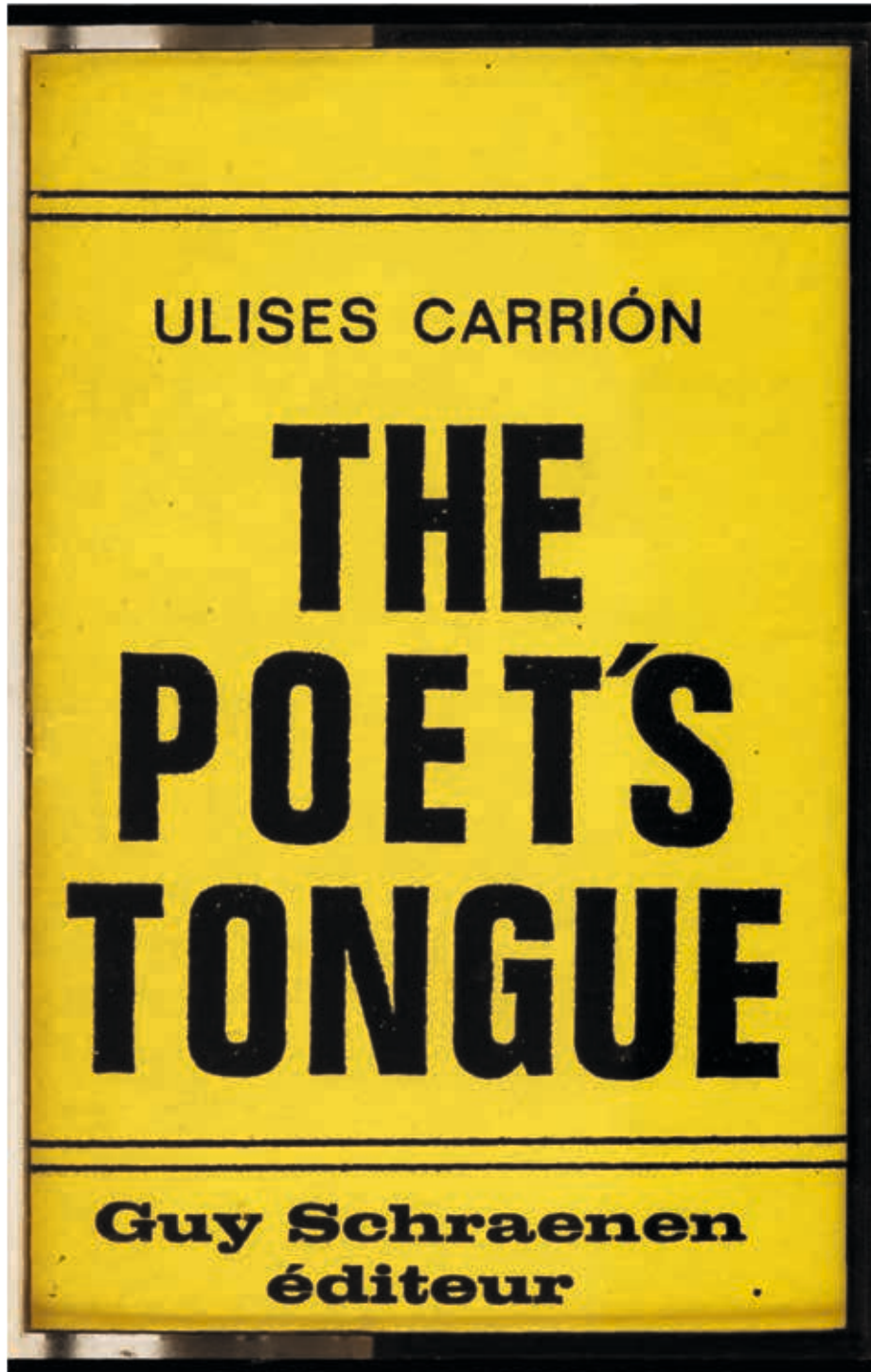




# Ulises Carrión



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## Ulises Carrión (1941-1989)

Mexico's next literary wunderkind, itinerant student of literature and language, visual artist, bookseller, publisher and distributor, archivist, book artist, theorist of artists' books (or his preferred term, "bookworks"), editor of avant-garde periodicals, curator of exhibitions, video artist, orchestrator of social experiments — these all capture disparate components of the dynamic life Ulises Carrión led and the connections he forged.

Born in San Andres Tuxtla, Veracruz, Mexico, in 1941, Carrión moved to Mexico City to pursue studies in literature and philosophy at one of Mexico's most prestigious universities. He worked as a librarian at two of the city's famous cultural spaces: Casa del Lago and Biblioteca Benjamín Franklin. Then he received grants for further graduate education abroad, in Paris, Achenmühle (Germany), and Leeds. By 1970, he had published two well-regarded collections of short stories, *La Muerte de Miss O* (1966) and *De Alemania* (1970). Considered one of the bright lights of Mexico's literary scene and championed by the commanding Octavio Paz, Carrión nonetheless envisaged a life in Europe, where society was more accepting of the gay community.

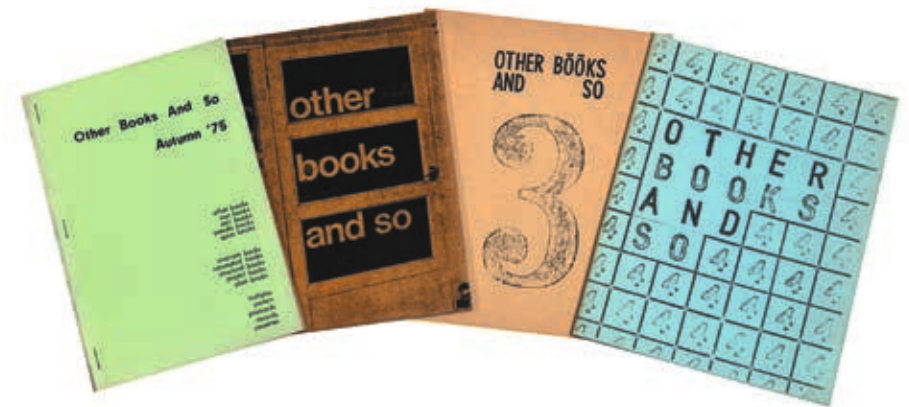
By 1972, he had established himself as an artist in Amsterdam, and had helped found the In-Out Center with a band of fellow expatriate artists. This year also marked the publication of his first bookwork, *Sonnet(s)*. The following year, Carrión created a flurry of new books shaped by concrete poetry and his extensive studies of language. Carrión's collaboration with Beau Geste Press — the fruits of which were two 1973 bookworks, *Arguments* and *Tras la Poesia* — exposed him not only to affordable duplication methods such as the mimeograph but also to the collectives that coalesced around these technologies.

In March 1975, Carrión laid the groundwork for his bookshop-gallery Other Books and So by sending out hundreds of letters to book artists, poets, photographers, and publishers around the world soliciting their printed works. April heralded the store's opening at Herengracht 227. It became one of the earliest examples of an artist-run distributor of artists' publications, with a mission akin to that of Art Metropole (Toronto) and Printed Matter (New York), founded in 1974 and 1976, respectively. Carrión's small basement space was quickly filled with books and over the course of the next two years was host to a never-ending crush of exhibitions and performances by artists such as Jiri Valoch, Arrigo Lora-Totino, Ad Gerritsen, Eduard Bal, Klaus Groh, Richard Hartwell, Maurizio Nannucci, Richard Kostelanetz, Jackson Mac Low, Dick Higgins, Dorothy Iannone, Horacio Zabala, Moniek Toebosch, Allan Kaprow, Tom Ockerse, Guy Schraenen, Mirella Bentivoglio, Takako Saito, Mirtha Dermisache, Bill Gaglione, Anna Banana, etc.

During this period, Carrión also mounted exhibitions around the Netherlands and abroad in Poland, Hungary, Curacao, and Denmark, focusing

on bookworks, stamp art, and mail art. Largely dependent on state support through grants, Other Books and So never fully closed, but Carrión made the decision in the winter of 1978 to transform the space into a personal archive, devoted to artists' bookworks. Similar to the Archive for Small Press & Communication formed by Guy Schraenen - a steadfast supporter of Carrión during his lifetime and a crucial steward of his legacy - the Other Books and So Archive became an important gathering place and information center for the collecting and study of artists' publications.

In the 1980s, Carrión's attention turned to performance art in the guise of social experiments as well as the possibilities afforded by video art. To this end, he established another gallery, Time Based Arts, which served as an incubator for young video artists. Throughout the decade, Carrión probed and prodded the bounds of gossip, rumors, and human nature. In 1984, he engineered the Lilia Prado Superstar Film Festival, spanning four Dutch cities, as a celebration of a famous Mexican actor from his childhood. Around this time, Carrión contracted HIV/AIDS, and in 1989, he succumbed to the virus. In the days before he passed away, Carrión consoled Schraenen: "Do not be sad. You have my books and videos."



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Guy Schraenen, ed., *Dear reader. Don't read.* (2016)

Aimé Iglesias Lukin, ed., *Ulises Carrión: The Big Monster* (2019)

Alice Motard, ed., *Beau Geste Press* (2020)



"He was an artist in the all-inclusive sense the word assumed at the time, that is, a creator who could no longer be identified by any one pursuit insofar as he practiced all kinds of disciplines, often new complementary ones that were foreign to the traditional fine arts (in this case performance art, video art and artists' books). He was likewise a publisher (In-Out Productions), gallery owner and bookseller (Other Books and So), and later archivist of his personal collection (Other Books and So Archive)... He was an organizer of shows featuring books and other offbeat media like rubber stamps, photocopies and mail art. Finally, as the present volume attests, he was a theorist of artists' books... Carrión figures among those few who strove to put into practice the utopia of an art that is not cut off from life."

- Anne Moeglin Delcroix, "Other Books," in *Quant aux Livres* (2008), p. 112



**CARRIÓN, Ulises.** *La Muerte de Miss O.* 105, [6] pp. Small 4to (200 x 146 mm.), orig. printed pictorial wrappers (head & tail of spine a little worn), title on spine. [Mexico]: Ediciones Era, 1966.

\$1350.00

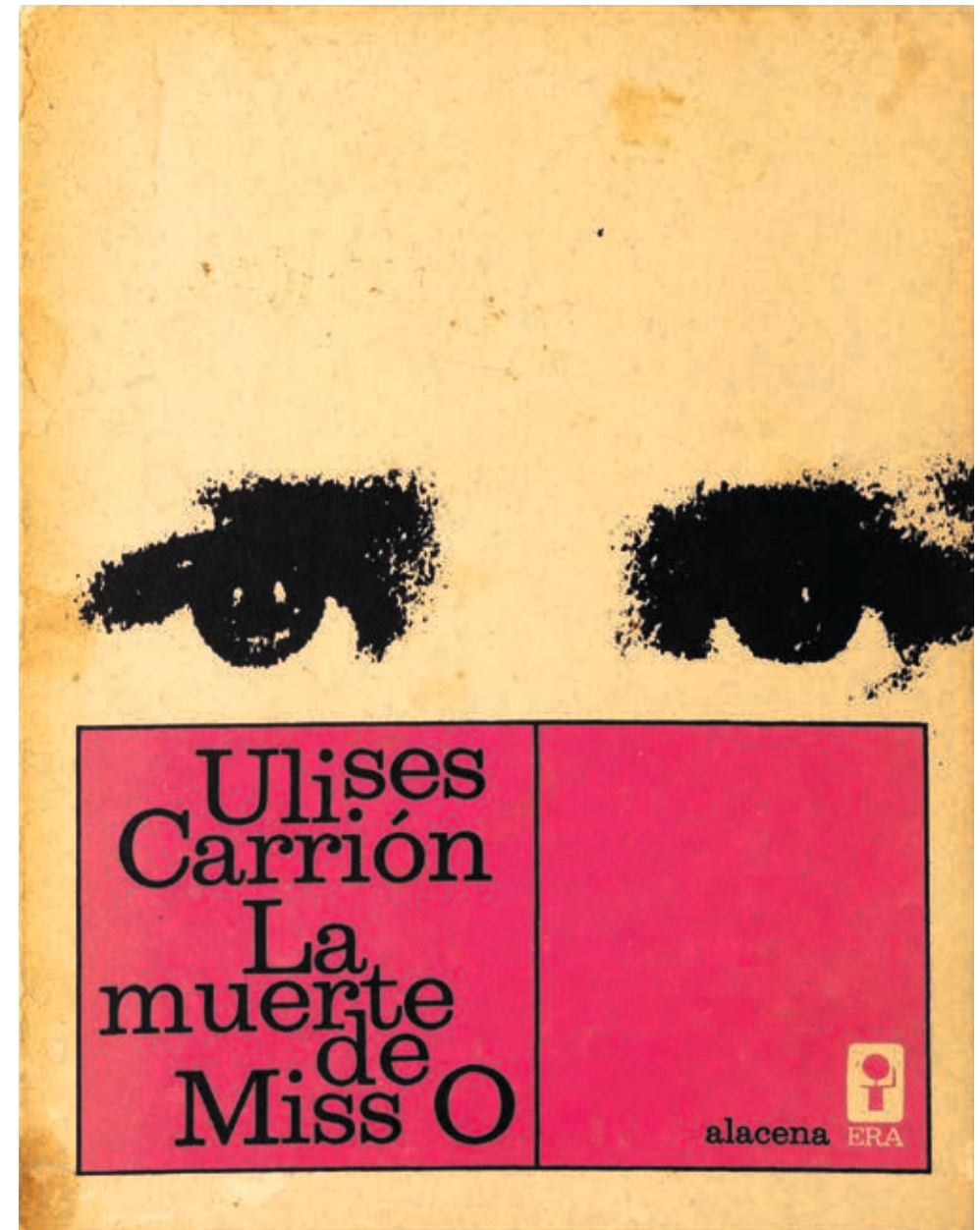
First and only edition of Carrión's first published book, one of 1000 numbered copies and now seldom seen on the market. In 1966, Carrión was one of Mexico's emerging literary talents. A number of his short stories had been published in leading journals, and his first play, *El Gran Espectáculo*, was performed at the Casa de la Cultura de Tlacotalpan, Veracruz, to rave reviews. Following his studies in philosophy and letters at the Universidad Nacional Autónoma de México, he spent time in France and Germany (1964-65) learning both languages. *La Muerte de Miss O*, consisting of six short stories — *La muerte de Miss O*, *Y el olvido...*, *Las palabras*, *Graciela y yo*, *El asalto*, and *Como la serpiente* — was lauded in an effusive review published in *El Colegio de México's Diálogos: Artes, Letras, Ciencias humanas*.

"*La muerte de Miss O.* (1966), a collection of six stories in which he fluctuates between psychological and realistic prose, is perhaps his most well-known and highly acclaimed work. Skillfully employing the interior monologue (somewhat reminiscent of both Marcel Proust and William Faulkner), Carrión creates vivid and engaging characters whose psychological self-expression is tinged with realism."—*Dictionary of Mexican Literature* (1992), ed. Eladio Cortés, p. 147. A very good copy of a book that is now quite rare; very minor dampstaining to the covers, wear to the head and tail of the spine, internally fine. Housed in a cloth clamshell box.

∞ *Ulises Carrión: ¿Mundos personales o estrategias culturales?*, pp. 13-14 & Bibliography no. 3.

Reviewed in *Diálogos: Artes, Letras, Ciencias humanas*, Vol. 2, No. 6 (12) (October-November 1966), p. 31.

See also Heriberto Yépez, "The Four Periods of Ulises Carrion," in *Ulises Carrión: Books & More, Catalogue Raisonné*, pp. 122-34.

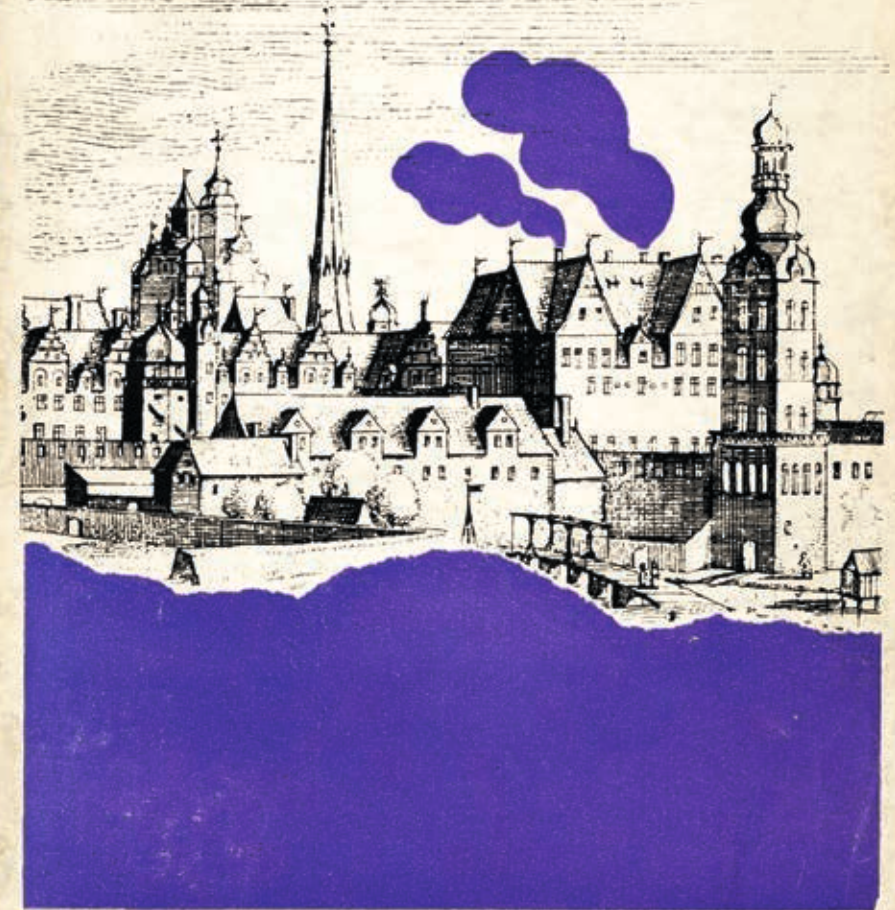



Olvidar todas las palabras, deshacerse de ellas —porque son inútiles, porque no dicen nada—; sólo así se podrá descubrir la *verdad*, el lado secreto de las cosas, el auténtico significado de nuestras acciones, de nuestras miradas. Al encontrar aquella palabra, la impronunciable, la que nos pertenece y nos nombra, será posible la perfecta conjunción de la pareja, la revelación de todos los misterios que se disfrazan a fin de hacer imposible la comunicación, el amor. Mientras eso no suceda permaneceremos separados, desterrados, mudos, conociendo el olvido sin llegar nunca a él, preguntándonos sin encontrar una posible respuesta

Estos son, en términos generales, los temas y las preocupaciones que encierran los cuentos reunidos en *La muerte de Miss O*, primer libro de Ulises Carrión, uno de los más jóvenes escritores mexicanos [San Andrés Tuxtla, Veracruz, 1940]. Estos son los temas y las preocupaciones que se esconden dentro del escenario nostálgico que es la fiesta final de la adolescencia, tiempo que nos obliga a entrar a una edad que nos configura el rostro definitivo que señalará nuestro destino. La pureza, la riqueza del lenguaje constituyen una de las muchas virtudes de este libro que nos obliga a seguir, con especial atención, la trayectoria de uno de los más talentosos escritores de la más reciente generación mexicana.



# Ulises Carrión De Alemania



 serie del volador

**CARRIÓN, Ulises.** *De Alemania*. 159 pp. & one leaf with index & colophon. Small 8vo (180 x 115 mm.), orig. printed pictorial wrappers (spine slightly worn). Guaymas, Mexico: Joaquín Mortiz, August 1970.

\$950.00

First and only edition of Carrión's second book, a collection of six short stories, one of 3000 numbered copies.

Dissatisfaction with the Mexican literary world and local hostility toward the gay community drove Carrión to emigrate to Amsterdam in 1970, where he found a progressive and free-spirited milieu. From then on he conscientiously abandoned literature and fully dedicated his life and work to the visual arts, in the form of books, films, social experiments, performances, mail art, etc. This book represents the artist's final moment as a conventional author, preceding his conversion to experimental and avant-garde modes of communication.

"In 1970, he published [a second] six-story collection, *De Alemania*, considered a more mature work. Here, he has perfected the interior monologue, which is the primary manner in which his characters disclose themselves. In some stories, the salient characteristic is alienation, but in others, Carrión employs humor as a catalyst. Since such characteristics are not always mutually exclusive, he does achieve a delicate balance between the two."—*Dictionary of Mexican Literature* (1992), ed. Eladio Cortés, p. 147.

Very good copy of a book that is scarce on the market; internally fine, but the spine is a little worn, as with most copies. Early price sticker on inside of lower wrapper. Housed in a cloth clamshell box.

∞ *Ulises Carrión: ¿Mundos personales o estrategias culturales?*, pp. 13-14 & Bibliography no. 4.

See also Heriberto Yépez, "The Four Periods of Ulises Carrion," in *Ulises Carrión: Books & More, Catalogue Raisonné*, pp. 122-34.



*serie del volador*

NOVELA

RELATO

CUENTO

ENSAYO

POESIA

DE ALEMANIA son historias hechas de silencio y palabras, donde la anécdota fue sumergida para sacar a flote la experiencia de narrar. La forma aquí es la aprehensión de ese quehacer, su transcurrir que intenta devolvernos la fuerza de la acción, primigenia mediante el rescate del presente —que es pasado y también futuro— de personajes que se exponen vestidos en la descripción y desnudos en el diálogo intenso, desesperado, que se prolonga hasta el lector, sin metáforas, en un sólido puente verbal tendido sobre el río metálico de la infancia que fue y que es ahora en la ciudad, en el tren, en esta calle, pues está *diciendo*.

Ulises Carrión nació en 1941 en San Andrés Tuxtla, Ver. Desde muy joven empezó a publicar en revistas literarias. Fue becario del Centro Mexicano de Escritores. En 1966, publicó un volumen de relatos, *La muerte de Miss O*. Ha vivido varios años en Europa.

JOAQUÍN MORTIZ



**CARRIÓN, Ulises.** "Textos y Poemas" [in]: *Plural*, No. 16 (January 1973). Director: Octavio Paz. Vol. II, No. 5, pp. 31-33. Color text illus. throughout. 46 pp. + ads. Folio (368 x 259 mm.), orig. pictorial wrappers (spine a trifle worn), staple-bound. Mexico City: Excelsior, 1973.

\$350.00

Initiated by Ulises Carrión sending a letter, several texts, and a book to the influential Mexican poet Octavio Paz (1914-98), Carrión entered into a regular correspondence with the poet. This led to Paz including several of Carrión's experimental poems, some of them composed during his time in England, in the present, complete issue of *Plural*. Because of Carrión's eventual estrangement from Mexico and its literary scene, these poems remained unpublished on their own until Taller Ditoria's *Poesias* (see no. 82).

Paz continued to showcase the promising young writer's letters to him and other poetry. Issue 41 (February 1975) featured the text for which the artist is perhaps best known today, "El arte nuevo de hacer libros" ["The New Art of Making Books"], its first appearance in print.

Near fine copy; minimal wear to the spine and minor browning at the edges.

∞ Heriberto Yopez, "Ulises Carrión's Mexican Discontinuities," in *Dear reader. Don't read.*, pp. 52-3.



**CARRIÓN, Ulises.** "Correspondencia" & "Conjugaciones o Historias de Amor" [in]: *Plural*, No. 20 (May 1973). Director: Octavio Paz. Vol. II, No. 8, pp 15-17. Many color text illus. 46 + ads. Folio (374 x 259 mm.), self-bound (a little wear to spine), staple-bound. Mexico City: Excelsior, 1973.

\$300.00



An important complete issue of *Plural*. "And in no. 20, Carlos Montemayor, Esther Seligson, and Igancio Solares edited an issue on 'Young Mexican Literature.' On Paz's request, Carrión was given a prominent position. On the cover, Abel Quezada Rueda drew a series of concentric squares framing the names of the selected authors, and 'Ulises Carrión' was placed in the (yellow) sector closest to the central square (lake). This geometric canon also resembled an aerial view of a pre-Hispanic pyramid. Carrión's inclusion in this issue of that decade's most prestigious Mexican cultural

magazine, and his privileged symbolic classification, earmarked Carrión as a new star in up-and-coming Mexican literature...

"This endorsement, along with the fact that in a totally unprecedented act in the history of *Plural*, Paz published his correspondence with Carrión, makes it clear that Carrión had made a grand entrance into Mexico's literary scene..."—Heriberto Yopez, "Ulises Carrión's Mexican Discontinuities," in *Dear reader. Don't read.*, p. 53.

Near fine; slight browning and wear at the edges.

**CARRIÓN, Ulises.** *Arguments*. 86, [1] p. 8vo (225 x 155 mm.), orig. printed red semi-stiff wrappers, title on spine. Cullompton, Devon: Beau Geste Press, 1973.

\$2500.00

First edition, in very fine condition, of a famous bookwork by Ulises Carrión. Printed at the independent Beau Geste Press, this is one of 200 copies printed on Huntsman white cartridge paper; another 200 were made on Strathmore Grandee and signed by the artist.

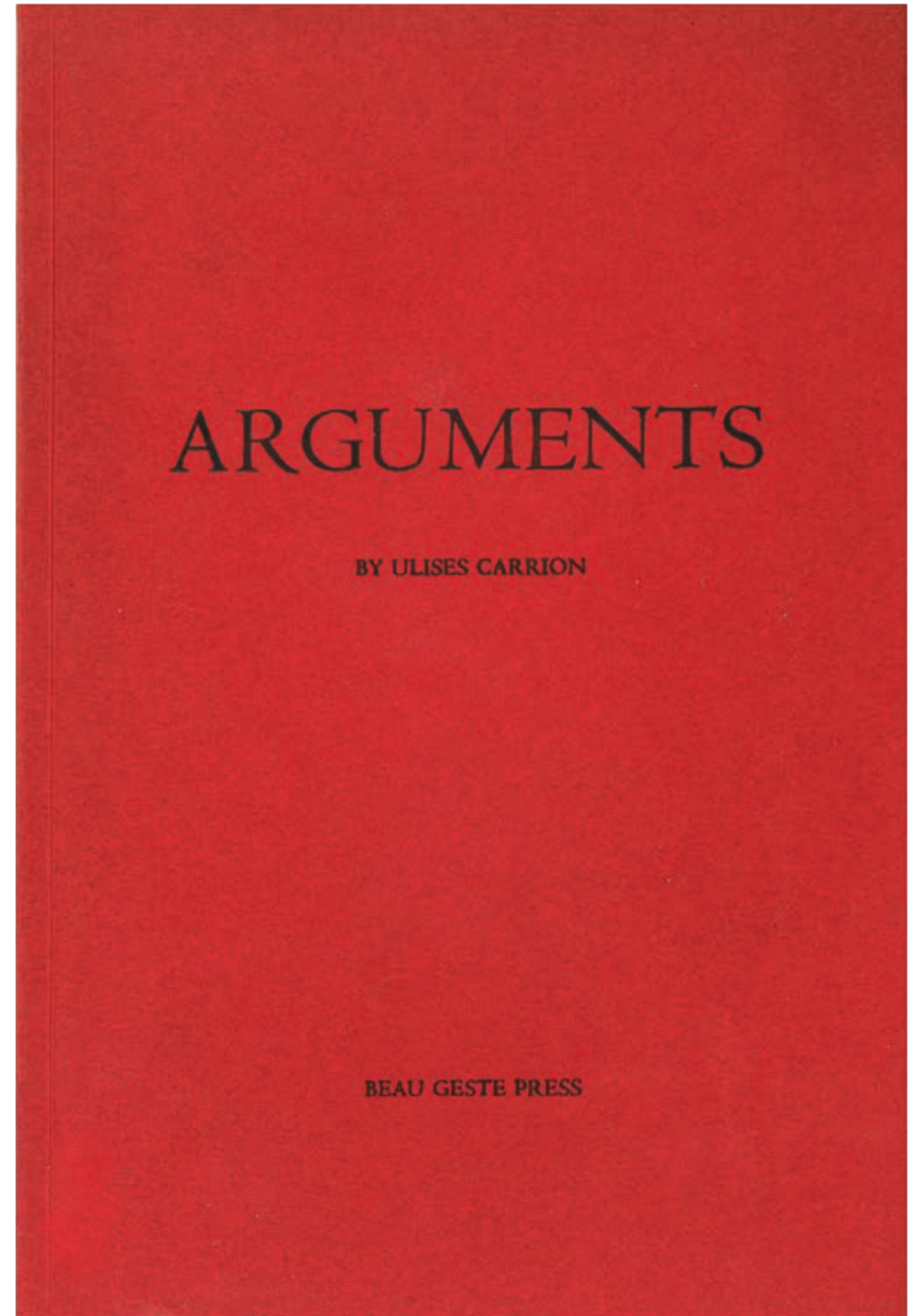
Formed in 1970 by Felipe Ehrenberg, Martha Hellion, David Mayor, Chris Welch, and Madeleine Gallard, the Press was instrumental in Carrión's growing engagement with artists' books. The scholar Zanna Gilbert recalls in the *Beau Geste Press* catalogue (p. 405) that in 2017, Ehrenberg "commented that Carrión had never gotten his hands dirty with ink before visiting the Beau Geste Press." In 1973, the Press published two of his books, *Arguments* (Autumn) and *Looking for Poetry/Tras la Poesía* (Winter).

In the Getty Research Institute exhibition catalogue *Artists and Their Books, Books and Their Artists* (2018), Zanna Gilbert describes the book: "Carrión humorously interrogates the structure and content of books and the literary devices used by authors and playwrights. The titular exchanges in *Arguments* are indicated only by the names of the participants, with no reference to the actual content of their disagreements. The distinctly Anglophone names are arranged in various configurations on each page of the book, leaving the reader to wonder about the substance of the disputes. Indeed, as the 'arguments' play out across the gridded field of the typeset page, the book increasingly becomes about the materiality of the text itself, with Carrión adding symbols such as the ampersand or violating the names themselves—as when, for example, 'Marion' becomes 'Mar( )ion'—resulting in ever more complex exchanges" (p. 72).

The book was beautifully typeset by Terry Wright, a skilled printer who joined the Press in 1972; laid out by Mayor; and offset-printed by Ehrenberg. Each "Argument" is numbered by hand, with several misnumbered and corrected in this copy (nos. 5, 22, 23, 24). Carrión's book concludes with an unnumbered page on translucent paper with the entreaty: "My name is Ulises / What's yours?"

In excellent condition. This is now a very rare book on the market. From the collection of Tjeerd Deelstra (b. 1937), the Fluxus adherent and esteemed collector.

∞ *Beau Geste Press*, pp. 186-91 (illustrating both versions).



Argument 2524

John Mary Lawrence Helen Alfred Sylvia Thomas  
Joh Mar Lawrenc Hele Alfre Sylvi Thoma  
Jo Ma Lawren Hel Alfr Sylv Thom  
J M Lawre He Alf Syl Tho  
. . Lawr H Al Sy Th  
Law . A S T  
La . . .  
L

Sarah Robert Amanda Gladys Mabel Edmund Peggy  
Sara Rober Amand Glady Mabe Edmun Pegg  
Sar Robe Aman Glad Mab Edmu Peg  
Sa Rob Ama Gla Ma Edm Pe  
S Ro Am Gla M Ed P  
. R A G . E .  
. . . .

My name is Ulises  
What's yours?

**CARRIÓN, Ulises.** [From the rubber-stamped envelope label]: *10 Stamped Texts*. 10 rubber-stamped thick-paper cards (172 x 118 mm. each), original rubber-stamped envelope. Amsterdam: In-Out Productions, 1973.

\$9500.00

An extremely rare language work by Ulises Carrión, and one of his earliest experiments with rubber stamps; one of only 20 copies made, this is no. 13 (the limitation is stamped on the inside of the envelope). In November 1972, Carrión co-founded In-Out Center with a group of nine international artists residing in the Netherlands; it became the first independent artist-run space in Amsterdam. The following two years were the most productive in terms of his bookworks. He published his very first artists' books through the gallery's In-Out Productions (in chronological order): *Sonnet(s)* (1972), *Dancing with You* (1973), *Tell me what sort of wall paper your room has and I will tell you who you are* (1973), *Amor, la palabra* (1973), *10 Stamped Texts* (1973), and *Speeds* (1974). All of them were produced in relatively small editions and have become extremely rare.

Neither of the two major Carrión retrospectives, *We have won! Haven't we?* (1992) and *Dear reader. Don't read.* (2016) were able to include the present language work; in the latter catalogue, there is only a passing mention of it in the listing of the artist's bookworks.

On each of the 10 cards, Carrión engages with the meaning and figurative aspects of a given word. Every letter is rubber-stamped: for example, "SHOOTIN" is stamped in one corner of the card, while "G" has been placed in the opposite corner; the "Y" in "BUTTERFLY" flutters away; the "FIRE" card consists of several dozen repetitions of the word forming the shape of flames; "WATER" constitutes an awkwardly constructed body of water; and the ink in "ADIEU" fades with each iteration, until it is hardly visible.

This is one of Carrión's rarest works, its use of rubber stamps prefigures his intense involvement with mail and stamp art later in the 70s and 80s. WorldCat records just a single institutional holding in the world: State University of New York, Buffalo.

The cards are all in fine condition, and the original stamped envelope is remarkably well preserved. This copy comes from the collection of Tjeerd Deelstra.

∞ *Ulises Carrión: ¿Mundos personales o estrategias culturales?* (2003), pp. 29 (pictured) & 93.

*Dear reader. Don't read.*, p. 84 (but neither pictured nor included in the exhibition).





IRE FIRE FIRE  
FIRE  
RE FIRE  
FIRE FIRE FIRE  
E FIRE  
FIRE FIRE  
FIRE FIRE  
FIRE FIRE  
RE FIRE  
E FIRE  
IRE FIRE FIRE  
RE FIRE FIRE

ATER WATER WATER WA  
WATER WATER  
ATER WATER

ADIEU  
ADIEU



SHOOTIN

HAML

**(CARRIÓN, Ulises).** Invitation for *Grammatica(s), werken van Ulises Carrión*, 15 februari t/m 1 mart 1974" at Agora Studio at Bochstraat 112a in Maastricht. One found leaf (180 x 118 mm.) from a German dictionary, printed on both sides, rubber-stamped in red & green ink on recto. [The Netherlands: 1974].

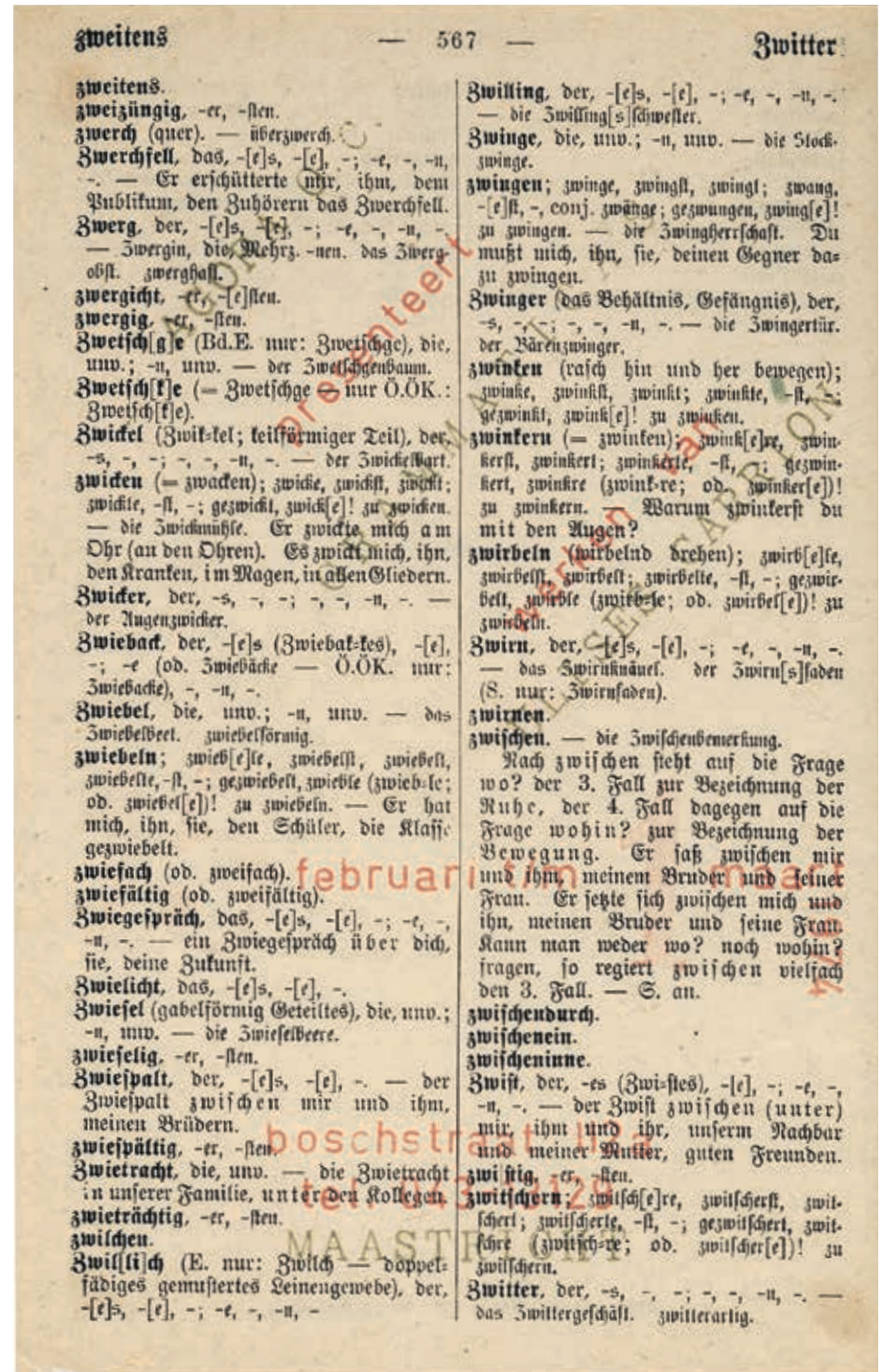
\$750.00

Invitation to Carrión's third solo exhibition, held at Agora Studio in Maastricht. Ulises Carrión's involvement with the gallery began with a 1973 group show. Agora was one of a number of spaces in the Netherlands, such as In-Out Center, De Appel, and Stempelplaats, where Carrión's emerging art practice encountered a receptive audience. At this point he had published several bookworks with Beau Geste Press and In-Out Productions, and these may have been displayed.

The show's information and dates have been stamped onto a found leaf from a German dictionary. A few of the letters are slightly faded and "15" and "1" have been weakly stamped.

A very fine and early piece of Carrión ephemera, documenting one of his earliest exhibitions in Europe.

∞ *Dear reader. Don't read.*, pp. 174 & 179 (pictured).



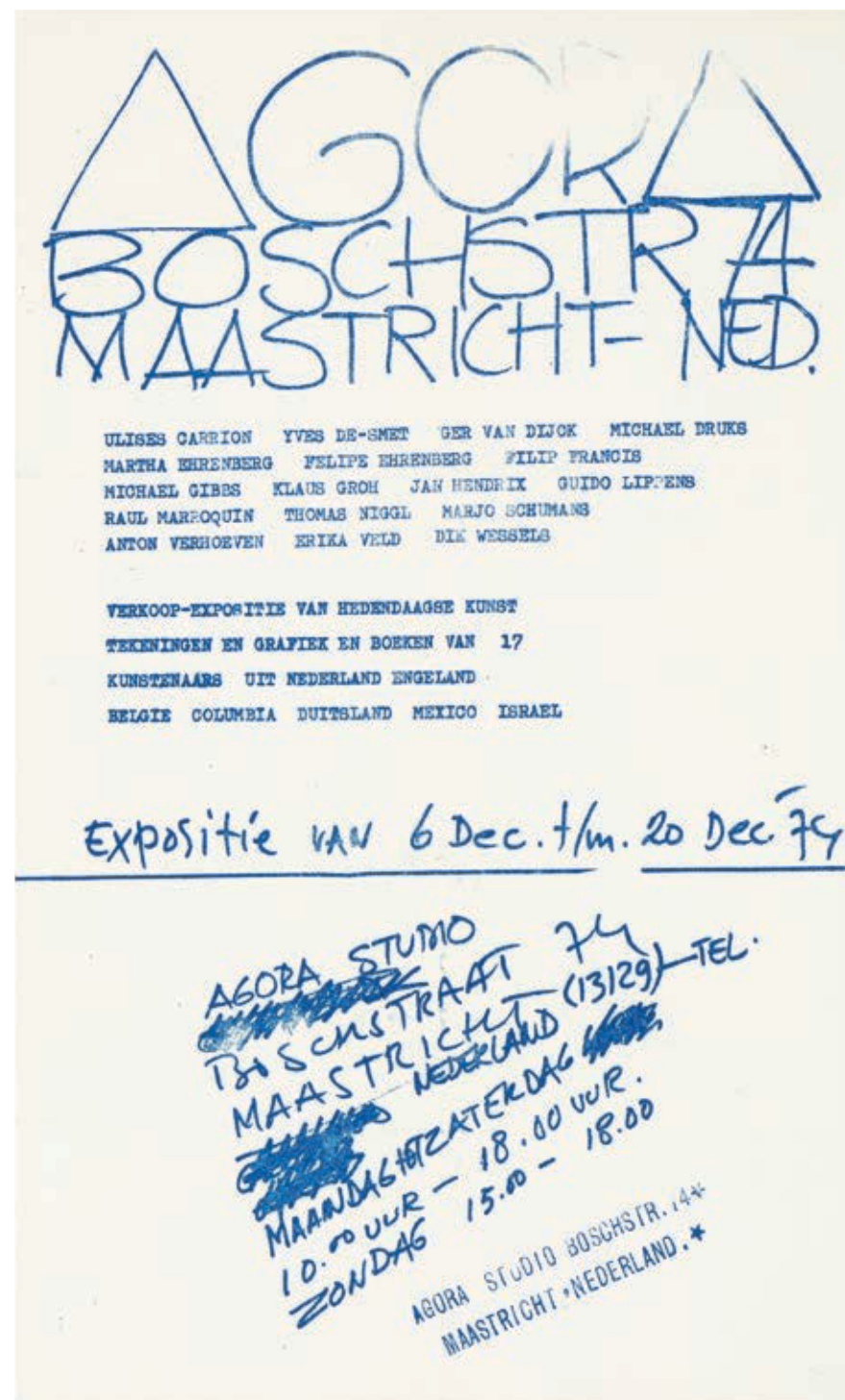
**(CARRIÓN, Ulises).** Flyer for an Agora Studio group show (6-20 December 1974). Printed with blue ink, recto only, folded horizontally & vertically as mailed. Maastricht: 1974.

\$550.00

The present show included a number of artists with whom Carrión would partner on books or exhibitions at Other Books and So, including Martha Ehrenberg, Felipe Ehrenberg, Michael Gibbs, Klaus Groh, Raul Marroquin, Marjo Schumans, etc. This was a selling exhibition with paintings, prints, and books offered.

In fine condition, this is a very rare piece of Carrión ephemera. With the mailed envelope addressed to Tjeerd Deelstra, who was head of Fluxus West Europa at the time.

∞ "We have won! Haven't we?", p. 119.





**GIBBS, Michael.** *accidence*. [24] leaves printed on rectos only, interleaved with silver paper, and two leaves with colophon & numbered limitation statement. Oblong 12mo (70 x 130 mm.), bound in blue cloth over boards, ms. title label on upper cover, silver endpapers. Amsterdam: Daylight Press, January 1975.

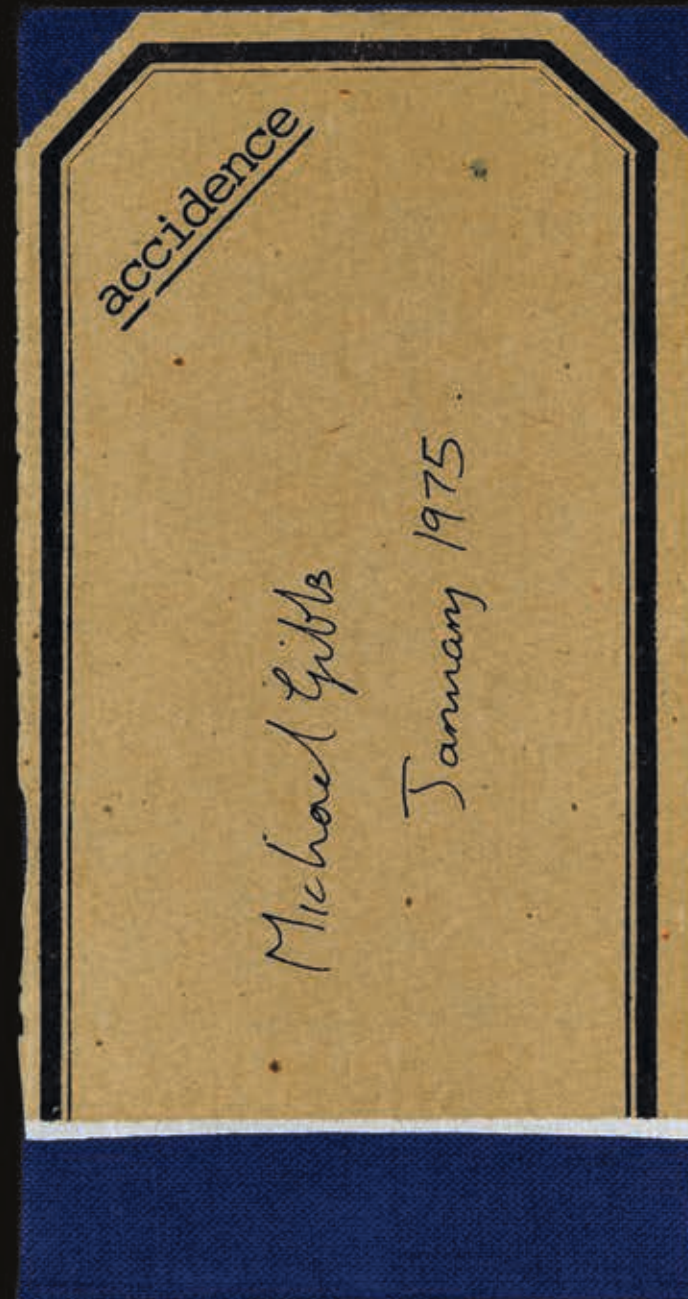
\$450.00

Nicely produced artist's book by the visual artist and poet Michael Gibbs (1949-2009); from a numbered edition of 125 copies. This was the first publication conceived by Ulises Carrión's Daylight Press, which ultimately produced five editions total. Gibbs published other bookworks with Guy Schraenen, Juan J. Agius, and Editions Ex Libris.

"Ulises Carrión initiated Daylight Press, an editorial name and address that artists were free to use for their own publications. Michael Gibbs, Eduard Bal, John M. Belis, and Gerrit Jan de Rook made use of it. He also published *Happy Bicentennial* by Clemente Padin in this series."—*Dear reader. Don't read.*, pp. 17-18.

Fine copy. According to WorldCat, the only copies in North America are at the Museum of Modern Art (NY), SUNY-Buffalo, University of Pennsylvania, and Virginia Commonwealth University.

∞ *Dear reader. Don't read.*, pp. 218 & 227 (pictured).



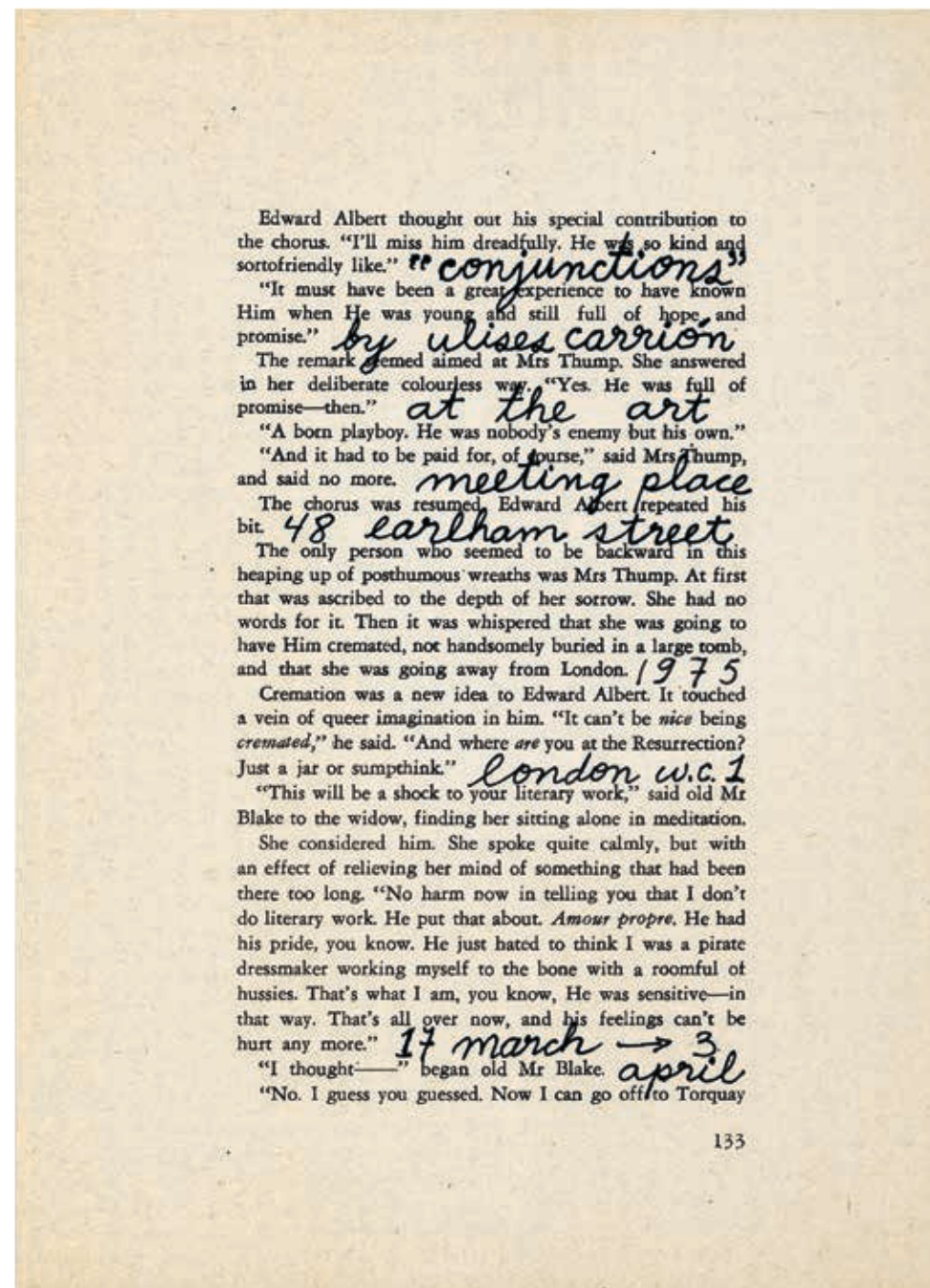
(CARRIÓN, Ulises). Invitation for 'Conjunctions' by Ulises Carrión at the art meeting place, 48 earlham street, 1975 [written in pen], london w.c. 1, 17 march → 3 april." One leaf (208 x 150 mm.), offset-printed on recto only. N.p.: [1975].

\$650.00

Invitation to Carrión's fourth solo show, which took place at art meeting place in London. While the year "1975" was written in pen, the rest of the show's details have been printed in breaks in the text from page 133 of H.G. Wells's *You Can't Be Too Careful*.

In fine condition.

∞ *Dear reader. Don't read.*, pp. 174 & 178 (pictured).





**CARRIÓN, Ulises.** Signed announcement letter for the opening of his bookstore, Other Books and So. Mimeographed text; the store's name & address are rubber-stamped with green ink in the margins. Single A4 sheet (299 x 191 mm.), folded twice horizontally. Amsterdam: 1975.

NFS

This letter, signed by Ulises Carrión, was sent to artists and publishers around the world soliciting their books to stock in his fabled bookstore, Other Books and So. We have not seen this mimeographed letter before, and it is neither pictured nor cited in the Museo Nacional Centro de Arte Reina Sofia's exhibition catalogue *Dear reader. Don't read*. This is one of Carrión's clearest statements on the aspirations and mission for his Amsterdam bookshop.

"In March 1975, three weeks before opening Other Books and So, I sent more than one thousand letters asking artists, writers and publishers to send books. I didn't include any precise definition of the works I was interested in. I only said I wanted 'the sort of books that you make.' A few days later packages started arriving from North America and South America, from Western and Eastern Europe, from Japan and from Australia...For an artist's book to be a bookwork it's essential that it looks and functions like an ordinary book. That means no unusual size, no extravagant materials, no eccentric content."—"Other Books" in U. Carrión, *Quant aux Livres* (2008), pp. 191-92.

From the letter: "The intention of 'OTHER BOOKS AND SO' is to exhibit and sell artists' books, post-cards, poster works, as well as modern musical scores. At the moment, I am not particularly interested in having in stock periodicals, although there may be exceptions.

"Also exhibitions will be organized of the work of a particular artist, small press, or books with the same theme, etc.

"I am hereby inviting you to send, as soon as possible, copies of your books to be exhibited and sold through the gallery-shop. I suggest 2 copies of a book, if the retail price is more than \$4; or, if it is less, 5 copies.

"The retail price, less the usual trade discount of 33%, will be sent to you as soon as a book is sold.

"Every month a list of the new books will be published. This will be distributed to people on our mailing list.

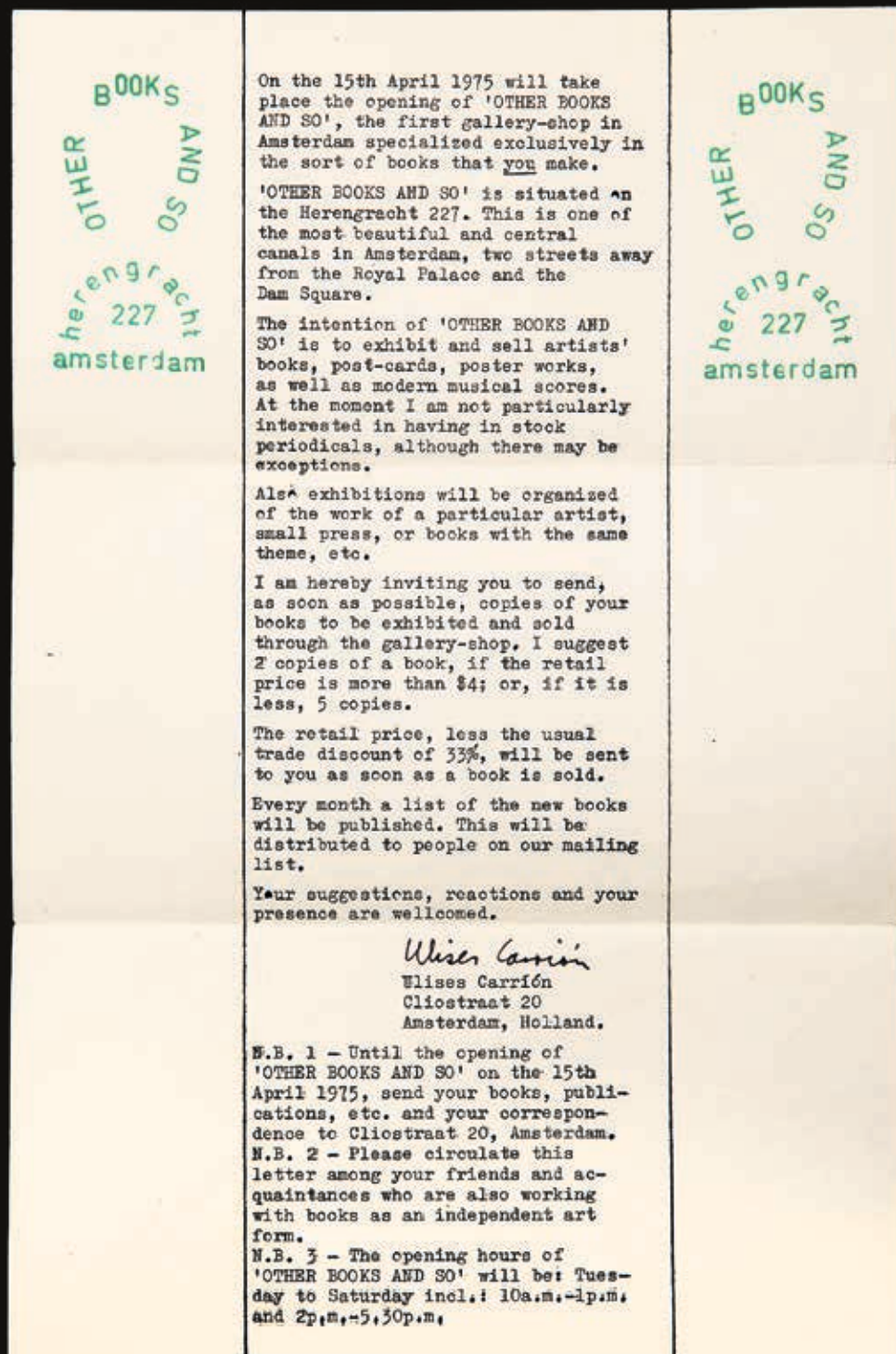
"Your suggestions, reactions and your presence are wellcomed [*sic*]..."

"N.B. 2 - Please circulate this letter among your friends and acquaintances who are also working with books as an independent art form."

Based on the books featured in the first Other Books and So catalogue, published in the fall of 1975, artists such as Beuys, Downsborough, R. Hamilton, Iannone, Kosuth, LeWitt, Lora-Totino, Messager, Nannucci, Padin, Panamarenko, D. Roth, Ruscha, Saito, Shiomi, Valoch, etc., etc., received this letter and consigned works to the nascent Amsterdam bookshop.

In fine condition, an irresistible document that was critical to Carrión's creation of a global network with countless avant-garde artists and publishers, and the book world at large.

∞ Not in *Dear reader. Don't read*.



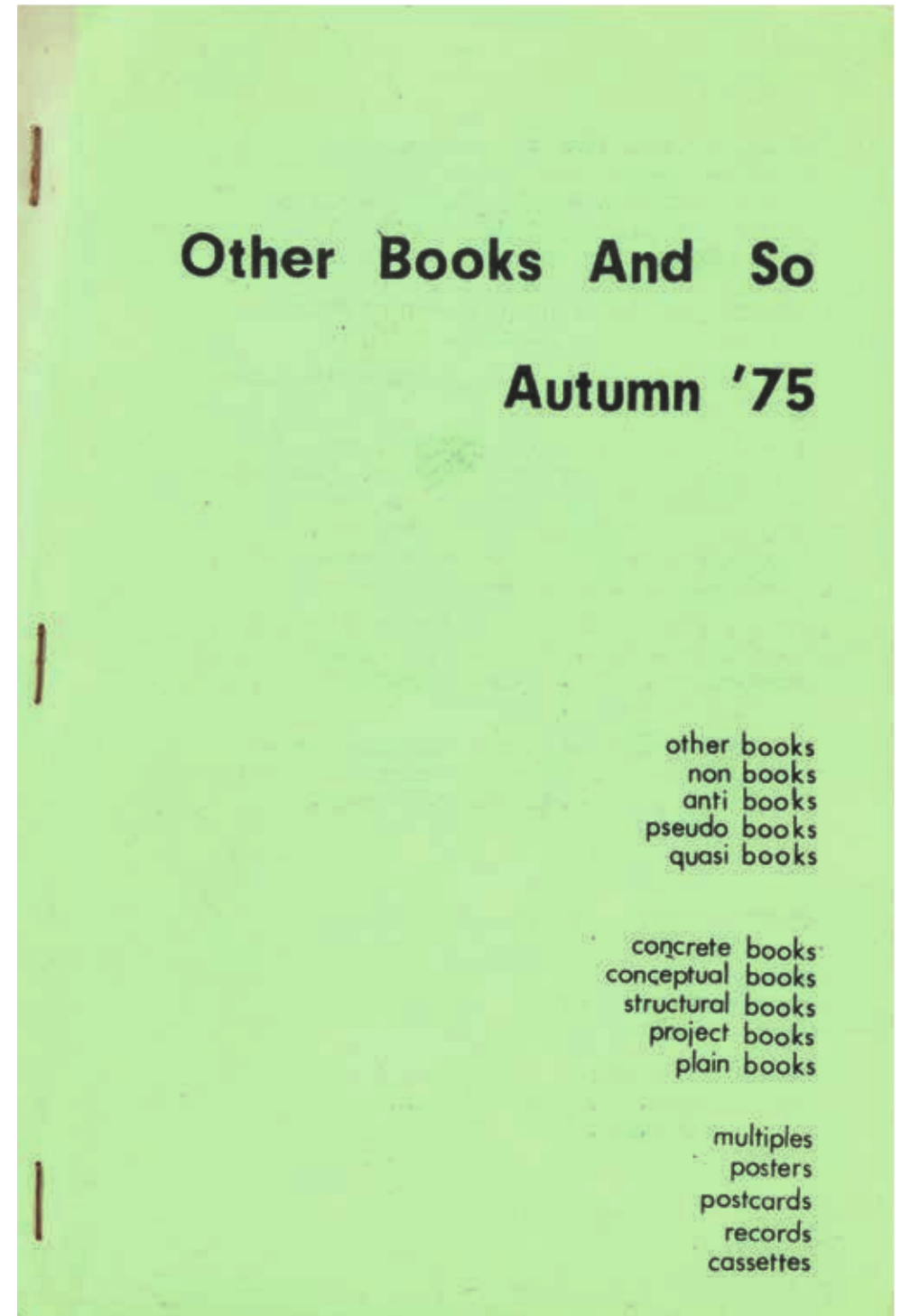
**OTHER BOOKS AND SO, bookseller.** [From the upper wrapper]: *Autumn '75*. 44 unnumbered pages. Small 8vo (210 x 140 mm.), orig. green printed wrappers, staple-bound. [Amsterdam: 1975].

\$1500.00

The landmark first catalogue issued by Ulises Carrión's Other Books and So, a bookstore and gallery space in Amsterdam dedicated to artists' publications. Distributed several months after the shop's founding, this catalogue lists several hundred (from the upper wrapper): "other books / non books / anti books / pseudo books / quasi books / concrete books / conceptual books / structural books / project books / plain books / multiples / posters / postcards / records / cassettes." It offers for sale books and other materials by Beuys, Bochner, Downsbrough, Finlay, Gibbs, Richard Hamilton, Iannone, Marlene Kos, Kostelanetz, Kosuth, LeWitt, Lora-Totino, Merz, Messenger, Nannucci, Padin, Paolozzi, Phillips, Roth, Ruscha, Shiomi, Stokes, Valoch, E. Williams, etc. This is an invaluable bibliographical resource for understanding the early dissemination of artists' books in Europe.

In fine condition. With an unused mimeographed order form laid-in. We know of copies at the Metropolitan Museum of Art's Watson Library (NY), Bard College's Center for Curatorial Studies, and Princeton University; all four Other Books and So catalogues published are very rare.

∞ In *Dear reader. Don't read.*, on p. 185, an image of the second Other Books and So catalogue is mistakenly labelled as the present one.



(NATIONS, Opal L.). Other Books and So flyer for *Either, or Inside Opal L. Nations – the recent written works* (7 October-1 November 1975). Single A4 sheet, printed on recto only, two horizontal folds. Amsterdam: 1975.

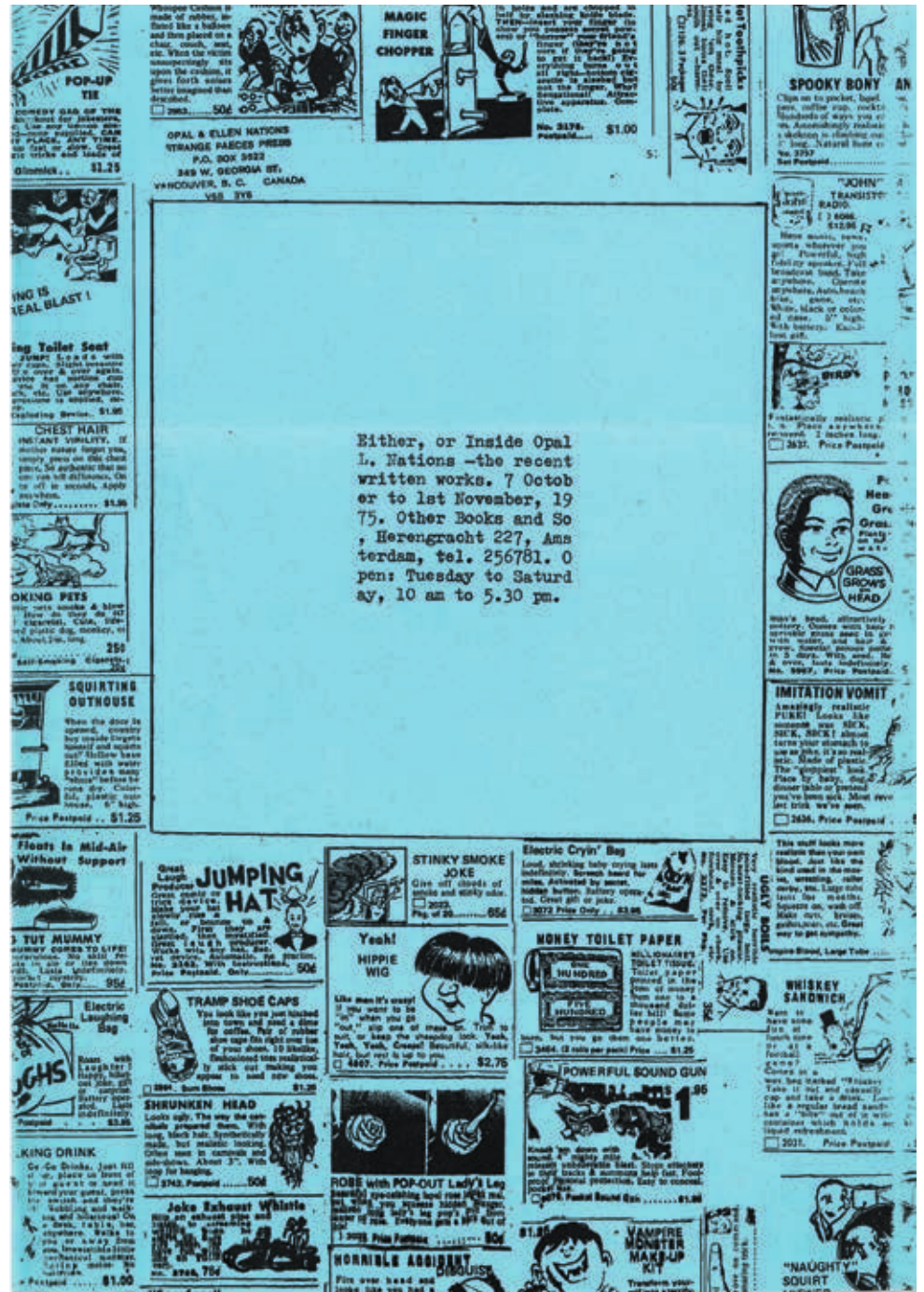
\$350.00

Very rare exhibition ephemera from Other Books and So's inaugural year. Ulises Carrión frequently selected works by Opal L. Nations (b. 1941), the British musician and writer, for his exhibitions of bookworks.

Carrión opened Other Books and So in April 1975 and immediately began to host exhibitions and performances by a vast array of artists and publishers, such as Jiri Valoch, Raul Marroquin, Klaus Groh, Maurizio Nannucci, Dick Higgins, Guy Schraenen, Richard Kostelanetz, Jackson Mac Low, Steve McCaffery, Allan Kaprow, Tom Ockerse, Takako Saito, Mirtha Dermisache, Bernard Villers, Bill Gaglione, Anna Banana, etc.

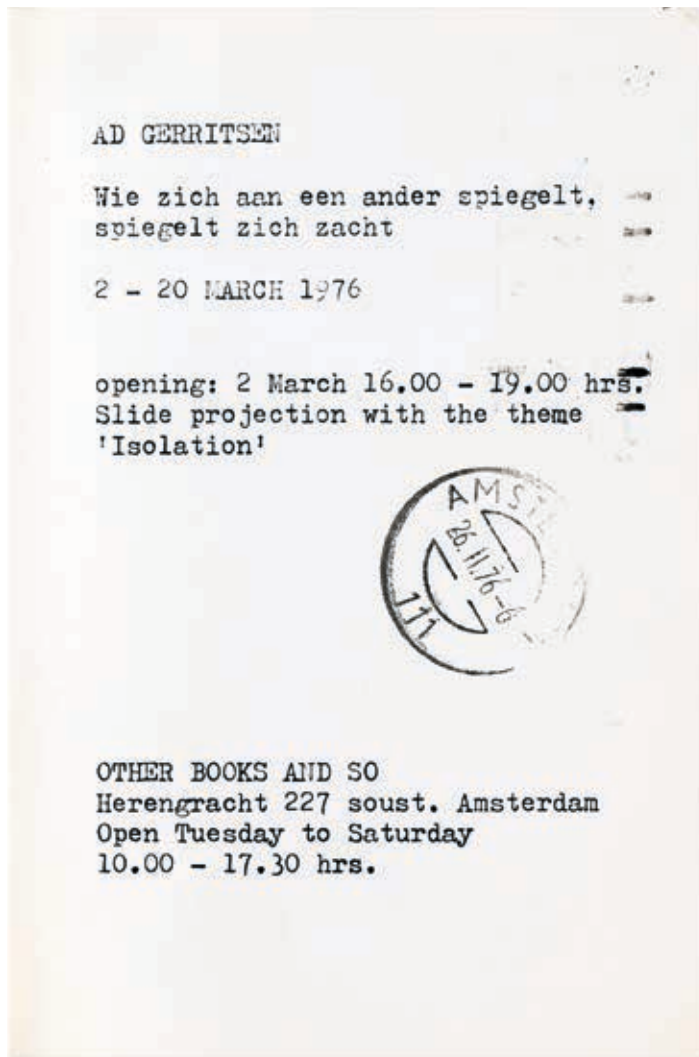
In excellent condition. From the collection of Tjeerd Deelstra.

∞ *Dear reader. Don't read.*, pp. 184 & 195 (pictured).



**(GERRITSEN, Ad).** Invitation postcard for the Other Books and So exhibition *Wie zich aan een ander spiegelt, spiegelt zich zacht* (2-20 March 1976), mailed & postmarked. Amsterdam: 1976.

\$300.00



Mailed copy of this invitation. Mainly a painter, Gerritsen (1940-2015) also had a show at Other Books and So in November 1978.

Near fine copy; addressed to Tjeerd Deelstra.

∞ *"We have won! Haven't we?"*, p. 124.

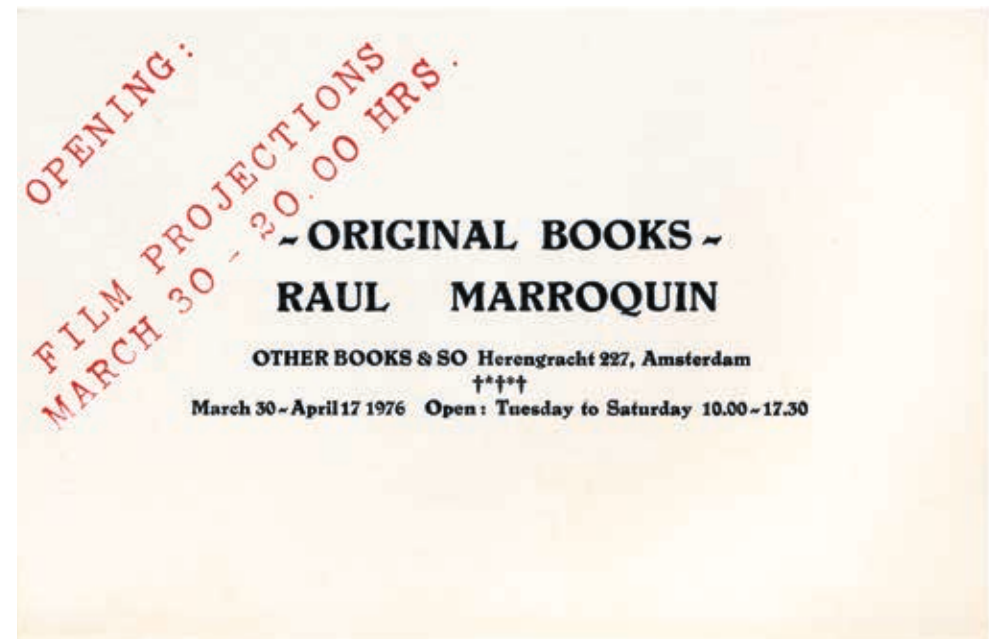
**(MARROQUIN, Raul).** Other Books and So postcard invitation for *-Original Books-* Raul Marroquin (30 March-17 April 1976). Postcard, printed on one side only, opening information rubber-stamped in red ink on verso, mailed & postmarked. Amsterdam: 1976.

\$350.00

Other Books and So invitation; mailed to the Dutch collector and Fluxus adherent Tjeerd Deelstra. The Colombian video artist Raul Marroquin (b. 1948) and Ulises Carrión worked together on a number of projects. This exhibition began with "film projections" the night of the opening. Marroquin exhibited at the bookstore-cum-gallery space once more, in November 1976.

Fine.

∞ *Dear reader. Don't read.*, p. 184.



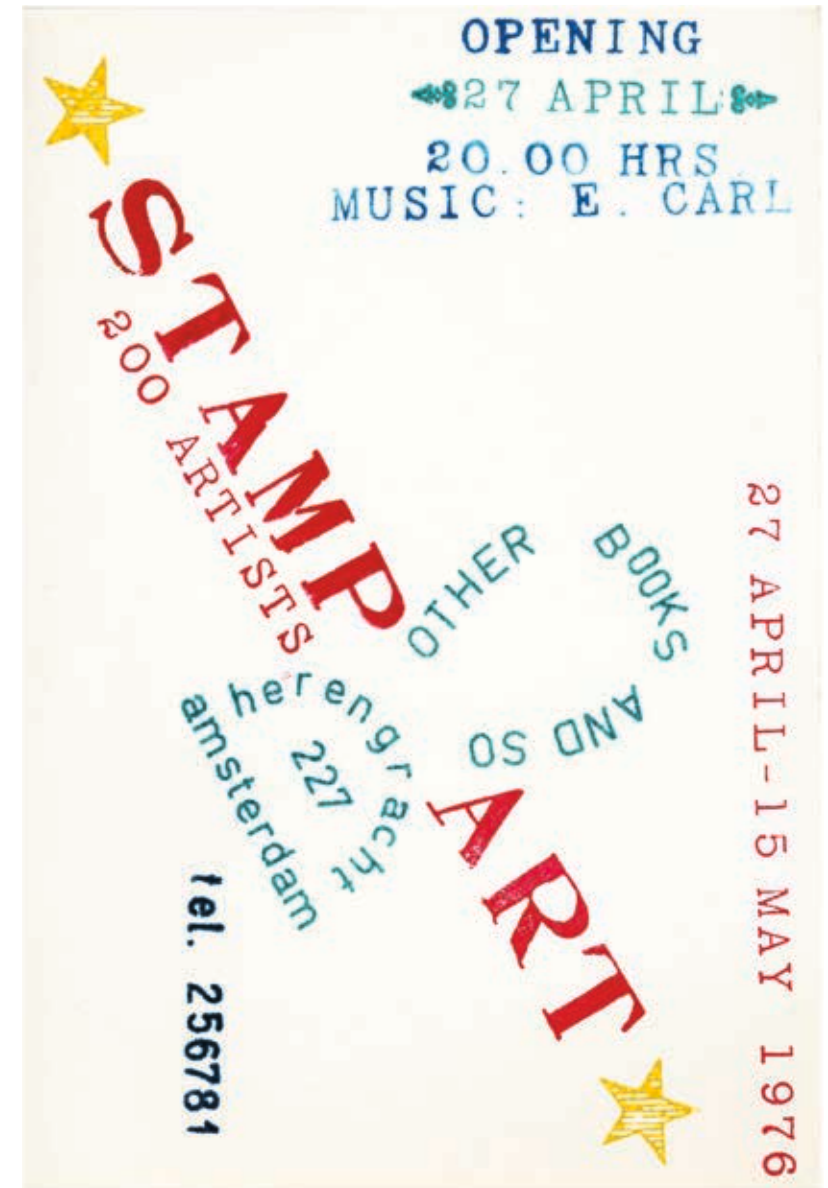
(**CARRIÓN, Ulises**). Announcement card for the Other Books and So exhibition *Stamp Art, 200 Artists* (27 April-15 May 1976). Card (150 x 106 mm.) with text added by rubber stamp in red, blue, green, and yellow ink. Amsterdam: 1976.

\$500.00

One of the rarest pieces of ephemera created by Ulises Carrión's bookstore and exhibition space, Other Books and So. In 1975, the year of its founding, the space had hosted shows for the Beau Geste Press, Jiri Valoch, Opal L. Nations, and Eric van der Wal. For the present exhibition, Carrión invited 200 artists who employed stamps in their work and displayed their pieces on the walls of Other Books and So (when it was located at 227 Herengracht).

In fine condition; nice impressions. From the collection of Guy Schraenen (1941-2018).

∞ *Ulises Carrión & The Big Monster*, pp. 38-39 (pictured on p. 38, with a photograph of the exhibition).



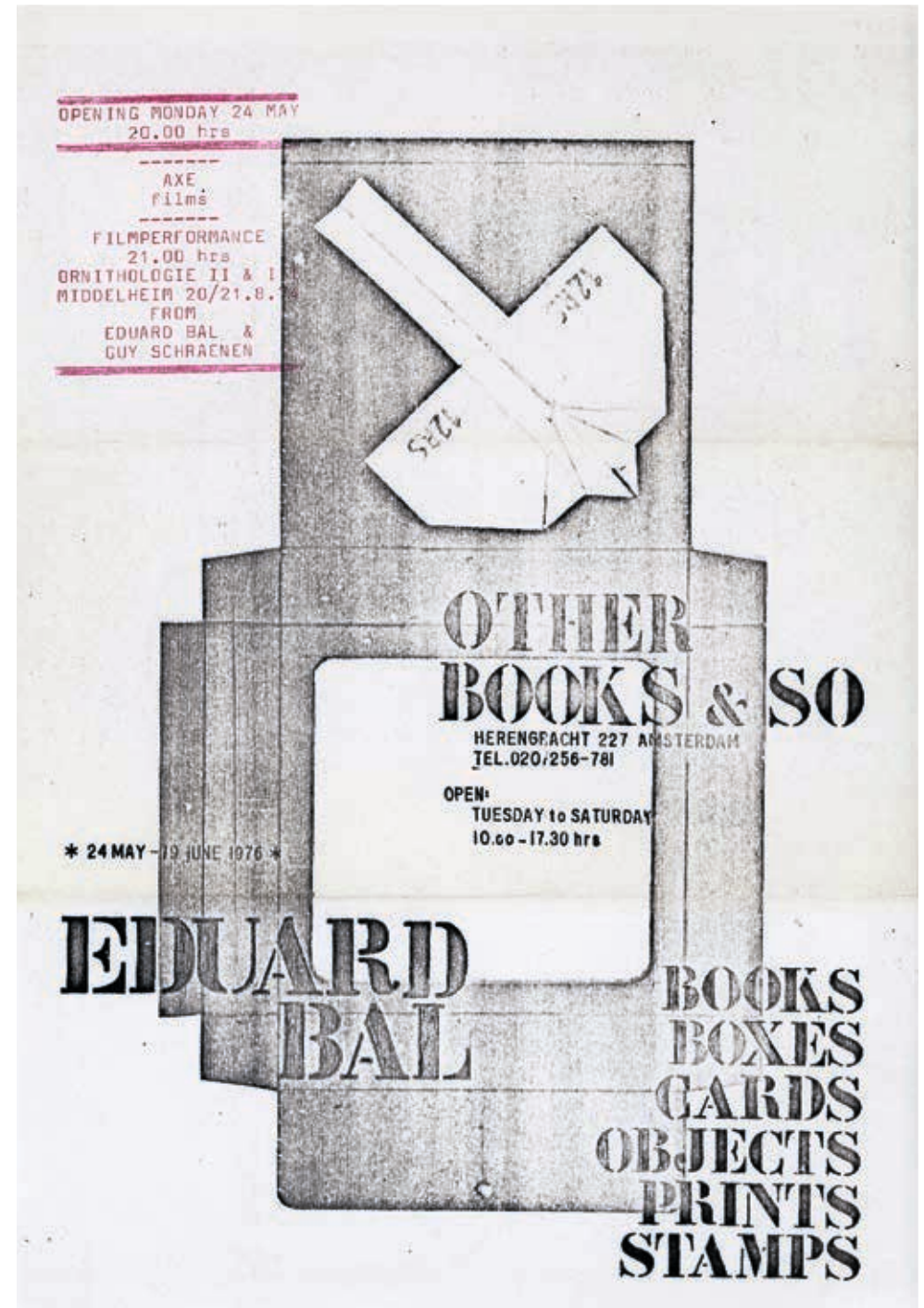


**(BAL, Eduard).** Photocopied A4 flyer: *Books, Boxes, Cards, Objects, Prints, Stamps* (24 May-19 June 1976). Single sheet, text printed in red in upper left corner, recto only, two horizontal folds. Amsterdam: 1976.

\$400.00

Other Books and So announcement flyer for a show by the Belgian artist Eduard Bal (1927-99). Bal worked with Guy Schraenen on several occasions. Fine. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, pp. 184 & 196 (pictured).



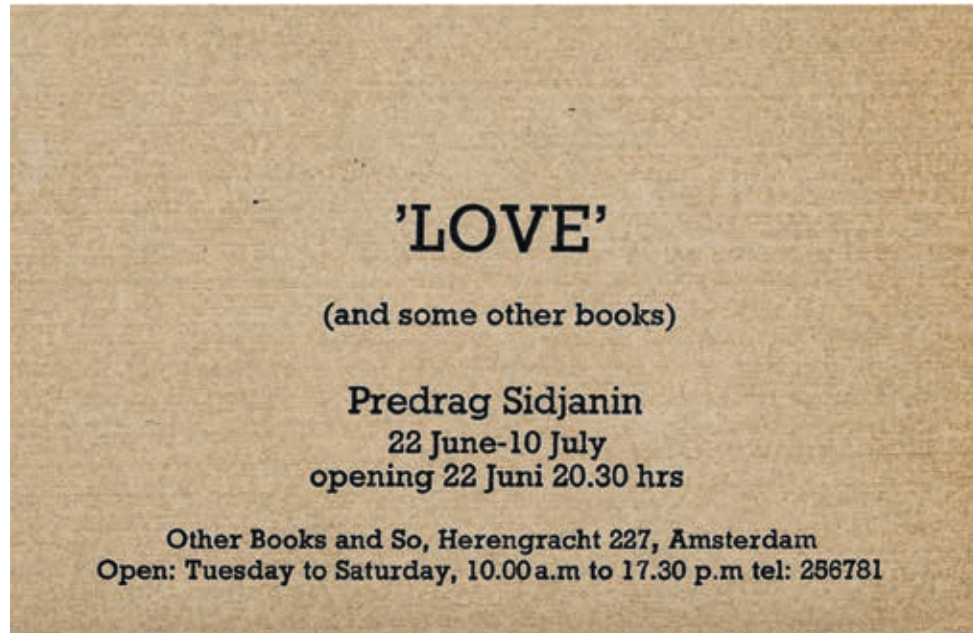
**(SIDJANIN, Predrag).** Postcard invitation to the Other Books and So show 'Love', (and some other books) (22 June-10 July [1976]). Thick-stock card, printed on one side, mailed & postmarked. Amsterdam: [1976].

\$300.00

Piece of ephemera distributed by Ulises Carrión's Other Books and So for a show by the Serbian-born artist, Predrag Sidjanin (b. 1953).

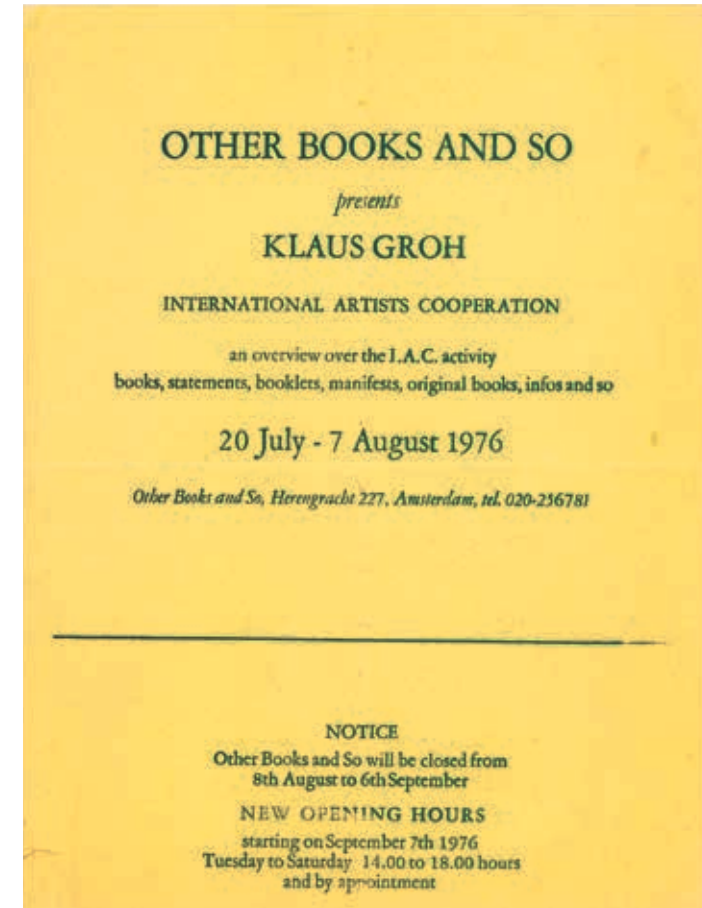
Fine. Mailed to Tjeerd Deelstra.

∞ "We have won! Haven't we?", p. 124.



**(GROH, Klaus).** Printed flyer for *Klaus Groh, International Artists Cooperation, an overview over the I.A.C. activity: books, statements, booklets, manifests, original books, infos and so* (20 July-7 August 1976). Single sheet, printed on recto only, central horizontal fold. Amsterdam: 1976.

\$350.00



Flyer sent out by Ulises Carrión's Other Books and So bookstore-cum-gallery space. Klaus Groh (b. 1936), the German visual artist, musician, and maker of books, was deeply involved in mail art in the 70's. He founded the International Artists' Cooperation as the "first association of artists based on real cooperation with intensive personal exchange of information and contact."

Very good copy; small tear to the lower left corner. From the collection of Tjeerd Deelstra.

∞ "We have won! Haven't we?", p. 124.

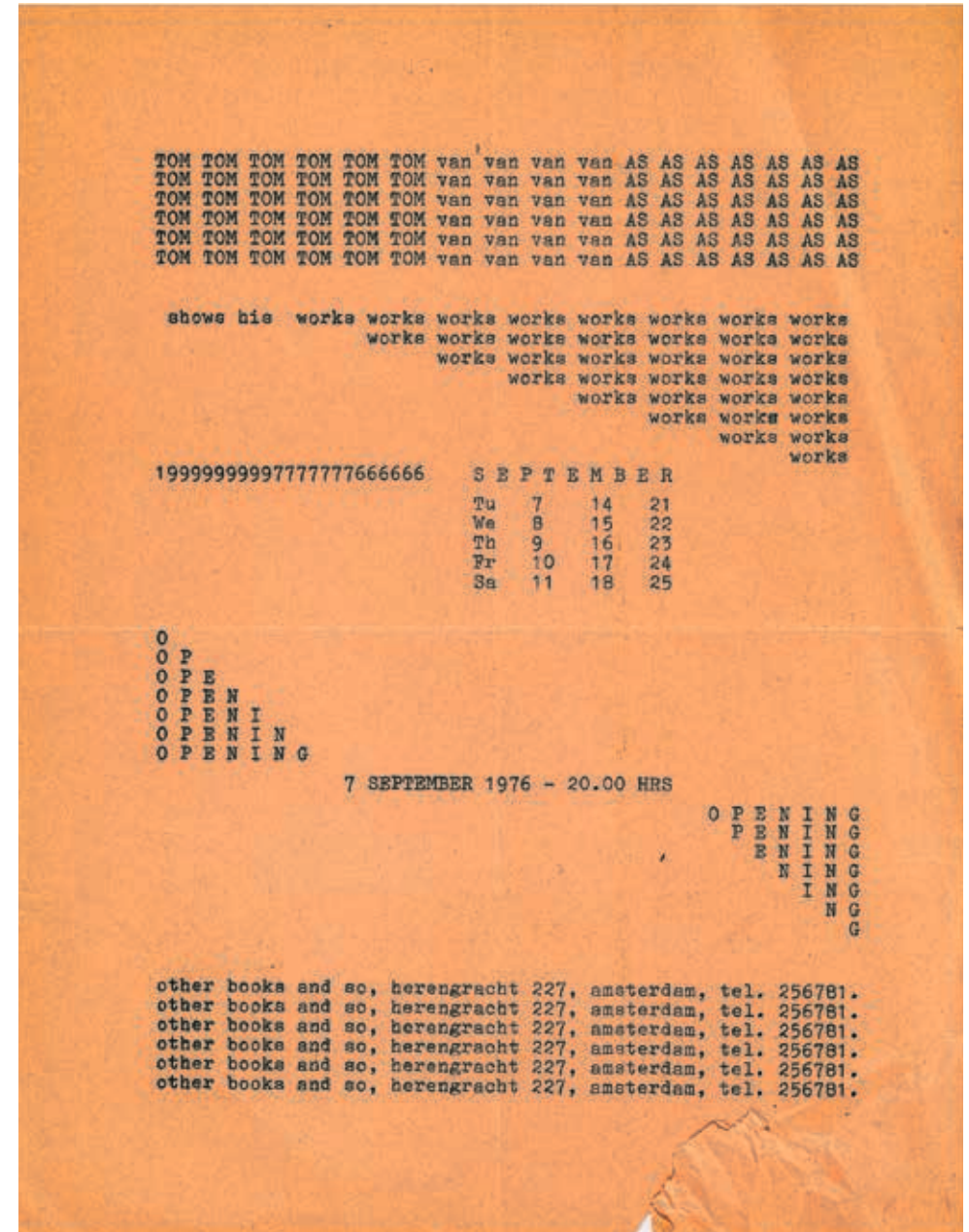
**(VAN AS, Tom).** Mimeographed flyer for an exhibition at Other Books and So: *Tom van As shows his works* (7-25 September 1976). Single sheet, printed on recto only, vertical & horizontal folds. Amsterdam: 1976.

\$225.00

One of two flyers disseminated to publicize this show at Other Books and So. Primarily a painter, van As (b. 1932) also created several books.

Very good copy; tear at the bottom of the leaf, not touching the text. From the collection of Tjeerd Deelstra.

∞ *"We have won! Haven't we?"*, p. 124.



**(STICHTING BRUMMENSE UITGEVERIJ).** A4 flyer for the exhibition: *Other Books and So presents editions from the Stichting Brummense Uitgeverij van Luxe Werkjes* (2-20 November 1976). Single sheet, printed in red, recto only, stenciled green arrow in the right margin, single horizontal fold. Amsterdam: 1976.

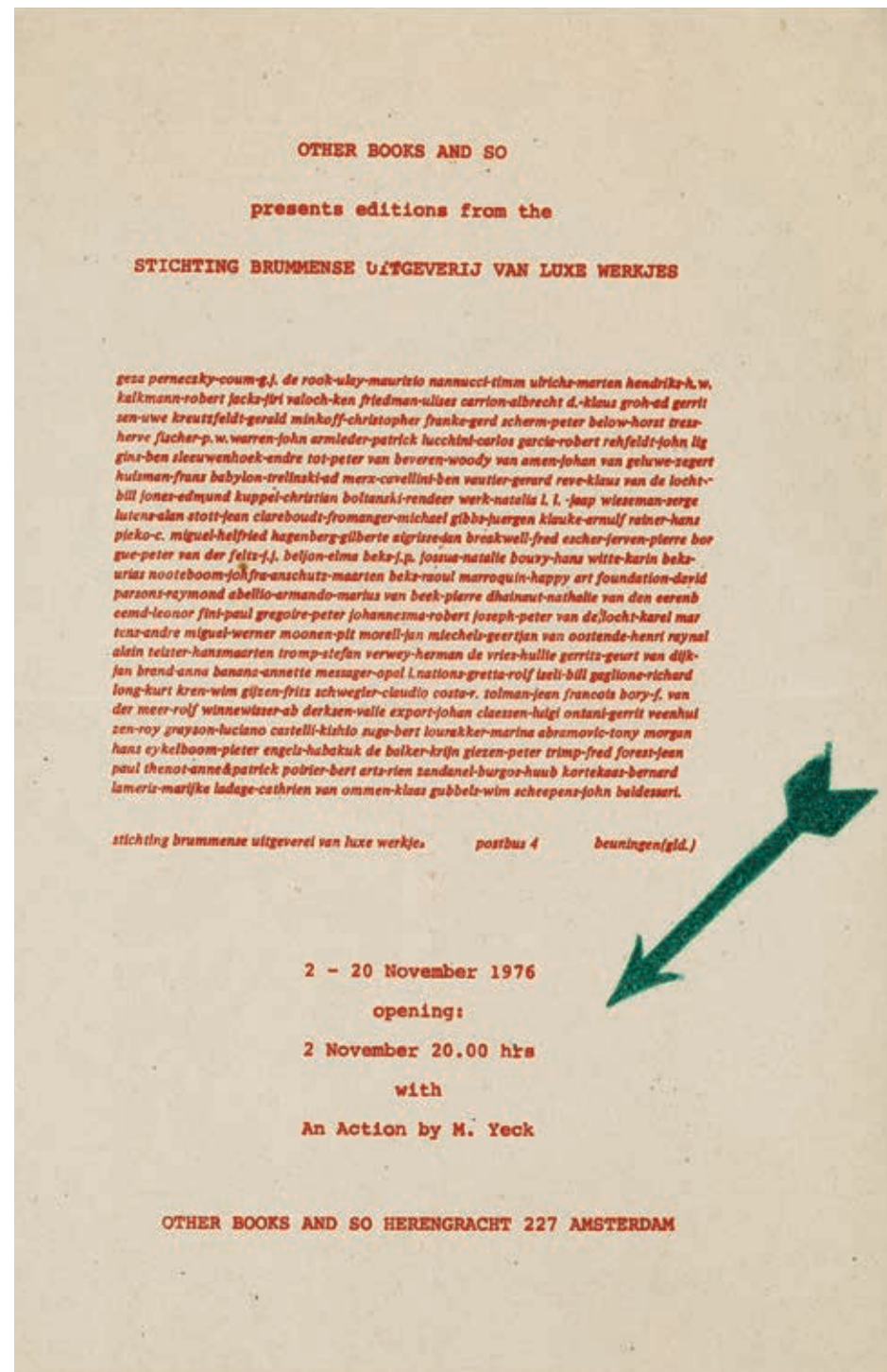
\$400.00

Promotional flyer for an exhibition of editions published by the Stichting Brummense Uitgeverij. In 1975, Ulises Carrión had published a bookwork called *Margins* — edition of 40 copies and extremely rare — with the press.

The show included works by Ulay, Nannucci, Ulrichs, Jacks, Valoch, K. Friedman, Below, Armleder, van Beveren, Vautier, Marroquin, Martens, Banana, Messenger, Gaglione, Abramovic, Baldessari, etc., etc. The opening on 2 November began with “An Action by M. Yeck.”

Fine copy. From the collection of Tjeerd Deelstra.

∞ “We have won! Haven’t we?”, p. 124.



**OTHER BOOKS AND SO.** Illustrated A4 flyer for the exhibition *Newspaper Art, Art Newspapers* (30 November-23 December 1976). Single sheet, printed on recto only, horizontal & vertical folds. Amsterdam: 1976.

\$450.00

Flyer designed by Tom Gravemaker for a show at Other Books and So that was curated by Michael Gibbs. He included pieces by Bal, Dermisache, Tot, Hendriks, Roth, Hellion, Oldenburg, de Rook, Ulrichs, Y. Klein, Uecker, Kalkmann, Picabia, de Vries, Hartwell, Carrión, etc. Newspapers from the United States, Netherlands, Canada, England, Spain, Germany, Poland, Australia, Venezuela, Switzerland, Italy, and New Zealand were incorporated.

Fine. From the collection of Tjeerd Deelstra.

∞ *Dear reader. Don't read.*, pp. 184 & 198 (pictured).



# NEWSPAPER ART ART NEWSPAPERS

Eduard Bal, Mirtha Dermisache, Hans Koetsier, Sef Peeters, Helfried Hagenberg, Endre Tot, Jan Hendriks, Dieter Roth, J.B. Sede, Martha Hellion, Oey Tjeng Sit, Claus Oldenburg, Bigas Luna, Steinlena Ze Procedure, Douwe Jan Bakker, Michael Gibbs, G. J. de Rook, Timm Ulrichs, Yves Klein, Gunther Uecker, Hans Werner Kalkmann, Francis Picabia, Pieter Brattinga, Herman de Vries, W.J.M. Bink, Frank Oudshoorn, Richard Hartwell, Ulises Carrion, H.N. Werkman, and many others.

30 November - 23 December 1976. Opening: 30 November 1976, 20.00 hrs, with Special Mystery Guest Appearance. Other Books and So, Herengracht 227, Amsterdam, tel. 020 - 256781  
Open: Tuesday to Saturday 14.00-18.00 hours.

Newspapers from USA, Netherlands, Canada, England, Spain, Germany, Poland, Australia, Venezuela, Switzerland, Italy, New Zealand, etc.

Other Books and So is a space for exhibition and distribution of other books, non books, anti books, pseudo books, quasi books, concrete books, conceptual books, structural books, project books, plain books, multiples, posters, records, cassettes. European distributor for Beau Geste Press. World distributor for Pandangos, Daylight Press and Dynamo Press.

Design: Tom Gravemaker.

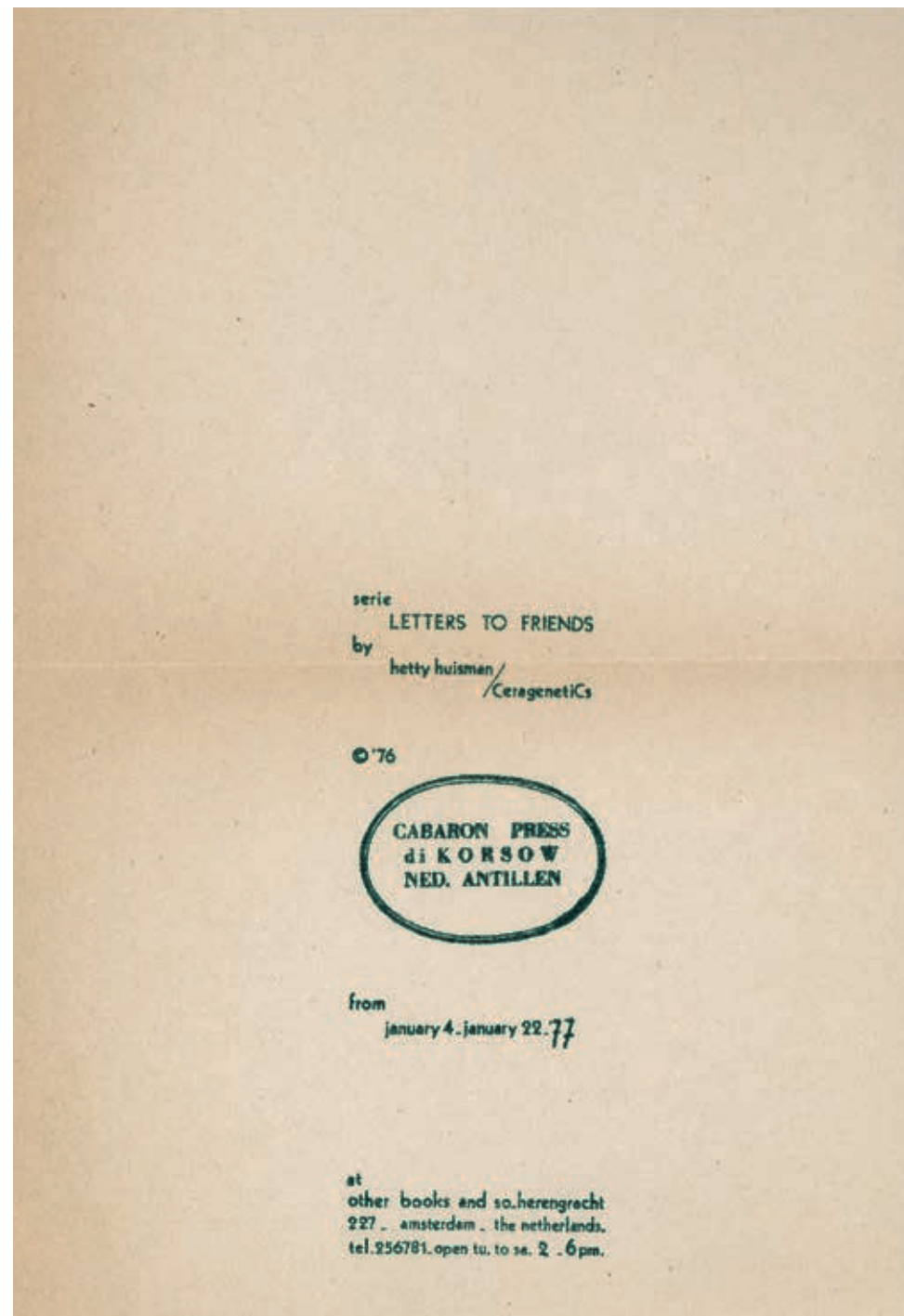
**OTHER BOOKS AND SO.** Mimeographed sheet announcing *Letters to Friends* by Hetty Huisman/CeragenetiCs [&] Cabaron Press di Korsow Ned. Antillen (4-22 January 1977). Single sheet, printed on recto only, horizontal & vertical folds. Amsterdam: 1977.

\$350.00

Announcement for Huisman's show at Ulises Carrión's bookstore and gallery space. Huisman (1941-2017) ran VOID Distributors, which published *Second Thoughts* (1980), Carrión's collection of essays and articles.

Fine. From the collection of Tjeerd Deelstra.

∞ "We have won! Haven't we?", p. 124.



**OTHER BOOKS AND SO, bookseller.** [From first page]: *Catalogue no. 3 - winter 1976/77*. Several illustrated ads. 30 pp. (incl. inside of wrappers) & ads on lower wrapper. Small 4to (217 x 175 mm.), orig. beige printed wrappers, staple-bound. [Amsterdam: 1976].

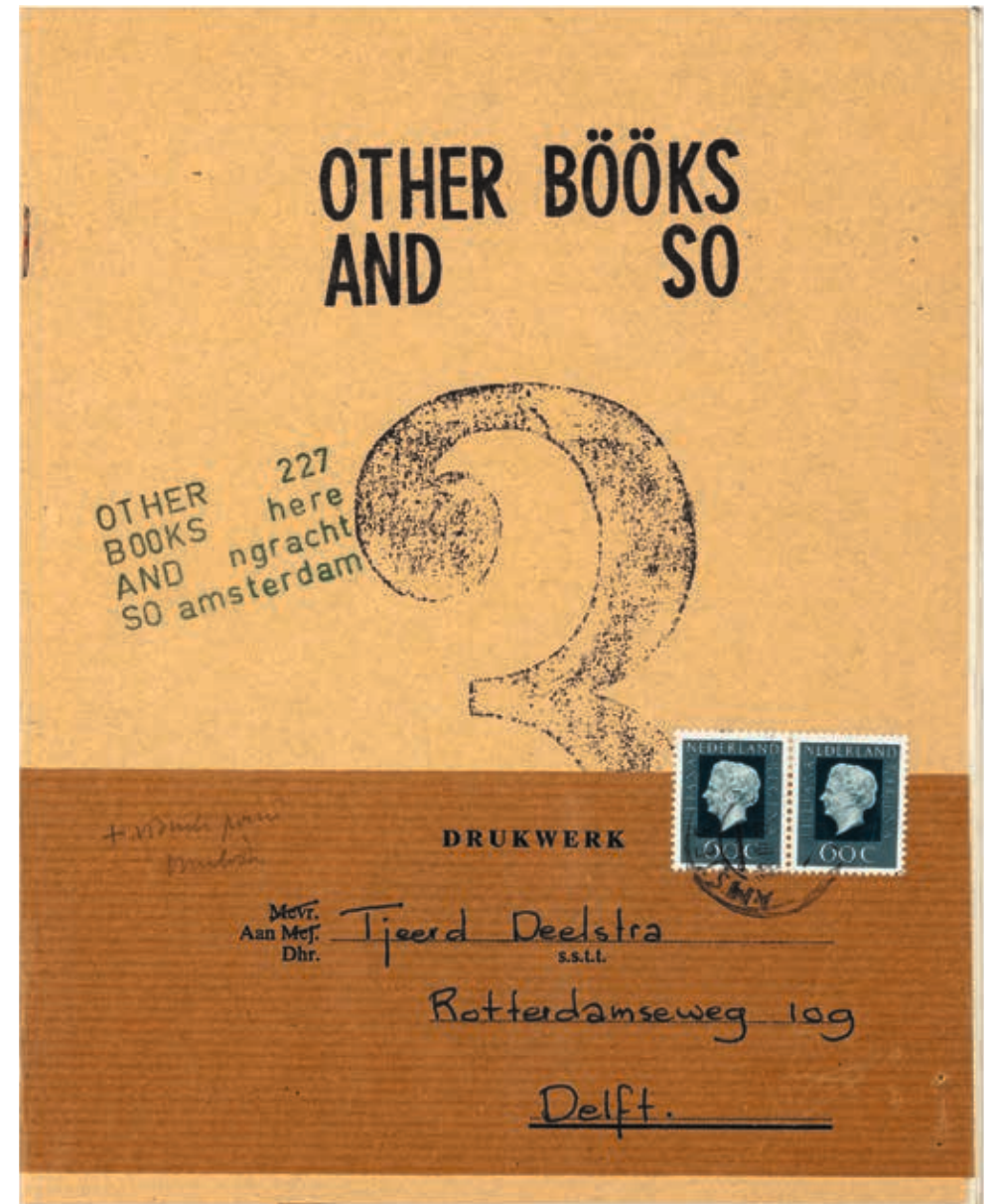
\$1350.00

The third mail-order catalogue issued by Ulises Carrión's bookstore and event space. These catalogues — a total of four were issued — are essential documents relating to the distribution of artists' books in Europe, as well as Carrión's life as a prolific artist, bookseller, theorist of the book, and curator.

The present catalogue offers books, periodicals, multiples, records, cassettes, posters, music, and postcards. It includes work by Mirella Bentivoglio, Carrión, Ian Hamilton Finlay, Michael Gibbs, Dick Higgins, Marshall McLuhan, Oldenburg, Bern Porter, de Vries, Broodthaers, Filliou, Davi Det Hompson, lannone, Alison Knowles, LeWitt, Raul Marroquin, Muntadas, Dieter Roth, Schneemann, Mieko Shiomi, Endre Tot, Jiri Valoch, Weiner, etc., etc. We also note advertisements for Ecart, *Fandango*, and Guy Schraenen Editeur.

In fine condition. This copy, with the address label adhered to the upper wrapper with two stamps, was sent to Tjeerd Deelstra, who has written notes about books of interest on the other side of the label's fold.

∞ Not pictured in *Dear reader. Don't read.*



**CARRIÓN, Ulises.** Postcard (150 x 105 mm.), printed on recto and stamped "ART IS:" on verso. Amsterdam: 1977.

\$250.00

The black version of this postcard distributed by Ulises Carrión for his *Definitions of art* exhibition, held at Other Books and So in March 1977. Recipients were asked to respond with their definition of art on the verso. Carrión received 367 answers, which were all displayed in the artist's bookshop.

From the recto: "A show called 'Definitions of art' will be held at OTHER BOOKS AND SO Herengracht 227 Amsterdam from 1st March to 26th March 1977. Everybody is invited to participate, regardless of profession, sex, age, etc. [...]"

"Just write your definition (of what art is) on the back of this card, put it in an envelope, and send it back to Other Books and So. The show will consist of all the cards received, and a selective catalogue will be published. The original idea for this show is by H. W. Kalkmann."

In excellent condition.

∞ *Ulises Carrión & The Big Monster*, pp. 40-49 (where a number of returned cards are shown, including ones sent by Michael Snow, Dorothy Iannone, Herman de Vries, Herve Fischer, Genesis P. Orridge, Horacio Zabala, Jean Degottex, Robert Filliou, Martha Wilson, John Baldessari, Jackson Mac Low, Carolee Schneemann, Ben Vautier, etc.).

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OTHER BOOKS AND SO Herengracht 227 Amsterdam  
from 1st March to 26th March 1977.

Everybody is invited to participate, regardless of  
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card, put it in an envelope, and send it back to Other Books  
and So. The show will consist of all the cards received, and  
a selective catalogue will be published.

The original idea for this show is by H. W. Kalkmann.



**CARRIÓN, Ulises.** Postcard (150 x 105 mm.), printed on recto and stamped "ART IS:" on verso. Amsterdam: 1977.

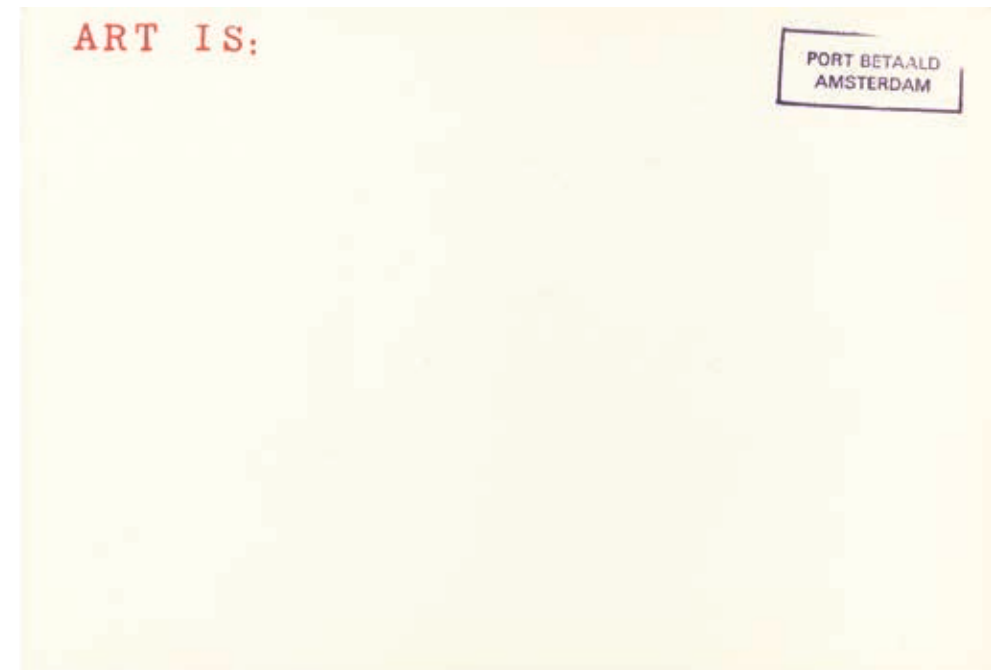
\$250.00

The blue version of this postcard distributed by Ulises Carrión for his *Definitions of art* exhibition, held at Other Books and So in March 1977. Recipients were asked to respond with their definition of art on the verso. Carrión received 367 answers.

From the recto: "A show called 'Definitions of art' will be held at OTHER BOOKS AND SO Herengracht 227 Amsterdam from 1st March to 26th March 1977. Everybody is invited to participate, regardless of profession, sex, age, etc. [...]"

"Just write your definition (of what art is) on the back of this card, put it in an envelope, and send it back to Other Books and So. The show will consist of all the cards received, and a selective catalogue will be published. The original idea for this show is by H. W. Kalkmann."

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and So. The show will consist of all the cards received, and  
a selective catalogue will be published.

The original idea for this show is by H. W. Kalkmann.

**(HARTWELL, Richard).** Illustrated flyer for *Richard Hartwell 'recent works'* (29 March-16 April 1977). Single sheet, printed on recto only, horizontal & vertical folds. Amsterdam: 1977.

\$400.00

Other Books and So flyer for the British painter and photographer Richard Hartwell's (b. 1946) exhibition.

Fine. From the collection of Tjeerd Deelstra (b. 1937), the collector and Fluxus adherent.

∞ "We have won! Haven't we?", p. 124.



Richard Hartwell 'recent works'  
 march 29-april 16, 1977  
 Other Books and So, Herengracht 227, Amsterdam.  
 tel. 256781 open: tuesday-saturday 14.00-18.00

**(IANNONE, Dorothy).** A4 flyer: *A Show of Books and Cards* (21 June-9 July 1977). Single sheet, printed on recto only, unfolded. Amsterdam: 1977.

\$550.00

Scarce Other Books and So flyer, promoting a Dorothy Iannone (b. 1933) exhibition. It seems the American artist designed this specially for the show.

Pristine copy. This exhibition is not featured in the Biography compiled by Iannone's gallery Air de Paris. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, pp. 184 & 199 (pictured).



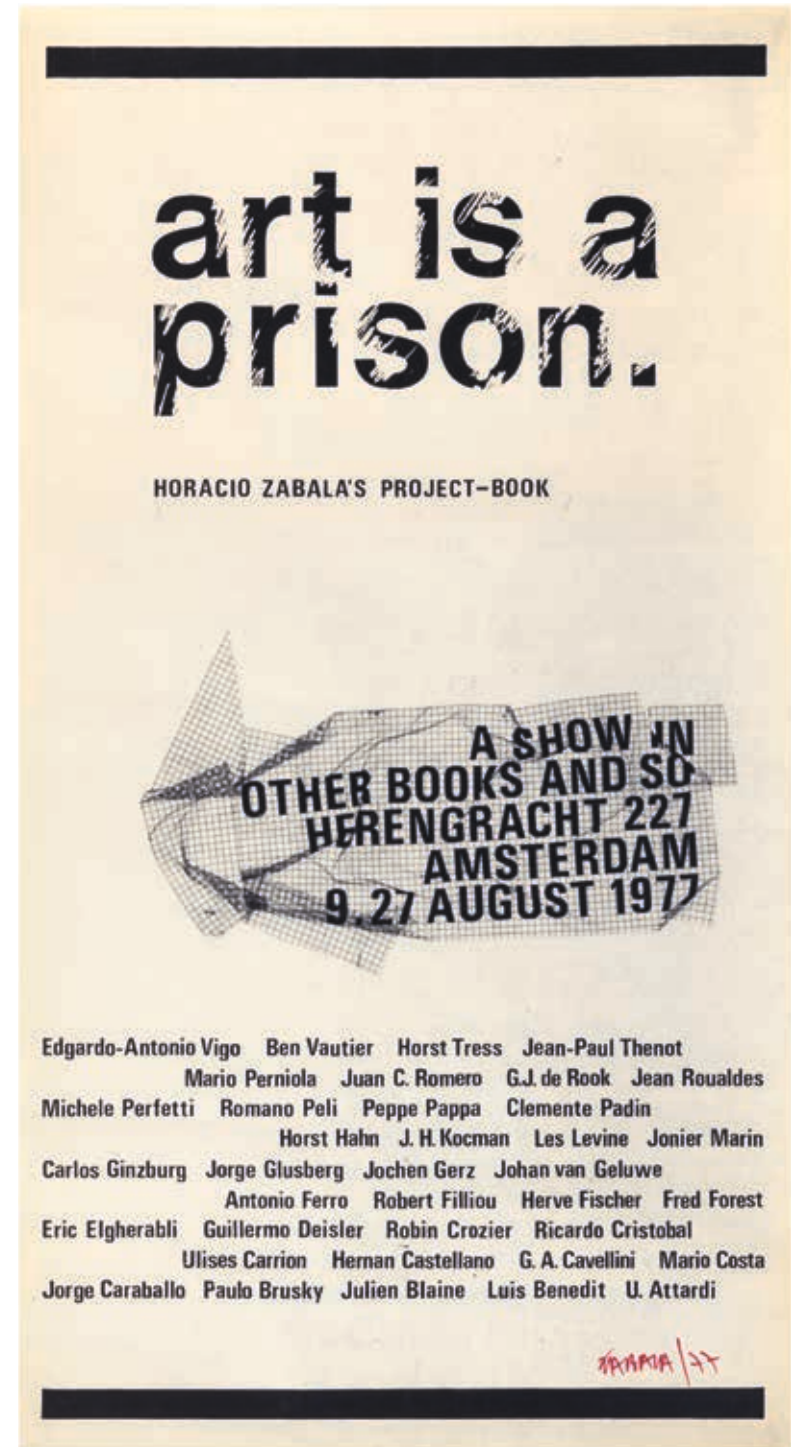
**(ZABALA, Horacio).** Signed poster for Zabala's exhibition at Other Books and So: *Art Is a Prison. Horacio Zabala's Project-Book* (9-27 August [but July]). Large screen-printed poster (533 x 280 mm.), single sheet, printed on recto only. Amsterdam: 1977.

\$750.00

Handsomely printed and rare poster to announce the Argentine artist's exhibition at Other Books and So; inscribed and dated by Zabala (b. 1943) in the lower right corner. An Other Books and So flyer (see no. 30) publicizing the same exhibition has the same dates printed but corrected to July with a stamp. The present poster lists many international artists as participants in Zabala's "project-book," including Carrión, Vautier, de Rook, Padin, Kocman, Levine, Glusberg, Gerz, Filliou, Fischer, Deisler, Crozier, Cavellini, Caraballo, Brusky, etc.

This copy is remarkably well preserved.

∞ *"We have won! Haven't we?"*, p. 124.



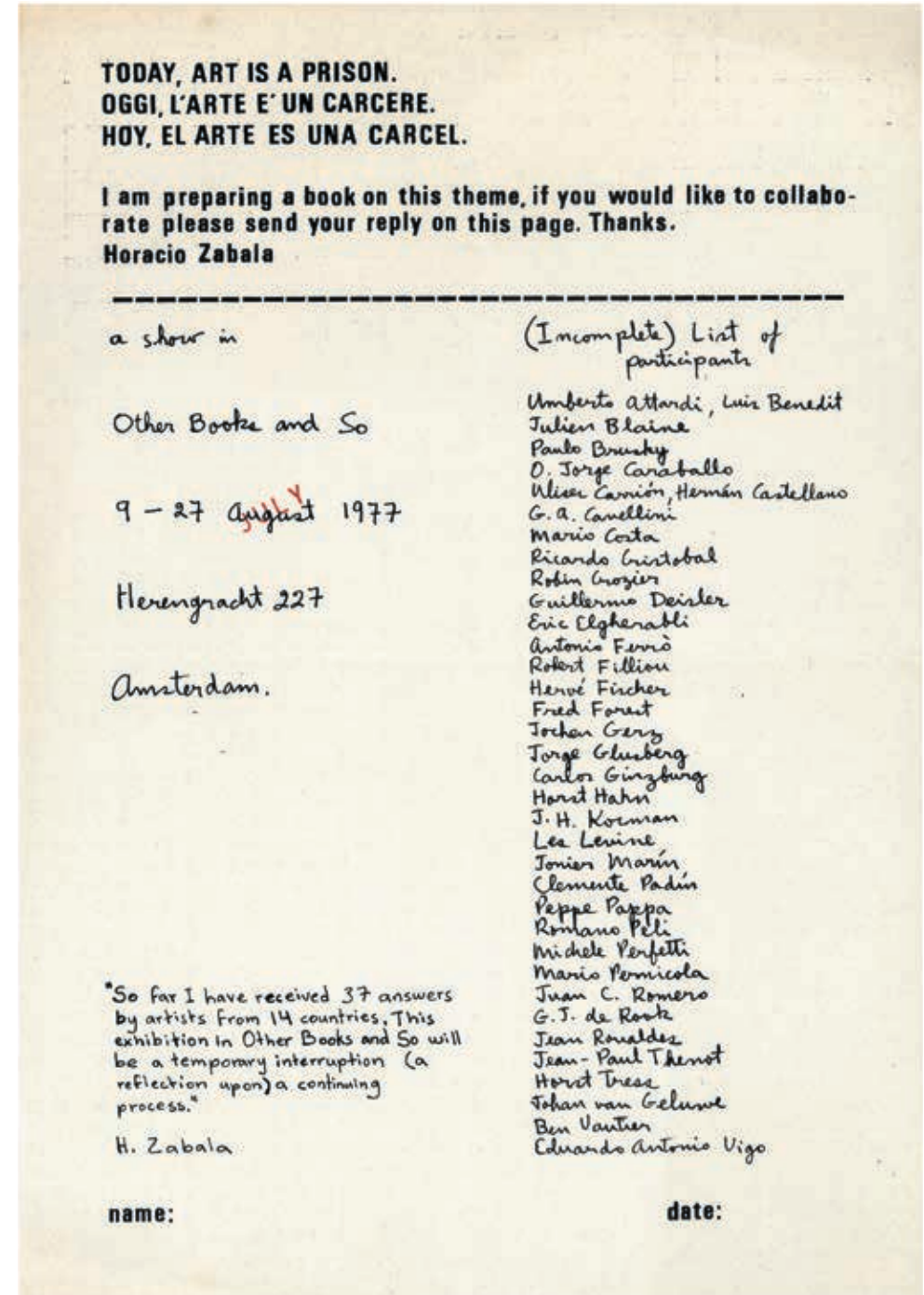
**(ZABALA, Horacio).** A4 flyer for *Today, Art Is a Prison...* (9-27 July 1977). Single sheet, printed on recto only, rubber-stamped date correction, horizontal & vertical folds. Amsterdam: 1977.

\$450.00

Scarce Other Books and So flyer for an exhibition by the Argentine artist Horacio Zabala (b. 1943). On this sheet, Zabala asks that anyone looking to collaborate on his next project write their name on the flyer and return it. Those who had already volunteered are listed here, among them: Paulo Brusky, Ulises Carrión, Guglielmo Cavellini, Robin Crozier, Guillermo Deisler, Robert Filliou, Hervé Fischer, Carlos Ginzburg, Les Levine, Clemente Padin, G. J. de Rook, Ben Vautier, etc. Zabala writes at the bottom: "So far I have received 37 answers by artists from 14 countries. This exhibition in Other Books and So will be a temporary interruption (a reflection upon) a continuing process."

Fine copy, the printed month "August" was incorrect and is stamped over with "July" in red ink. In conjunction with the exhibition, a silk-screened poster was also made (see no. 29). From the collection of Tjeerd Deelstra.

∞ "We have won! Haven't we?", p. 124.



(KAPROW, Allan). Flyer for the exhibition *Posters and Flyers of Activities and Happenings*, from *Backworks? New York*. Single sheet, printed on recto only, two black & white illus., horizontal & vertical folds. Amsterdam: 1977.

\$500.00

Rare Other Books and So flyer for an Allan Kaprow (1927-2006) exhibition. The items displayed were supplied by Barbara Moore and Jon Hendricks's dealership Backworks. The flyer bears two slightly unsettling found images from a medical textbook. The present show was one of several held concurrently early on at the bookstore's new premises at Herengracht 259. Tom Ockerse's exhibition (see no. 32) had the same dates.

Fine. From the collection of Tjeerd Deelstra.

∞ "We have won! Haven't we?", p. 124.

Allan  
**KAPROW** posters and flyers  
of activities and  
happenings

Fig. 1.—Manipulation of catheter with forceps. Sterile catheter, held by its bent end with left hand, is grasped with forceps held in right hand. Note natural prone position of right hand.

Proper lubrication of catheters (and of other urethral instruments as well) is a very important matter. For routine use a water-soluble, jelly lubricant is preferred to an oil. It is more slippery, and more convenient to use on account of the tube containers in which it is commonly dispensed. Moreover, it is more easily removed from the patient's genitalia and from instruments, and in case of incomplete removal from rubber catheters, these are not injured, as when an oil, whether vegetable or mineral, has been employed. It is usually sufficient to place a little of the jelly, which should

Fig. 2.—Manipulation of catheter with forceps. Right hand turned to square position, and bent end of catheter being placed between the ring and little fingers.

be sterilized with the catheters, and form a part of the routine catheterization tray. Woven catheters may be injured by this method of introduction. (Their surface is particularly delicate when hot, so that forceps should not be used for their removal from the sterilizer.) The

NEW YORK

from  
**BACKWORKS?**  
DOCUMENTS OF EXPERIMENTAL  
ART  
1952-1970...

at  
**other  
books  
and so**

Herengracht 259  
Amsterdam  
6-24 September 1977  
Opening: 6 Sept. '77, 20.00 hrs.

**(OCKERSE, Tom).** Flyer announcing *Tom Ockerse Editions, a show in other books and so* (6-24 September). Single sheet, printed on recto only, horizontal & vertical folds. Amsterdam: 1977.

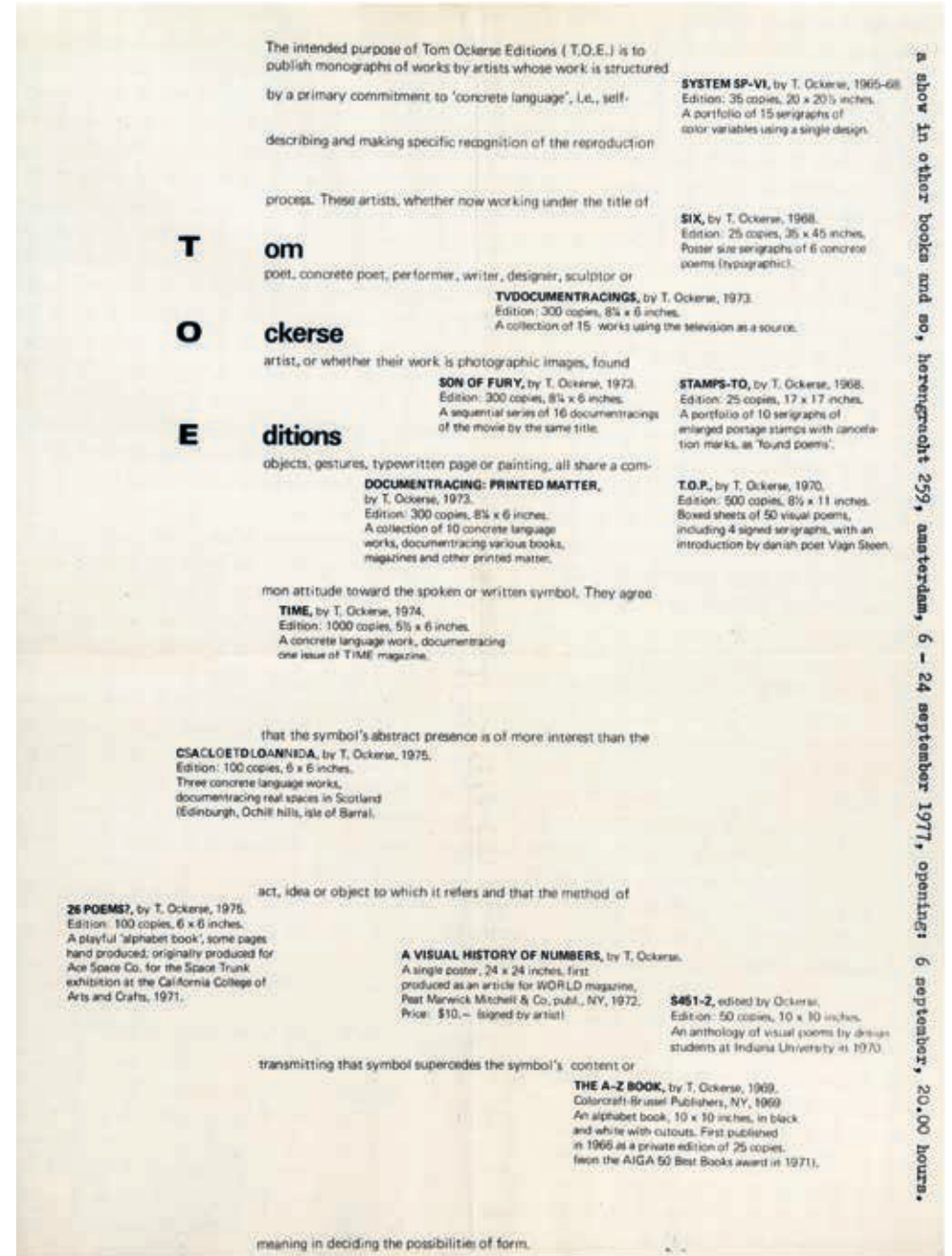
\$450.00

Rare promotional material for a selling exhibition by the artist and professor of design Tom Ockerse (b. 1940) at Other Books and So. The artist writes at the top of the flyer: "The intended purpose of Tom Ockerse Editions is to publish monographs of works by artists whose work is structured by a primary commitment to 'concrete language', i.e., self-describing and making specific recognition of the reproduction process..."

Spread around the flyer are listings of Ockerse's books, with bibliographical details. This show occurred alongside an exhibition of Allan Kaprow materials (see no. 31).

Fine. From the collection of Tjeerd Deelstra.

∞ "We have won! Haven't we?" , p. 124.



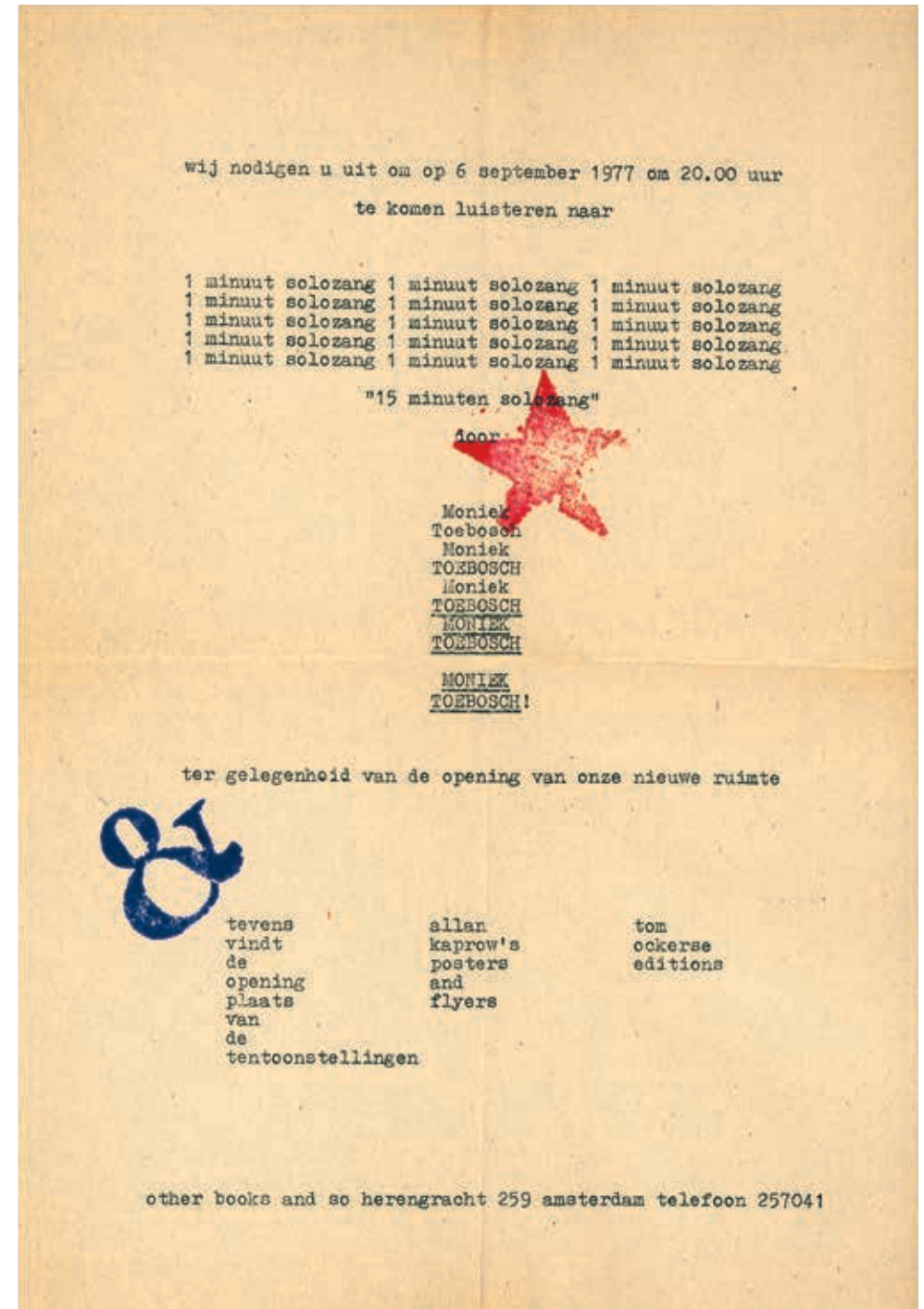
(**TOEBOSCH, Moniek**). Mimeographed A4 flyer: "15 minuten solozang" (6 September 1977). Single sheet, printed on recto only, two rubber-stamped illus., horizontal & vertical folds. Amsterdam: 1977.

\$300.00

Other Books and So flyer for a performance by the Dutch artist Moniek Toebosch (1948-2012). This was one of a series of early exhibitions staged at the bookstore's new premises at Herengracht 259. Allan Kaprow and Tom Ockerse had concurrent shows, 6-24 September.

Fine. From the collection of Tjeerd Deelstra.

∞ *Dear reader. Don't read.*, pp. 184 & 201 (pictured).





**OTHER BOOKS AND SO.** Mimeographed A4 flyer: 1968-1978 tien jaar *bloknoot* - ontmoetingstijdschrift van proza, poëzie, konkrete poëzie, conceptual art, kunst enz., redaktie: ruud van aarsen, robert joseph, g. j. de rook (3-21 January 1978). Single sheet, printed on recto only, Other Books and So stamp in lower right corner, horizontal & vertical folds. Amsterdam: 1978.

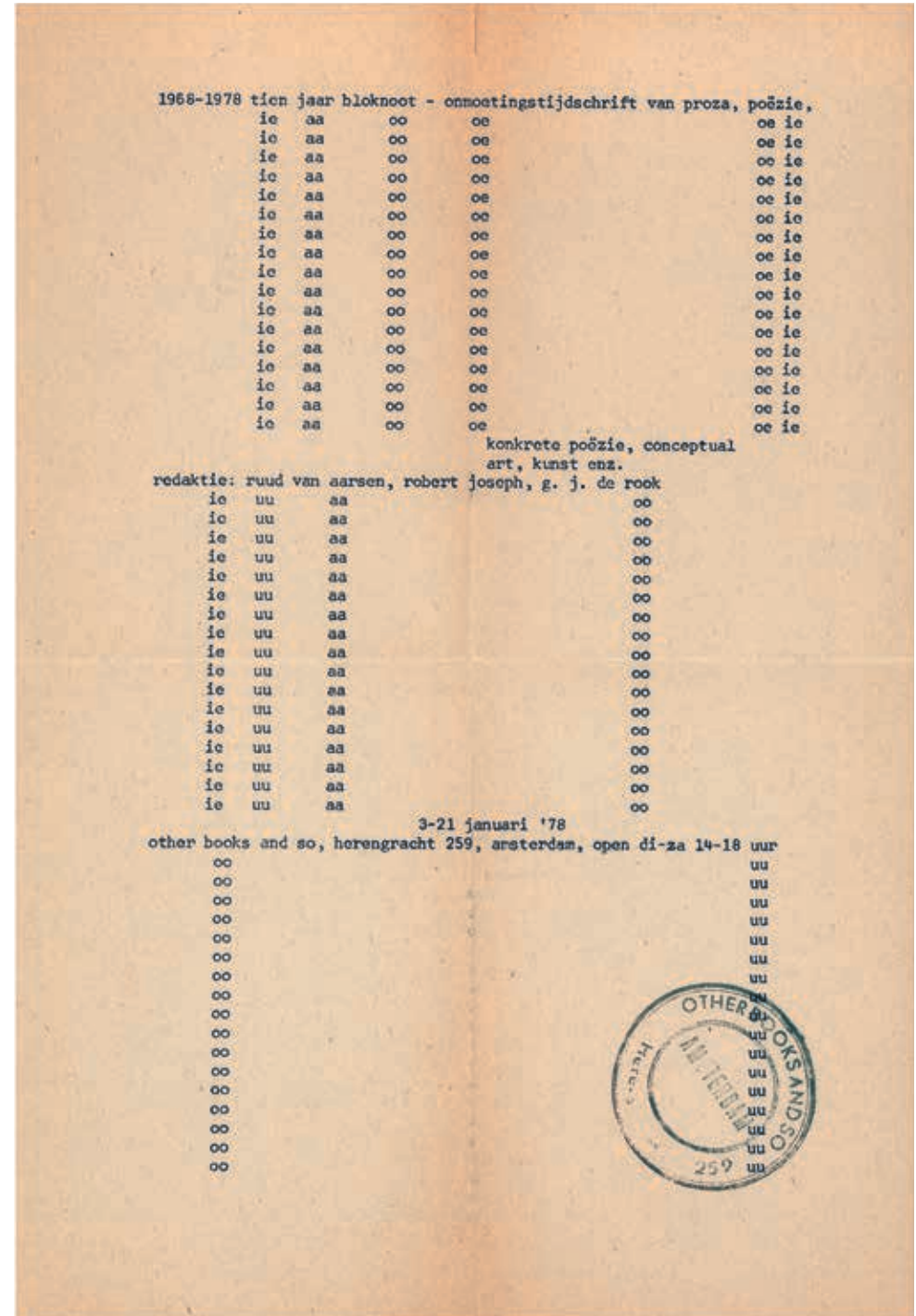
\$250.00

Flyer for the exhibition celebrating ten years of *bloknoot*, an avant-garde magazine edited by van Aarsen, Joseph, and de Rook. It featured visual poems and writings by Ulises Carrión, Michael Gibbs, Paul de Vree, Jiri Valoch, Hans Clavin, Klaus Groh, etc. The flyer itself is designed like a typewritten concrete poem with pairs of letters repeating downwards.

Near fine; small tear to the top of the vertical fold. From the collection of Tjeerd Deelstra.

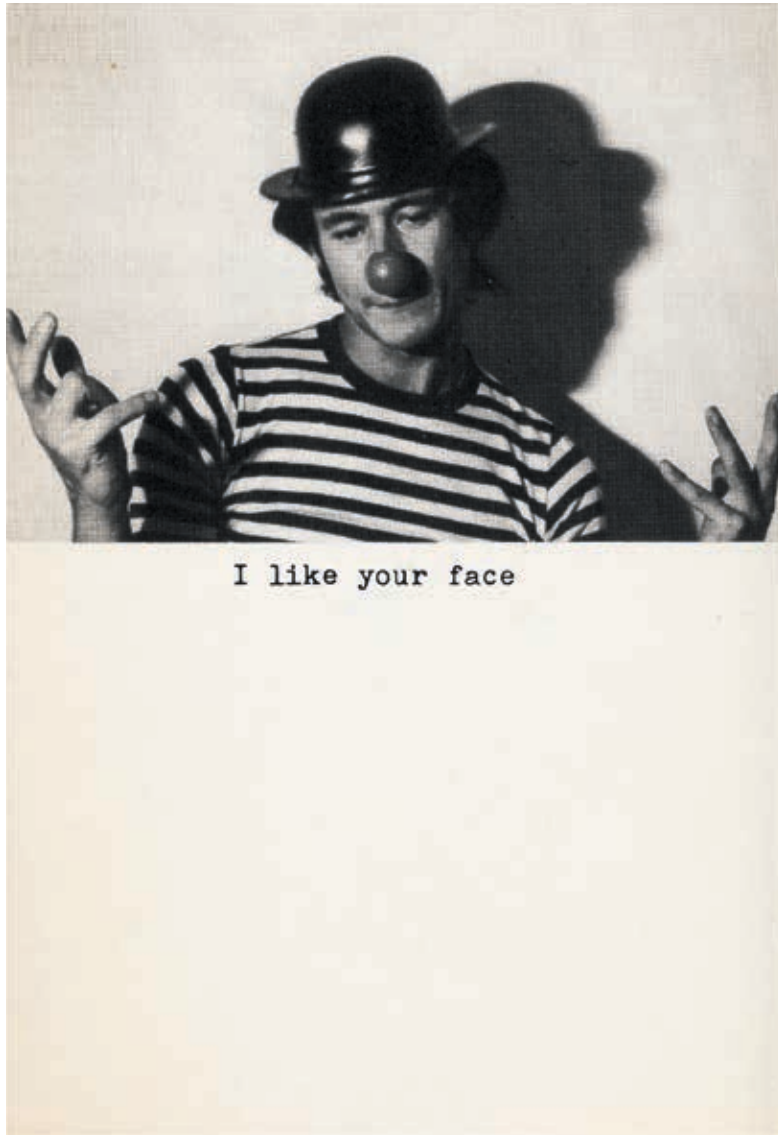
∞ "*We have won! Haven't we?*", p. 124.

For more information on *bloknoot* and its creators see the In-Out Center Archives website essay "g.j. de rook" by Tineke Reijnders (accessed 23 July 2021).



**(IMMOOS, Franz).** Illustrated postcard invitation: *I am waiting for your picture for the exhibition from YOU AND ME* (10-28 January 1978). Postcard, illus. on recto, details on verso. Amsterdam: 1978.

\$150.00

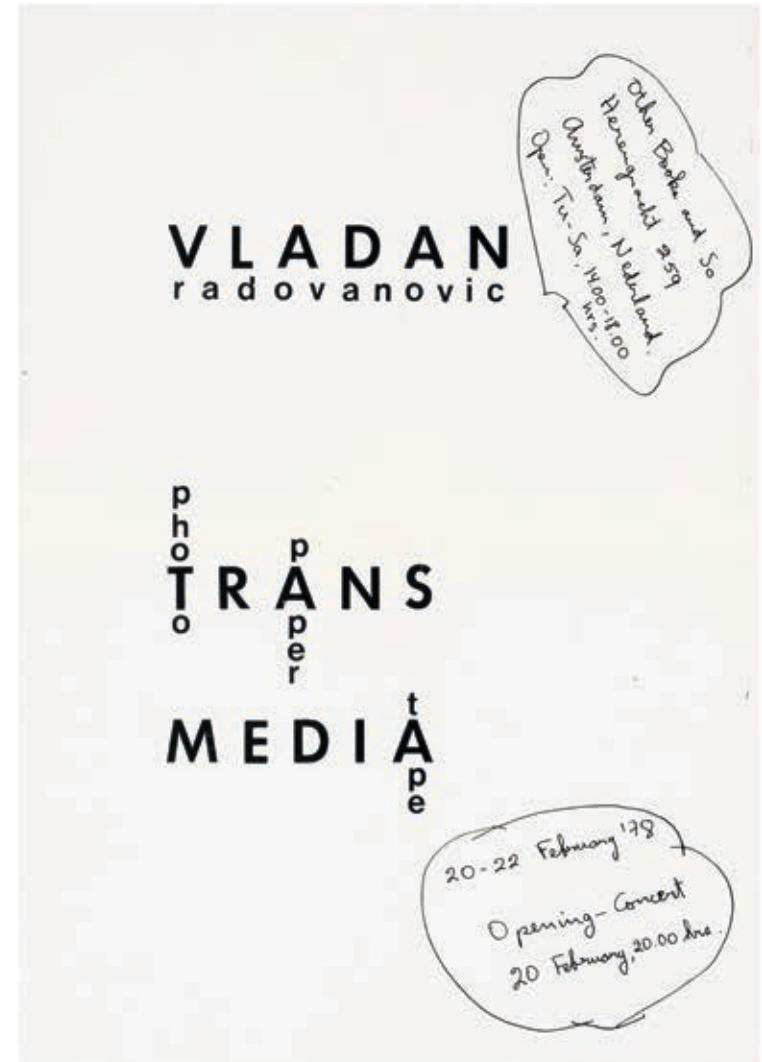


Scarce postcard distributed from Other Books and So for a show by the Swiss-born artist Franz Immoos (b. 1948). In fine condition.

∞ *"We have won! Haven't we?"*, p. 124.

**(RADOVANOVIC, Vladan).** Flyer: *Trans Media, Photo, Paper, Tape* (20-22 February 1978). Single A4 sheet, printed on recto only, horizontal & vertical folds. Amsterdam: 1978.

\$200.00



Scarce Other Books and So ephemera for an exhibition of works by the Serbian artist and musician Vladan Radovanovic (b. 1932). Fine.

∞ For background on Radovanovic, see his informative biography on the website Monoskop.

**CARRIÓN, Ulises.** A signed letter circulated by Carrión in protest of the imprisonment of Clemente Padin & Jorge Caraballo. Single mimeographed sheet, printed on recto only, signed with blue ink, dated 14 February 1978, horizontal & vertical folds. Amsterdam: 1978.

\$950.00

The signed petition letter that Ulises Carrión distributed among friends and other artists to formally protest the incarceration of two artists who had been scheduled to participate in an Other Books and So exhibition. Carrión then planned to send the signed letters to Aparicio Mendez, President of Uruguay, and the Ambassador of Uruguay to the Netherlands.

From the letter: "From February 28th to March 19th we are having an exhibition of works – books, postcards, mail-art projects, etc. – by 5 South American artists: Clemente Padin and Jorge Caraballo from Uruguay, Edgardo Antonio Vigo and Horacio Zabala from Argentina, and Guillermo Deisler from Chili [sic]. This show was planned more than one year ago. Nobody could know at that time that Padin and Caraballo – the best and best known among the multi-media artists from Uruguay – would be imprisoned in September 1977. They are still in prison, and there is no information regarding how long they will stay there... as it is customary in Latin America..."

"Together with the other mentioned artists I decided to go on with the exhibition as an homage to Padin and Caraballo and a protest against their incarceration..."

"Please fill in the strips below and send them back to me. I'll take care of forwarding them."

Excellent example of this very rare and important protest letter. From the collection of Tjeerd Deelstra.

∞ Not in *Dear reader. Don't read.*

February 14th, 1978.

Dear friend,

From February 28th to March 19th we are having an exhibition of works – books, postcards, mail-art projects, etc. – by 5 South American artists: Clemente Padin and Jorge Caraballo from Uruguay, Edgardo Antonio Vigo and Horacio Zabala from Argentina, and Guillermo Deisler from Chili. This show was planned more than one year ago. Nobody could know at that time that Padin and Caraballo – the best and best known among the multi-media artists from Uruguay – would be imprisoned in September 1977. They are still in prison, and there is no information regarding how long they will stay there... as it is customary in Latin America.

Together with the other mentioned artists I decided to go on with the exhibition as an homage to Padin and Caraballo and as a protest against their incarceration.

Please fill in the strips below and send them back to me. I'll take care of forwarding them.

Thanks in advance,

U. Carrión

Ulises Carrión, Other Books and So, Herengracht 259, Amsterdam.

\*\*\*\*\*

To the President of Uruguay  
Aparicio Mendez  
Palacio de Gobierno  
Montevideo, Uruguay.

I protest hereby against the incarceration of Clemente Padin and Jorge Caraballo, two of the most outstanding artists from Uruguay. I'm asking that they be put in freedom immediately.

.....  
Name Address Profession

To the Ambassador of Uruguay in the Netherlands  
Embassy of the Republic of Uruguay  
The Hague, The Netherlands.

I protest hereby against the incarceration of Clemente Padin and Jorge Caraballo, two of the most outstanding artists from Uruguay. I'm asking that they be put in freedom immediately.

.....  
Name Address Profession

**CARRIÓN, Ulises.** [From the cassette liner]: *The Poet's Tongue*. Audiocassette tape, printed labels on sides one & two, housed in black & clear plastic case. Original printed & stapled liner with track listing and artist's statement laid in with cassette. Utrecht: G. Schraenen éditeur, 1977.

\$850.00

The audiocassette of Ulises Carrión's collected audio works, produced with Guy Schraenen. *Hamlet, for two voices* was recorded with Martha Hawley, Carrión's friend and collaborator.

From the liner: "All pieces have in common their refusal of discursiveness. They are not meant to be true or beautiful. Each piece is a serie [sic] of vocal units that unfolds according to simple rules. Their beginning and end are arbitrary - - they could go on infinitely. ... They should go on. ... They go on."

"All the works, except '45 revoluciones por minuto', were recorded at the Instituut voor Sonologie, Utrecht in the Netherlands in september-october 1977."

"Much has been written about the 'book-works', performances and theoretical contributions of Ulises Carrión to the art world of the 1970's and 1980's. Less has been said about his audioworks, but then again, there aren't many of them. This invites commentary on Carrión and sound in a wider sense... The only compilation of his own audioworks is *The Poet's Tongue*, an edition which he produced in 1977 (Ed. Guy Schraenen, Antwerp)."-Martha Hawley "Jacaranda Ulises Carrión and Sound" in *Ulises Carrión: ¿Mundos personales o estrategias culturales?* (2003), p. 85, and for more details about the individual pieces on the cassette, see pp. 86-89.

In excellent condition; we offer this with the promotional flyer distributed by Guy Schraenen. On WorldCat, we find just the copy at the School of the Art Institute of Chicago's Joan Flasch Artists' Book Collection. Several similar catalogue records seem to represent the re-release of *The Poet's Tongue* in CD form that came with the *Dear reader. Don't read.* exhibition catalogue (see nos. 87 & 88).

∞ *Dear reader. Don't read.*, pp. 128 & 141 (pictured).



**NANNUCCI, Maurizio.** [Spine title]: *Art as Social Environment*. 82 perforated leaves. 8vo (210 x 150 mm.), white semi-stiff wrappers, title on spine. [From colophon]: Lugo, Italy: Exit Edizioni; Amsterdam: Other Books and So, April 1978.

\$650.00

The only artist's book co-published by Maurizio Nannucci (b. 1939) and Ulises Carrión's Other Books and So bookstore. Each leaf, with the title printed in bold red, is perforated, so that pages may be torn out and used as flyers to hand out and disseminate. All of the leaves are present in this copy.

In near fine condition; some inoffensive spotting to the fore-edge.

∞ M. Nannucci, *Always Endeavor to Find Some Interesting Variation* (2016), pp. 182-83.

*Esthétique du Livre d'artiste: Introduction à l'art contemporain* (2nd ed.: 2012) pp. 136-37.



**(CARRIÓN, Ulises).** *Box Clinch, Ulises Carrión vs. John Armleder vs. Didier Merlin. A sound performance by Ulises Carrión.* Large silk-screened poster (419 x 267 mm. unfolded), printed on recto only, median horizontal fold. Amsterdam: 1978.

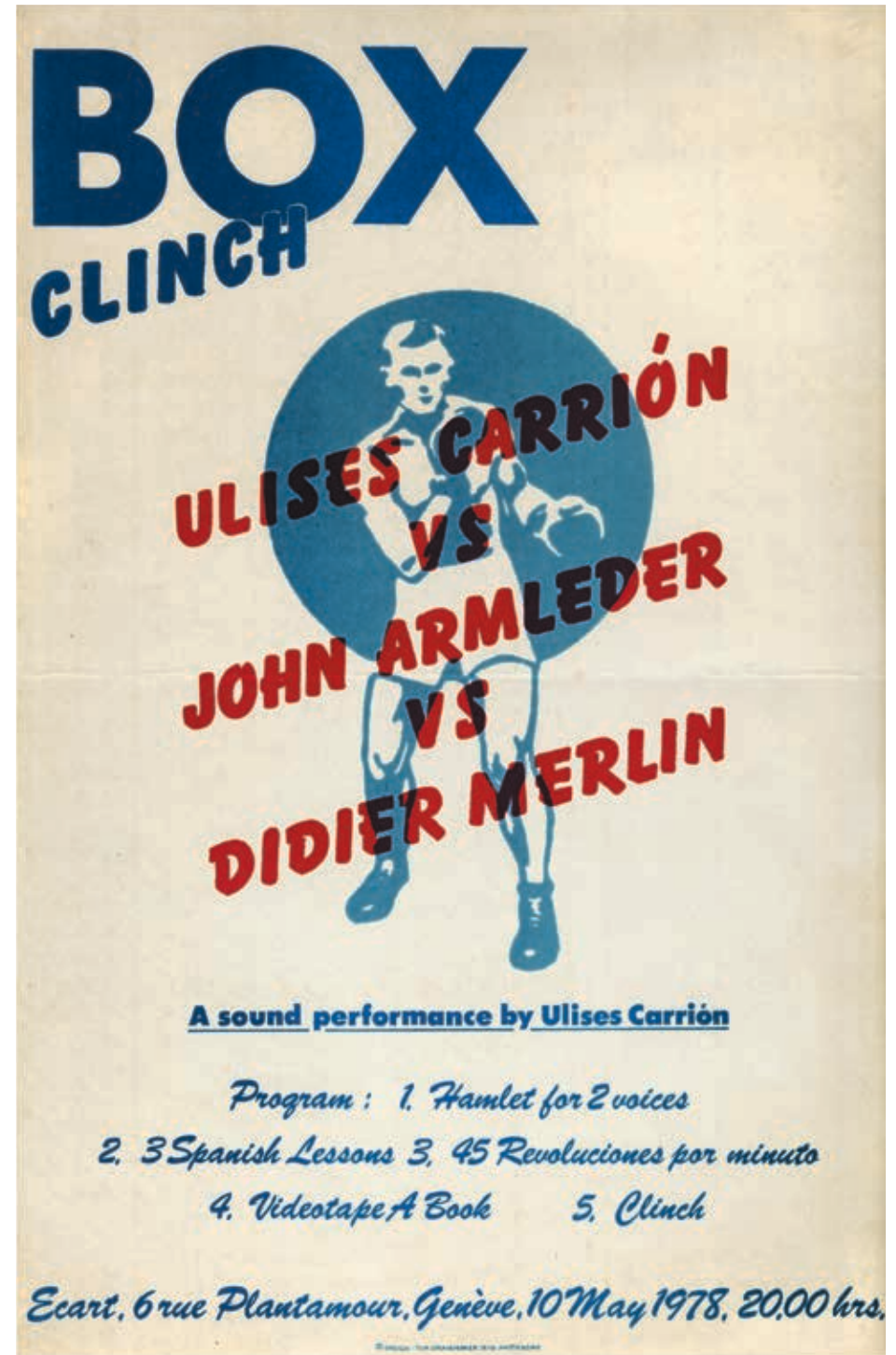
\$1500.00

A remarkable poster, in fine condition, produced for Ulises Carrión's performance at Ecart gallery in Geneva. Artists John Armleder, Patrick Lucchini, and Claude Rychner, all Geneva-based, founded Ecart in 1969. By 1972, the group managed a space on 6 rue Plantamour as a bookshop and gallery, where they hosted numerous artists for exhibitions and performances. For this event on 10 May 1978, Carrión performed a five-part program: 1. "Hamlet for 2 voices"; 2. "3 Spanish Lessons"; 3. "45 Revoluciones por minuto"; 4. "Videotape A Book"; and 5. "Clinch." Nos. 1 and 3 were featured on *The Poet's Tongue*, a 1977 cassette tape recorded by Carrión. He was a lifelong aficionado of boxing, and a number of his works refer to the sport.

An excellent copy of a famous poster that links Carrión (Other Books and So) and Armleder (Ecart), who both spearheaded intrepid artist-run spaces in the 1970s. Designed by Tom Gravemaker, who collaborated with Carrión on several occasions. Unknown edition size.

∞ *Dear reader. Don't read.*, p. 145.

L. Bovier & C. Cherix, eds., *Ecart: Geneva, 1969-1982* (2019), p. 101 (pictured).



**CARRIÓN, Ulises, editor.** *Commonpress: Box, Boxing, Boxers, No. 5.* Edited by Ulises Carrión, 1978. [20] photocopied leaves (incl. wrappers), with many illus., stamp on upper wrapper. Small 4to (212 x 155 mm.), orig. pictorial wrappers, staple-bound. N.p.: 1978.

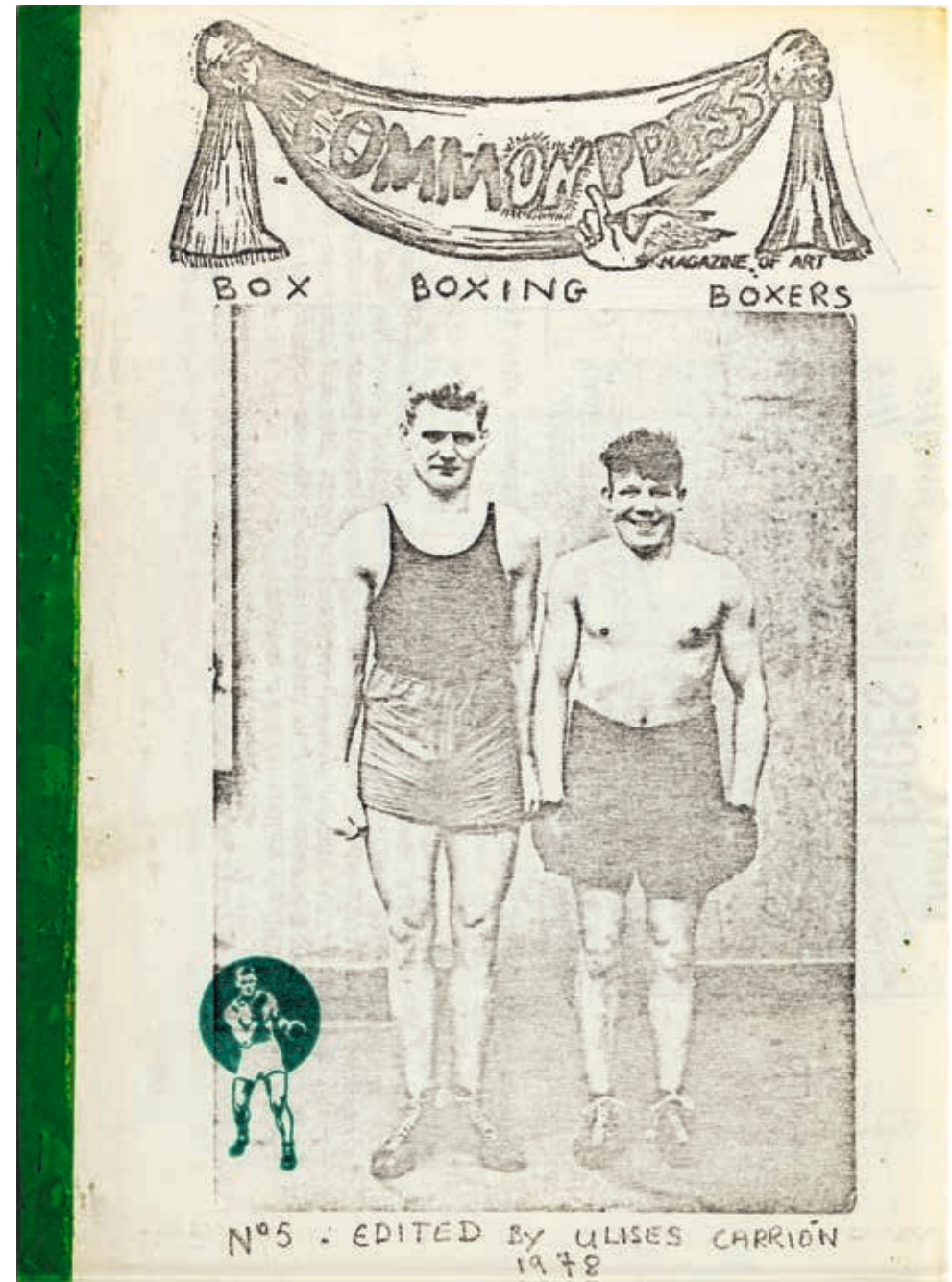
\$650.00

The fifth issue of *Commonpress*, guest-edited by Carrión and devoted to boxing, one of the artist's life-long passions. Based on floating editorship, this mail art periodical comprised works contributed by fellow artists that were then photocopied. Carrión solicited projects from Klaus Groh, Anna Banana, Bill Gaglione, Pawel Petasz, Robin Crozier, Silva Marcondes, etc. On the inside of the lower wrapper, Carrión writes: "The question now arises: has this anthology Primarily to do with art? Or, has it to do with box? (And this question is valid, regardless of the plurality of meanings of the word 'box', which lead some participants to take it as meaning 'sport' and some others as 'receptacle'.)"

A fine copy. Produced in an edition of 300 copies.

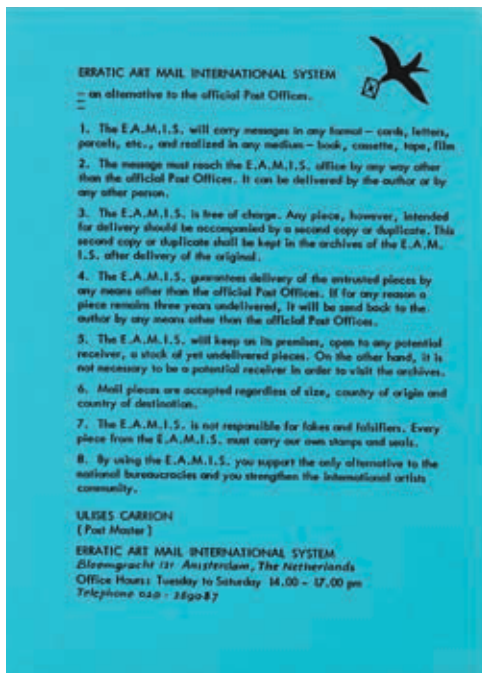
∞ *Ulises Carrión & The Big Monster*, p. 81.

*Dear reader. Don't read.*, pp. 218 & 220-21 (pictured).



**CARRIÓN, Ulises.** Two printed versions of *Erratic Art Mail International System – an alternative to the official Post Offices*. Single A4 sheet, mimeographed and one red ink stamp in the upper right corner, & single blue sheet (210 x 150 mm.), offset-printed. Amsterdam: ca. 1978.

\$450.00

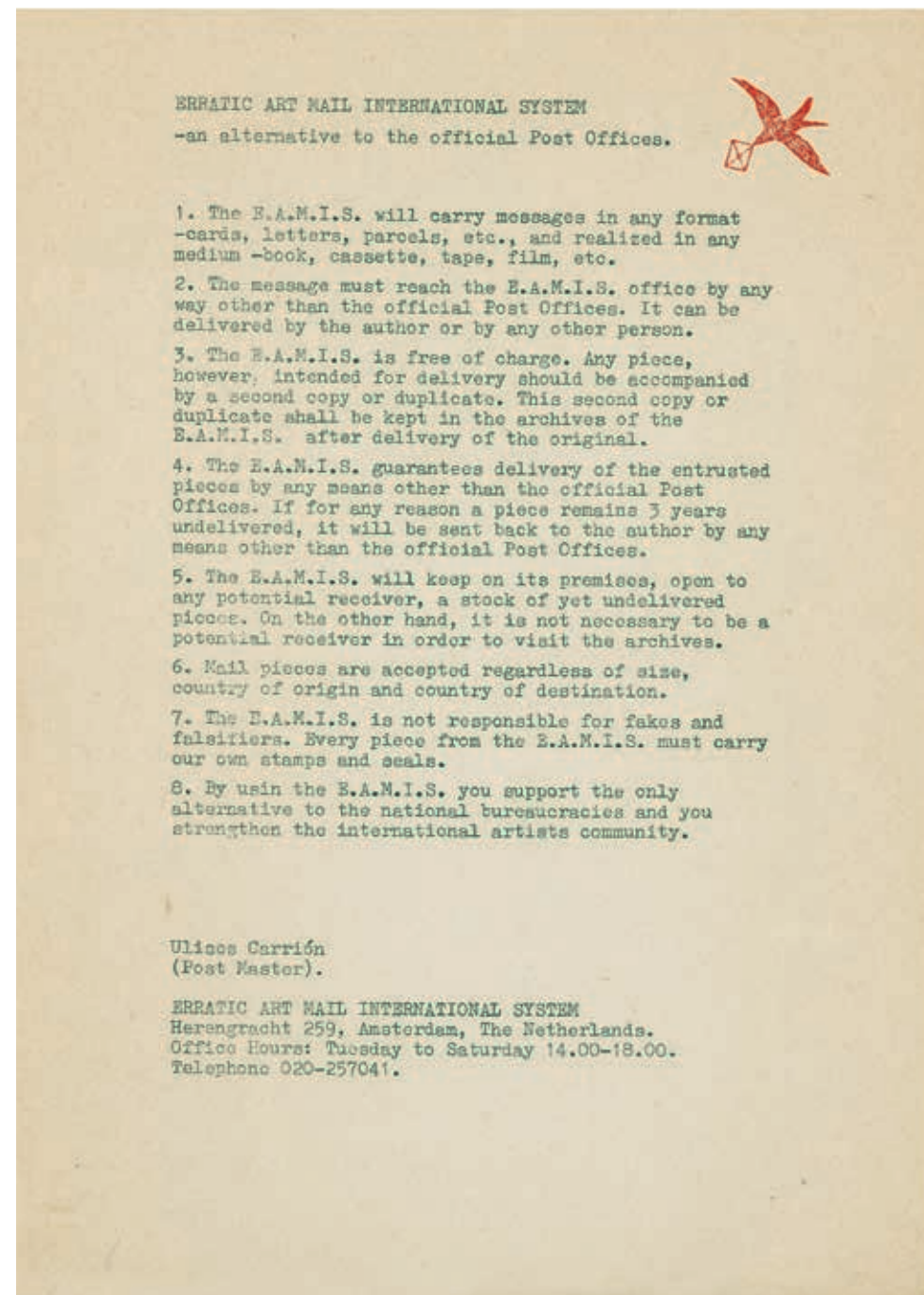


Two versions of Carrión's utopian vision for an alternative postal system. The *Dear reader. Don't read.* catalogue states that the blue version was his mock-up for the mimeographed sheet.

"Carrión conceived a support other than the official postal system to deliver letters and packages. It was based on the erratic distribution of the mail by people traveling around. As Postmaster of E.A.M.I.S., he set up the rules and services of this alternative system in 8 points as the concept of the project. It was mimeographed on a DIN A4 sheet, and distributed and included in the program of the *International Artists' Meeting* at the Galeria Remont, Warsaw, in April 1978 for the first time...A couple of months later, as the project came to an end, 24 letters and parcels were distributed and reached their addresses while 9 others remained undelivered."—*Ulises Carrión & The Big Monster*, pp. 64-65 (pictured on p. 64).

Both in pristine condition. From the collection of Guy Schraenen.

∞ The smaller blue version is pictured in *Dear reader. Don't read.*, p. 239.





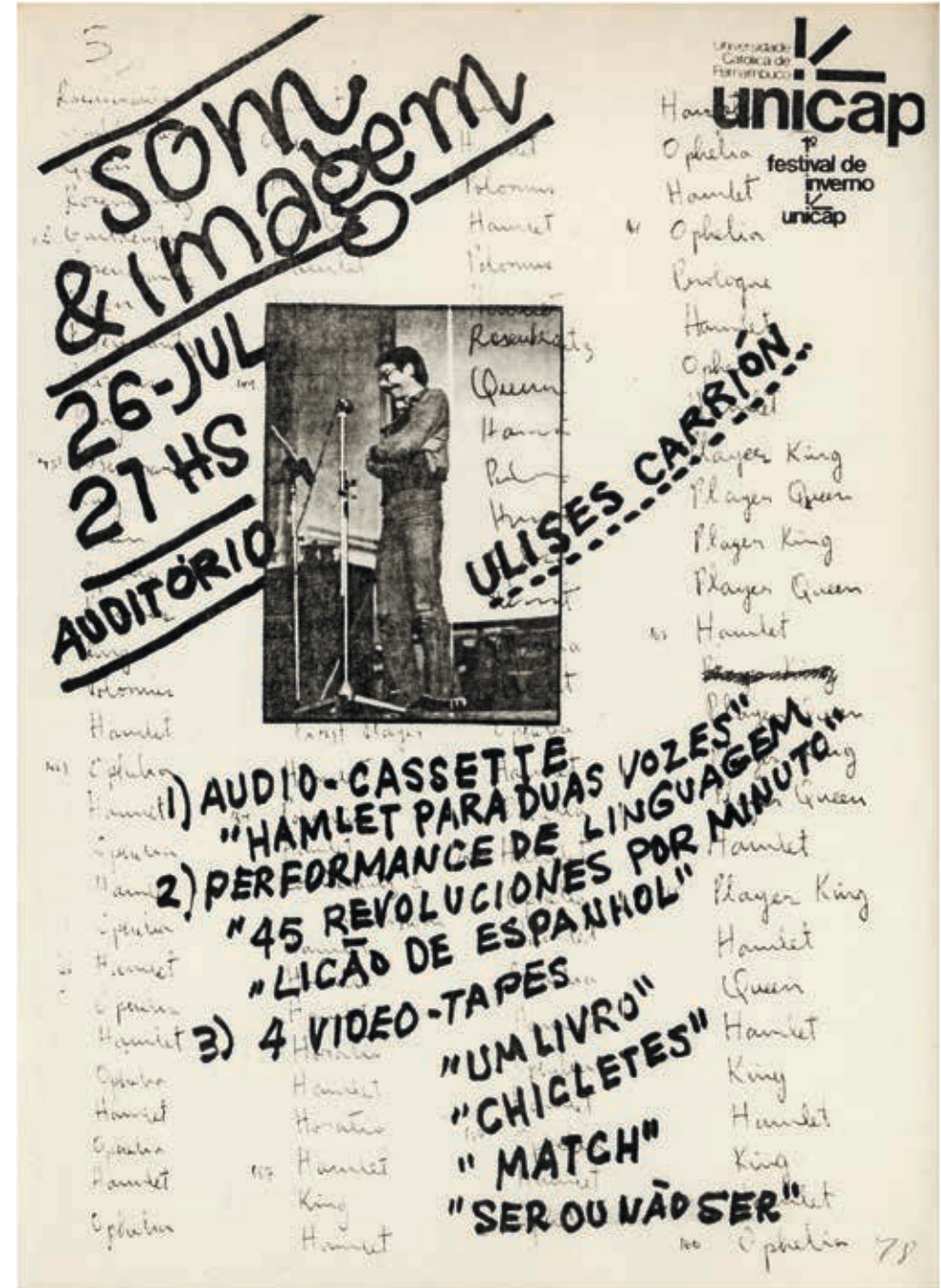
(CARRIÓN, Ulises). Photocopied A4 flyer: *Som & Imagem, Ulises Carrión*, 26-Jul, 21 hs, auditorio. Recife, Brazil: [1978].

\$350.00

Promotional flyer for Ulises Carrión's appearance at the Universidade Católica de Pernambuco's first Festival de Inverno in July 1978. Carrión presented several of his audio and video works. It seems that he also gave his famous lecture "Mail Art and the Big Monster" at the festival (see *Dear reader. Don't read.*, p. 256).

Near fine; top edge a bit browned. A rare piece of ephemera from one of Carrión's visits to South America. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, pp. 137 (pictured) & 261.



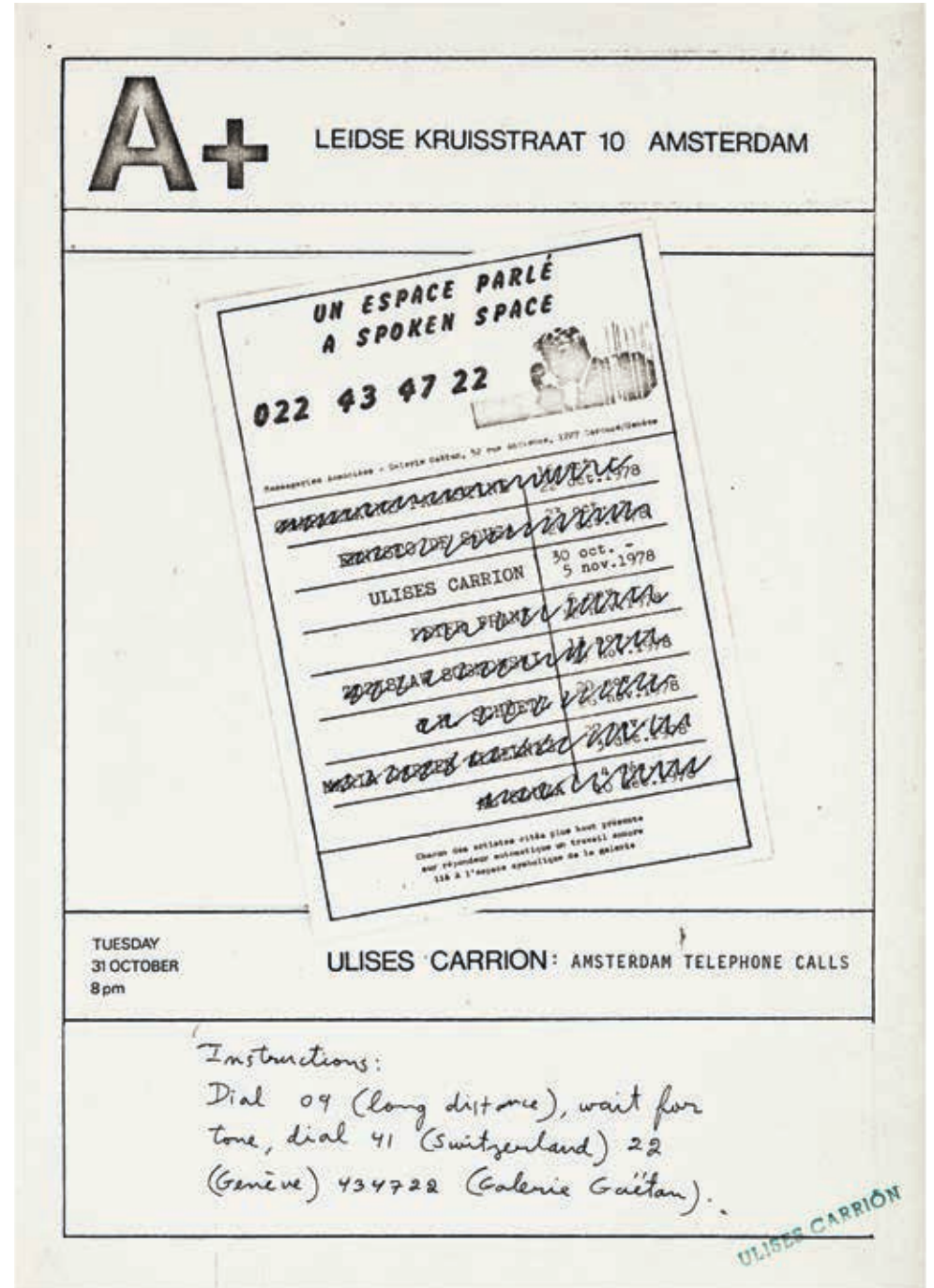
**(CARRIÓN, Ulises).** Photocopied A4 flyer for *Ulises Carrion: Amsterdam Phone Calls* [31 October 1978]. Amsterdam: Galerie A, 1978.

\$250.00

The flyer for a Ulises Carrión performance organized by Harry Ruhé's Galerie A and Galerie Gaëtan in Geneva. At the center of the flyer, a Galerie Gaëtan invitation is reproduced, showing Carrión's name and dates (30 October-5 November); the names and the dates of the other participants — Peter Frank, Al Souza, Charlemagne Palestine, Ernesto de Sousa, and Maria Carmen Albernaz — are scribbled out. The text beneath them explains: "Each of the artists mentioned above present an audio work that is connected to the symbolic space of the gallery on an answering machine."

In fine condition. With Carrión's name rubber-stamped in green ink in the lower right corner. This copy comes from Guy Schraenen's collection and is in all likelihood the example pictured in the reference below.

∞ *Dear reader. Don't read.*, pp. 154-55 (pictured).



**(CARRIÓN, Ulises).** *Mail Art and the Big Monster*. Large illustrated poster (425 x 300 mm. unfolded), offset-printed in violet, printed on recto only, median horizontal fold. Lund, Sweden: [1979].

\$1350.00

An iconic poster promoting Carrión's two lectures at Jean Sellem's Galerie S:t Petri Archive of Experimental and Marginal Art in Lund. It depicts a King Kong-like gorilla facing a city, while a bird with a letter secured in its beak flies above.

The first of these lectures, "Mail Art and the Big Monster," one of the artist's most celebrated essays, was delivered on 14 February 1979. This paper was originally prepared for the April 1978 *Artists' Meeting* at the Remont Gallery in Warsaw and was eventually republished, from Brazil to the United States to Serbia, in several languages. The following night Carrión presented "Names and Addresses: Write Clear," related to his 1978 bookwork and exhibition of the same name.

In near fine condition; faint browning to the edges and small creases to the corners. Designed by Tom Gravemaker. Unknown edition size.

∞ *Ulises Carrión & the Big Monster*, pp. 57-61 (where the text of "Mail Art and the Big Monster" is reproduced). A detail from this poster is used for the cover.



**CARRIÓN, Ulises, curator.** [Exhibition catalogue]: *Rubber Stamp Books*. Text illus. Four unnumbered leaves. Printed sheets (297 x 210 mm.), orig. brown wrappers, staple-bound. [From the first page]: Hou, Denmark: Egmont Højskolen, Feb. 1979.

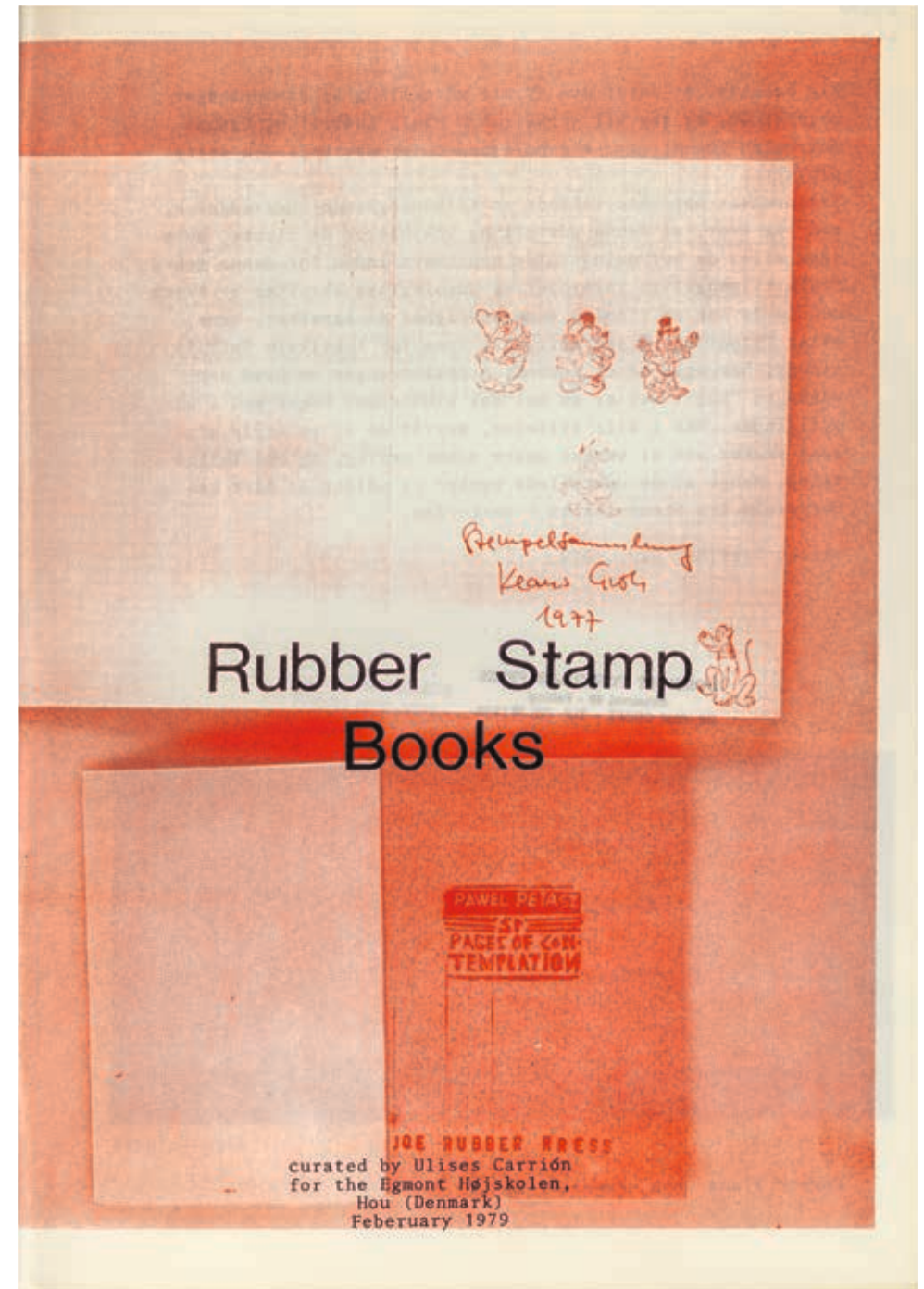
\$750.00

An important exhibition catalogue edited by Ulises Carrión. The artist also curated exhibitions on bookworks, mail art, and rubber stamp books in Emmastad, Curaçao; Warsaw; Amsterdam; Rotterdam; Budapest; Alkmaar; Maastricht; Cambridge, England, etc. The present catalogue, with text in English and Danish, begins with Carrión thanking the artist Niels Lomholt. He then describes the exhibited materials: "Time pressures didn't allow for a wide research, but I believe that the show includes most if not all the significant artists in this field. Some available catalogues and anthologies have been included because they possess a reasonable coherence in character, theme, or intentions. These criteria, rather than dictionary definitions, were also applied when deciding what was to be considered as being 'a book.' The show includes quite a number of unbound works; in all cases, however, they consist of a series of loose works that have been put between the same covers and under a common name. Many of the included items were lent by Aart van Barneveld from the Stempelpaats in Amsterdam."

This exhibition featured the works of Anna Banana, Luciano Bartolini, Peter van Beveren, Cozette de Charmoy, Robert Jacks, Ray di Palma, Pawel Petasz, Dieter Roth, Ruedi Schill, Gabor Toth, Dick Walraven, etc. A few of the pieces are illustrated.

In excellent condition.

∞ *Quant aux Livres*, p. 210.



**(CARRIÓN, Ulises).** Flyer announcement for “*Anonymous Quotations*” (31 March 1979). Single sheet, printed on recto only, unfolded. Amsterdam: 1979.

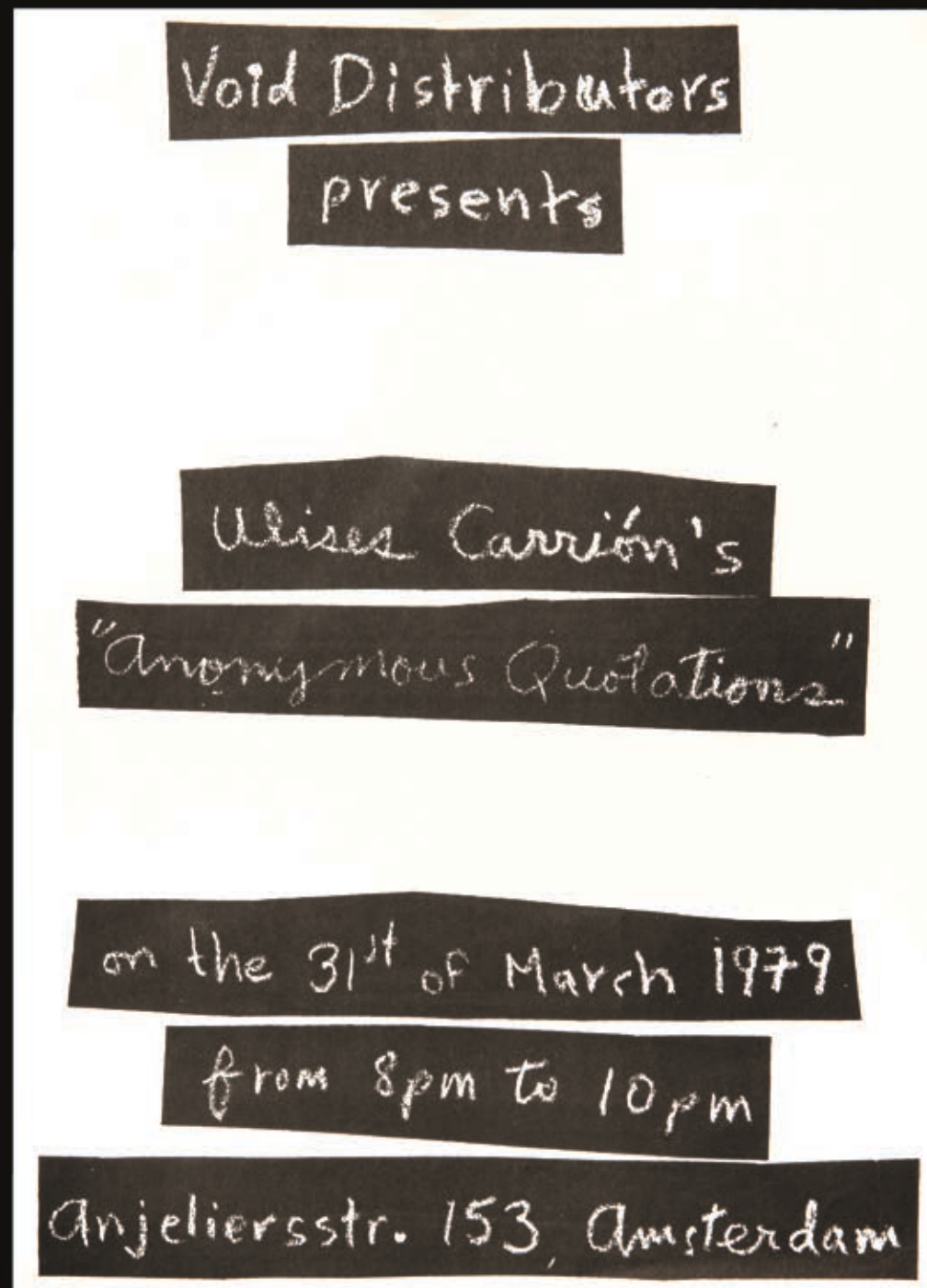
\$200.00

Poster for a Ulises Carrión performance at Hetty Huisman’s address (Anjeliersstrasse 153). Huisman established Void Distributors in the 70s, and published Carrión’s *Second Thoughts* in 1980.

“With *Anonymous Quotations* Carrión avoided the mailing system completely, while still making a reference to it. For that project, he selected fragments from fifty-one private letters he had received and typed each on lined paper. These extracts were then exhibited along with a photograph of the letter they came from, with the sender’s signature and any other potentially identifying information scratched out. Exhibited at the premises of VOID Distributor in Amsterdam, the project was atypical of mail art in that it did not involve any circulation and was instead more in line with the conceptualist proposals that had been prevalent since the 1960s...”—Aimé Iglesias Lukin, “King Kong Archives: Ulises Carrión on Mail and Art” in *Ulises Carrión: The Big Monster* (2019), p. 11.

Fine copy. From the collection of Guy Schraenen (1941-2018).

∞ *Ulises Carrión & The Big Monster*, pp. 100-7 (this flyer pictured on p. 101).



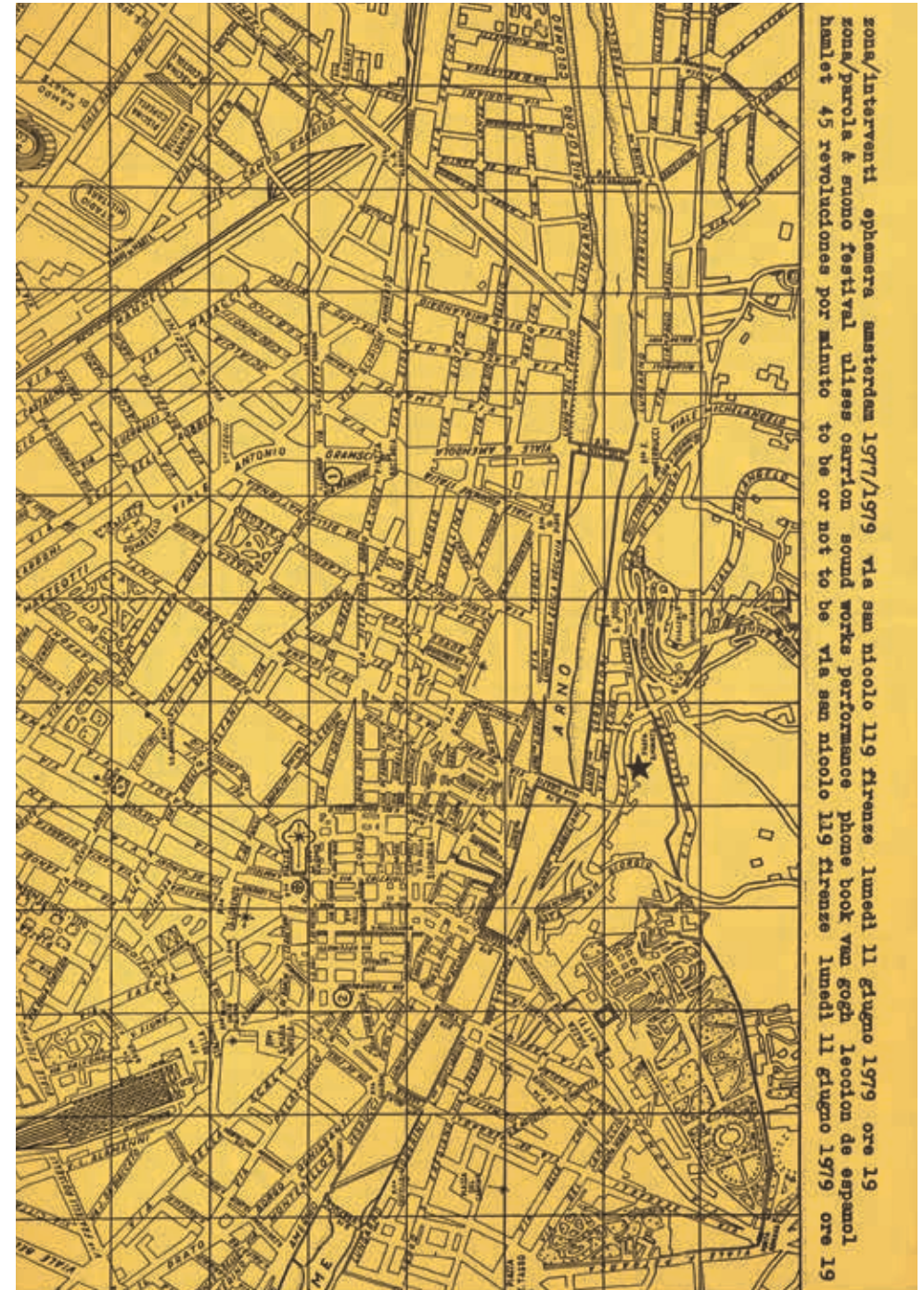
**(CARRIÓN, Ulises).** Flyer announcement for Carrión's performance in Florence at the zona/parola & suono festival 11–19 June 1979. Yellow A4 sheet, offset printed on one side. [Florence]: 1979.

\$200.00

A very rare flyer. At the zona/parola & suono festival on 11 June 1979, Carrión performed several of his sound pieces: "phone book van gogh," "leccion de espanol," "hamlet," "45 revoluciones por minuto," and "to be or not to be." Maurizio Nannucci's Zona organized the festival. According to *Dear reader. Don't read.*, the performance was recorded and a cassette tape was made (see p. 256).

Pristine copy. From the collection of Guy Schraenen.

∞ Not depicted in *Dear reader. Don't read.*



**CARRIÓN, Ulises.** [From upper cover]: *In Alphabetical Order*. Black & white illus. throughout. [24] leaves, printed on rectos only. Small 4to (210 x 152 mm.), orig. pictorial wrappers (spine a little sunned). Amsterdam: Cres Publications & Agora Studio, July 1978 [but 1979].

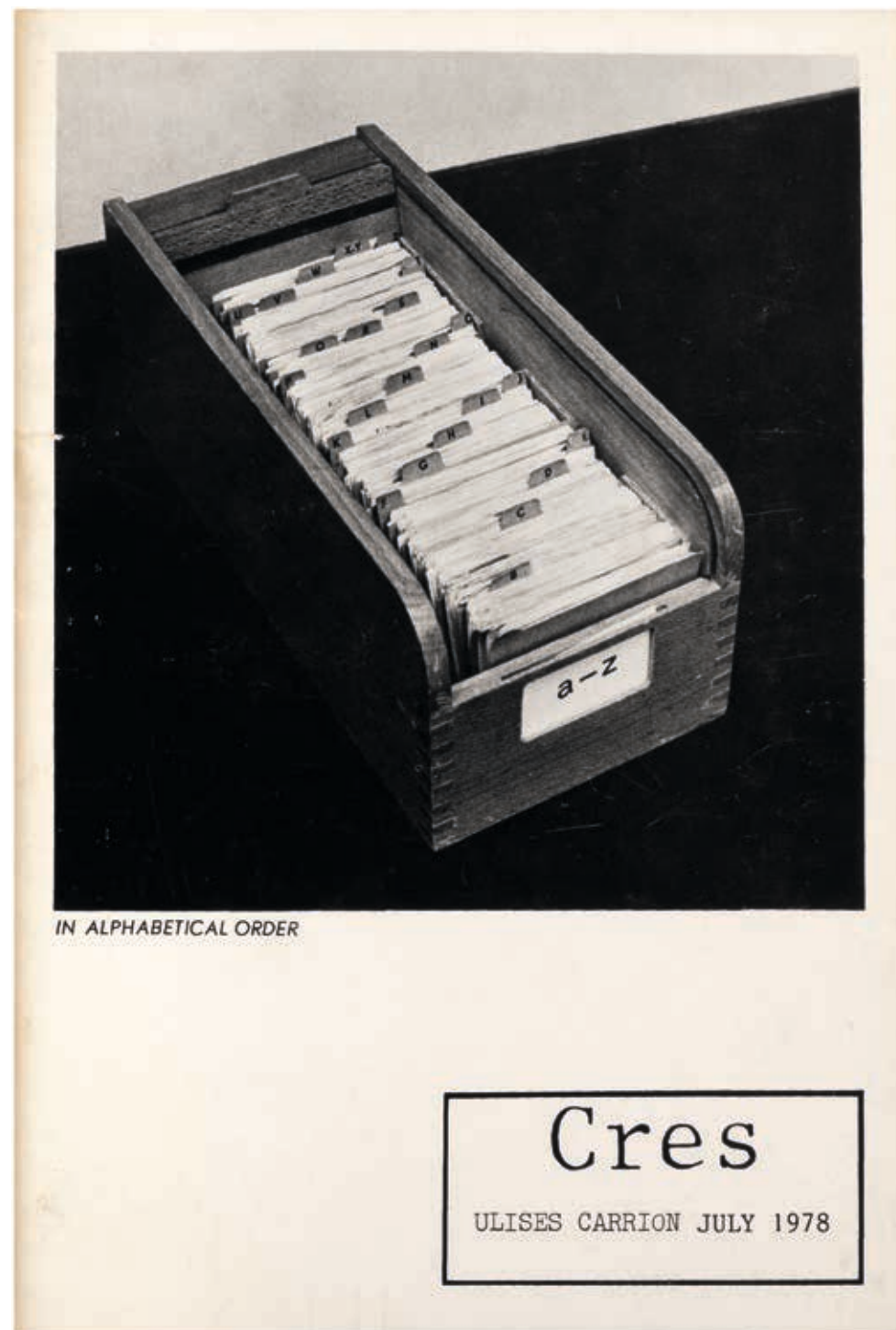
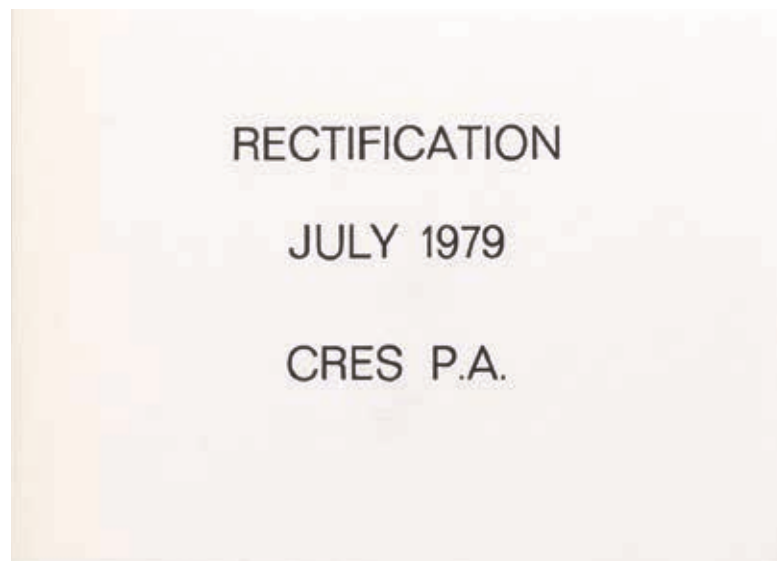
\$1500.00

First edition of this bookwork. Conceived by Ulises Carrión, it was the "July-Special" edition of *Cres*, a bimonthly publication. Although it is dated "July 1978" on the upper wrapper, a correction slip in this copy states that it is correctly dated to July 1979.

"[*In Alphabetical Order*] consisted of a set of twenty-four black-and-white photographs of a small wooden index card holder with a label saying 'a-z.' In each photograph, some of the cards are placed vertically so that they stand out from the others. They are clearly different each time. The type and size of the card holder suggests that the index cards record personal details. It could be the file of Ulises Carrión's friends, although all the friendships are obviously not considered equal, nor do they all belong to the same social group or cultural scene. The series showed the wide range of possible categories of a single human group that has been sorted in alphabetical order."—Javier Maderuelo, "An Archive Is an Archive Is an Archive Is an Archive," in *Dear reader. Don't read.*, p. 58.

Near fine copy; some sunning to the spine, internally fresh. From an edition of 400 copies. Photographs by John Liggins; layout by Thomas Gravemaker.

∞ *Quant aux Livres*, p. 200.



**CARRIÓN, Ulises.** Postcard announcing *Artists' Postage Stamps & Cancellation Stamps Exhibition, A Mail-Art Project by Ulises Carrión* at Stempelplaats, 21 July-17 August 1979. Offset-printed in black & green on card stock on recto only. [Amsterdam]: 1979.

\$150.00

Announcement and solicitation of works for Carrión's 1979 exhibition at Stempelplaats. It reads: "You are invited to participate by sending an original design for a Cancellation Stamp that will be produced by the Stempelplaats [...]"

"Your contribution, in black ink, must reach the Stempelplaats, Sint Luciensteeg 25, Amsterdam, no later than the 20th of June. The show will consist of all received designs plus the collection of Artists' Postage Stamps from the Other Books and So Archive. The project will be documented in the form of the 'Rubber' Bulletin no 8. Every participant will receive a copy of the catalogue. I thank you in advance for your cooperation." There is a green printed stamp and postmark in the upper right corner.

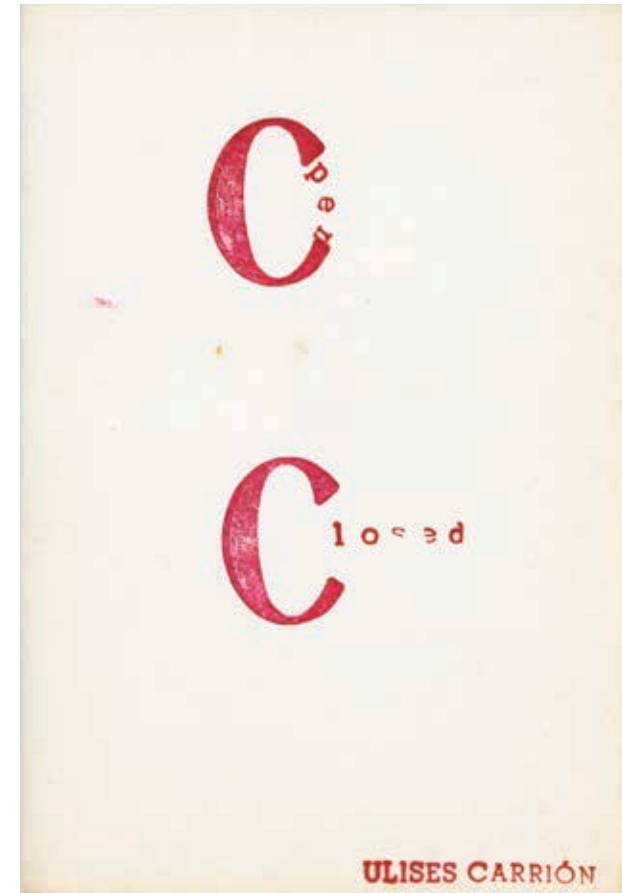
In fine condition. From the collection of Guy Schraenen.

∞ *Ulises Carrión & The Big Monster*, pp. 96-99 (where several returned works are shown).



**CARRIÓN, Ulises.** Postcard rubber-stamped with red ink reading: "Open / Closed." Postcard (155 x 108 mm.), blank on verso. Amsterdam: n.d.

\$450.00



Rare stamp art work by Carrión; his name is stamped in the lower right corner of the verso. The same two rubber stamps appear in blue in the artist's *Rubber Stamps Theory and Praxis* (issue no. 6 of *Rubber*, 1978).

On p. 24 of *Ulises Carrión & the Big Monster* (2014), Juan J. Agius writes of these two stamps as they appear in the aforementioned issue of *Rubber*: "The rubber stamps here are a circuit, a machine for opening and closing flows. The contradiction between its visual structure and its semantic aspect highlights the ludic quality of the exchanges."

Very good condition, faint browning to the edges.

∞ *Dear reader. Don't read.*, p. 241 (pictured).



[CARRIÓN, Ulises]. [*The Stampa Newspaper*]. Two large folded newsprint sheets [=8 pp.], [5] pp. rubber-stamped, rest blank. Illustrated with stamps pressed with red, blue, purple, brown, green, black, and yellow ink. [Amsterdam: Other Books and So Archive, 1980].

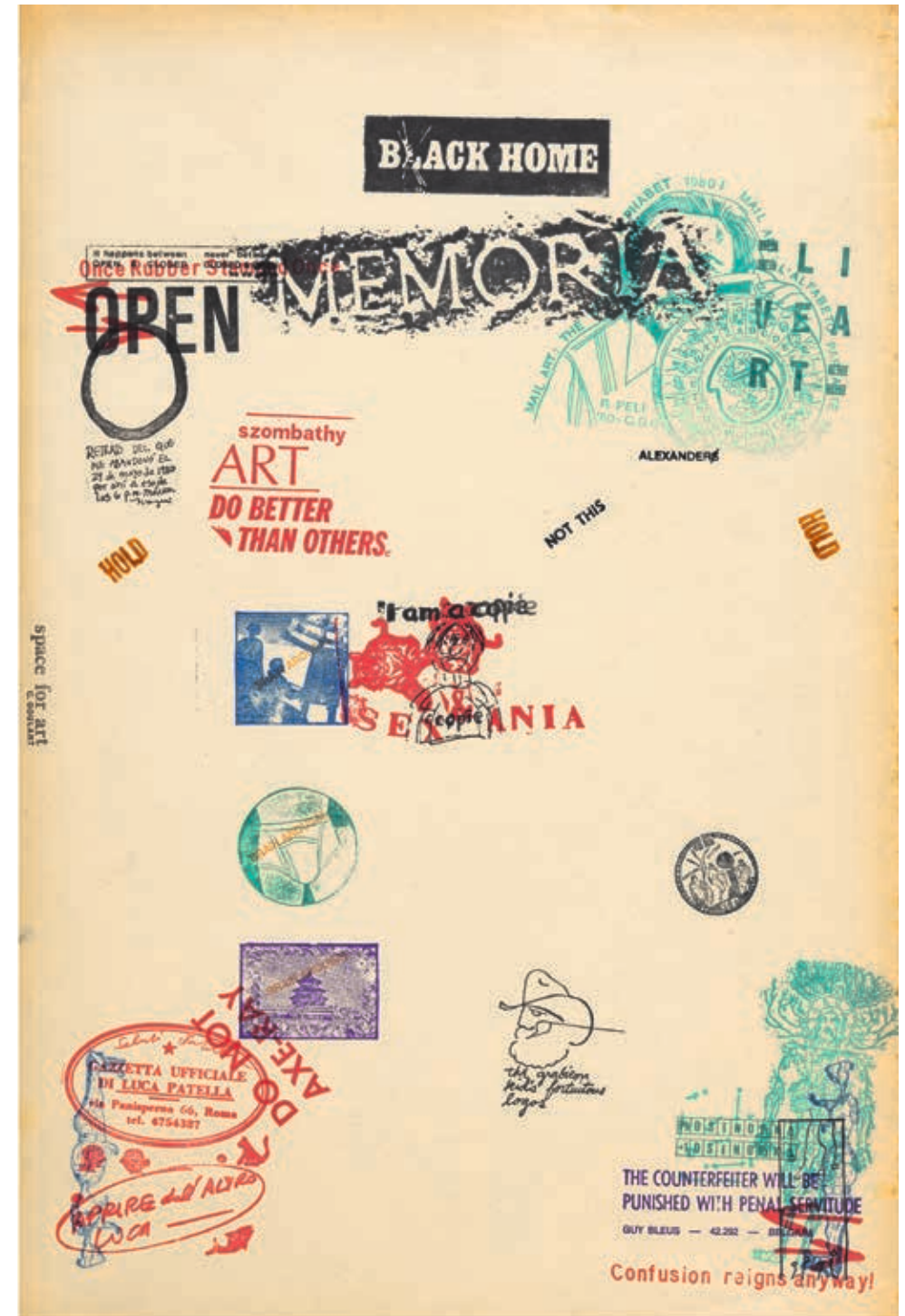
\$650.00

Rare Ulises Carrión stamp art project that was never fully realized.

“The objective of this mail project was the production of a rubber stamp tabloid. Carrión sent an invitation the size of a newspaper page (479 x 330 mm.). The contributor had to mail back the design for his rubber stamp (to be produced at the Posthumus BV Stempel Factory) together with the page indicating the place where his stamp should be printed, also indicating its color. For different reasons, the realization of the project turned into a nightmare for the editor: the subsidy for the printing costs was not granted and printing by hand took too much time, and, in the process, the participants asked for and got back their rubber stamps. So the newspaper was never published but the proof copy was exhibited at the Stempelplaats Gallery and documented in *Rubber Vol. III, #7|8: Six Mail Art Projects.*”— *Ulises Carrión & The Big Monster*, p. 115.

Near fine, inoffensive browning to the edges as is common with newsprint.

∞ *Ulises Carrión & The Big Monster*, pp. 114-19 (pictured).



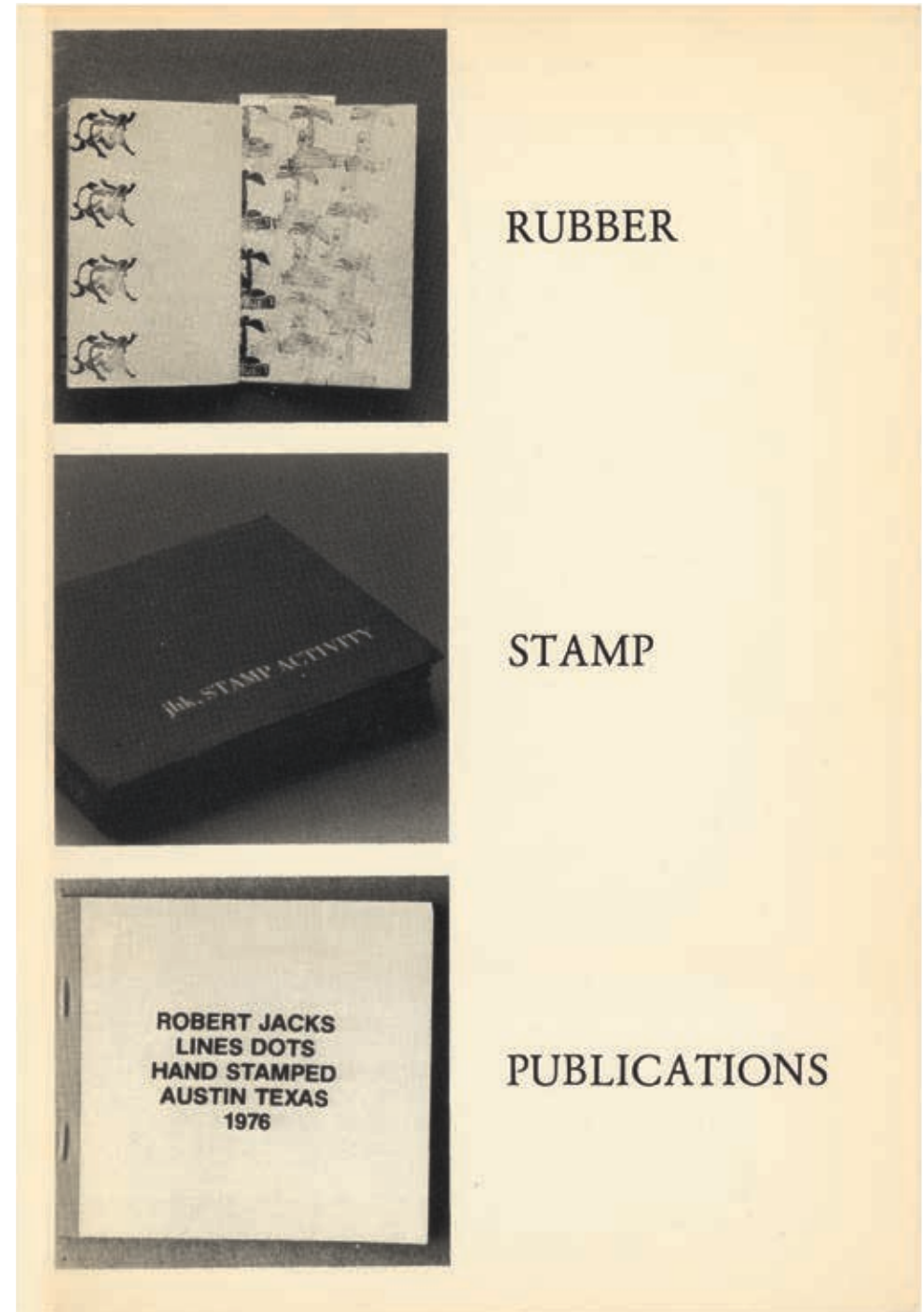
**VAN BARNEVELD, Aart, editor.** *Rubber Stamp Publications (an index)* [vol. 3, no. 4-6, April-June 1980 issue of *Rubber*]. Many black & white illus. [78] pp. 8vo, pictorial coated wrappers, title on spine. Amsterdam: Stempelplaats, 1980.

\$225.00

A useful issue of *Rubber*, an avant-garde monthly magazine edited by Aart van Barneveld (d. 1990), the partner of Ulises Carrión and co-founder of Other Books and So. This is a useful book documenting rubber-stamp-illustrated books that are now scarce and sought after. With nearly all of the books pictured, it indexes works by Gabor Attalai, Eduard Bal, Anna Banana, Peter Below, Bart Boumans, Paulo Bruscky, Carrión, Robin Crozier, Ray DiPalma, Leif Eriksson, Claudio Fonseca, Michael Gibbs, Claudio Goulart, Klaus Groh, Gyorgy Galantai, John Held, Davi Det Hompson, Hetty Huisman, Franz Imoos, Robert Jacks, Susan Kessler, Geza Perneczky, Pawel Petasz, Flavio Pons, Dieter Roth, Timm Ulrichs, etc., etc. The second portion covers group publications and magazines, like *Cancellation Stamps*, *Common Press*, and *Stamp Postcards*, etc.

Near fine copy; minor wear to the head of the spine.

∞ A. Desjardin, *The Book on Books on Artists Books* (2nd ed.: 2013) 292.



RUBBER

STAMP

PUBLICATIONS

**CARRIÓN, Ulises.** *Second Thoughts*. 70 pp. Small 4to (210 x 160 mm.), pictorial semi-stiff wrappers, title on spine. Amsterdam: VOID distributors, 1980.

\$500.00

The essential compendium of Ulises Carrión's polemical essays; printed in an edition of 500 by Hetty Huisman's VOID Distributors. His trailblazing theories and beliefs about artists' books and mail art remain influential to this day. "The New Art of Making Books," first published in *Plural* no. 41 (1975), is frequently cited by contemporary book artists.

The book includes his most important essays: "The New Art of Making Books," "From Bookworks to Mailworks," "Rubber Stamp Theory and Praxis," "Rubber Stamp Art," "Mail Art and the Big Monster," "Table of Mail Art Works," "Personal Worlds or Cultural Strategies?" "Bookworks Revisited." Each has helpful footnotes, providing clarifications or revealing Carrión's latest views on a subject.

Fine copy; offered here with the sheet advertising the book's publication. This book is now very rare on the market.

∞ *Dear reader. Don't read.*, p. 21.



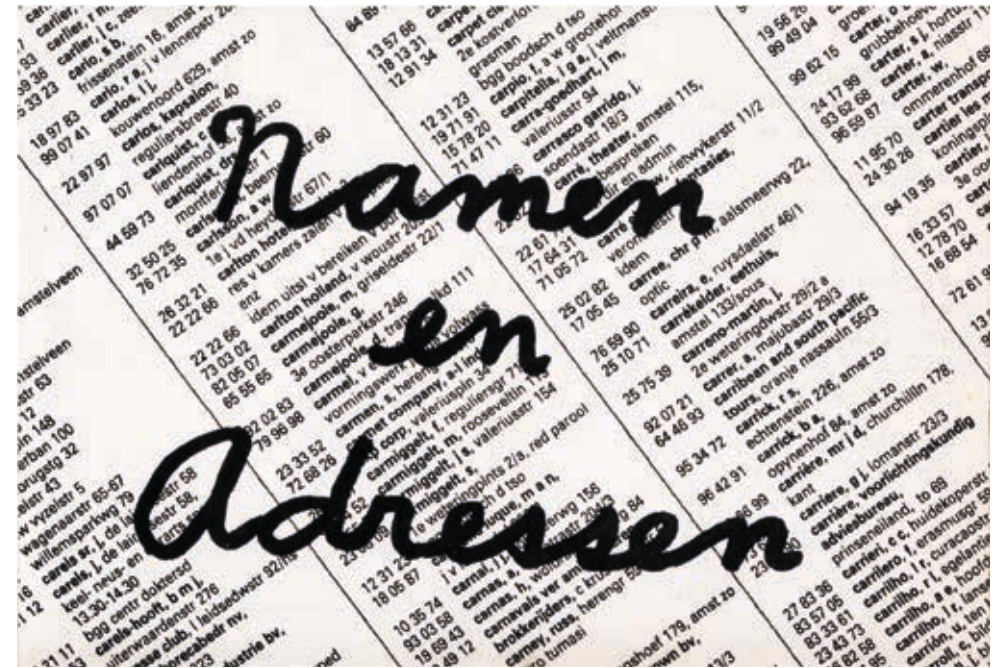
**(CARRIÓN, Ulises).** Postcard invitation for the exhibition *Namen en Adressen* (5-27 September 1980) at Stichting Agora in Maastricht. Illustrated postcard, mailed & postmarked, mailing label on verso. [Maastricht: 1980].

\$250.00

Postcard mailed to collector Tjeerd Deelstra for Ulises Carrión's exhibition at Agora in 1980. His bookwork *Namen en adressen* was published in conjunction with the show.

In fine condition.

∞ Not in *Dear reader. Don't read.*



**CARRIÓN, Ulises, curator.** [From first page]: *Other Books*. Three black & white text illus. Four typewritten sheets, printed recto & verso, stapled. Reykjavik: The Living Art Museum, [1980].

\$850.00

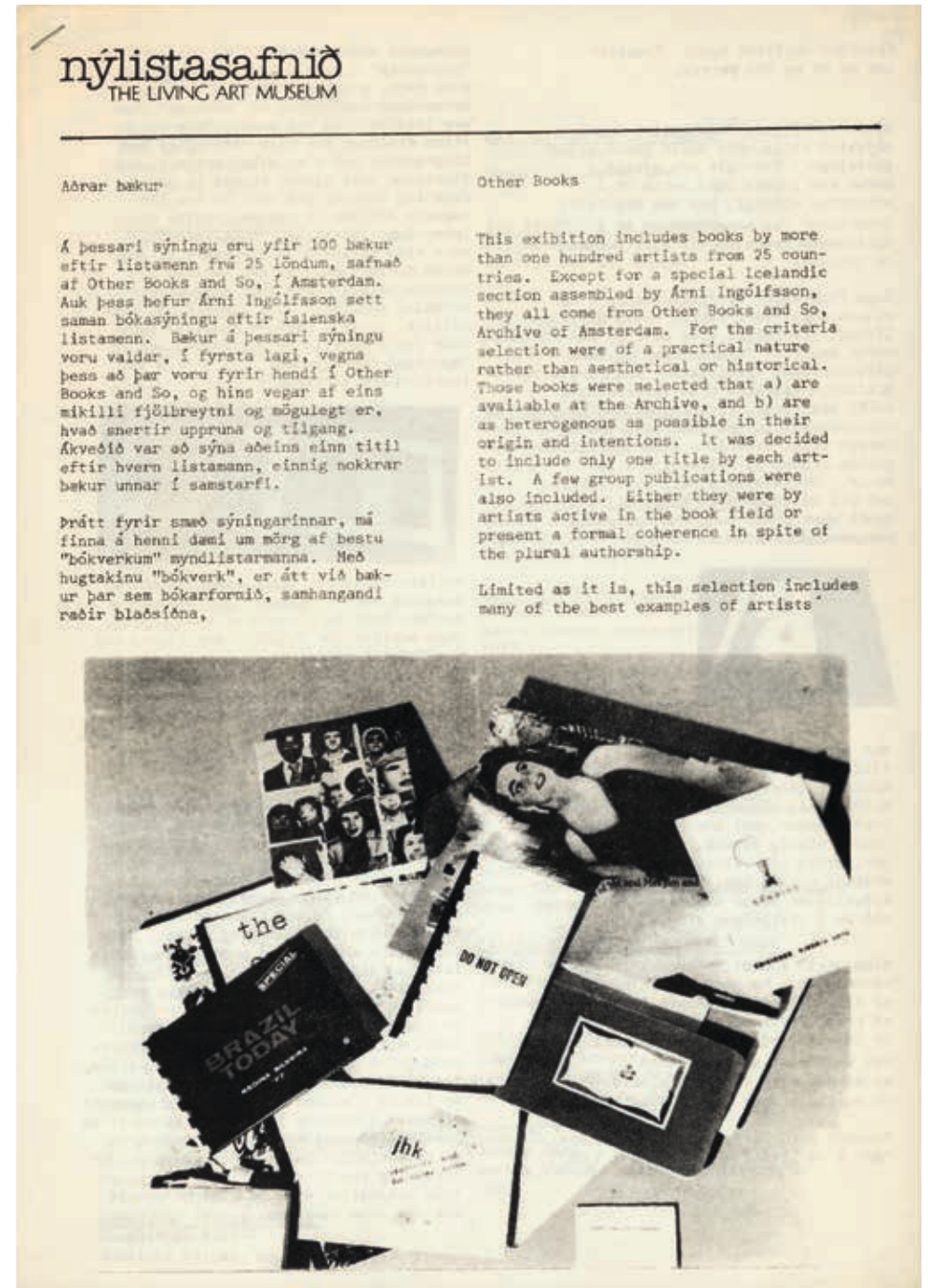
The very rare catalogue for an exhibition curated by Ulises Carrión at the Living Art Museum in Reykjavik; WorldCat records a single copy, at MoMA (NY). The Carrión catalogue raisonné and *Dear reader. Don't read.* exhibition catalogue (2016) both misdate the exhibition as being held in 1981. We have ascertained the correct dates — 21 November to 14 December 1980 — thanks to the printed invitation card, which we offer with this catalogue (and quote above). Except for the Icelandic books, chosen by Arni Ingólfsson, all of the artists' books were lent from Carrión's Other Books and So Archive.

Carrión's catalogue essay (in Icelandic and English) explains how he decided on which works to display: “Limited as it is, this selection includes many of the best examples of artists' bookworks ever produced. By the term ‘bookworks’ I mean books, in which the book form, a coherent series of pages, determines conditions of ‘reading’ that are intrinsic to the work...So-called ‘book objects’ were also excluded on the basis of the above definition. It was decided to include solely books that have been actually published in a limited or large edition, since I believe that the capacity for a book to be multiplied has important consequences as its form and function are concerned.”

The exhibition included the work of Juan Agius, Ida Appelbroog, Mirella Bentivoglio, Theresa Hak Kyung, Robin Crozier, Agnes Denes, Jochen Gerz, Kristjan & Sig. Gudmundsson, Annette Messager, Bruno Munari, Maurizio Nannucci, Opal Nations, Geza Perneckzy, Roy Grayson, Tim Head, Davi Det Hompson, Hetty Huisman, Tuli Kupferberg, Suzanne Lacy, Raul Marroquin, Ed Ruscha, Endre Tot, Takako Saito, etc., etc. At the end of the catalogue is a full listing of the works displayed, including the Icelandic bookworks.

Near fine. The Museum of Modern Art's catalogue entry incorrectly states the pagination as “[6] pp.”; it also does not mention Carrión's involvement.

∞ *Dear reader. Don't read.*, pp. 210 & 212-13 (pictured).



**CARRIÓN, Ulises, & AGIUS, Juan J., curators.** *Kunstenaarsboeken: twaalf benaderingen* [Artist Books: Twelve Approaches], 3 February – 7 March. Many black & white illus. Two large folded sheets (299 x 212 mm. folded), unbound. Purmerend: Museum Waterland, [1981].

\$500.00

Exhibition catalogue for a display of bookworks at the Museum Waterland, co-curated by Ulises Carrión and Juan J. Agius. Both featured their own works, along with those of François Bouillon, Axel Heibel, Diderick van Kleef, Federico Sanguinetti, Ben Sleeuwenhoek, Ad Gerritsen, J. H. Kocman, Tom Ockerse, Gèza Perneckzy, and Pawel Petasz. Several examples of each artist's work are pictured. All the works displayed were drawn from Agius's and Carrión's personal collections. This catalogue's text, written by Alex A. M. de Vries, is in parallel Dutch and English.

De Vries pointedly notes, "Two book-artists curated and arranged this exhibition in such a way that you will not see much of the usual mania for conservation which is being practised in most of the musea. This means that you will be able to take the books in your hands... This exhibition proves that artists' books deserve to be shown more often and on large scale. And, in an adequate way. The actual treatment, like that of conservators in musea who like to take care of books as if they were dealing with radio-active material, does not satisfy. A book ought to be in the hand of the reader."

Fine and fresh copy.

∞ *Quant aux Livres*, p. 210.

museum waterland

**Kunstenaarsboeken:  
twaalf benaderingen**

openingstijden  
dinsdag t/m zondag  
14-17 uur  
en tevens  
zaterdag 10-14 uur  
toegang gratis  
weerwal 5  
purmerend

**3 februari t/m 7 maart**



## Ulises Carrión

Selected in 1941 in S.L. Daxela (Brazil) *Went on work in Brazil.*

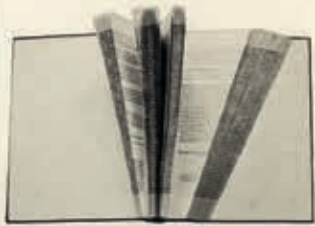
ROBERTO, 1977. (Book) Production, Amsterdam  
LOOKING FOR HISTORY - 1948 in 1952a, 1977. Book  
Peters, Orléans  
SOCIÉTÉ, 1977. 200 gouaches/completions. Book  
Grove Press, Orléans  
TWO WE WANT SORT OF WALL PAPER... 1973. 26 gouaches  
completions. (Book) Production, Amsterdam  
SOCIÉTÉ VITA VIE, 1972. 100 gouaches/completions. In  
Art Production, Amsterdam  
CONFESSIONS (1969 1972), 1972. 230 gouaches/com-  
pletions. Editions, Orléans  
MAGNIN, 1973. 36 gouaches/completions  
BROUWER D'ARTISTE, van Leeuw, Rotterdam  
A HARRY, 1976. 100 gouaches/completions. Editions  
G.L.A. Orléans, Amsterdam  
O'CONNOR DE BOCA (L.A.M. David Gilmartin), 1978. Museum  
Glen Eglar, San Diego  
THE MEXICAN, 1978. 300 completions. Verlagsgalerie  
Kunstmuseum, München  
KUNST GALLERY No. 8, 1978. 300 completions. Editions  
SPRINGER No. 2, 1978. (Book) Book and St. Amsterdam  
HARRY 204, 1979. 300 completions. Amsterdam  
KUNST GALLERY Vol. 2 No. 8, 1979. 300 completions.  
Amsterdam  
JA ALPHABETICAL BOOK, 1979. (Book) Publishers, Amsterdam  
KUNST GALLERY, 1980. 300 completions. Amsterdam  
GOLDF, MARSHAL AND 0000 NUMBER - 0000, 00000000  
ES GREEK MATHEMATICS, 1981. 200 completions. Printing in  
Appel, Amsterdam  
VICINCELO VERDE, 1981. 12 completions/completions.  
Galerie de Santa, Amsterdam



## Ad Gerritsen

Selected in 1940 in Amsterdam. *Went on work in Britain.*

LEHNER, 1932. Sculpture, Utrecht  
DIE VERGELIJKING VAN DE WERK, 1932. Sculpture (St.  
No. 102), Nijmegen  
DIE WERK VAN CHARLES PEARS, 1933. (Book) Peters,  
Amsterdam  
DANSKETS, 1938. 70 gouaches/completions  
Eigen atelier, Arnhem  
FRATTE, 1937. 31 completions. Stichting  
"Ligroef" van Leeuw, Rotterdam  
DE VALLETTEN VAN WILHELM, 1939. (Book)  
KUNST SPAK (1939-1978). (Book)  
LIGROEF, 1939. (Book) Peters,  
Amsterdam  
DE KUNSTEN, 1939. (Book) Peters,  
Amsterdam  
DE KUNSTEN VAN DE VOLKSTREK, 1940. (Book)  
KUNSTEN VERBODEN, 1940. In 1940/1941. In 1941  
27. (Book) Peters, Nijmegen  
VERBODEN VERBODEN, 1941. 50 gouaches/completions  
completions. Eigen atelier (L.A.M. 102), Nijmegen  
PHARMACOLOGIE. (Book) Peters, Nijmegen



## J. H. Kocman

Selected in 1947 in Rome (Eugenio Zanghì). *Went on work in Rome.*

BOOK FOR LUCIA FERRARI, 1910. 31 gouaches/completions  
completions. (Book)  
PLANNED CONTINUED SHIPPING BOOK, 1939. (Book)  
L'AMBIENTE - REPORT no. 21 (4 dates), 1970. (Book)  
COLLEZIONE DI STAMPA, 1970. (Book)  
MONOGRAFIA DI UN STAMPA, 1971. (Book)  
CHRONOLOGICAL BOOK, 1914. International Artists'  
Cooperation. (Book)  
FROM THIS BOOK READ ONLY THREE THIRTY, 1975.  
NAPOLINE ZERBINO DE TREDE DATE, 1977. (Book)  
IN ECTOPSE AREA, Book No. 32, 1978. (Book)  
VERTICAL BOOK, Book No. 47, 1979. (Book)  
BOOK OF THE, 1980. (Book)  
BOOK No. 495 - PAPER RE-MAKING BOOK, 1981. (Book)  
L'AMBIENTE. (Book) Peters, Nijmegen  
CAPILLARITY BOOK FOR RELAP BERTIE (Book) Peters,  
Nijmegen  
PLANNED CONTINUED SHIPPING BOOK. (Book) Peters,  
Nijmegen  
PLANNED CONTINUED SHIPPING BOOK. (Book) Peters,  
Nijmegen  
BOOK OF THE, 1980. (Book)  
PHARMACOLOGIE. (Book) Peters, Nijmegen



## Tom Ockerse

Went on work in Providence, RI (Vernice Haines).

THE A - Z BOOK, 1969. (Book) Peters, Nijmegen  
ZIMEL & DOCUMENTATION, 1971. 1000 gouaches/completions  
completions. Tom Ockerse Edition, Providence  
BOOK OF THE, 1980. (Book)  
BOOK No. 495 - PAPER RE-MAKING BOOK, 1981. (Book)  
L'AMBIENTE. (Book) Peters, Nijmegen  
CAPILLARITY BOOK FOR RELAP BERTIE (Book) Peters,  
Nijmegen  
PLANNED CONTINUED SHIPPING BOOK. (Book) Peters,  
Nijmegen  
PLANNED CONTINUED SHIPPING BOOK. (Book) Peters,  
Nijmegen  
BOOK OF THE, 1980. (Book)  
PHARMACOLOGIE. (Book) Peters, Nijmegen



## Gèza Perneczky

Selected in 1978 in Budapest (György) *Went on work in London (György).*

A HARRY, 1976. 100 gouaches/completions  
completions. Editions, Orléans  
IDENTIFICATION - PROGRAM, 1981. 300 gouaches/completions  
completions. Editions, Orléans  
NAVIGATION CHARTING, 1972. (Book)  
STAMPING BY LITTLE OBJECTS... 1973. (Book)  
IMPORTANT BUSINESS No. 1 (L.A.M. J.R. Gilmartin), 1973.  
Amsterdam  
IMPORTANT BUSINESS No. 2 (L.A.M. Gilmartin), 1973.  
Amsterdam  
MONEY, 1977. (Book) Peters, Nijmegen  
PARTICULAR, 1977. 20 gouaches/completions  
completions. Tom Ockerse Edition, Providence  
INTERNATIONAL STAMPS, 1977. 300 gouaches/completions  
completions. Tom Ockerse Edition, Providence  
INTERNATIONAL STAMPS, 1977. 300 gouaches/completions  
completions. Tom Ockerse Edition, Providence  
ALBERT, 1981. (Book)  
STAMPING WILDER, (Book) Peters, Nijmegen  
SCOTT-STAMP, (Book) Peters, Nijmegen  
IN BOOKS + I, 1971. 100 gouaches/completions  
completions. Tom Ockerse Edition, Providence



## Pawel Petasz

Selected in 1951 in Elbing (Poland). *Went on work in Elbing.*

BEEL, 1973. (Book) Peters, Nijmegen  
CUBAN PRESS No. 1, 1973. (Book) Peters, Nijmegen  
PAPER - PAPER FROM ADAMANT BY ADAMANT (Book)  
MUSE, 1973. (Book) Peters, Nijmegen  
KUNST GALLERY No. 2, 1978. (Book) Peters, Nijmegen  
CREATING THE BETTER SET, 1979. (Book) Peters, Nijmegen  
ART GALLERY - HARRY 204, 1979. (Book) Peters, Nijmegen  
DISTRIBUTION, 1979. (Book) Peters, Nijmegen  
DIE VERBODEN, 1979. 300 gouaches/completions  
completions. Editions, Orléans  
TRANSPARENT SELF PORTRAIT, 1979. 31 gouaches/completions  
completions. Editions, Orléans  
NO LIGHTS/NO DARK STAMPS - COMPLETE HARRY STAMPS  
Vol. 1, 1979. 20 completions. Editions, Orléans  
COMPLETE HARRY STAMPS Vol. 2 & 3, 1980. 30 gouaches  
completions. Editions, Orléans  
70, 1980. 30 gouaches/completions. Editions, Orléans  
CORPOR Vol. 1, 1980. (Book) Peters, Nijmegen  
65 LIGHTS/NO DARK STAMPS - COMPLETE HARRY STAMPS  
Vol. 3. (Book) Peters, Nijmegen  
BASIC CIVIL OF HARRY STAMPS AND ST. (Book) Peters,  
Nijmegen  
HARRY 204. (Book) Peters, Nijmegen  
12 PAGES OF HARRY STAMPS. (Book) Peters, Nijmegen  
HARRY 204. (Book) Peters, Nijmegen  
HARRY 204. (Book) Peters, Nijmegen

**CARRIÓN, Ulises.** *Feedback Pieces* (2 March-11 April). Single sheet exhibition invitation torn into ca. two dozen pieces. Amsterdam: Pieter Brattinga Gallery, 1981.

\$850.00

One of Ulises Carrión's rarest mail art projects, with the original mailed envelope sent to the collector Tjeerd Deelstra. As the artist intended (explained below), a small torn portion is not present.

"In 1981, when the Print Gallery Pieter Brattinga invited Carrión to exhibit his work there, Carrión thought of a response project in which he instructed participants to reconstruct, in any way they desired, the bottom half of an invitation, which had been shredded. They were then to sign it and mail it back to the gallery. The lower section of the invitation included a definition of mail art, which the artist had torn up and from which he had then removed a small fragment. This way, the definition of mail art could never be reconstructed and the instruction given by the artist was impossible to accomplish. The project resulted in 243 responses in all sorts of formats; not only intervened letters but also objects. By making participants reconstruct the invitation, the project had a cyclical component that was emphasized by having the word 'feedback' in its title. In this way, *Feedback Pieces* takes one step further Carrión's intentions to reformulate not only the artwork but also the communication system through which it travels."—Aimé Iglesias Lukin, "King Kong Archives: Ulises Carrión on Mail and Art" in *Ulises Carrión: The Big Monster* (2019), pp. 11-13 (pictured).

Both the envelope and torn-up invitation are in excellent condition.

∞ *Ulises Carrión & The Big Monster*, pp. 120-35 (pictured).





**CARRIÓN, Ulises.** Postcard for "'Multiple Choice,'" the artist's contribution to the *Art for the Millions* installation at Amsterdam's Central Station. Postcard (150 x 105 mm.), offset-printed on both sides, two black & white illus. [Amsterdam]: 1981.

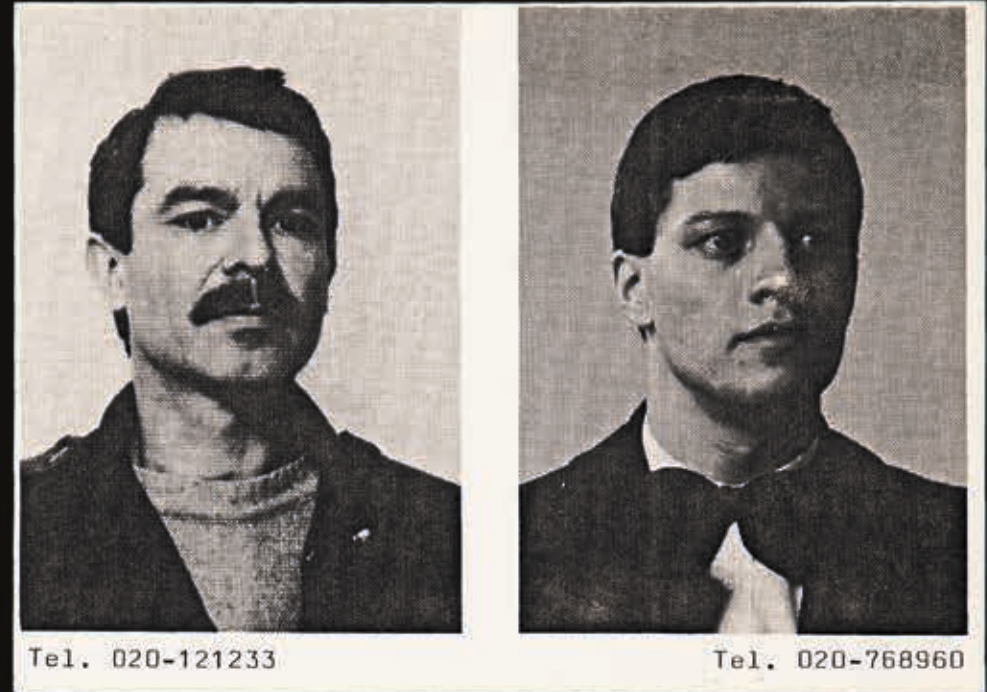
\$300.00

Illustrated postcard produced for a public installation in Amsterdam's main train station. Proponents of the artists' space De Appel devised a months-long program in which "the participating artists were asked to develop new visual communication-strategies within the tension of mass and individual. Some of the artists made more or less conspicuous installations in a commercial showcase of the Central Station in Amsterdam."—"Art for the Millions," De Appel website (accessed 11 May 2021).

This group of artists included Frank Gribling, Raul Marroquin, Michel Cardena, Albert van der Weide, Harrie de Kroon, David Garcia & Annie Wright, Reindeer Werk, Jan Hendrikse, and Endre Tot. Carrión's project, displayed 14-26 March 1981, consisted of two portraits (one of Carrión, the other we are unable to identify), with telephone numbers printed below, contriving a poll of passers-by.

In fine condition.

∞ *Dear reader. Don't read.*, pp. 156-57 (pictured).



ULISES CARRION  
'MULTIPLE CHOICE'  
Amsterdam, 1981

Foto's: H. Hoffmann  
& Marike Stoker

**CARRIÓN, Ulises, curator.** [From upper wrapper]: *Kunstenaarsboeken uit het [Artists' Books from the] Other Books & So Archive Amsterdam*, [27 March-4 April 1981]. Seven black & white illus. [11] pp. Small 4to (210 x 150 mm.), pictorial printed wrappers, staple-bound. Schiedam, Netherlands: 1981.

\$950.00

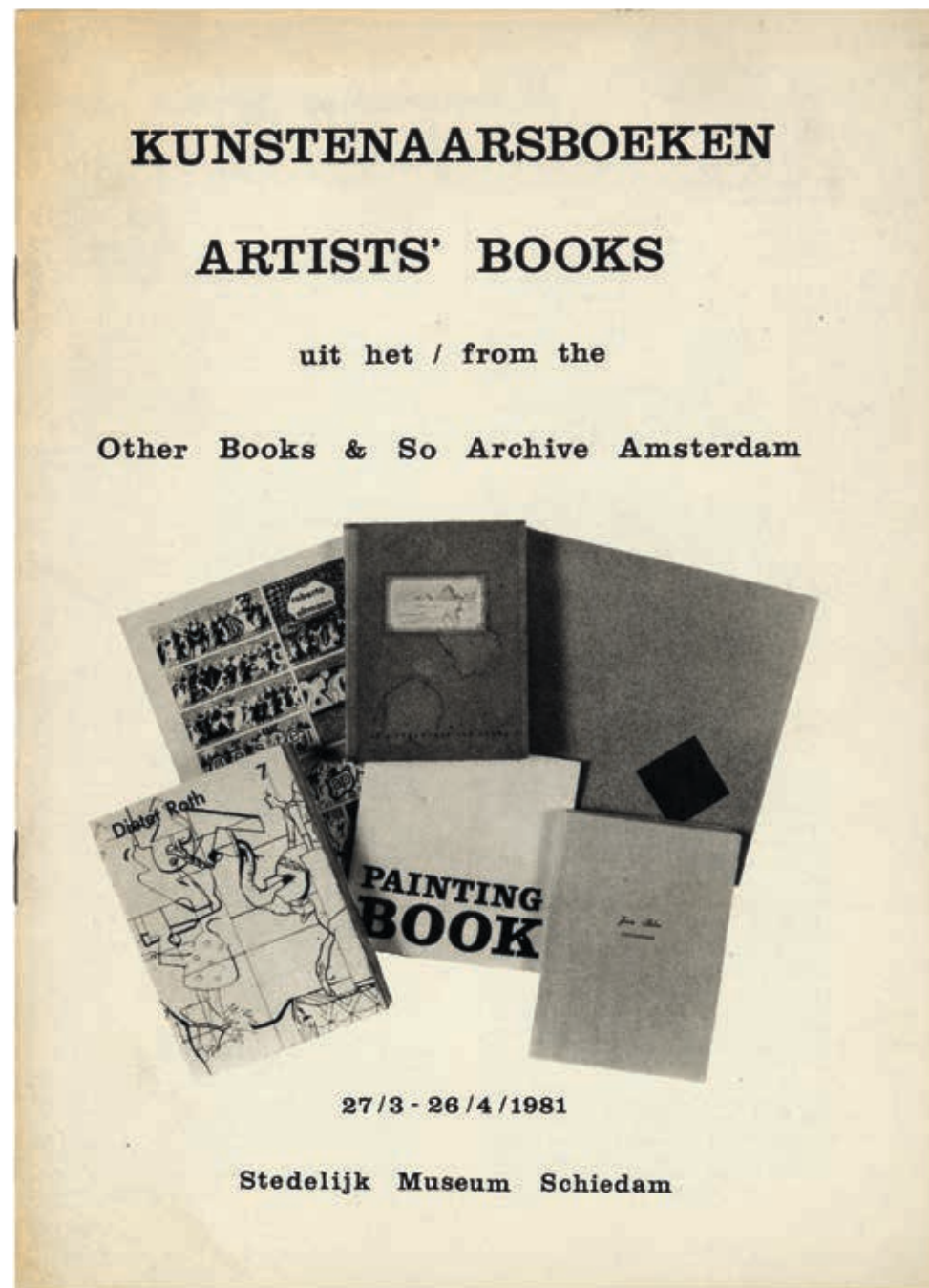
Important exhibition catalogue published by the Stedelijk Museum in Schiedam; the show was curated by Ulises Carrión, and the books displayed came from his personal archive. By 1979, Carrión had closed his intrepid Amsterdam bookstore, Other Books and So, and converted it into an archive of artists' books, the Other Books and So Archive. This is one of a number of exhibitions on artists' books that the artist organized; others took place in Iceland, Poland, Denmark, and several locations across the Netherlands.

This catalogue features an illuminating interview with Carrión (in Dutch and English), in which he spells out his criteria for what qualifies as a "book-work," "an object book," and a "book object." Describing the conception and production of his own bookworks, he says: "When realizing my works I'm strongly influenced by my literary background, I think. I'm constantly trying to get rid of it. Sometimes I succeed, sometimes not. I try to reduce the book as much as possible to its essence – a sequence of signs. To me, sequence implies time, it means you cannot perceive a book in one time or moment. The second element is visual by nature – that which you see when you open the book. I try as much as possible to use signs other than literary, even other than verbal. That's why I use photography or rubber stamps. I'm very conscious of the paper. I strive towards an evident unfolding of the book. I don't mean that the message should be evident, but rather the book's structure, how the book fits together. You are free to interpret it as you wish, but there must be some sort of recognizable structure. I'm not talking of just a pile of loose sheets."

Carrión selected artists' books by Juan Agius, Anna Banana, Guglielmo Cavellini, Robin Crozier, Claudio Goulart, Kristjan Gudmundsson, Davi Det Hompson, Jiri Kolar, David Mayor, Bruno Munari, Maurizio Nannucci, Dieter Roth, Ed Ruscha, Takako Saito, Jiri Valoch, Lawrence Weiner, etc., etc. A full listing of the works is found at the very end.

In fine condition; includes the Dutch announcement flyer. The catalogue was printed in an edition of 350 copies.

∞ *Dear reader. Don't read.*, pp. 174 & 214 (pictured).



**(CARRIÓN, Ulises).** Flyer for Carrión's installation at the Drents Museum: "*De Diefstal van het Jaar*, 3 t/m 7 Februari 1982." Coated paper with black & white illus. Assen, Netherlands: 1982.

\$550.00

The promotional poster for one of Ulises Carrión's experimental public installations; the present copy is in particularly fine condition and has not been folded or creased. Entitled *The Robbery of the Year*, this exhibition was designed by the artist as a test of visitors' self-restraint. A large diamond was placed on a cushion, without any enclosure but with a single spotlight trained on it, in an otherwise dark room. Visitors were invited to enter the room while a photographer took pictures of the space and the visitors. An expected theft failed to transpire, and near the end of the exhibition the photographer was withdrawn. Soon thereafter the diamond disappeared.

"*De Diefstal van het Jaar* [was an] exhibition of a diamond in which visitors are surreptitiously invited to steal the stone, raising interesting questions about viewing and stealing a precious object worthy of public exhibition and evoking images associated with museum heists, with subsequent analysis on issues such as the value and ownership of objects on display."— *Dear reader. Don't read.*, pp. 44 & 164 (pictured).

On his series of public experiments, Carrión is quoted as saying: "In my work, I use all kinds of materials, objects, processes and people as formal elements. The final result is only partially determined in advance and the process that leads to that point is influenced by all the factors mentioned above. It is a game without fixed rules, and with no winners or losers."— "*We have won! Haven't we?*", p. 69.

In excellent condition. For further information on the installation and its documentation by Claudio Goulart, see *El Robo del Año* (see no. 85).



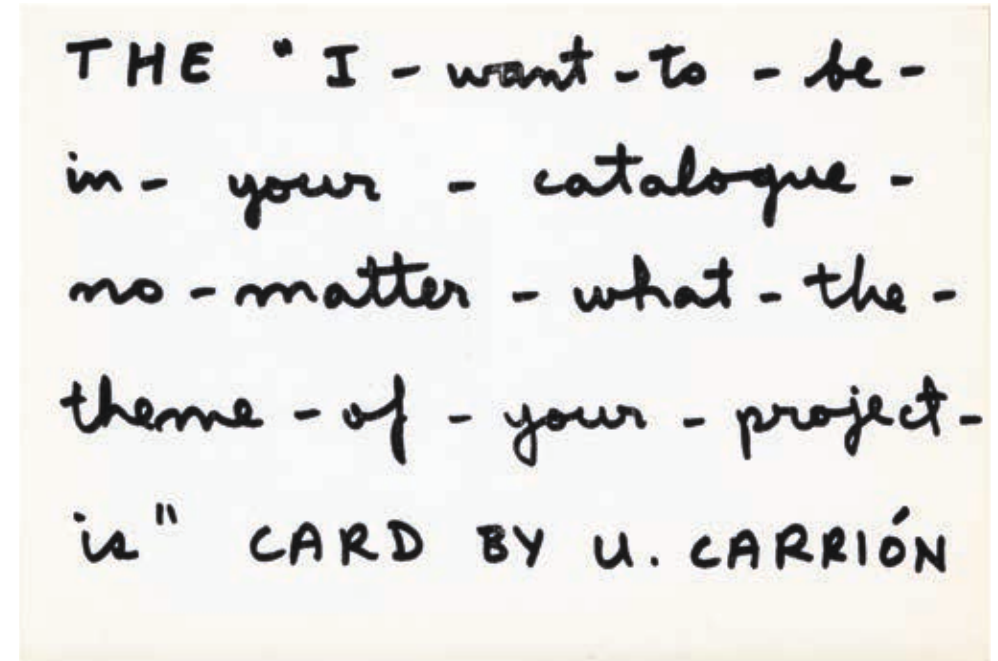
**CARRIÓN, Ulises.** Postcard entitled "The 'I-want-to-be-in-your-catalogue-no-matter-what-the-theme-of-your-project-is' Card by U. Carrión". Postcard (156 x 110 mm.), offset-printed on both sides. Amsterdam: 1982.

\$300.00

Amusing postcard that Ulises Carrión issued from the Other Books and So Archive, his characteristic script handwriting is reproduced on the recto.

"In the late seventies and early eighties, Carrión designed a few postcards that, despite their simplicity, are a playful critique of indiscriminate participation in the [Mail art] Network...The postcard was a work that criticized a certain fatalism of mail art, related to the loss of conceptual vision and its decline into an inertia of indiscriminate participation, and even egomania."—*Ulises Carrión & The Big Monster*, pp. 31-32.

In excellent condition.



**CARRIÓN, Ulises.** Photocopied flyer: "*The Death of the Art Dealer*" a film by Ulises Carrión. Single A4 sheet, printed on both sides, illus. on recto. Amsterdam: 1982.

\$550.00

Flyer for the lone film made by Ulises Carrión. In the years after the closing of Other Books and So, the artist focused much of his efforts on video works, eventually founding Time Based Arts, a gallery dedicated to supporting video artists. On the verso, Carrión describes the film, which was "originally produced for the International Media Meeting, organized by the Agora Foundation in Maastricht from 19 to 25 April 1982."

"Ever since his participation in the activities of the In-Out Center, Carrión along with other Amsterdam artists shared an increasing interest in the possibility of film and video to document their numerous ephemeral activities and to work with the question of time...Carrión found in the language of film a support for his questioning of narrative, widening the possibilities beyond what was previously limited to literature...In his only film, the record of a performance *The Death of the Art Dealer* (1982), Carrión transfers into performance and film the type of processes he had applied to the literary text. Holding a small television set showing a 1940s film by Max Ophuls, Carrión moves to the right or left to the rhythm of the movements of the characters in the film. The soundtrack is that of the original film but the narrative itself is ignored. Instead, what one observes is a fairly unnoticed and typically forgettable structural aspect. In a way, Carrión's movements are like the parentheses and punctuation marks that he had previously used to strikethrough text in his pieces on certain literary works."—João Fernandes, "Art as Subversion: Make and Remake to Make Anew," in *Dear reader. Don't read.*, p. 45.

Pristine copy.

∞ *Dear reader. Don't read.*, pp. 128, 130-31 (pictured).



"The Death of the Art Dealer"  
a film by Ulises Carrión.

20 min., 16 mm., black/white.

Information: Other Books and So Archive, Bloemstraat 121, Amsterdam, Holland.

**CARRIÓN, Ulises.** Orange unmailed postcard for the artist's "Rob and Marta" mail project. Text on recto and return address on verso with space for "remarks." Amsterdam: [1983].

\$300.00

Rare mail art project devised by Ulises Carrión. "The subject of this project was the choice of the participants' first name. He sent a postcard/invitation to be answered exclusively by men and women named Rob (Bob, Robert, Roberto, etc.) or Marta (Marte, Martha, etc.). Of the 93 returned postcards, only 34 respected this rule. This was Carrión's last mail project."— *Ulises Carrión & The Big Monster*, p. 137.

Fine copy. On pp. 136-37 of *Ulises Carrión & The Big Monster*, nine returned examples are shown.

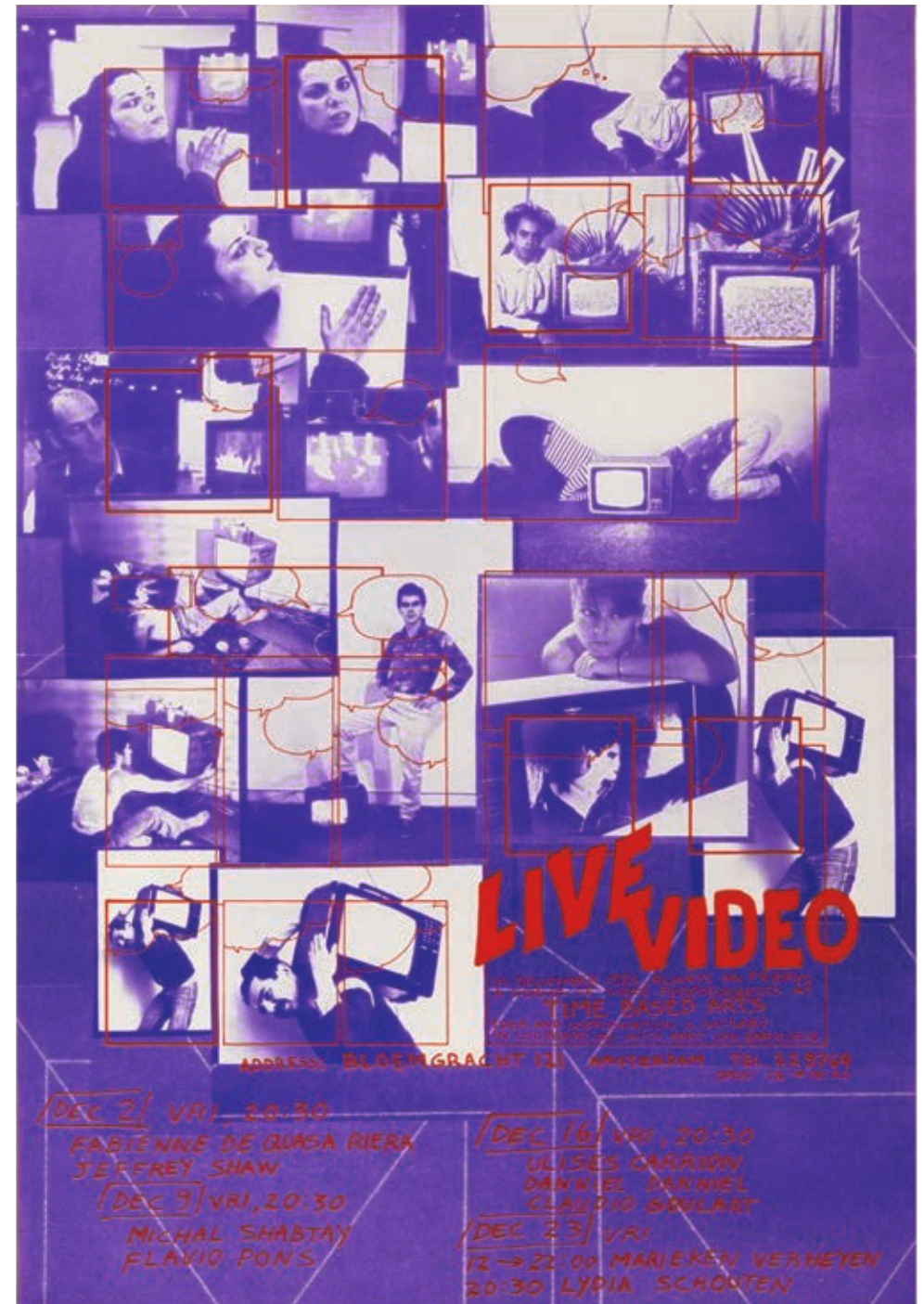
I'm going to produce an artwork  
involving people named either  
Rob (Bob, Robert, Roberto, etc.)  
or Marta (Martha, Marthe, etc.).  
Profession, nationality, and  
place of residence are irrelevant.  
Please return this card to me if  
you want further information.

**TIME BASED ARTS.** Large poster announcing a series of video performances in December 1983. Single sheet (570 x 320 mm.), printed in purple & red on recto only, central horizontal fold. Amsterdam: 1983.

\$300.00

Poster distributed by Ulises Carrión's gallery Time Based Arts. It lists performances by Fabienne de Quasa Riera, Jeffrey Shaw, Michal Shabtay, Flavio Pons, Carrión (16 December), Danniël Danniël, Claudio Goulart, Marieken Verheyen, and Lydia Schouten. A very handsomely designed poster, in fine condition.

∞ Not in *Dear reader. Don't read.*



**CARRIÓN, Ulises.** A set of three printed cards (210 x 150 mm.) from the card catalogue issued by Time Based Arts. Amsterdam: [1984].

\$175.00

Three cards with information regarding Ulises Carrión's video works, including his latest, *Twin Butlers* (1983), co-created with Claudio Goulart. They come from a larger set of 122 loose cards printed in 1984 to promote video artists and their work. The complete set is very rare.

In the final years of his life, Carrión was completely absorbed in his video projects. In 1983, with his partner Aart van Barneveld (d. 1990) and Adri de Bruijn, Carrión (1941-89) established Time Based Arts to support video artists. This is an important contemporary document listing Carrión's experiments with the medium.

Fine. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, p. 133 (pictured).

VT \_\_\_\_\_ Ulises\_CARRION



★ **PLAYING CARDS SONG** \_\_\_\_\_

9 min., U-matic, PAL, stereo, colour 1983  
 Different combinations of playing cards done by 4 people. The accidental successions of the cards define the sounds that come with it.  
*Verscheidende combinaties van speelkaarten gemaakt door 4 mensen. De toevallige opeenvolging van de kaarten levert het geluid dat daarbij hoort.*

★ **A BOOK** \_\_\_\_\_

7 min., 49 sec., U-matic, NTSC, stereo, colour  
 A book is stripped of its pages but at the same time it is being reassembled.  
 *Een boek wordt van zijn pagina's ontdaan! Tegelijkertijd wordt het opnieuw samengesteld.*

TIME BASED ARTS/BLOEMGRACHT 121/1016 KK AMSTERDAM/TEL 229764

VT card 2 \_\_\_\_\_ Ulises\_CARRION



★ **CHEWING GUM** \_\_\_\_\_

9 min., U-matic, PAL, no sound, colour 1983  
 Different people chew bubble-gum. Close-ups of faces, seemingly talking, but no sound comes from their mouths. A special rhythm comes into being out of the succession of faces.  
*Verscheidende personen kauwen kauwgom. Plattegronden van gezichten. Het lijkt alsof ze spreken maar er komt geen geluid uit hun monden. Een bepaald ritme ontstaat door de opeenvolging van gezichten.*

★ **TWIN BUTLERS** \_\_\_\_\_

20 min., U-matic, PAL, mono, colour & b/w, English  
 A B-movie from the Thirties is reconstructed, starring Carrión in one of the roles.  
*Een B-film uit de dertiger jaren wordt heropgebouwd met Carrión als een van de personages.*

TIME BASED ARTS/BLOEMGRACHT 121/1016 KK AMSTERDAM/TEL 229764

P \_\_\_\_\_ Ulises\_CARRION




★ **TWIN BUTLERS** \_\_\_\_\_

TIME BASED ARTS/BLOEMGRACHT 121/1016 KK AMSTERDAM/TEL 229764



**CARRIÓN, Ulises.** Flyer for the artist's audiocassette *Trios & Boleros*. Single A4 sheet, offset-printed. Amsterdam: 1984.

\$250.00

Uncut sheet comprising four announcements for Ulises Carrión's 1983 audiowork, taken from a radio program he conceived the previous year. The cassette *Trios & Boleros* was distributed through Time Based Arts.

"*Trios & Boleros* (1983) was produced as a part of a series by a number of artists, writers and composers. The Dutch public broadcasting company VPRO allocated broadcast time to individual, unrelated productions under the umbrella title of 'Art on the Radio, the Radio as Art'. No mathematical text analysis here: Ulises narrates the history of the bolero, defining the classic form, identifying the origins and greatest interpreters. He notes the impact of Cuban and Caribbean music on the genre...

"The lecture is delivered against the musical background provided by these artists whose music filled his home...The program closes with the lyrics 'Caminemos, tal vez veremos después (Walk on, maybe we'll meet again).'"—Martha Hawley, "Jacaranda Ulises Carrión and Sound" in *Ulises Carrión: ¿Mundos personales o estrategias culturales?*, p. 89.

"In *Trios & Boleros*, the artist produced radio shows on these two incredibly popular Mexican musical genres. The confrontation of the Dutch public with musical styles recognizable mainly as stereotypes of exoticism anticipated questions on the relationship between popular and learned culture as well as the nature of knowledge of them both, which foreshadowed certain issues that would later arise with the development of the international genre of world music."—*Dear reader. Don't read.*, p. 44.

Fine. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, p. 140 (pictured).



**CARRIÓN, Ulises.** A group of materials from the artist's Lilia Prado Superstar FilmFestival and subsequent screenings. Postcards, booklets, flyers, and a large folded poster. Amsterdam: 1984-85.

\$1950.00

An impressive collection assembled by Guy Schraenen (1941-2018). Surely the artist's largest-scale public project, Carrión devised this film festival as a celebration of the Mexican movie star Lilia Prado, a famous actor from his childhood. Prado (1928-2006) starred in a number of Mexican films as well as several directed by Luis Buñuel in the 1950s. Carrión organized a festival, screening four of her movies in four Dutch cities in 1984, which was attended by Prado herself. He conceived of this film festival as an "opportunity [for viewers] to examine their own cultural values and to reflect upon assumptions about the mythology created by the mass media, in this case, the film industry and its cultural-economic implications. In Carrión's eyes, for example, Prado could have been marketed as well as Marilyn had, if post-World War II Mexico had been more economically dominant."—*Ulises Carrión: ¿Mundos personales o estrategias culturales?* (2003), p. 76.

This collection includes:

1. [From upper wrapper]: *Lilia Prado Superstar Filmfestival*. 5 black & white illus. 18 pp. Small 8vo. A rare program for the film festival.
2. Illustrated postcard announcement of the film festival, printed with sepia ink.
3. Two stapled A4 sheets with a program and descriptions of Prado's movies distributed by the theater Lantaren/Venster in Rotterdam.
4. Large illustrated postcard announcement for Lantaren/Venster's screenings of the Prado movies (ink stains).
5. Large folding flyer from Arnhem's filmhuis promoting the film festival.
6. Large color printed poster for the film festival, listing its dates in Amsterdam, Rotterdam, Groningen, and Arnhem. Central vertical fold.
7. Illustrated brochure issued by the Satellite Video Exchange Society for the projection of *Lilia Prado: Superstar* and Carrión's *Twin Butlers* on 10 April [1985] in Vancouver.
8. Flyer on green paper (partially cropped) for the screening of *Lilia Prado: Superstar* and *Twin Butlers* on 11 April in Seattle.
9. Small Art Metropole flyer for their screening of *Lilia Prado: Superstar* and *Twin Butlers* on 18 April 1985 in Toronto.
10. A4 flyer produced by Time Based Arts for the 29 June 1985 viewing of *The LPS-file* at their Bloemgracht 121 premises.



(CARRIÓN, Ulises). A4 coated-paper illustrated flyer: *Aristotle's Mistake*, a video-tape by Ulises Carrión. Amsterdam: Time Based Arts [1985].

\$150.00



Time Based Arts flyer for Carrión's 1985 video work; the flyer's text reads: "an analysis of the Callas/Onassis/Jackie Kennedy triangle by means of a series of staged interviews with people of various nationalities and professions.

"spoken in Chinese / Dutch / Japanese / Spanish / Malay / Polish / and / Hebrew / with English subtitles...

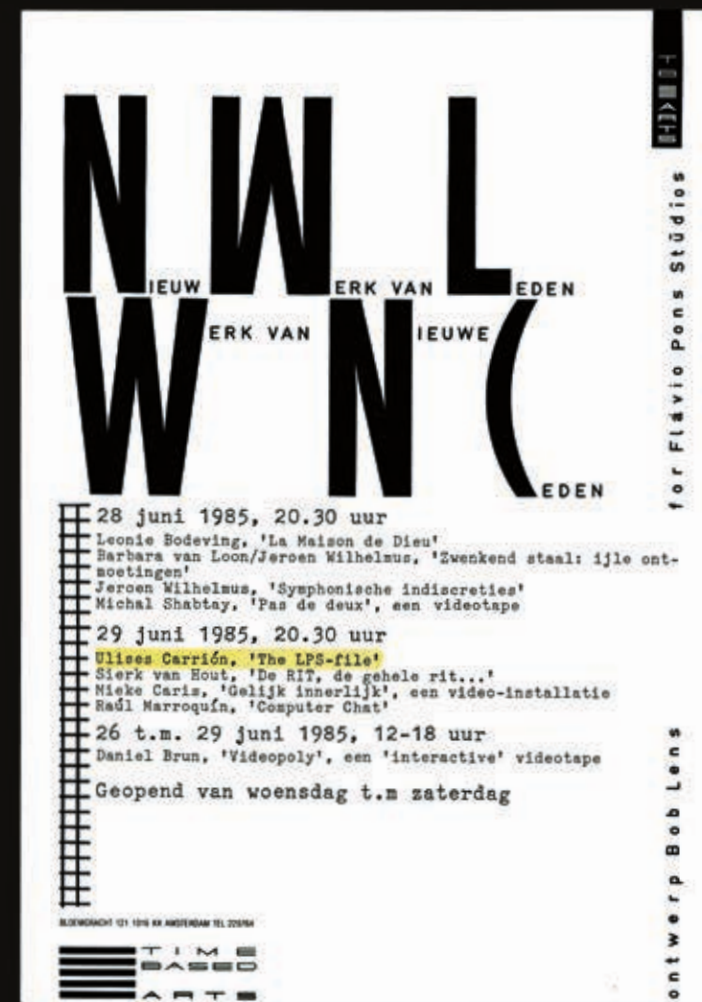
"U-matic / colour / 27 minutes."

Fine.

∞ *Dear reader. Don't read.*, p. 128.

TIME BASED ARTS. A4 program flyer: *Nieuw Werk van Nieuwe Leden*. Single sheet, printed on recto only. Amsterdam: 1985.

\$200.00



Flyer printed by Time Based Arts listing programming for June 1985. It announces work by new members, including Leonie Bodeving, Barbara van Loon/Jeroen Wilhelmus, Michal Shabtay, Ulises Carrión, Sierk van Hout, Mieke Caris, Raul Marroquin, Daniel Brun, etc. Carrión presented *The LPS-file*, a film on his public project *Lilia Prado Superstar Film Festival* which occurred in 1984.

Fine. From the collection of Guy Schraenen.

∞ *Not in Dear reader. Don't read.*

**(CARRIÓN, Ulises).** Flyer: *Presentation by Ulises Carrión* (25 March 1987). Single sheet, printed on recto only, unfolded. Rochester, NY: Visual Studies Workshop, 1987.

\$225.00

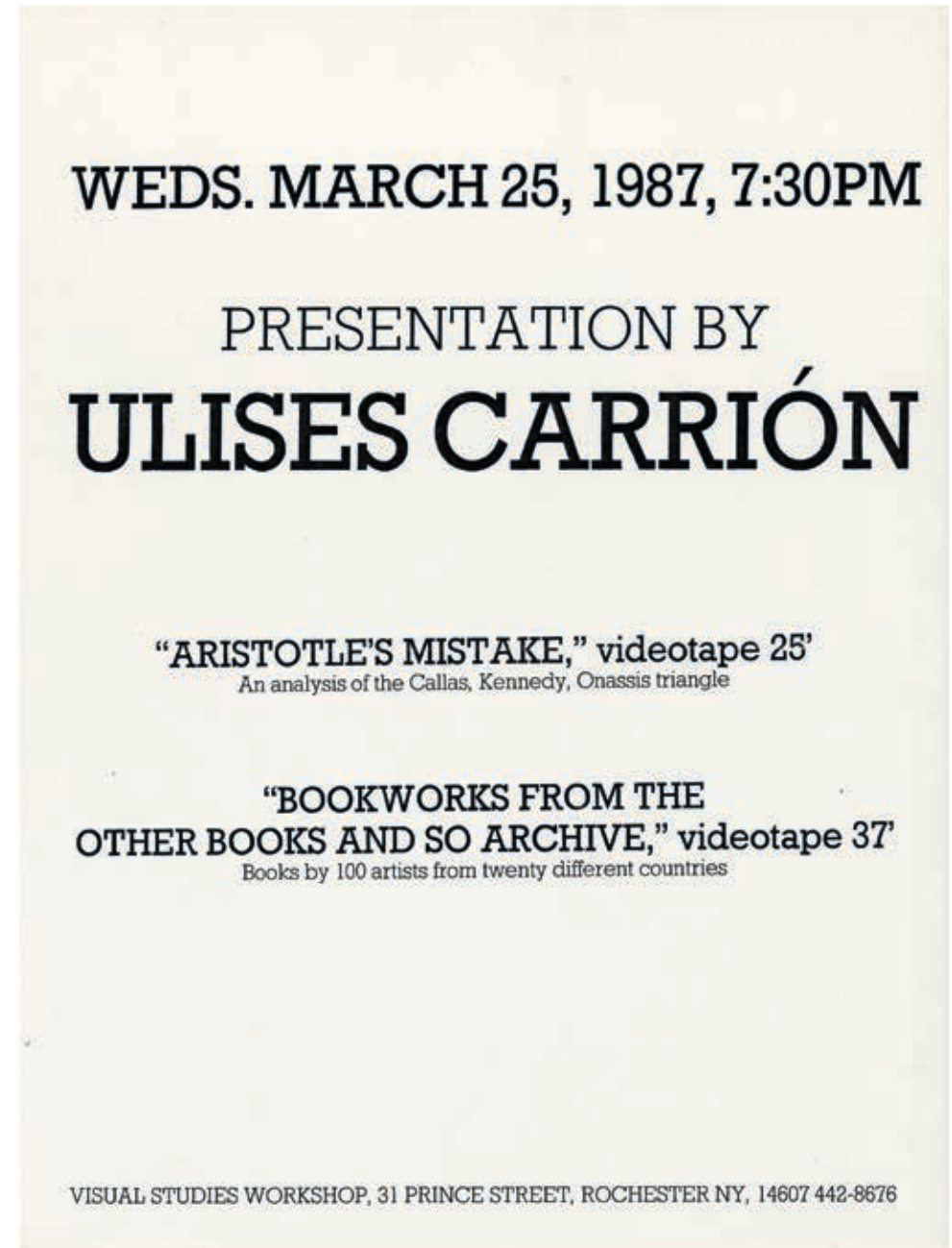
Flyer announcing Carrión's 1987 appearance at the Visual Studies Workshop. His second visit to the institution was occasioned by the VSW's artist-in-residence program, which resulted in the publication of Carrión's bookwork *For Fans and Scholars Alike* (1987). For the present event, Carrión presented two video works: *Aristotle's Mistake* and *Bookworks from the Other Books and So Archive*.

In *Booktrek*, Clive Phillpot recounts the artist's first trip to VSW in November 1979 for its conference "Options in Independent Art Publishing." Carrión read his celebrated paper "Bookworks Revisited" for the first time; it was published several months later in *The Print Collector's Newsletter* under the same title.

In excellent condition.

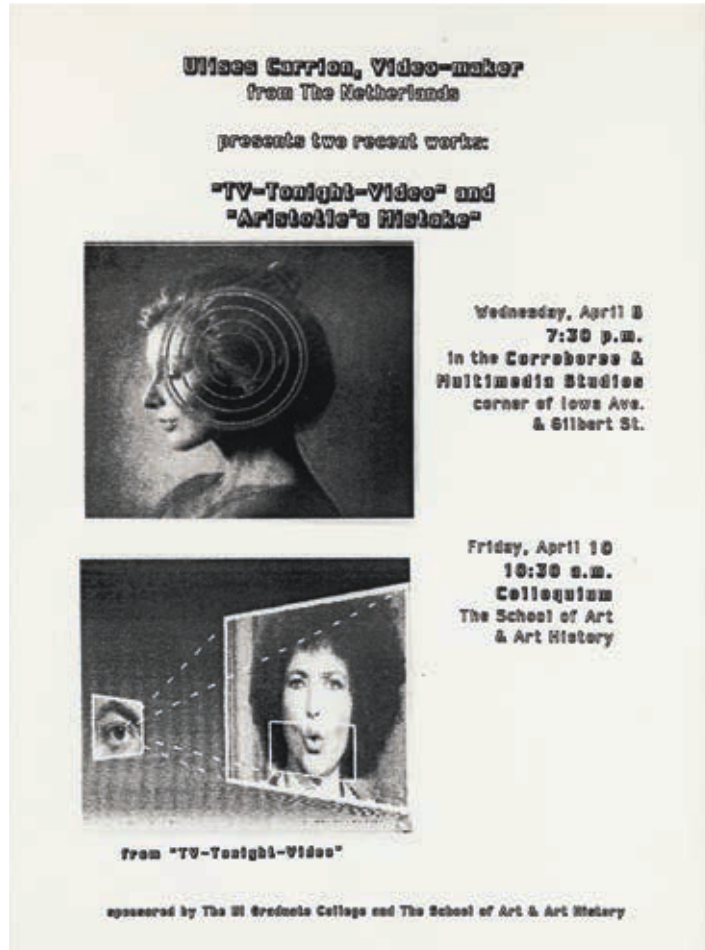
∞ Joan Lyons, ed., *Artists' Books: Visual Studies Workshop Press 1971-2008* (2009), p. 31.

Clive Phillpot, "Ulises Carrión: Bookworks Etcetera," in *Booktrek* (2013), pp. 181-82.



**(CARRIÓN, Ulises).** Flyer: *Ulises Carrión Video-maker from The Netherlands presents two recent works: "TV-Tonight-Video" and "Aristotle's Mistake."* Single sheet, two black & white illus., printed on recto only. Iowa: [1987].

\$300.00



Flyer for Carrión's appearance at the University of Iowa in April 1987. On what was his final visit to the United States, Carrión served as artist-in-residence at the Visual Studies Workshop in Rochester (see no. 71), then traveled to Iowa to present two of his video works. He gave two presentations, the first in the Corroboree & Multimedia Studios (8 April) and the second at the School of Art & Art History (10 April).

In excellent condition. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, p. 129.

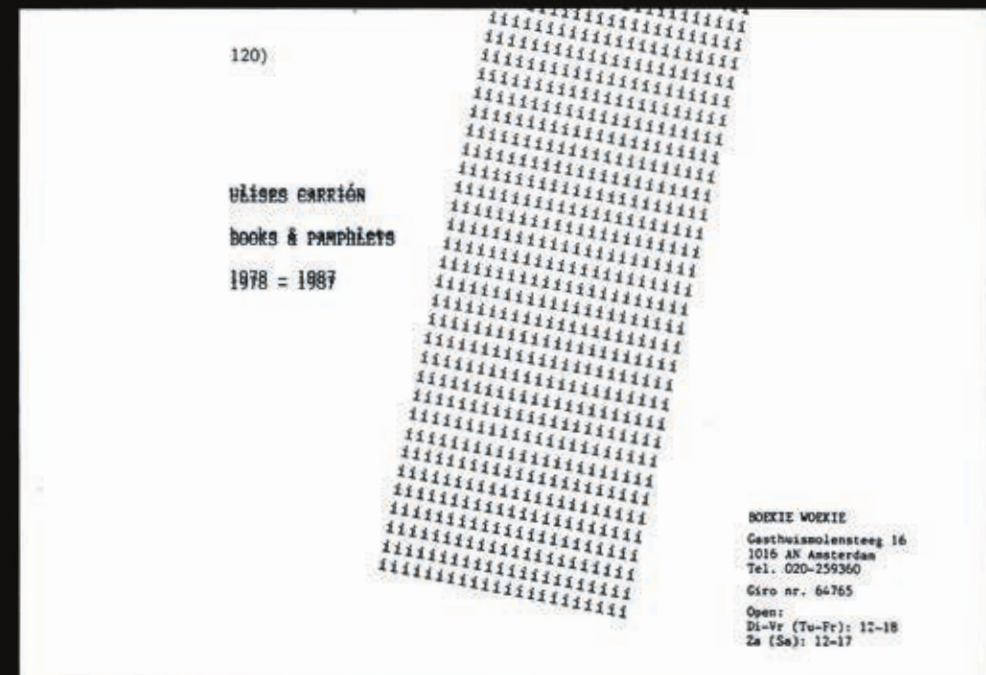
**(CARRIÓN, Ulises).** Exhibition announcement for *Ulises Carrión, Books & Pamphlets, 1978-1987*, held at Boekie Woekie in October 1987. Single sheet, offset-printed on both sides. Amsterdam: 1987.

\$250.00

Announcement for Carrión's final solo show to take place during his lifetime. He died from complications of HIV/AIDS in 1989. It bears an example of the typewriter art of which the artist was so fond and frequently experimented with himself.

In fine condition.

∞ *Dear reader. Don't read.*, pp. 174 & 180 (pictured).



**CARRIÓN, Ulises.** *T.V. Tonight Video*. "xxvi," [1] p. Small 8vo (210 x 150 mm.), orig. orange illustrated wrappers, staple-bound. Amsterdam: 1987.

\$650.00

A scarce later bookwork published by Ulises Carrión. The artist mediates the book form and video works, the latter of which were the primary preoccupation of his final years. Written on the verso of the final leaf: "The text in this pamphlet is a literal transcription from the videotape 'TV-Tonight-Video' (U-matic, 10 min.)."

Carrión would publish two more bookworks in his lifetime, both in 1988 (edition sizes unknown): *Missing Piece* and *Double Effect*. These are both extremely rare, and we have not seen any copies on the market in the last few years. Neither is recorded in the *Books & More* catalogue raisonné, but they are illustrated on pp. 100-101 in *Dear reader. Don't read*.

In fine condition. Unknown edition size. The cover was designed by Carrión's Time Based Arts gallery co-founder Adri de Bruijn. WorldCat locates examples at UCLA, Emory, and Missoula Public Library (MT).

∞ *Dear reader. Don't read.*, pp. 105-7 (pictured).

*Ulises Carrión: Books & More, Catalogue Raisonné*, no. 20 (pictured).



and hectic as you want.



Language, technology, history, color

spectrum: video has borrowed everything

from television.



Unlike tele-

vision, video is free to mean anything

from absolutely everything to absolutely

nothing.



A TV program about

art is just one program among other

programs.



A TV program

including or consisting of video art is

just another genre of TV program.

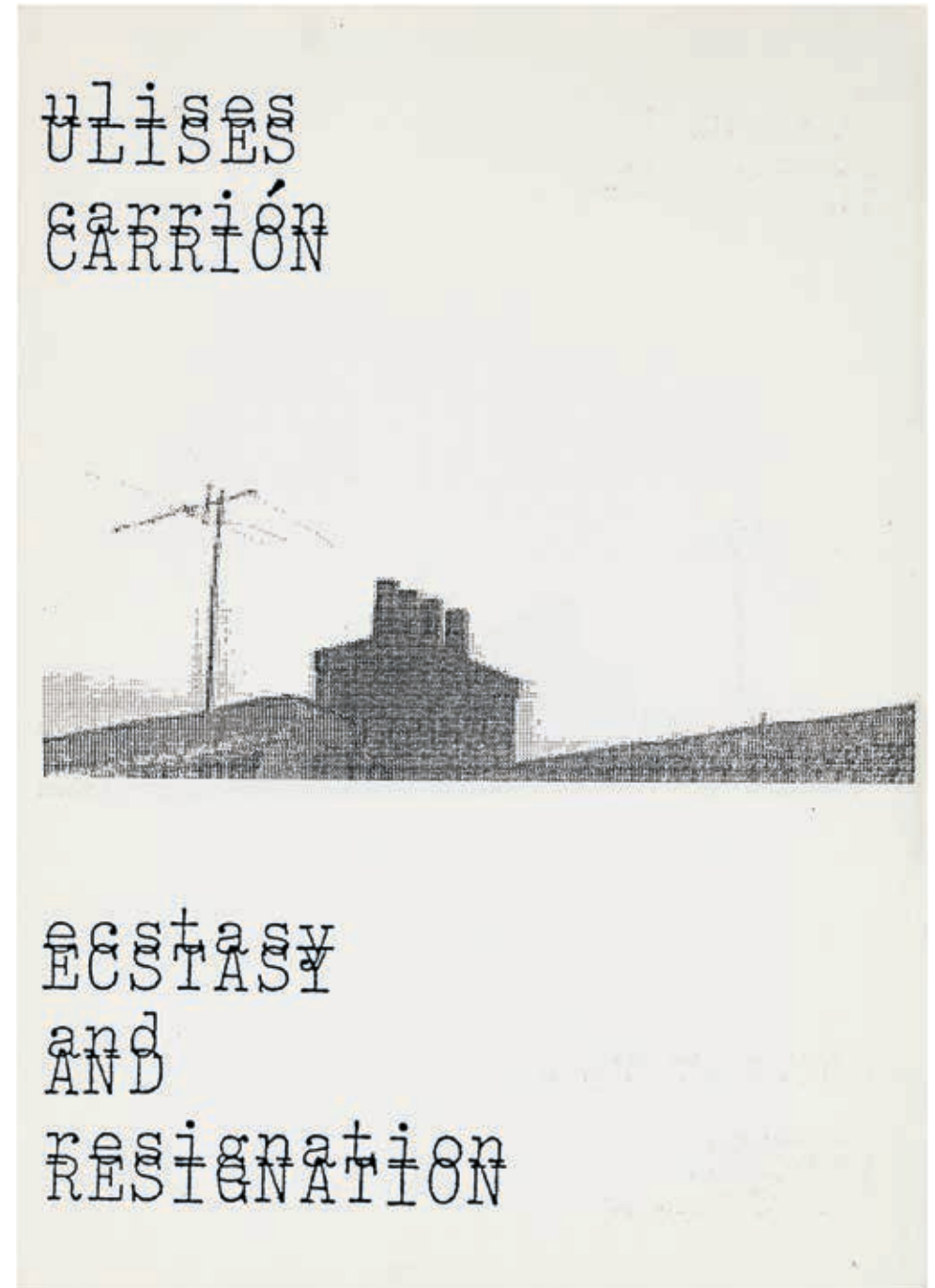
**CARRIÓN, Ulises.** A4 illustrated thick-paper flyer: *Ecstasy and Resignation* [30 April-5 May 1988]. Printed on recto and verso. Amsterdam: Time Based Arts, 1988.

\$175.00

Flyer made by Time Based Arts for a Ulises Carrión video installation. Produced by gallery co-founder Adrian de Bruijn and shot by Henryk Gajewski, this was Carrión's last video work. The opening took place at Time Based Arts (Bloemgracht 129) on 29 April.

Fine.

∞ *Dear reader. Don't read.*, p. 128.





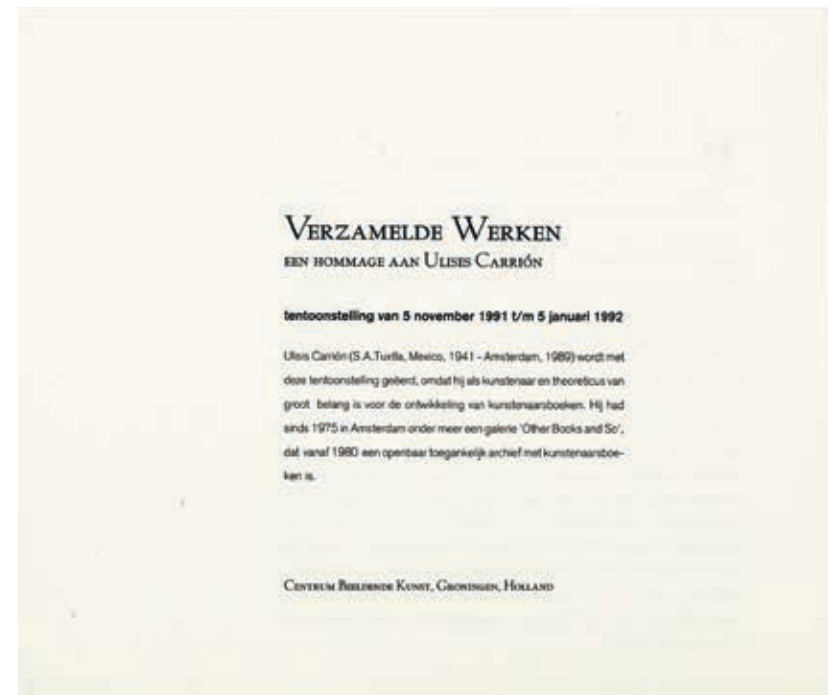
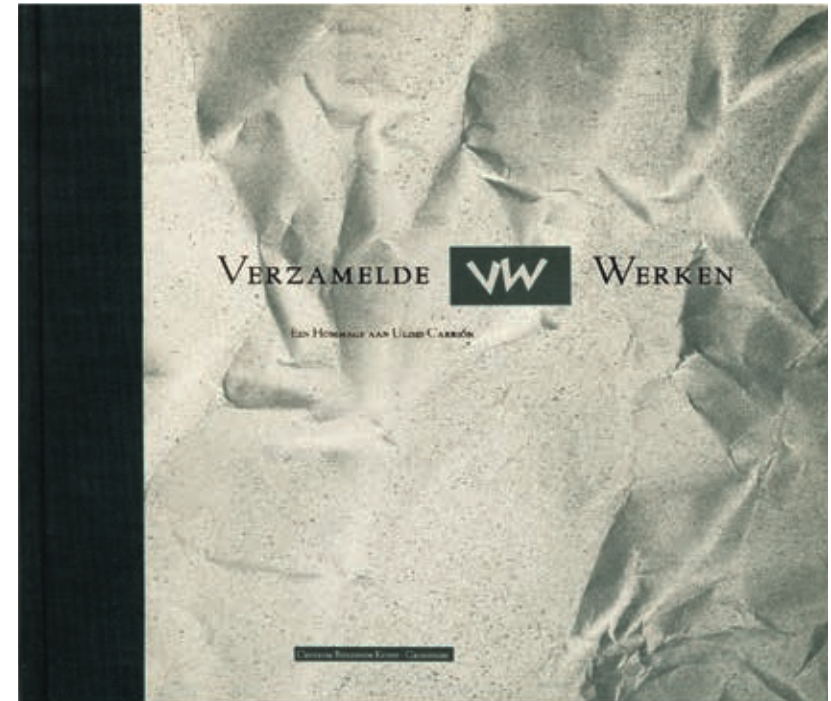
**DEUMENS, Johan, curator.** *Verzamelde Werken, een Hommage aan Ulysses Carrión* (5 November 1991-5 January 1992). Black & white illus. 56, [16] pp. Oblong 4to (170 x 201 mm.), green cloth-backed pictorial boards. Groningen: Centrum Beeldende Kunst, 1991.

\$350.00

Catalogue published in conjunction with an exhibition at Groningen's Centrum Beeldende Kunst, organized by the bookdealer Johan Deumens. With essays by Anne Moeglin-Delcroix and Deumens, and contributions by Frans Baake, Guy Bleus, Michael Buthe, Ian Hamilton Finlay, Sjoerd Hofstra, Christine & Irene Hohenbuchler, Alfred Kocman, Per Jonas, Roland Sips, Corrie van de Vendel/Hayo van Gemerden, Hans Waanders, and Giuseppe Zevola. The texts are all translated into English on the final 16 pages.

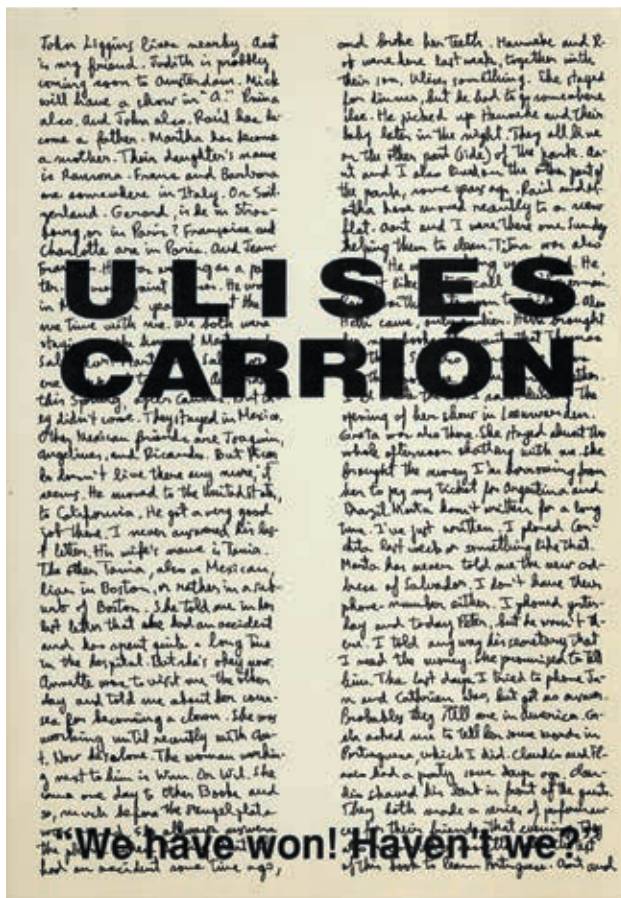
In 1980, with Juan J. Agius's Da Costa Editions, Carrión had published a bookwork — in an edition of 15 copies — under the same title as the present exhibition. This catalogue mimics that bookwork's binding.

In excellent condition. WorldCat records copies at the Getty, Museum of Modern Art (NY), New York Public Library, San Francisco Museum of Modern Art, Clark Art Institute, and School of the Art Institute of Chicago.



**SCHRAENEN, Guy, editor.** *"We have won! Haven't we?"* Many black & white illus. 127, [1] p. Small folio, printed softcover. Amsterdam: [1992].

\$125.00



Catalogue for the first major posthumous exhibition on Ulises Carrión. The exhibition was hosted by the Museum Fodor, Amsterdam (18 January-23 February 1992) and the Neues Museum Weserburg, Bremen (March-May 1992).

Developed by Carrión's close friend and collaborator, Guy Schraenen (1941-2018), the show was the first major retrospective of the artist's life and works. Printed in parallel Dutch and English, this catalogue begins with a lengthy biography by Schraenen, and continues with short essays on Carrión's manifold books, social experiments, projects, and thoughts on artists' books. With an exhaustive bibliography and exhibition history at the end.

Fine copy of an important reference work that is now scarce on the market.

**SCHRAENEN, Guy, curator.** [From upper wrapper]: *Die Neue Kunst des Büchermachens* (15 March-24 May 1992). [12] leaves. 4to, gray printed wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1992.

\$75.00



Important exhibition catalogue with a German translation of Ulises Carrión's influential "The New Art of Making Books." This is one of a long series of catalogues on artists' books that Schraenen edited at the Neues Museum Weserburg in Bremen. With a useful biography and bibliography of Carrión's bookworks.

In excellent condition. Now a scarce catalogue.

**CARRIÓN, Ulises.** *Tell me what sort of wall paper your room has and I will tell you who you are.* [20] leaves. Small 8vo (178 x 115 mm.), orig. black printed dust-jacket, perfect-bound. Geneva, Switzerland: Ateliers Typographiques Héros-Limite, 1995.

\$950.00

The very rare re-publication of Carrión's beguiling bookwork composed of bound wallpaper samples, one of the artist's lesser-known books, due to its rarity. The 1973 first edition, published by the artists' space In-Out Center, was made in an edition of 50 numbered copies. The present work is one of 52 copies, 26 of which are lettered A-Z, the rest numbered 27 to 52; our copy is no. 42. This book is part of a series of re-publications that Juan J. Agius, an executor of Carrión's estate, undertook to replicate the increasingly scarce and fragile bookworks Ulises Carrión (1941-89) created in the 70s. Under the imprint of Editions Héros-Limite in Geneva, Agius produced second editions of *Mirror Box* (1st ed.: 1979), *Looking for Poetry | Tras la Poesía* (1st ed.: 1973), *Arguments* (1st ed.: 1973), and the present bookwork.

"In Ulises Carrión's bookworks, the ellipsis of the literary text is accompanied by an ellipsis of the narrative, as can be seen in the listing of names or the identification of characters that are not linked by any narrative relationship within a story...In *Tell me what sort of wall paper your room has and I will tell you who you are* (1973), Carrión cuts out and binds together a set of wallpaper samples, typing on them the name of the room in which each will appear. The names start in the first person (my room), then identify the members of his family and relations (my parent's room, my sister's room, my uncle's room, my wife's room, my teacher's room), finally reaching a progressive lack of differentiation of the person to whom the room with the specific wallpaper belongs (your room, a room, ...'s room). The subtlety of this bookwork is apparent not only in the readymade of the wallpapers but also in the suggestion of a narrative that does not require a text for its construction: the simple association of the identities of the rooms' owners in the first person informs us that the narrator has a teacher, a wife, etc. The progression of these identifications suggests a leaving of the family home to enter the world, the framework of so many narratives found in short stories, novellas, and novels. The new art of making books permits the insinuation of a story without resorting to text or narrative..."—João Fernandes, "Art as Subversion: Make and Remake to Make Anew" in *Dear reader. Don't read.*, p. 41 (discussing the 1st ed.).

In excellent and fresh condition. The first edition is unrecorded on World-Cat, and we find only three copies of this one in North American institutions.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné*, no. 25 (pictured).



**CARRIÓN, Ulises.** *Vers la Poésie | Looking for Poetry | Tras la Poesía.* [60] leaves. Small 8vo (150 x 100 mm.), orig. printed dust-jacket, title on spine of dust-jacket, perfect-bound. Geneva, Switzerland: Atelier Typographique Héros-Limite, 1996.

\$750.00

Scarce second edition of a famous bookwork by Ulises Carrión, one of 200 copies printed. Published by Beau Geste Press in 1973, the first edition (unknown edition size) is now very scarce. This book is part of a series of re-publications that Juan J. Agius, an executor of Carrión's estate, undertook to replicate the increasingly scarce and fragile bookworks Carrión created in the 70s. Under the imprint of Editions Héros-Limite in Geneva, Agius produced second editions of *Mirror Box* (1st ed.: 1979), *Tell me what sort of wall paper...* (1st ed.: 1973), *Arguments* (1st ed.: 1973), and the present bookwork.

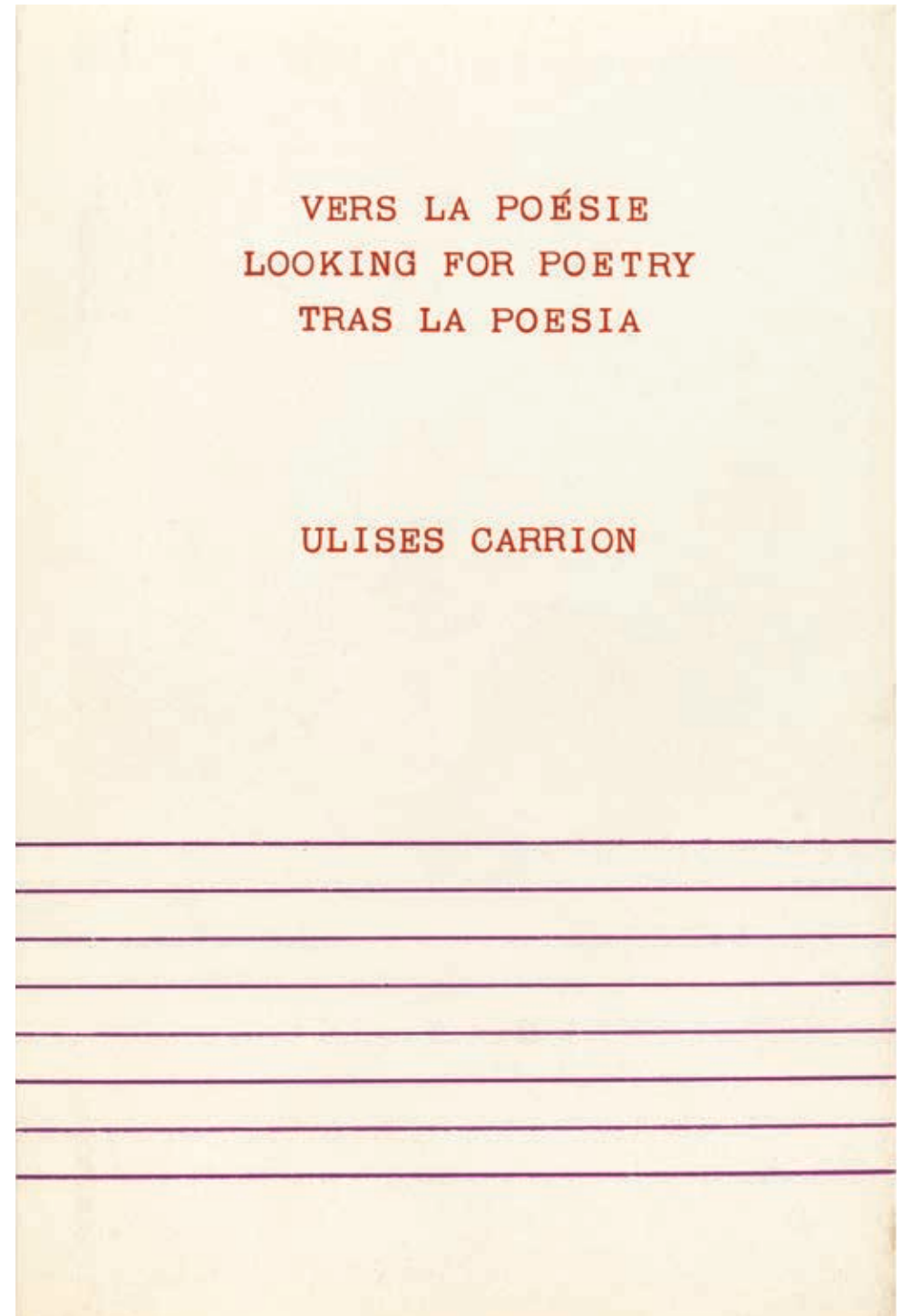
"In *Looking for Poetry/Tras la poesía* continuous pages of straight lines depicting — the book informs us — 'lines', 'wires', 'strings', 'cables', 'hairs', 'canals' and 'rivers', all with the same codified mark (a hand-drawn straight line), alert the reader to the process of codification through translating real experience into language..."—Zanna Gilbert, "A Live Aesthetic: Material Networks of Collaboration at the Beau Geste Press" in CPAC musée d'art contemporain de Bordeaux's *Beau Geste Press* (2020), p. 406 (describing the 1st ed.).

In fine and fresh condition.

∞ *Esthétique du Livre d'artiste: Introduction à l'art contemporain*, p. 97 (1st ed. pictured).

*Ulises Carrión: Books & More, Catalogue Raisonné*, no. 26 (pictured).

For more information on the 1st ed., see *Beau Geste Press*, pp. 210-11 (pictured).



**CARRIÓN, Ulises.** *Arguments*. 96 unnumbered pages. Thick 8vo (210 x 150 mm.), semi-stiff printed wrappers. Geneva: Editions Héros-Limite, 2005.

\$150.00

The second edition of Carrión's famous *Arguments* (1st ed.: 1973). As new. From an edition of 750 copies.

∞ *Quant aux Livres*, p. 202.



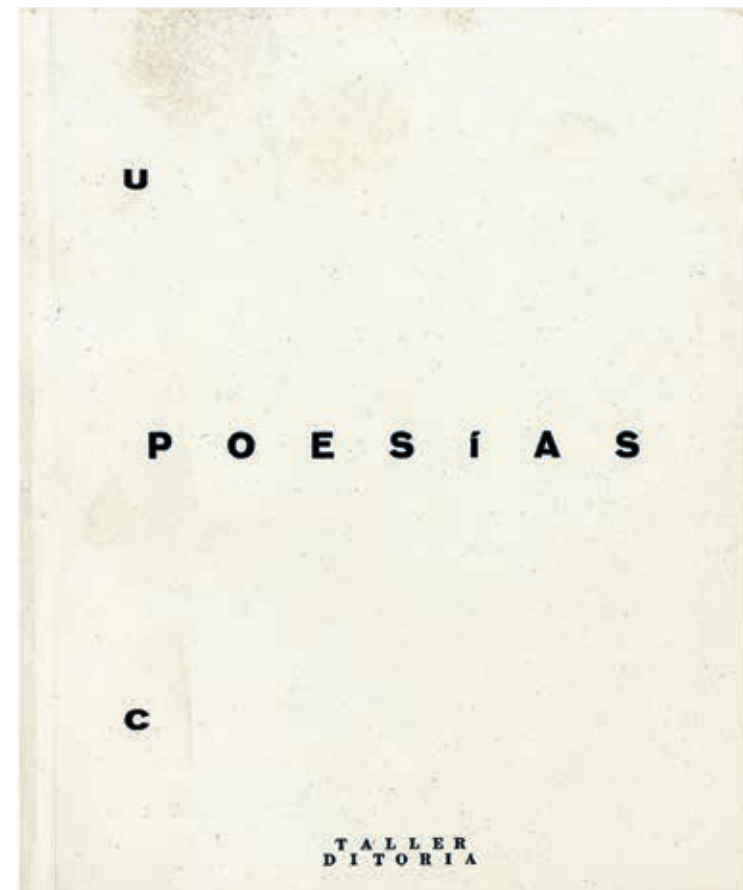
**CARRIÓN, Ulises.** *Poesías*. Unpaginated. Square 4to (247 x 204 mm.), printed covers with flaps as issued. Mexico City: Taller Ditoria, 2007.

\$550.00

First printed edition of Ulises Carrión's typewritten manuscript of the same name. Carrión added handwritten punctuation to this work, but it was never realized during his lifetime. Entirely letterpress-printed, this book is now scarce on the market. It was co-produced by Martha Hellión, one of the founders of Beau Geste Press.

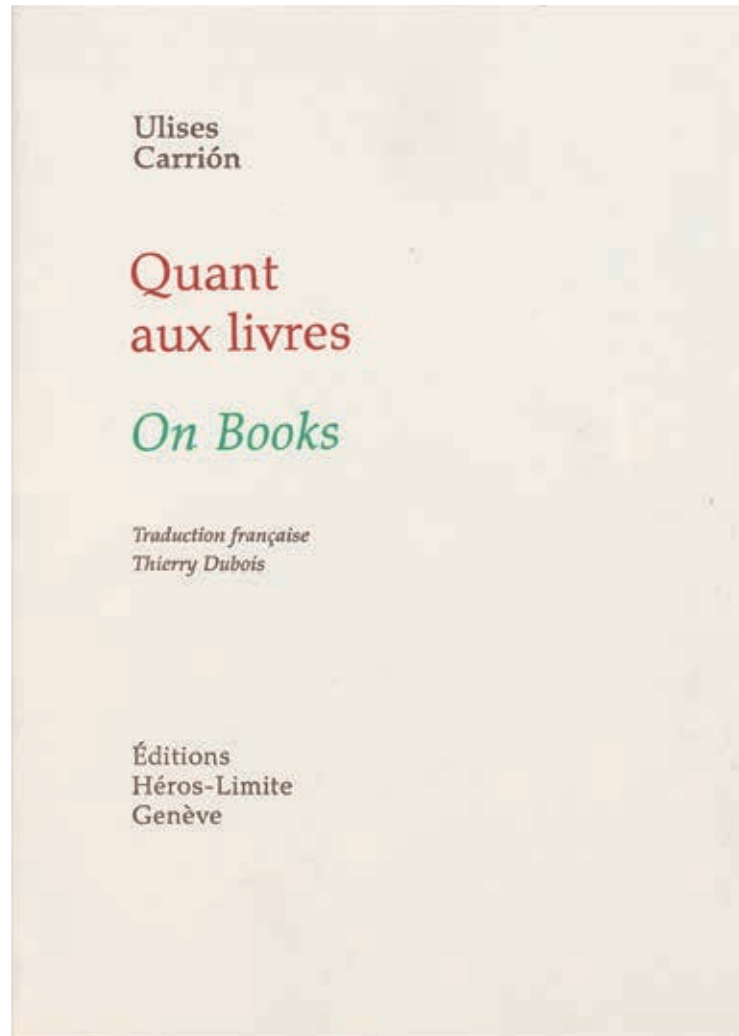
Near fine. This is a beautifully designed book printed on several special papers, from a numbered edition of 600.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné*, no. 29 (pictured). *Dear reader. Don't read.*, p. 84.



**CARRIÓN, Ulises.** *Quant aux Livres/On Books*. 212 pp. 8vo, orig. printed softcovers with flaps, title on spine. Geneva: Editions Héros-Limite, 2008.

\$75.00



Second edition (1st ed.: 1997) of an important sourcebook. This book gathers Ulises Carrión's most influential writings (printed in English and French) and pairs them with essays by the great scholars of artists' books, Anne Moeglin-Delcroix (b. 1948) and Clive Phillpot (b. 1938). Found at the end are helpful lists of the artist's books, magazines, mail art projects, media projects, video works, articles and essays, and exhibitions.

Near fine copy. The first edition (207 pp.) is now very rare.

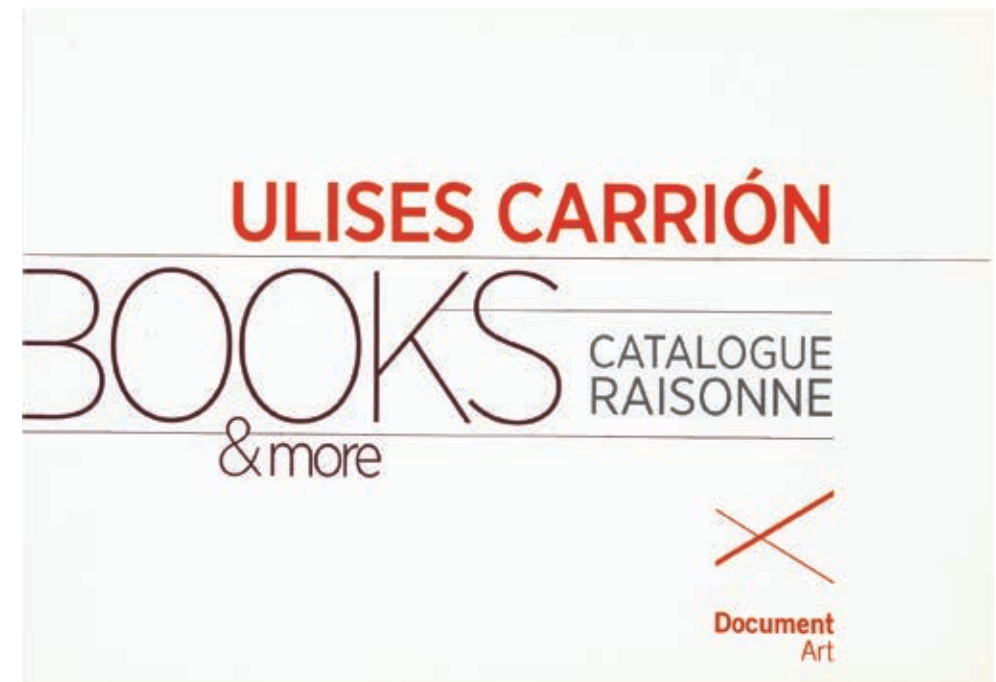
**OCAMPO, Ricardo & AGIUS, Juan J., eds.,** *Books & More, Catalogue Raisonné*. Many color illus. 135 pp. Oblong 4to (212 x 300 mm.), pictorial semi-stiff wrappers. Buenos Aires: 2013.

\$350.00

First and only edition of the rare Carrión catalogue raisonné. This is an essential book for understanding Carrión's life and work, not just for its recording of all of his known bookworks (unique and editioned), but also for the insightful essay by Heriberto Yopez, entitled "The Four Periods of Ulises Carrion," published here for the first time and not reprinted since.

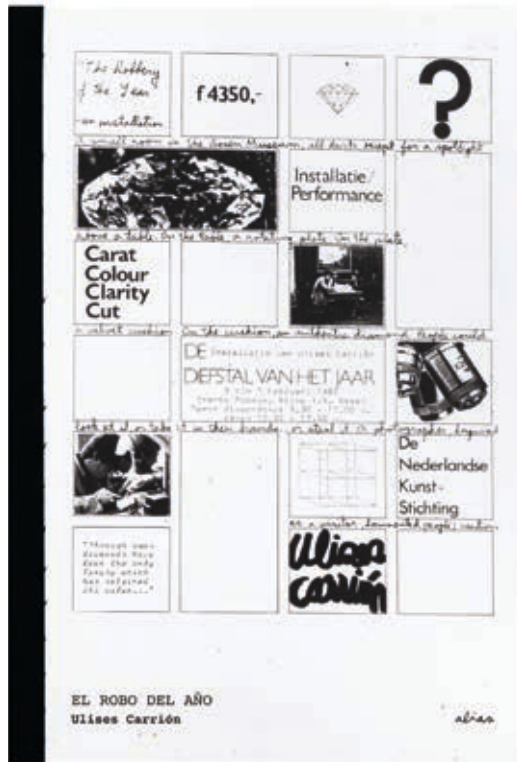
The catalogue records each of the artist's books with several pictures, beginning with *La Muerte de Miss O.* (1966), then one of the last bookworks published during his lifetime, *For Fans and Scholars Alike* (1987), and finally posthumous publications and re-publications of his earliest bookworks. The majority of Carrión's earlier books were made in small editions, and today are extremely scarce. Most interestingly, this book has a section for the artist's "One-of-a-Kind Bookworks"; these are largely unknown and are now held at the Archivo Lafuente outside of Santander, Spain.

Near fine. A very rare and important catalogue, we are aware of two American institutions with copies: Princeton University and the Clark Art Institute.



(**CARRIÓN, Ulises**). *El Robo del Año*. Many illus. Unpaginated. 8vo, stiff pictorial boards, cloth spine. [Mexico City]: Alias, 2013.

\$95.00



First edition, an uncommon book examining Carrión's *De Diefstal van het Jaar* "exhibition" at the Drents Museum in 1982. This show entailed Carrion displaying a large diamond in a small and dark room of the museum, without any visible security or restrictions, as a social experiment. In the last decade of his life, Carrión's practice involved similar investigations of societal norms and the dissemination of information. The previous year, the artist had delved into the spread of gossip and rumors through social networks in the performance piece *Gossip, Scandal and Good Manners*, in which he concocted rumors about himself to observe how they spread.

Pairing new essays (presented in Spanish & English) by Martha Hellion and Paulo Silveira with Claudio Goulart's original photography documenting the exhibition, this work reveals new details about Carrión's intentions and the execution of this daring show. This publication is part of Alias's *Antítesis* series (no. 3).

As new. The very rare flyer promoting *De Diefstal van het Jaar* is reproduced on the cover.

**AGIUS, Juan J., editor.** *Art? Skill? Technique? Ulises Carrión's Cultural Strategies and Communication Tactics: Five Reports*. Many illus. throughout. 265 pp. 8vo, printed yellow covers, orig. printed dust-jacket perforated at joints, title on spine. Cantabria, Spain: Ediciones La Bahía, 2014.

\$75.00



Uncommon book on five of Carrión's public art projects in the 80's, including *Gossip, Scandal, and Good Manners, Trios & Boleros, Love Story, and Lilia Prado Superstar Film Festival*. A fascinating examination of the artist's later years, when he was engrossed in social experiments and video art.

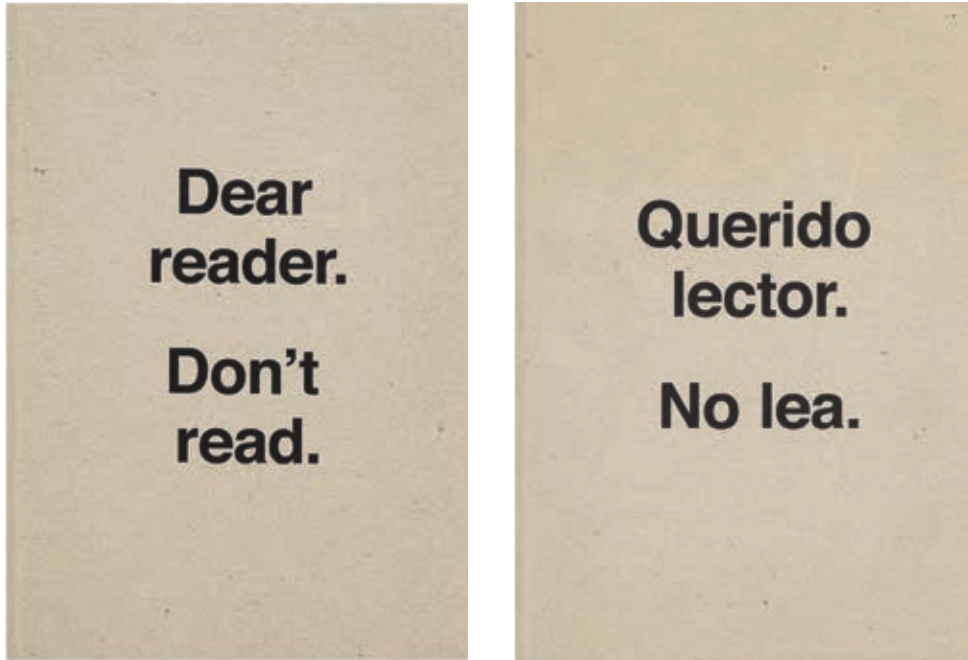
As new.

**(CARRIÓN, Ulises).** *Dear reader. Don't read.* Many black & white illus. 267 pp. Thick 4to, printed softcover, title on spine, illustrated endpapers. Madrid: Museo Nacional Centro de Arte Reina Sofia, 2016.

\$150.00

The English edition of this exhibition catalogue, now very scarce. The exhibition took place at the Reina Sofia (16 March-10 October 2016) and Mexico City's Museo Jumex (9 February-7 May 2017). Profusely illustrated, the catalogue contains essays and remembrances by Guy Schraenen, Felipe Ehrenberg, Jan Voss, Joao Fernandes, Heriberto Yopez, Javier Maderuelo, and Maike Aden. An invaluable reference on Ulises Carrión's life and works.

As new. With the inserted DVD present as issued.



**(CARRIÓN, Ulises).** *Querido lector. No lea.* Many black & white illus. 267 pp. Thick 4to, printed softcover, title on spine, illustrated endpapers. Madrid: Museo Nacional Centro de Arte Reina Sofia, 2016.

\$150.00

The Spanish edition of this exhibition catalogue. Near fine, minimal edge-wear. With the inserted DVD present as issued.

**CARRIÓN, Ulises.** *(a, b, c).* [15] leaves, printed on rectos only. 12mo, lime green printed semi-stiff covers, stitched. Geneva: Boabooks, May 2016.

\$75.00

From the colophon: "(a, b, c) presents a linguistic exercise handwritten in green ink on fifteen pages by Ulises Carrión in 1972."

As new. WorldCat records only two holding institutions in North America.

**CARRIÓN, Ulises.** *(the drum).* 12mo, magenta printed semi-stiff covers, stitched. Geneva: Boabooks, May 2016.

\$75.00

From the colophon: "(the drum) presents a linguistic exercise handwritten in black ink by Ulises Carrión in 1972."

As new.

**CARRIÓN, Ulises.** *(rrr).* [19] pp. Square 4to, printed wrappers, staple-bound. Geneva: Boabooks, 2016.

\$75.00

From the colophon: "(rrr) reproduces nine pages typewritten by Ulises Carrión in 1972." As new. WorldCat records five North American institutions with copies.





**CARRIÓN, Ulises.** *Sonnet(s)*. Several illus. [46], 133 pp. 8vo, blue printed softcover, perfect-bound. Brooklyn, NY: Ugly Duckling Presse, 2020.

\$30.00



Handsomely printed re-publication of Ulises Carrión's 1972 classic *Sonnet(s)*. Published through In-Out Productions in an edition of 200 copies, the first edition of *Sonnet(s)* is now very rare.

Fully reprinted in this book, the 1972 bookwork Carrión devised 44 variations on Dante Gabriel Rossetti's sonnet "Heart's Compass." With insightful essays and contributions by Veronica Gerber Bicecci, Annette Gilbert, Monica de la Torre, Michalis Pichler, Heriberto Yopez, India Johnson, and Felipe Becerra.

As new.

"As a poet and maker of books, [Carrión's] interest embodied all aspects of the codex form: the writing of a text, the production of books, how books influence reading, and how he felt books ought to be read. Throughout his writing Carrión aimed for a new aesthetic; always making comparisons between old books, i.e., traditionally-made books, trade publications, or even limited edition fine books, and new books, i.e., the books he was interested in devising, wanting to spread, talking about and lecturing upon...Carrión always preferred the term bookworks to describe the objects he was writing about. His original definition of bookworks was 'books that are conceived as an expressive unity...where the message is the sum of all the material and formal elements.' He expanded this to include 'books that use other, non-formal aspects: books as document, as object, as idea.'"

–Stefan Klima, *Artists Books: A Critical Survey of the Literature* (1998), pp. 35-36.



"Like Mallarmé before him, Carrión understood that the power of an artist's book lay in its ability to 'create specific conditions for reading.' He focused on the experience of touching a book and turning its pages, and observed that these conditions altered with every reader, every book, every reading. Once exposed to such a heightened sensitivity of sight, touch, and even sound and smell, bookmakers were 'no longer innocent,' and the book as a cultural icon could be engaged as an art form and removed from the cloistered confines that supposedly had protected it from assault."

–Betty Bright, "No Longer Innocent: Book Art in America 1960-80" (2005), p. 188

## Carrión's Edited Bookworks

### *Sonnet(s).*

Amsterdam: In-Out Productions, 1972.  
- 200 copies

### *Dancing With You.*

Amsterdam: In-Out Productions, 1973.  
- 100 copies

### *Looking for Poetry/Tras La Poesía.*

Devon, United Kingdom: Beau Geste Press, 1973.  
- Unknown edition size

### *Tell me what sort of wall paper your room has and I will tell you who you are.*

Amsterdam: In-Out Productions, 1973.  
- 50 copies, two editions

### *Arguments.*

Devon, United Kingdom: Beau Geste Press, 1973.  
- 400 copies

### *Amor, La Palabra.*

Amsterdam: In-Out Productions, 1973.  
- 50 copies

### *Conjugations, Love Stories.*

Utrecht: Exp/press, 1973.  
- 250 copies

### *Speeds.*

Amsterdam: In-Out Productions, 1974.  
- 10 copies

### *Margins.*

Beuningen, Netherlands:  
Brummense Uitgeverij, 1975.  
- 36 copies

### *Six Plays.*

Amsterdam: Kontexts Publications, 1976.  
- 100 copies

### *O domador de boca.*

Sao Paulo: Massao Ohno/Mirian Strauss, 1978.  
- Unknown edition size

### *The Muxlows.*

Düsseldorf: Verlaggalerie Leaman, 1978.  
- 300 copies

### *In Alphabetical Order.*

Amsterdam: Cres, [1979].  
- 400 copies

### *Mirror Box.*

Amsterdam: Stempelplaats, 1979.  
- 100 copies

### *Verzamelde Werken (Collected Works).*

Amsterdam: Da Costa Editions, 1980.  
- 15 copies

### *Namen en adressen/Names and addresses.*

Maastricht, Netherlands: Agora Studio, 1980.  
- 200 copies

### *Sistemas.*

Amsterdam: Da Costa Editions, 1983.  
- 15 copies

### *T.V. Tonight Video.*

Amsterdam: Self-published, 1987.  
- Unknown edition size

### *For Fans and Scholars Alike.*

Rochester, NY: Visual Studies Workshop, 1987.  
- 200 copies

### *Missing Piece.*

Amsterdam: Self-published, 1988.  
- Unknown edition size

### *Double Effect.*

Amsterdam: Self-published, 1988.  
- Unknown edition size

## Exhibitions at Other Books and So

**1975**

[May]: Boeken en linguïstische objecten uit allerlei landen.

[June]: little books.

[8 July - 2 August]: Jiri Valoch's Books Prints & Poems.

[August]: Briefkarten van kunstenaars.

[9 September - 4 October]: Tim Jones: Propositions, combinaties van taal en beeld.

[7 October - 1 November]: Either, or Inside Opal L. Nations - the recent written works.

[2 - 22 November]: Beau Geste Press.

[25 November - 20 December]: eric van der wal, 15 years of making books.

**1976**

[7 - 24 January]: Roy Grayson: Brighton Road.

[3 - 21 February]: Arrigo Lora-Totino, Recent Works of Visual Poetry.

[2 - 20 March]: Ad Gerritsen, Wie zich aan een ander spiegelt, spiegelt zich zacht.

[30 March - 17 April]: - Original Books - Raul Marroquin.

[27 April - 15 May]: Stamp Art: 200 Artists.

[24 May - 19 June]: Eduard Bal.

[22 June - 10 July]: Predrag Sidjanin: Love.

[20 July - 7 August]: Other Books and So presents Klaus Groh, International Artists Cooperation: an overview over the I.A.C. activity, books, statements, booklets, manifests, original books, infos and so.

[7 - 25 September]: Tom van As, tekeningen.

[5 - 23 October]: g.j. de rook, four works and books.

[2 - 20 November]: Other Books and So presents editions from the Stichting Brummense Uitgeverij van luxe werkjes.

[30 November - 23 December]: Newspaper Art, Art Newspapers.

**1977**

[4 - 22 January]: serie, Letters to Friends, by Hetty Huisman/ CeragenetiCs.

[25 - 29 January]: tentoonstelling van een werk, marjo schumans.

[1-9 February]: Underground Art: Yugoslav Publications.

[1 - 26 March]: 'Definitions of art'.

[29 March - 16 April]: Richard Hartwell 'recent works'.

[26 April - 15 May]: Maurizio Nannucci.

[24 May - 11 June]: Edizioni Geiger & Tam Tam (international poetry review).

[21 June - 9 July]: Dick Higgins.

[21 June - 9 July]: A Show of Books and Cards, Dorothy Iannone.

[9 - 27 July]: Today, Art is a Prison... Horacio Zabala.

**1977 cont. (moved from Herengracht 227 to Herengracht 259)**

[6 September]: "15 minuten solozang" door Moniek Toebosch.

[6 - 24 September]: Allan Kaprow, posters and flyers of activities and happenings, from backworks?

[6 - 24 September]: Tom Ockerse Editions.

[4 - 22 October]: Barry McCallion. You are cordially invited to view the Oars Library.

[8 - 26 November]: typewriter works, a show from the small press archive guy schraenen.

[29 November - 24 December]: Guy Schraenen éditeur, Original Limited Editions, - Books - Records - Cassettes - Postcards - Graphics - Films -.

[No date]: Life as a Golden Thought, Pieter Mol.

**1978**

[3 - 21 January]: 1968-1978 tien jaar bloknoet - ontmoetingstijdschrift van proza, poëzie, concrete poëzie, conceptual art, kunst enz. redactie:

ruud van aarsen, robert joseph, g. j. de rook.

[10 - 28 January]: I am waiting for your picture, for, the exhibition from You and Me [F. Immoos].

[31 January - 18 February]: poeigraphy by mirella bentivoglio.

[20 - 22 February]: Vladan radovanovic, photo, paper, tape, trans, media.

[22 March - 29 April]: 'What is Mail Art'?

[21 April - 20 May]: Takako Saito - exhibition of publications.

[25 April - 13 May]: printed in Brazil.

[13 - 24 June]: Mirtha Dermisache, - Books - Graphics - Letters - Postcards -.

[21 June]: Bernard villers présente "un poids deux mesures". - Presented simultaneously at Other Books and So, Post-Scriptum, and Ecart

[29 September]: Futurist Sound, Bill Gaglione, Anna Banana.

[17 October - 4 November]: pier van dijk/robert joseph, boek, visuele poëzie.

[7 - 25 November]: Ad Gerritsen.

[No date]: boeken, multiples, posters, kaarten, kranten, Beau Geste Press, Fandangos, Daylight Press, Dynamo Press.

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Guy Schraenen, ed., *Die neue Kunst des Büchermachens* (Neues Museum Weserburg Bremen: 1992)

Juan J. Agius, ed., *Quant aux Livres* (Editions Héros-Limite: 1997 & 2008)

Martha Hellion, ed., *Ulises Carrión: ¿Mundos personales o estrategias culturales?* (Turner: 2003)

James Langdon, ed., *Book* (Eastside Projects: 2010)

G. J. de Rook, "Ulises Carrión: Other Books and So," *Journal of Artists' Books* no. 30 (2011), pp. 3-6.

Gabriele Detterer & Maurizio Nannucci, eds., *Artist-Run Spaces* (JRP Editions & Zona: 2012)

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Juan J. Agius & Ricardo Ocampo, eds., *Ulises Carrión: Books & More, Catalogue Raisonné* (Document-Art Gallery: 2013)

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Ulises Carrión, *El Robo del Año* (alias: 2013)

Juan J. Agius, ed., *Ulises Carrión & The Big Monster* (Self-published: 2014)

Juan J. Agius, ed., *Art? Skill? Technique? — Ulises Carrión's Cultural Strategies and Communication Tactics, Five Reports* (Ediciones La Bahía: 2014)

Robert Bringhurst & Ulises Carrión, *The Timeless Art of Allowing Books to Thrive, Robert Bringhurst in conversation with Ulises Carrión* (Codex Foundation: 2015)

Guy Schraenen, ed., *Dear reader. Don't read.* ( Museo Nacional Centro de Arte Reina Sofia: 2016)

Maïke Aden, "Carrión Carries On," *Journal of Artists' Books* no. 40 (2016), pp. 6-13

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"Ulises Carrión— and the In-Out Center" by Tineke Reijnders (2017), accessed May 2021

Aimé Iglesias Lukin, curator, *Ulises Carrión: The Big Monster* (Institute for Studies on Latin American Art: 2019)

Alice Motard, ed., *Beau Geste Press* (CPAC musée d'art contemporain de Bordeaux: 2020)

Ulises Carrión, *Sonnet(s)* (Ugly Duckling Presse: 2020)



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