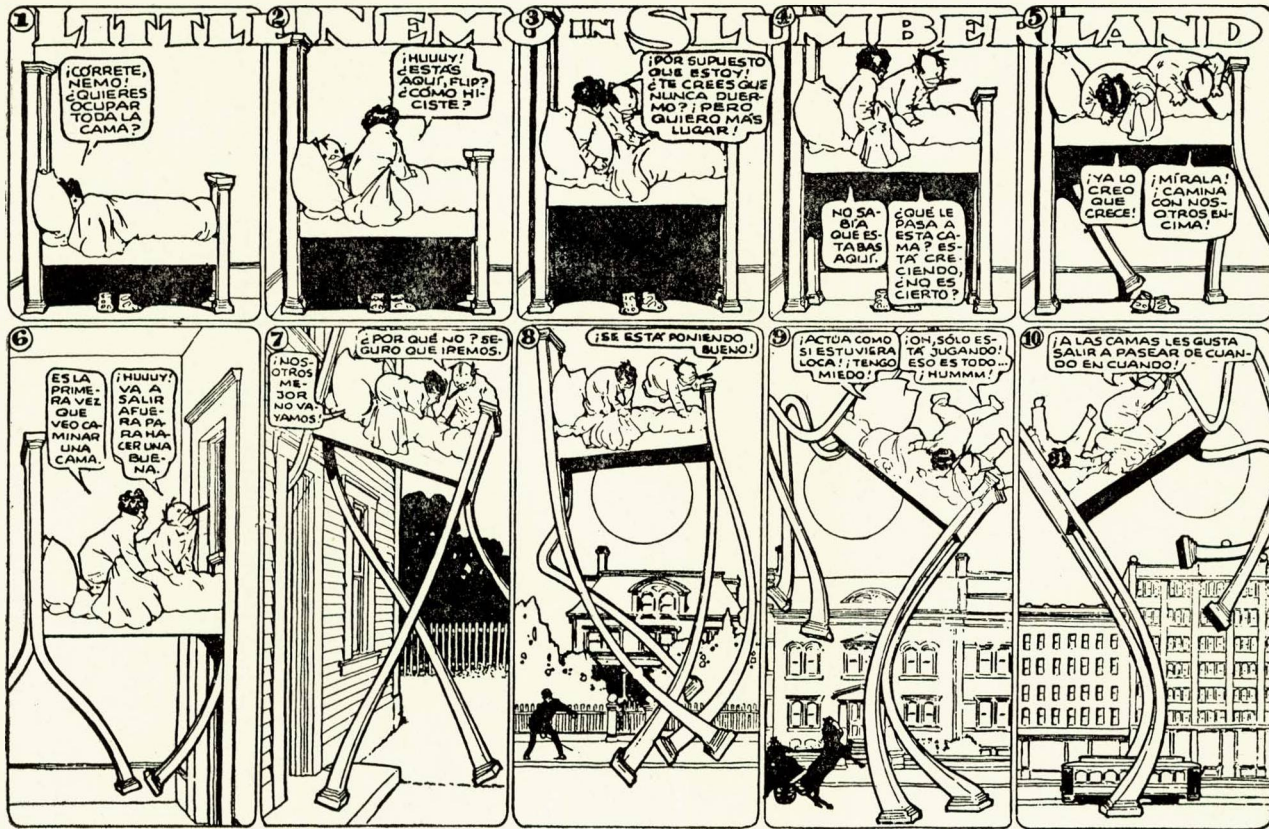
PLANTA





ESPEJO - POEMA MATEMÁTICO (1972) EDGARDO-ANTONIO VIGO

Little Nemo in Slumberland (El pequeño Nemo en Slumberland), la extraordinaria historieta de Windsor McCay, aparece por primera vez en el Herald de Nueva York en 1905, y se publica a lo largo de diez años; reaparece en 1924 y en 1927 desaparecerá de la circulación masiva. Más tarde, después de la muerte de su creador (1934), se publicará esporádicamente en revistas y ediciones especializadas. En 1947 la familia McCay organiza un sindicato, el McCay Feature Syndicate, para la venta del material original: un sindicato de Indianápolis se encarga entonces de su distribución, y el 2 de marzo de 1947 Little Nemo vuelve a editarse para los diarios estadounidenses. Pero la experiencia no tiene demasiada continuidad y habrá que esperar a los años sesenta para asistir a un nuevo redescubrimiento de McCay, aunque ahora, es cierto, a otro nivel. En 1966 el Museo Metropolitano de Nueva York organiza una muestra de sus dibujos y en abril de 1967 Little Nemo hace su entrada en el Louvre, en la muestra mundial organizada por el crítico francés Gérard Gassie-Talabot y el SOCERLID, la mayor institución europea dedicada al estudio de la historieta.



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