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# Ulises Carrión II

Including Selections from the Collection of  
Guy Schraenen (1941-2018)





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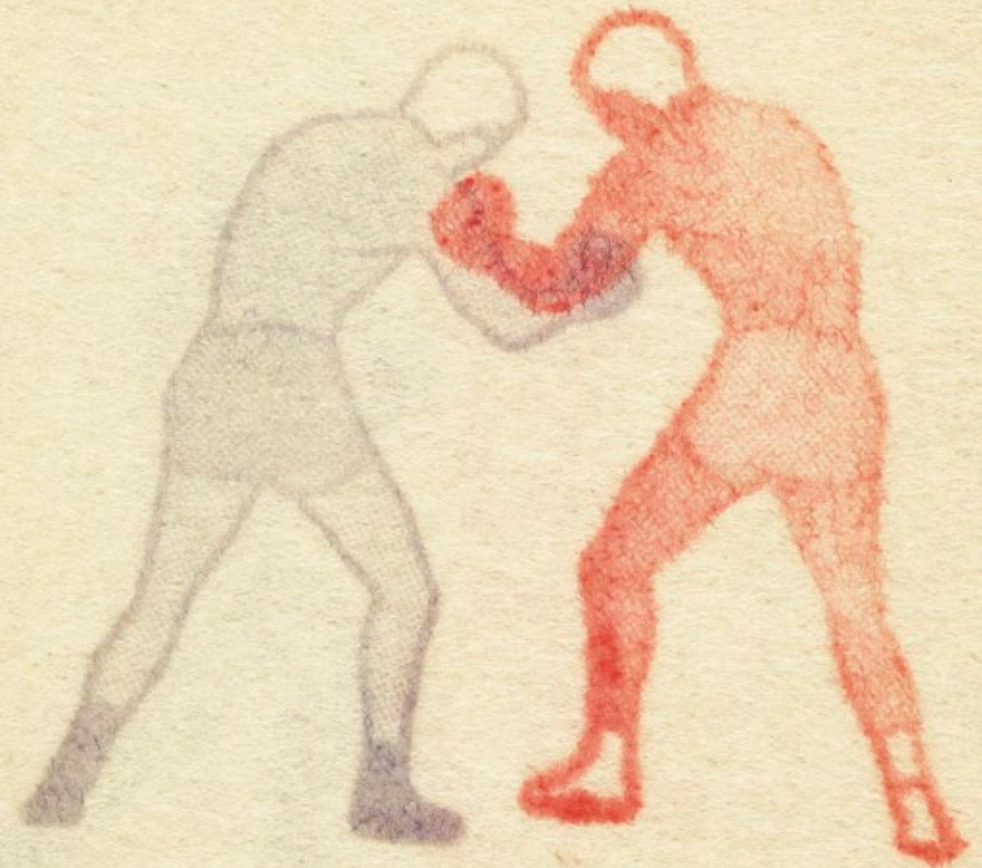
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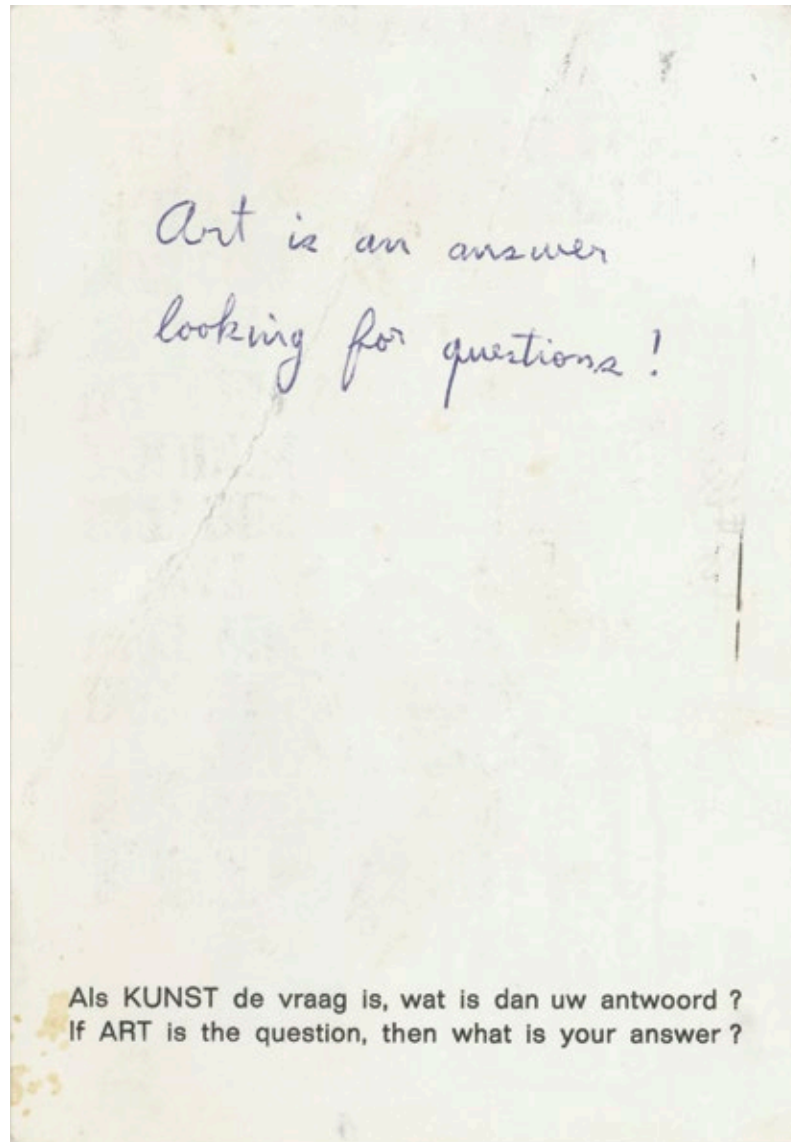
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Much of my exploration into the lives of Ulises Carrión (1941-89) has been predicated on the trailblazing research of Maike Aden and Guy Schraenen, which culminated in the 2016 exhibition catalogue *Dear reader. Don't read.* Nearly all of our catalogue descriptions herein conclude with a citation of their foundational publication, which has become a standard reference for those learning about Carrión and Amsterdam's vibrant scene of artist-run spaces in the 1970s and 80s.

With the release of our second catalogue on Ulises Carrión, once more, Schraenen leads the way. We are fortunate to have acquired his meticulously assembled collection of Carrión material; it presents an unparalleled survey of the Mexican artist. Here we are featuring a small, but significant, selection in our catalogue, including: the autograph manuscript for *amor, la palabra*; the stamped manuscript maquette for *Speeds*; three copies of *Sistemas*; and a group of unique hand-drawn bookworks created in the final years of Carrión's life.

It is worth highlighting the presence of a few rare publications and bookworks that were either unknown to Aden and Schraenen or not found in Schraenen's collection. Fitting into the latter category, I note the first two editions of *Tell me what sort of wall paper your room has and I will tell you who you are* as well as *6 plays by Ulises Carrión*. Vis à vis our first Carrión catalogue, the second contains entirely new material. There are also several original artworks for your consideration.

My hope is that this catalogue will serve as a modest but valuable complement to Aden and Schraenen's *Dear reader. Don't read.*

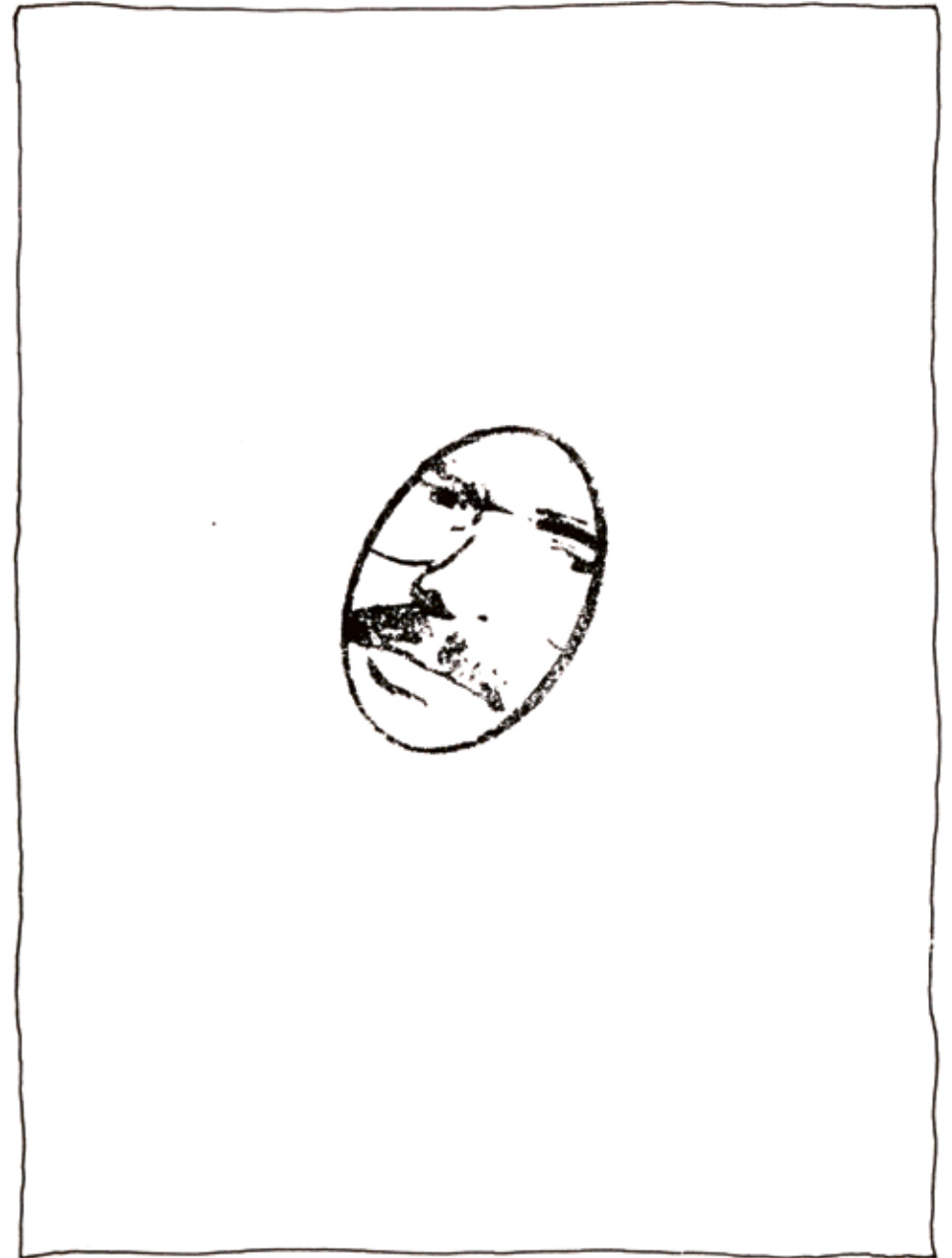
Thank you for (not) reading.

Yoshi Hill  
July 2023



“After extensively publishing short stories and theater plays in [Mexico], U. C. began using language outside the mould of what is usually called literature. Since then, rather than writing poems ‘in the form of’ an advertisement or a dictionary (old literature under new masks), he situates dictionaries, phone-books, ads, or any other manifestations of language, as autonomous structures. His aim is to reveal the beauty and richness of these structures regardless of their referential content. U. C. is still a writer — and he insists on calling himself such — who writes very little or doesn’t even write at all. This is a radical shift in attitude which enables U. C. to concern himself not only with verbal languages, but also with any system of symbols he may come across. He presents such systems either in the form of a book or as a display on a wall.”

- U.C., *Contents* exhibition catalogue (1976), no. 28

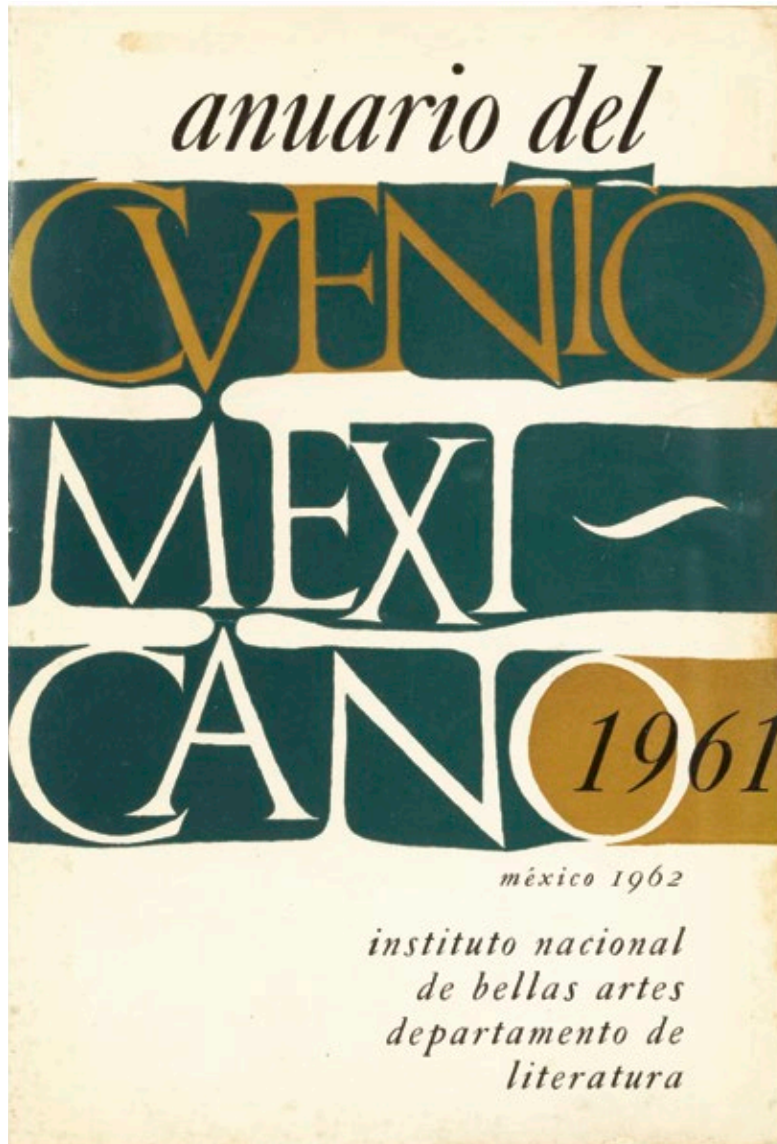




1. **CARRIÓN, Ulises.** "Las brujas" [in]: *Anuario del Cuento Mexicano* 1961, pp. 60-64. 248, [1] p. & index. Thick 4to, pictorial softcover (spine a little creased), title on spine. Mexico: Instituto Nacional de Bellas Artes, 1962.

An early Carrión appearance in one of Mexico's prestigious literary journals. With a concise biography of Carrión. A very good copy; some light wear to the spine.

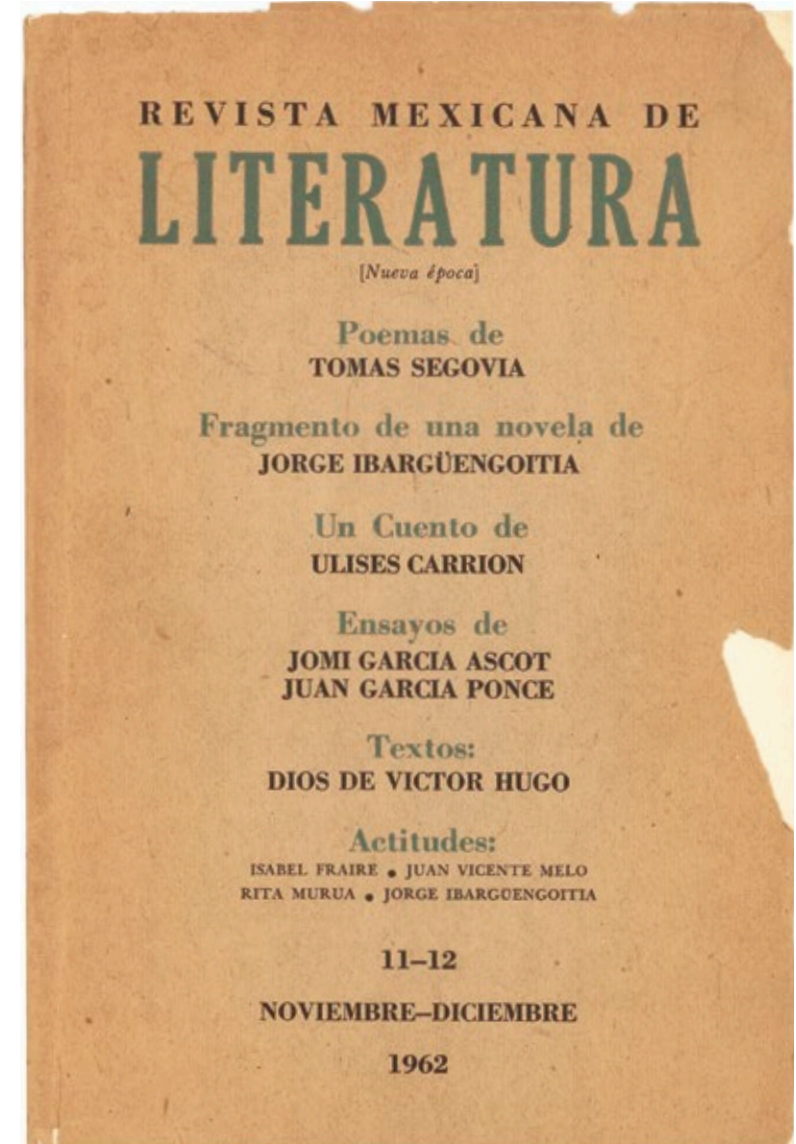
∞ Not recorded by Guy Schraenen and Maike Aden in *Dear reader. Don't read* (2016).



2. **CARRIÓN, Ulises.** "El asalto" [in]: *Revista Mexicana de Literatura*, Nos. 11-12 (November-December 1962), pp. 17-22. 81 pp. & ads. 8vo, printed wrappers (lacking lower wrapper). Mexico City: 1962.

Carrión's first appearance in the experimental literary journal *Revista Mexicana de Literatura*. A good copy; some chipping to the upper wrapper and marginal dampstaining to the final few leaves of text.

∞ G. Schraenen, ed., *Dear reader. Don't read.*, p. 255 (as "Un Cuento").

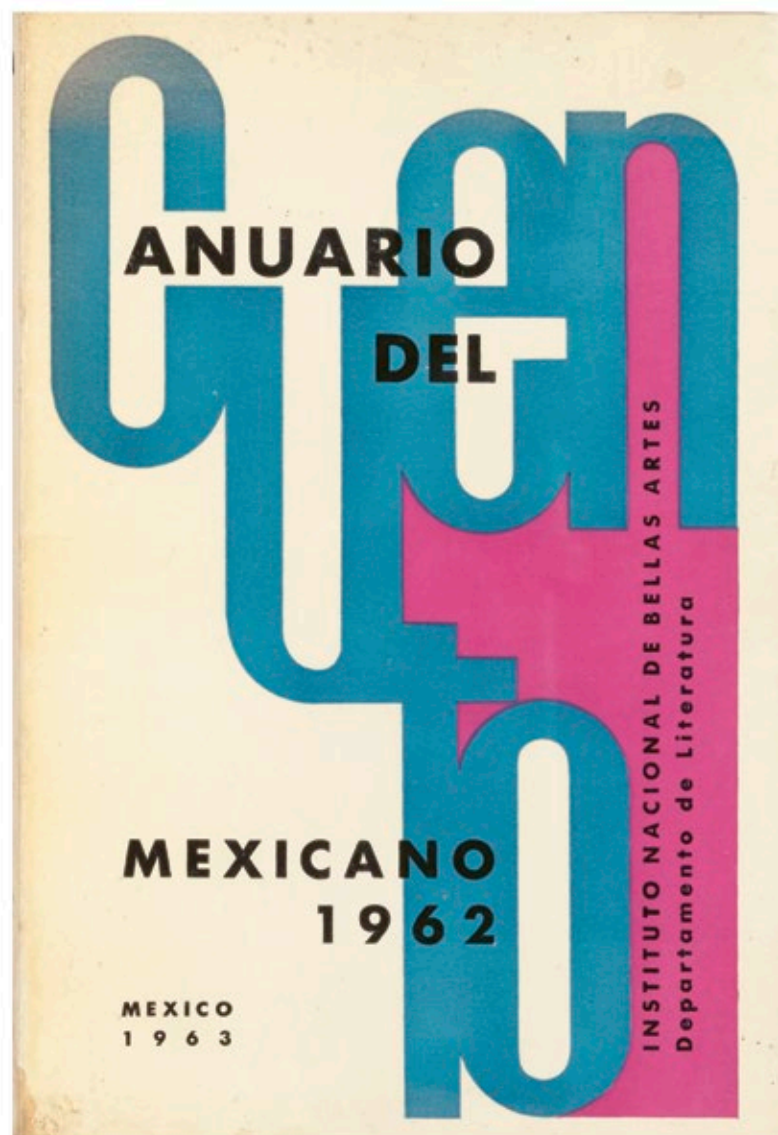




3. **CARRIÓN, Ulises.** "El asalto" [in]: *Anuario del Cuento Mexicano* 1962, pp. 82-85. 308, [1] p. & table of contents. Thick 4to, pictorial softcover (spine a little wavy & dampstained), title on spine. Mexico: Instituto Nacional de Bellas Artes, 1963.

Carrión's second appearance in *Anuario del Cuento Mexicano*. "El asalto" had been published the previous year in *Revista Mexicana de Literatura* (Nos. 11-12). A very good copy.

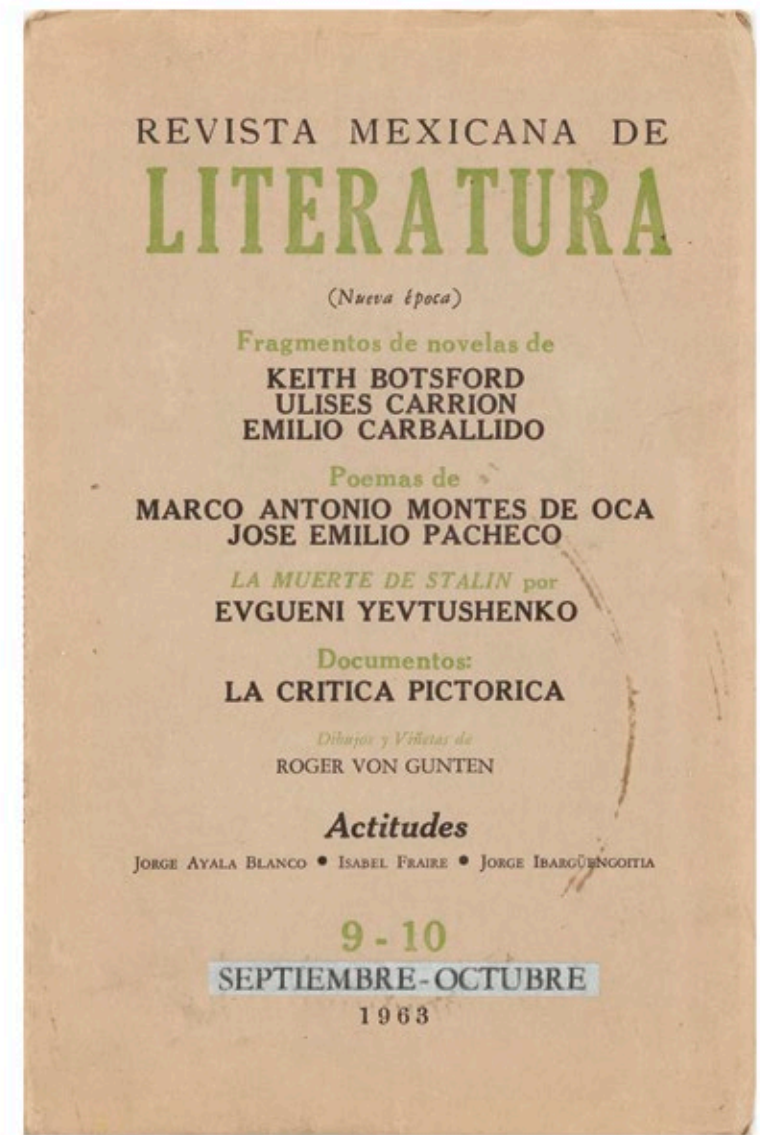
∞ Not in *Dear reader. Don't read.*



4. **CARRIÓN, Ulises.** "Fragmentos de una Novela" [in]: *Revista Mexicana de Literatura*, Nos. 9-10 (September-October 1963), pp. 16-24. 60, [1] p. & ads. 8vo, printed wrappers (minor staining to wrappers), title on spine. Coyoacán, Mexico City: 1963.

Carrión's second appearance in the experimental literary journal *Revista Mexicana de Literatura* (1955-65). A very good copy, edition of 2000 copies.

∞ *Dear reader. Don't read.*, p. 255.



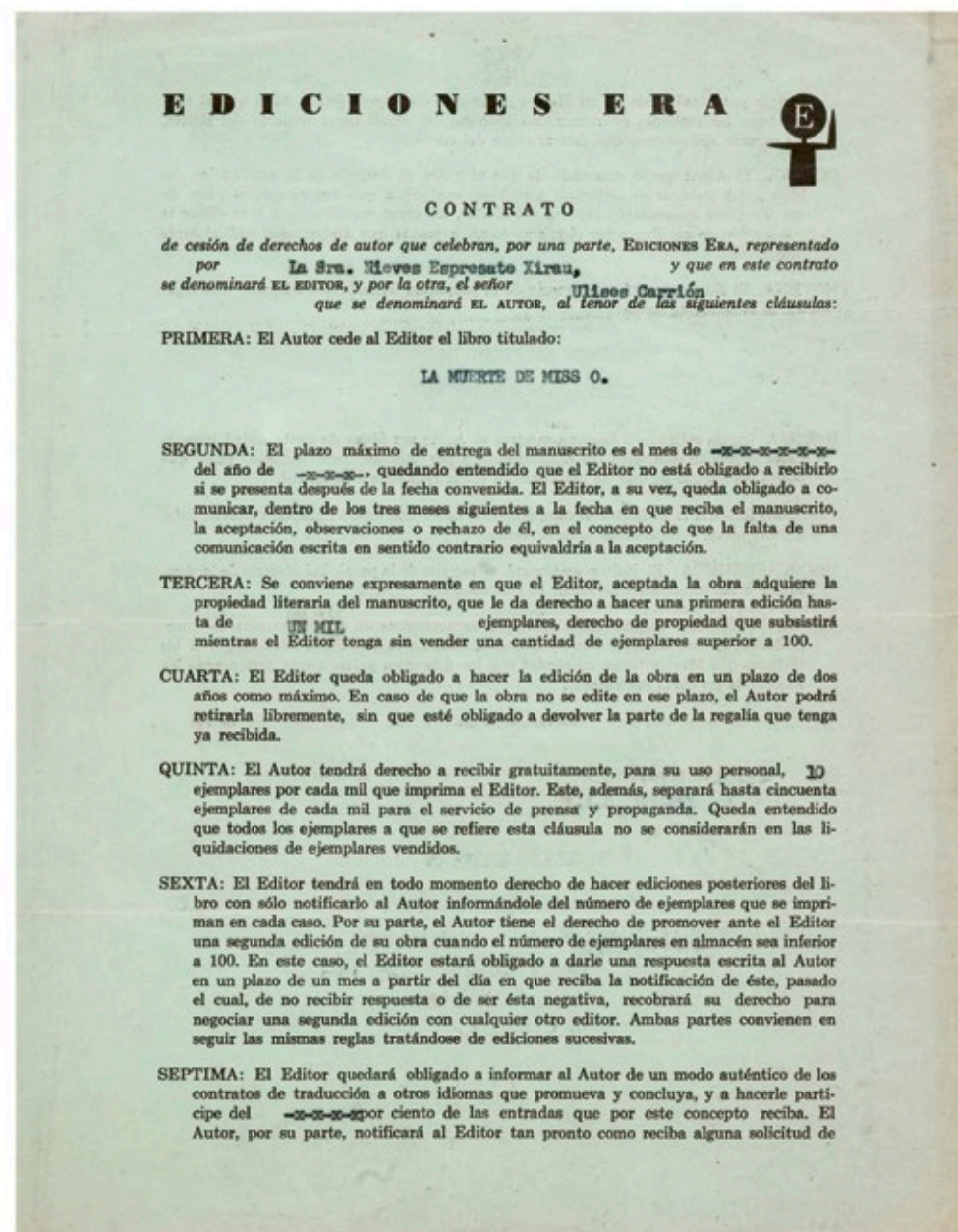


5. **CARRIÓN, Ulises.** The two signed & counter-signed publishing contracts for Carrión's two collections of short stories, *La Muerte de Miss O* (1966) and *De Alemania* (1970). One sheet, folded; three sheets, folded & stapled. Mexico: 1965 & 1970.

Carrión's signed copies of contracts for his first and second published books. The publisher Ediciones Era reached an agreement for his debut book, *La Muerte de Miss O*, on 8 October 1965. It was printed in an edition of 1000 copies, with 10 given to Carrión. Per the terms of the contract, the author was to receive 10% of sales in semi-annual installments.

The second contract, with Joaquín Mortiz, a celebrated publisher of genre-defying works, consists of three mimeographed sheets (printed on rectos only), with blanks filled in by typewriter. Carrión was entitled to 10% of public sales on the first 10,000 copies sold. Mortiz would provide him with 20 complimentary copies, as well as a 45% discount on any additional copies. The contract is signed by Carrión and Joaquín Diez-Canedo, on the recto of the third sheet, dated 12 January 1970.

Both in near fine condition; minor wear at the edges. From the collection of Guy Schraenen (1941-2018), friend and creative partner to Carrión and the foremost chronicler of Carrión's life and works through the exhibitions "*We have won! Haven't we?*" (1992) and *Dear reader. Don't read.* (2016).





arreglo para traducción de su libro a un idioma extranjero, por si desea que el Editor haga las gestiones oportunas. En todo caso el Autor tiene, respecto del Editor, las mismas obligaciones que éste respecto del Autor.

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NOVENA: El Editor pagará como precio de la propiedad literaria que adquiere una regalía en la siguiente forma:

EL DIEZ POR CIENTO SOBRE EL PRECIO DE VENTA EN  
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DECIMA: Queda obligado el Editor a mostrar al Autor sus libros de contabilidad cuantas veces lo solicite éste, bien sea directamente o por representante legítimo, para que pueda cerciorarse de que las liquidaciones están ajustadas a la verdad.

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DECIMASEGUNDA: El Editor gestionará el registro de la propiedad literaria de la obra, sujeta a las condiciones previstas en este contrato.

DECIMATERCERA: Ambas partes convienen expresamente en someterse para la interpretación de este contrato a la legislación federal de la República Mexicana y a los tratados que México tenga celebrados con los diferentes países a que pertenezcan los autores de las obras contratadas.

México, D. F., a 8 de octubre de 1965.

EL EDITOR:

"EDICIONES ERA, S.A."

EL AUTOR:

ULISES GARRIGÓN



EDITORIAL  
JOAQUÍN  
MORTIZ S.A.

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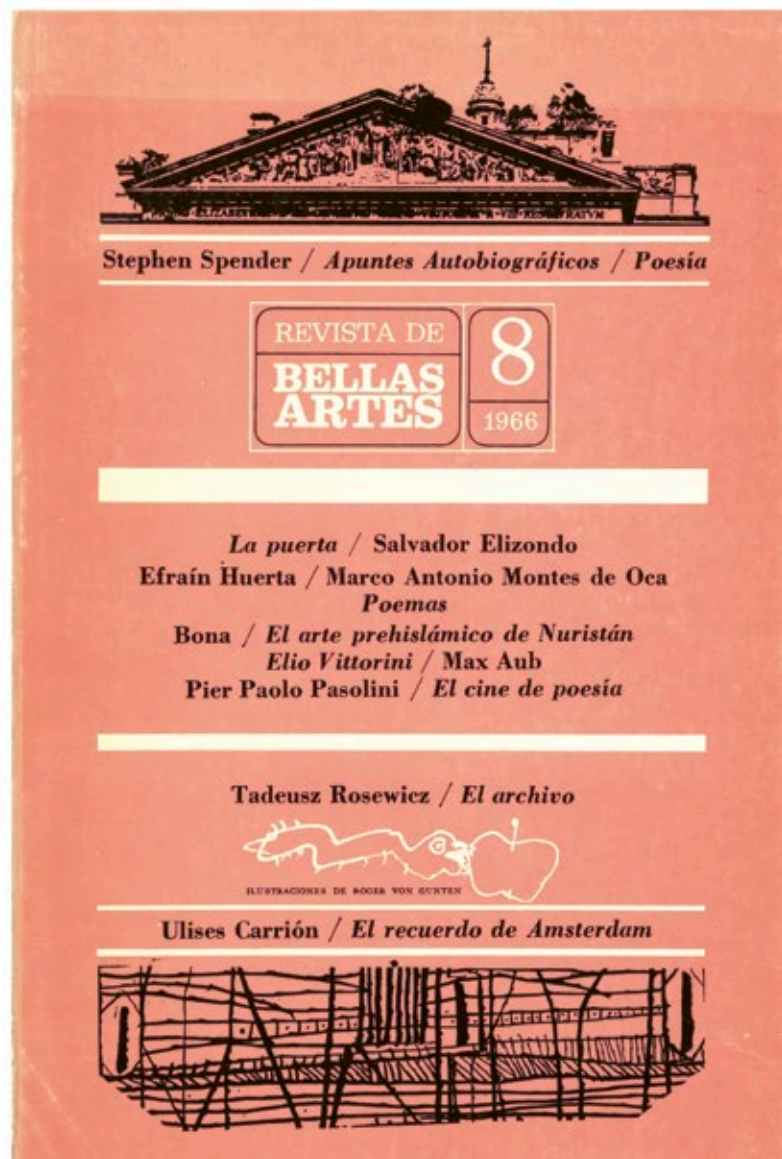
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**6. CARRIÓN, Ulises.** "El regreso a Amsterdam" [in]: *Revista de Bellas Artes*, No. 8 (March-April 1966), pp. 41-56. Black & white illus. throughout. 102 pp. & ads. 4to, pink pictorial wrappers, title on spine. Mexico City: 1966.

Unrecorded by Schraenen; foreshadowing Carrión's permanent move to Amsterdam, he contributed this short story about a visit to the city, with illustrations by Vicente Rojo (1932-2021). Near fine copy.

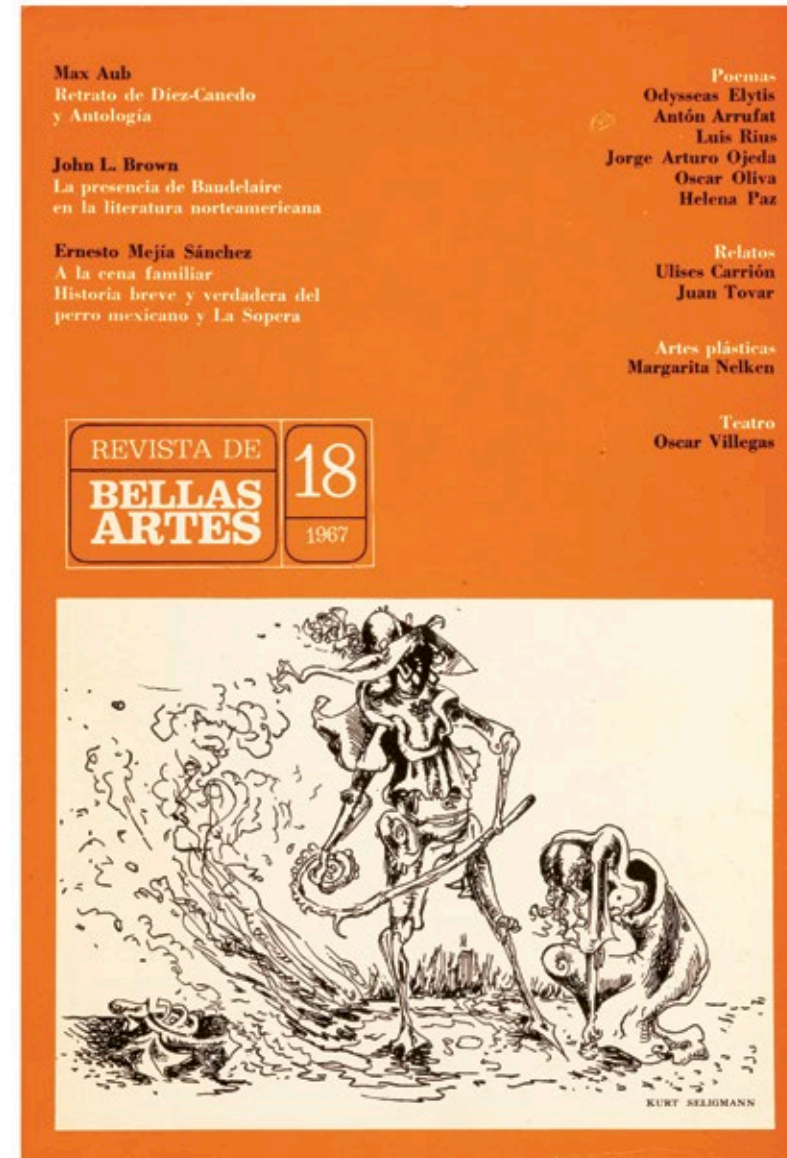
∞ Not in *Dear reader. Don't read.*



**7. CARRIÓN, Ulises.** "Después de Antonin Artaud" [in]: *Revista de Bellas Artes*, No. 18 (November-December 1967), pp. 22-35. Black & white illus. throughout. 104 pp. 4to, orange pictorial wrappers (extremities a little rubbed), title on spine. Mexico City: 1967.

Unknown to Schraenen; a piece published in one of Mexico's influential literary journals. Near fine.

∞ Not in *Dear reader. Don't read.*





## The Only Surviving Copy?

**8. CARRIÓN, Ulises.** Typescript of his master's thesis: *Judas' Kiss and Shakespeare's "Henry VIII."* [1], 39 leaves, printed on rectos only. 4to (260 x 210 mm.), cont. plain green wrappers, staple-bound. Leeds: University of Leeds, School of English, 1972.

Carrión's copy of his University of Leeds master's thesis, with several ink and pencil corrections. In 1972, on a British Council scholarship, Carrión completed his post-graduate coursework in English Studies at the university. At this juncture, he had already studied in Paris, at the Sorbonne from October 1965 to June 1966, and in Achenmühle, Germany, in August-September 1966. Simultaneously, his standing in Mexican literary circles grew by leaps and bounds. His first collection of short stories, *La Muerte de Miss O*, had been published by Ediciones Era in 1966, and four years later the prestigious publisher Joaquín Mortiz issued *De Alemania* (1970), Carrión's second group of short stories. Despite his early successes and the encouragement of Octavio Paz, Carrión was attracted by alternative forms of artistic expression that he encountered in Europe. The crux of the present thesis foreshadows his rupture from the literary world of Mexico and his growing embrace of Structuralist theory and the visual arts.

Several passages from the thesis encapsulate Carrión's evolving relationship with traditional literature:

I: "A play is a structure. The elements of this structure are speeches and actions. These are delivered and performed, that is, transmitted to us, by characters who are themselves elements of the structure. The structure has a meaning which we can discover by summing up the various elements: speeches, actions and characters. How are the meanings of the elements established? By seeing in which way they hold together."

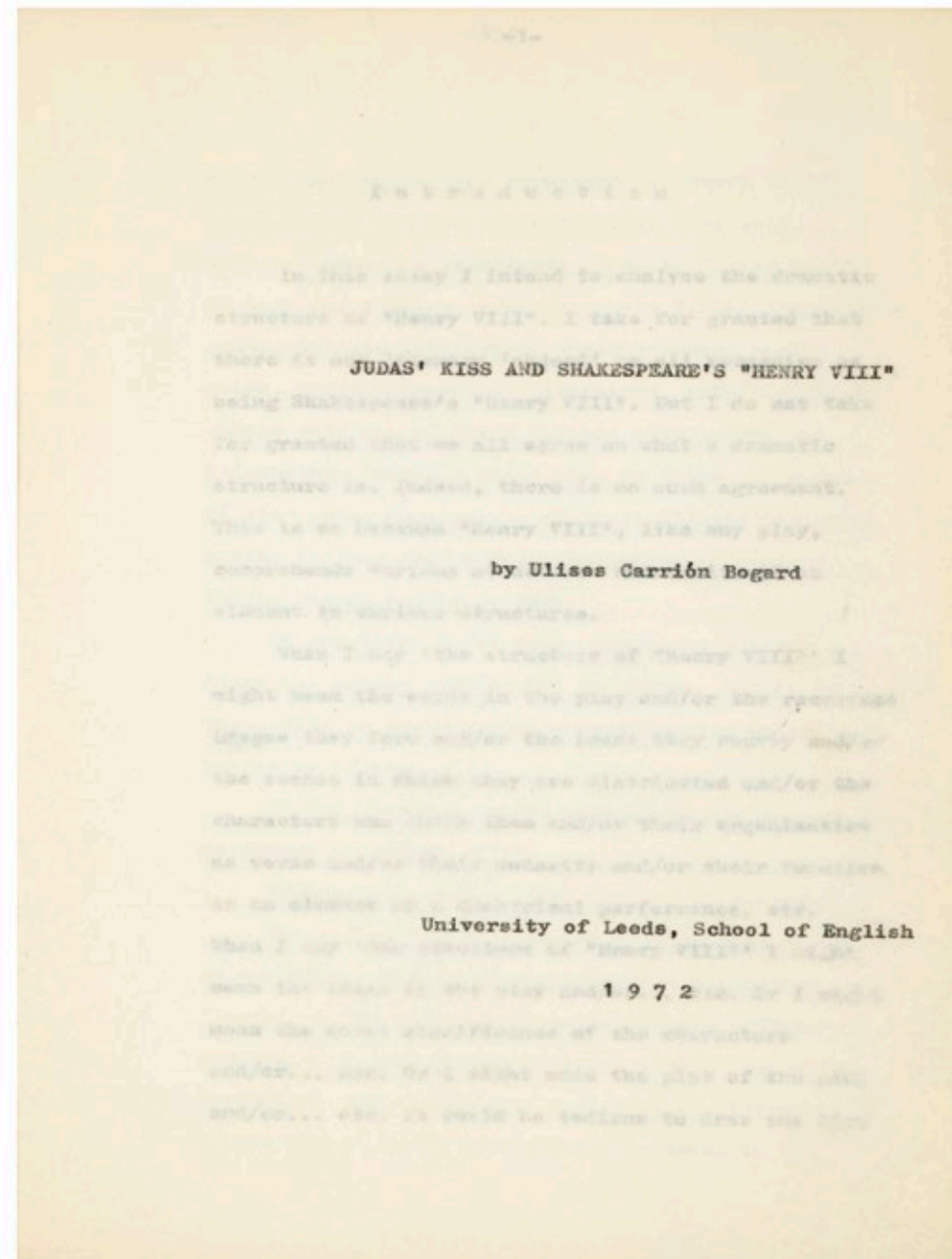
Conclusions: "'Henry VIII' is a play. This means that 'Henry VIII' is a text but not any sort of text. It is a text intended to be performed. In analyzing its dramatic structure – that which makes it a play and not a novel or a poem, we do not ignore the fact that it is intended to be performed..."

"The dramatic structure of 'Henry VIII' is meaningful regardless of the words actually used to build such structure. We do not ignore the fact that the words are there. But, having realized that language is essentially ambiguous, we look for a more immediate meaning. The assessment of this meaning is a first step, but a necessary one, in the process of analyzing Shakespeare's 'Henry VIII' or any other play."

This appears to be the only surviving example of Carrión's thesis. We have not been able to track down an archival copy at the University of Leeds. It serves as an instructive window into the visual artist's thinking at a pivotal moment in his life. It is unstudied but for a brief mention in Maïke Aden's 2016 article "Carrión Carries On" in *Journal of Artists' Books*, No. 40. Aden was Guy Schraenen's partner in his later years.

In excellent condition. From the collection of Guy Schraenen.

∞ Not in J. J. Agius & R. Ocampo, eds., *Ulises Carrión: Books & More, Catalogue Raisonné*.





# Introduction

In this essay I intend to analyse the dramatic structure of "Henry VIII". I take for granted that there is one literary 'object' we all recognize as being Shakespeare's "Henry VIII". But I do not take for granted that we all agree on what a dramatic structure is. Indeed, there is no such agreement. This is so because "Henry VIII", like any play, comprehends various structures and is itself an element in various structures.

When I say 'the structure of "Henry VIII"' I might mean the words in the play and/or the recurrent images they form and/or the ideas they convey and/or the scenes in which they are distributed and/or the characters who speak them and/or their organization as verse and/or their sonority and/or their function as an element of a theatrical performance, etc.

When I say 'the structure of "Henry VIII"' I might mean the ideas in the play and/or... etc. Or I might mean the moral significance of the characters and/or... etc. Or I might mean the plot of the play and/or... etc. It would be tedious to draw the list

9. (CARRIÓN, Ulises). Announcement card: *Agora O.C. presenteert In-Out Productions: Equipo Movimiento, MARROQUIN, YOUNG TCHONG: Natuur Verschijselen Kunstmatig Gerealiseerd; CARDENA: Opwarming Enzofoort Centrale, Ménage A Trois — Melting — Cardena Rechauffe le Montblanc; ULISES CARRIÓN: Sonnet(s)* (opens 20 December [1972]). Printed on both sides. Card, horizontal fold as issued. Maastricht: Agora Studio, [1972].

The rare card announcing an Agora Studio group exhibition during which Carrión showed his first bookwork *Sonnet(s)*, which had been published by In-Out Productions earlier in the year. This show was very likely the book's first public presentation. In the subsequent two years at Agora, Carrión had a solo show — *Grammatica(s)* (15 Feb.-1 March 1974) — and was part of a group exhibition in December of the same year (see *Catalogue 237*, no. 8).

Near fine; minor creasing.

∞ *Dear reader. Don't read.*, p. 260.

AGORA O.C.

PRESENTEERT

IN-OUT PRODUCTIONS

EQUIPO MOVIMIENTO

MARROQUIN

YOUNG TCHONG

NATUUR VERSCHIJSLEN KUNSTMATIG GEREALISEERD

CARDENA

OPWARMING ENZOVOORT CENTRALE

MÉNAGE À TROIS — MELTING — CARDENA RECHAUFFE LE MONTBLANC

ULISES CARRIÓN

SONNET(S)



## Manuscript for an Early Bookwork

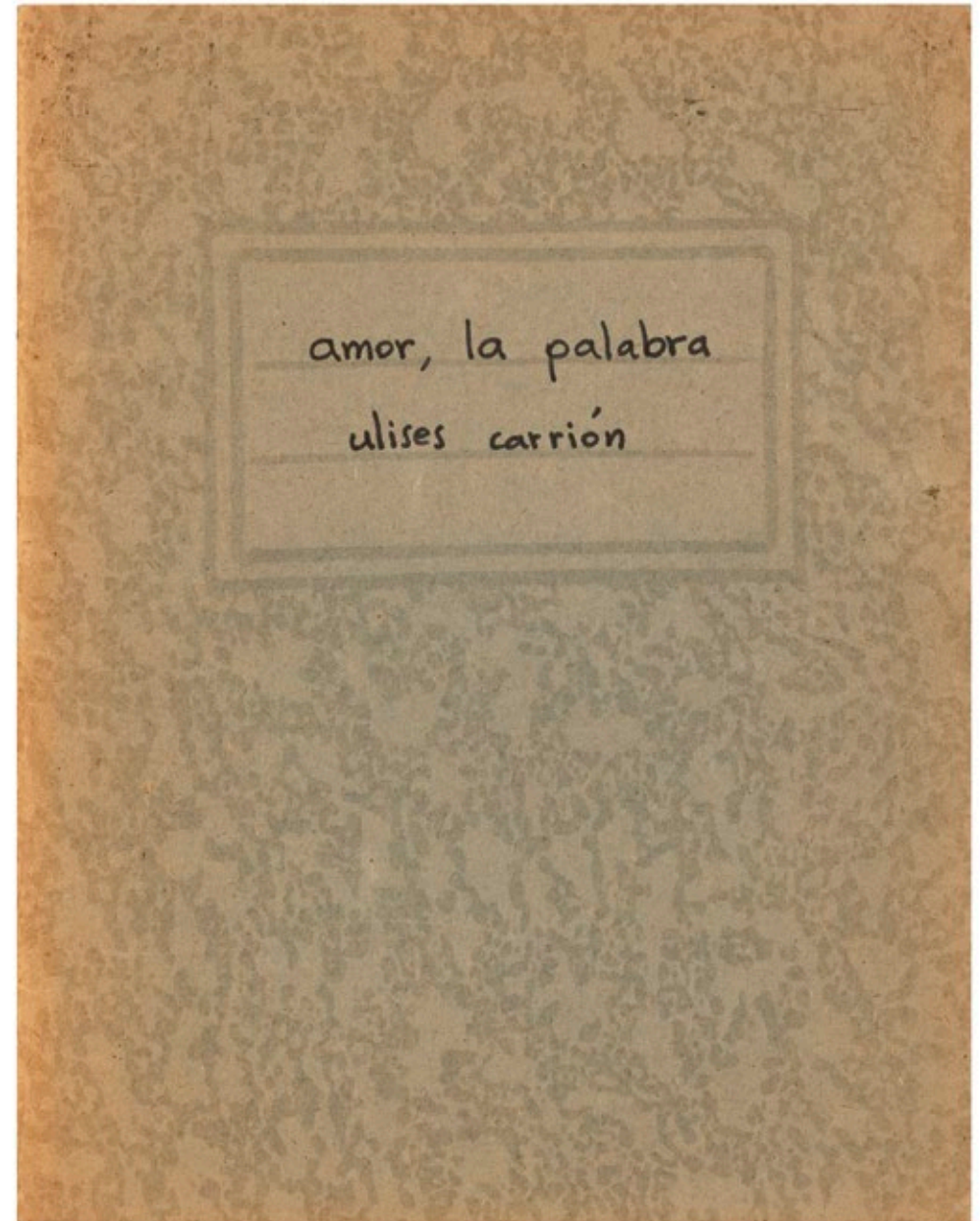
**10. CARRIÓN, Ulises.** The autograph manuscript for *amor, la palabra* (1973), ink on paper, ruled notebook. [25] leaves, written on rectos only. Small 4to (207 x 160 mm.), patterned softcover (extremities a little sunned), manuscript title on upper cover, exposed sewing. Amsterdam: 1973.

An extraordinary discovery: the manuscript, in Carrión's hand, for an early bookwork. *Amor, la palabra* was one of no fewer than six books that he published in 1973, it is also among his rarest. As in the final printed version, this manuscript is dedicated to Carrión's partner, Aart van Barneveld (1951-90), who co-founded Other Books and So, Stempelplaats, and Timed Based Arts: "para aart, / que estudia filología."

The present manuscript was not known to the editors of the *Books & More* catalogue, who record only the manuscripts and typescripts for the following books published during Carrión's lifetime: *Conjugaciones* (E), *Argumentos* (F), and *Soneto(s)* (G).

In an excellent state of preservation. Our manuscript comes from the collection of Guy Schraenen.

∞ Not in *Ulises Carrión: Books & More, Catalogue Raisonné*.





amor, la palabra

ulises carrión

amsterdam, 1973

para aart,  
que estudia filología



1

amor es una palabra  
que aparece entre amoñar y amoragar  
en el diccionario

diez acepciones le corresponden  
de las 250,000 que el volumen incluye

mas de "su ilustracion, [que] es  
abundantísima,  
aclaratoria

e  
intuitiva"  
nada le toca a amor

13

afecto,  
carino,  
ternura;  
adoración,  
idolatría;  
filia,  
pasión,  
fetichismo,  
idilio,  
voluntad,  
entrañas,  
ley,  
corazón,  
inclinación,  
devoción,  
querer.

que cada uno busque  
el nombre de su amor  
(para eso se inventaron los sinónimos)



**11. CARRIÓN, Ulises.** *amor, la palabra*. [13] mimeographed leaves, printed on rectos & versos. Oblong 8vo (143 x 199 mm.), orig. white paper wrappers, stamped title label on upper wrapper, orig. black cloth tape over spine, staple-bound. [From the colophon]: Amsterdam: In-Out Productions, 1973.

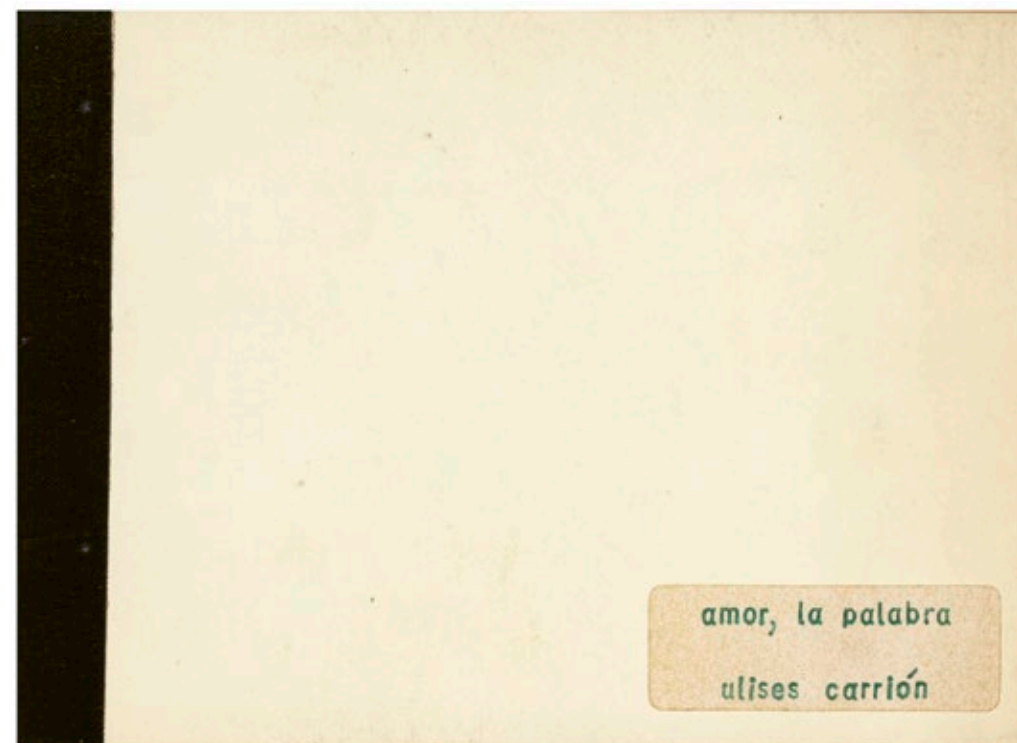
One of 50 copies, a very rare bookwork by Carrión, issued through the publishing arm of the artists' space he co-founded in November 1972, In-Out Center. Carrión published six bookworks in 1973 — a year of prodigious book creation for him — with the small artist-run organizations In-Out Productions, Beau Geste Press, and exp/press.

The title label on the upper wrapper, the title-page, and the dedication (verso of title) are all rubber-stamped in green ink, an important early instance of the artist's burgeoning connection with stamp art. Carrión dedicated the book to his partner and future co-founder of the bookshop Other Books and So, Aart van Barneveldt (1951-90). This is copy no. 26 of 50 numbered copies, as stamped in large numbers on the colophon page.

“*amor, la palabra* features several dictionary definitions of the word *love*, with all the detail and technical precision typical of dictionaries — the position of the word in the sentence, examples of phrases, synonyms and antonyms, etc.—to which Carrión adds his own phrases that broaden the meaning and use of the word. Among them, there is an example that points to homosexual love, absent from the definitions he had found: ‘love is masculine, which means the other does not exist / the same is one only, a careful work / for the enjoyment / of the other...’”—João Fernandes, “Art as Subversion: Make and Remake to Make Anew,” *Dear reader. Don’t read*. (2016), p. 42.

A fine copy. From the collection of Guy Schraenen.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 8.





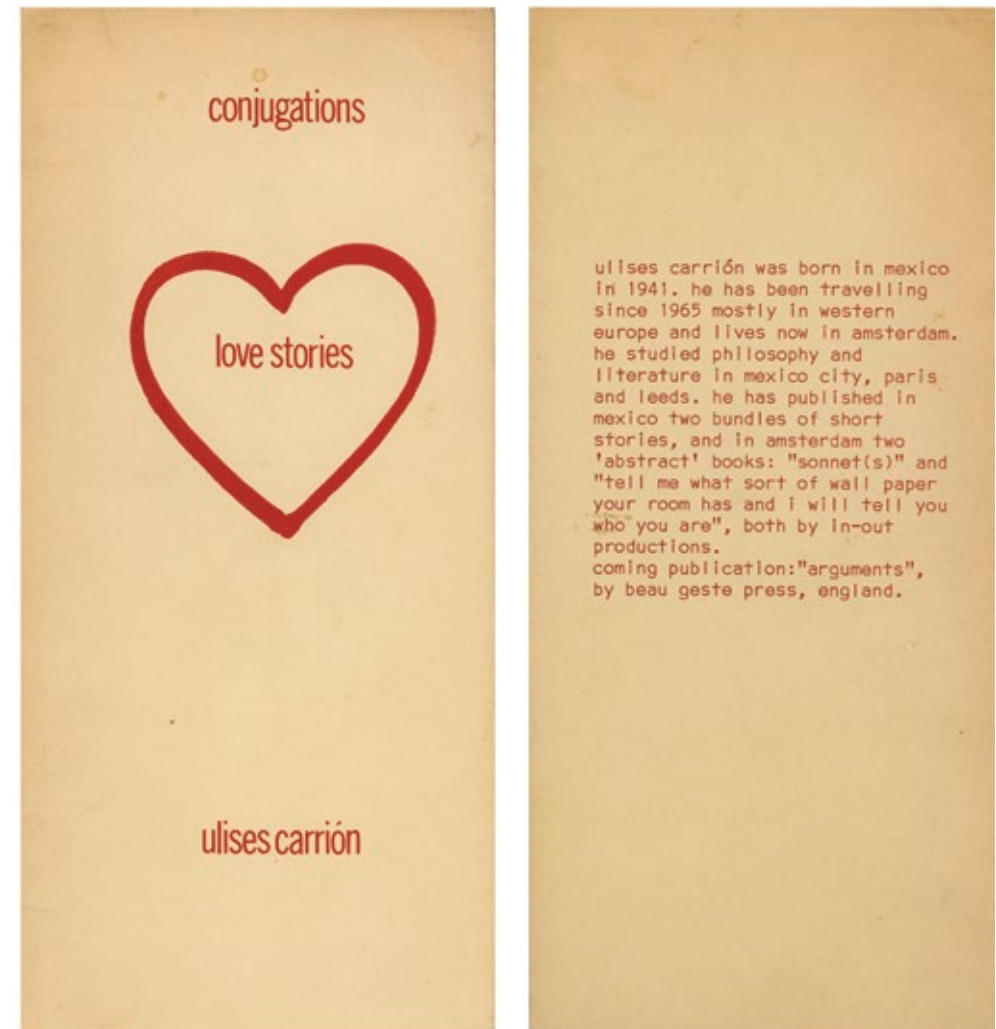
12. **CARRIÓN, Ulises.** *Conjugations (Love Stories)*. [72] pp. Tall 8vo (206 x 95 mm.), printed thick-paper covers (tiny stain to upper cover & foot of spine cracked but sturdy), Swiss binding, title on spine. Utrecht: exp/press, March 1973.

One of Ulises Carrión's early editioned bookworks, published in March 1973 by G. J. de Rook's imprint exp/press; according to WorldCat there is no copy in North America. It was printed in a numbered edition of 250 copies, with 12 signed by the author (numbered i-xii); ours, no. 7, is unsigned. Similar in approach and layout to *amor, la palabra* (1973), the book probes the manifold meanings, conjugations, and usages of the word "love" in the course of ten "stanzas."

"The bookwork *Conjugations (Love Stories)* features ten conjugations of the verb 'to love,' together with its variations and possible syntactic combinations (negative, interrogative, exclamatory, etc.). Once again, Carrión strips to the bone — to the lexical or grammatical structure — one of the prevailing themes in the history of literature. Love is not the protagonist of a fiction, of a narrative, but appears as the word and verb that makes possible all the narratives the reader may wish to discover, invent, live, or tell. This suppression of the narrative does not diminish the expressive intensity of the gesture... In *Conjugations*, Carrión shows an awareness of the resemblance between the strophic structure and the conjugation of a verbal form in its different persons and forms."—João Fernandes, "Art as Subversion: Make and Remake to Make Anew," *Dear reader. Don't read.*, p. 42.

A near fine example of this most scarce bookwork. From the collection of Guy Schraenen.

*Ulises Carrión: Books & More, Catalogue Raisonné* no. 9.





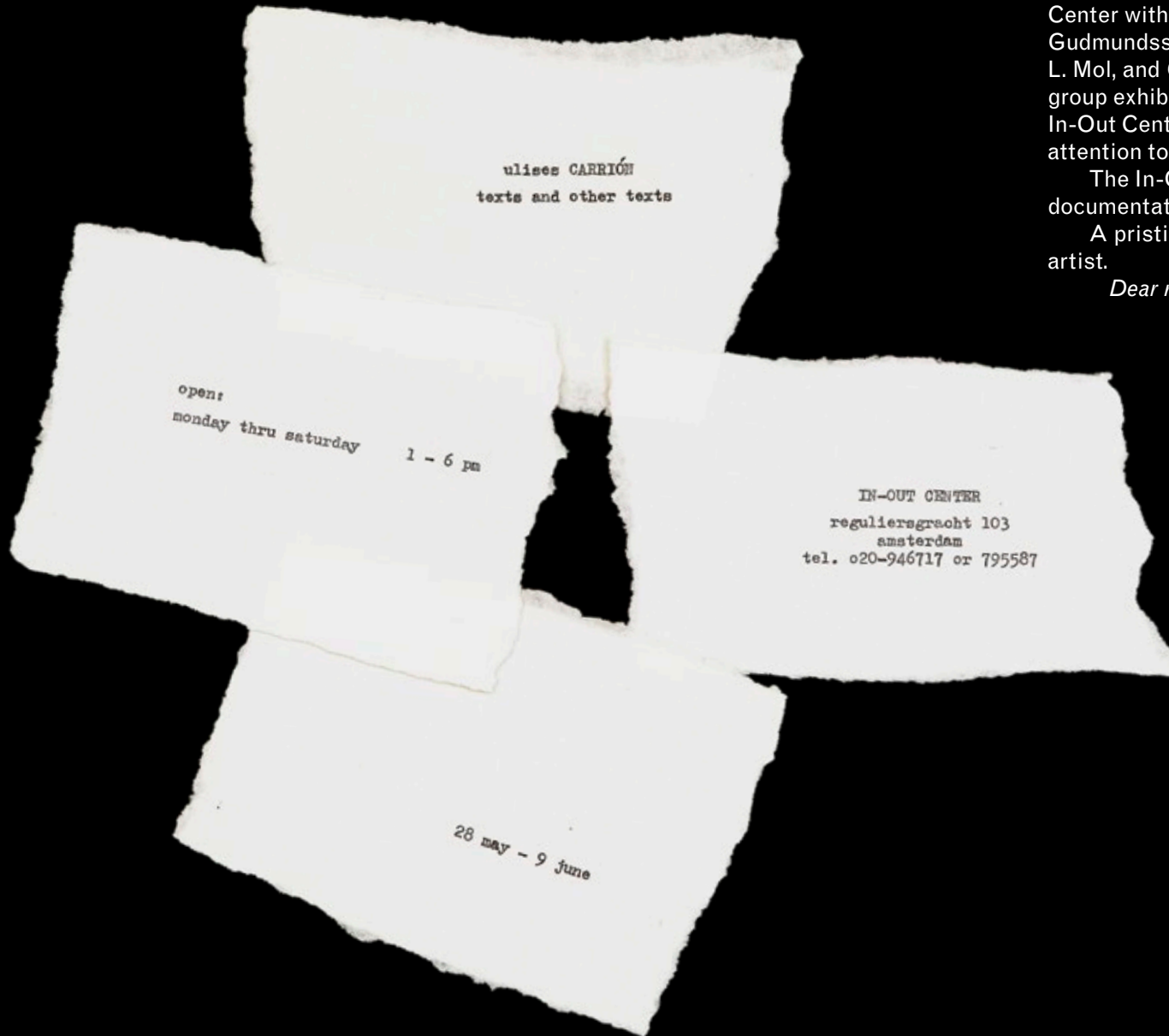
**13. CARRIÓN, Ulises.** Exhibition invitation: *Ulises CARRIÓN: texts and other texts* (28 May-9 June [1973]). Four torn pieces of paper with typewritten text on one side only. Amsterdam: [1973].

The extremely scarce invitation to Carrión's second solo exhibition, held at the In-Out Center in Amsterdam. Four intentionally torn paper fragments, which were mailed in an envelope, with details about the exhibition constitute this remarkable piece of ephemera. Carrión (1941-89) co-founded In-Out Center with nine other artists — Michel Cardena, Hreinn Fríðfinnsson, Kristján Gudmundsson, Sigurdur Gudmundsson, Hetty Huisman, Raul Marroquin, Pieter L. Mol, and G.J. de Rook — at the end of 1972. The space was inaugurated with a group exhibition that opened on 24 November and continued until mid-January. In-Out Center closed at the end of 1974, around when Carrión turned his attention to the opening of a bookstore and exhibition space.

The In-Out Center Archives website does not have any photographic documentation of the show so it is difficult to ascertain what was displayed.

A pristine example of this important and early invitation conceived by the artist.

*Dear reader. Don't read.,* pp. 174 & 175 (pictured).



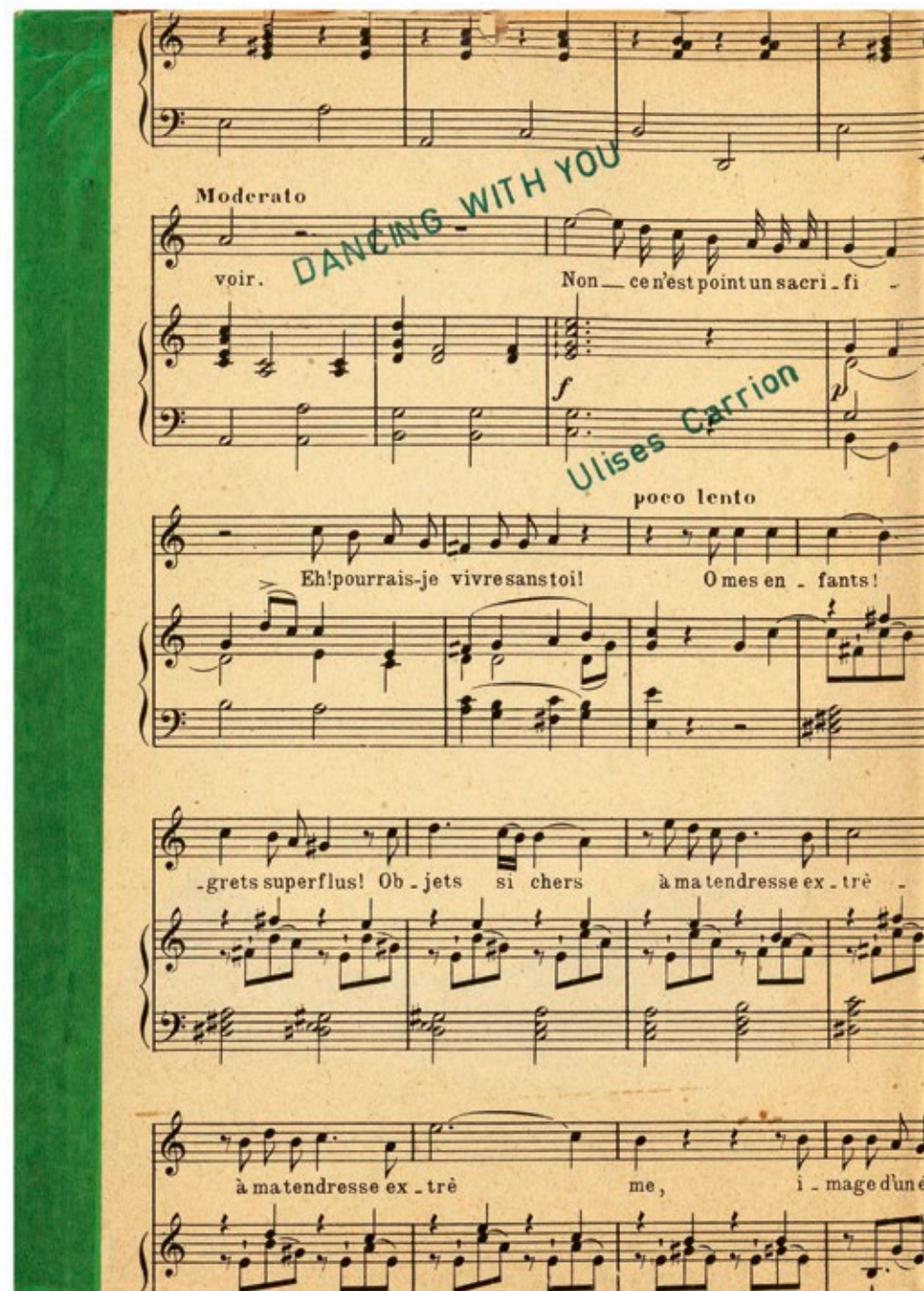


**14. CARRIÓN, Ulises.** *Dancing with You*. 30 pp., mimeographed & rubber-stamped, french-fold. Small 4to (215 x 157 mm.), found sheet music wrappers (small tear to upper wrapper & extremities a trifle worn), title and author's name stamped on upper wrapper, orig. green cloth tape on spine, staple-bound. Amsterdam: In-Out Productions, 1973.

An early Carrión bookwork, produced in an edition of 100 numbered copies — it is numbered in manuscript on the flap of the upper wrapper (ours no. 59). This work fuses the Mexican artist's lifelong interest in language and his budding association with mail and stamp art. He has appropriated dance instructions from a manual and reconstituted them as the principal text, reformulated into the format of poems. In the upper corner of each page, Carrión has stamped — in green ink — the name of the dance form dissected in the text.

"[*Dancing with You*] is composed of texts from a manual in English for dancing the waltz, quickstep, rumba, cha-cha-cha, jive, tango and slow foxtrot. Once again, Carrión uses a green rubber stamp on the cover and inside pages. The work subverts the genre of the dance manual, an appropriation that displays its language: the system of indications for each type of dance, but it is also a nod to his contacts in the Mail Art Network: *Dancing with You* was alluding to the use of 'dance' in relation...to *Correspondence School* by Ray Johnson, the alleged 'father' of mail art (a paternity that Carrión and others were skeptical about, because they considered it imperialist). It presents seven types of dance (including three from Latin America) in order to reflect cultural diversity, the different systems in 'dance,' in other words, the exchanges and movements both within the structure of each work of art as well as in the Network of alternative art..."—Juan J. Agius, ed., *Ulises Carrión & The Big Monster* (2014), p. 29 (pictured).

A near fine copy; some minor wear to the extremities, paper chipping in the gutter, and a crease to the lower wrapper. From the collection of Guy Schraenen.  
 ∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 4.





# SLOW FOXTROT

30

## LEFT TURN

- (Slow) Left foot forward to centre of room
- (Quick) Right foot to side turning body left
- (Quick) Left foot back small step
- (Slow) Right foot back normal step  
turnin left
- (Quick) Left foot to side small step
- (Quick) Right foot forward outside her on  
right
- (Slow) Left foot forward in line with her

## ALCESTE Opéra (1774)

*Andante*

*PIANO*

*p* *f* *p*

*Divinités du Styx,*

*p* *f*

*Adagio*

*Styx,* *mi - nis*

*pp*



## The Deluxe Version, Twice Signed

**15. 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.

First edition, the deluxe version on vibrant multi-colored Strathmore Grandee paper and exceptionally signed twice by Carrión (1941-89). *Arguments* was printed in a total edition of 400 copies, 200 on Huntsman white cartridge and unsigned, and 200 deluxe copies and signed on the verso of the title-page. The present copy is remarkable for its additional signature on the recto of the first blank leaf, especially given that the artist hardly ever signed his bookworks and reluctantly produced a deluxe version of *Arguments* — a practice he never repeated.

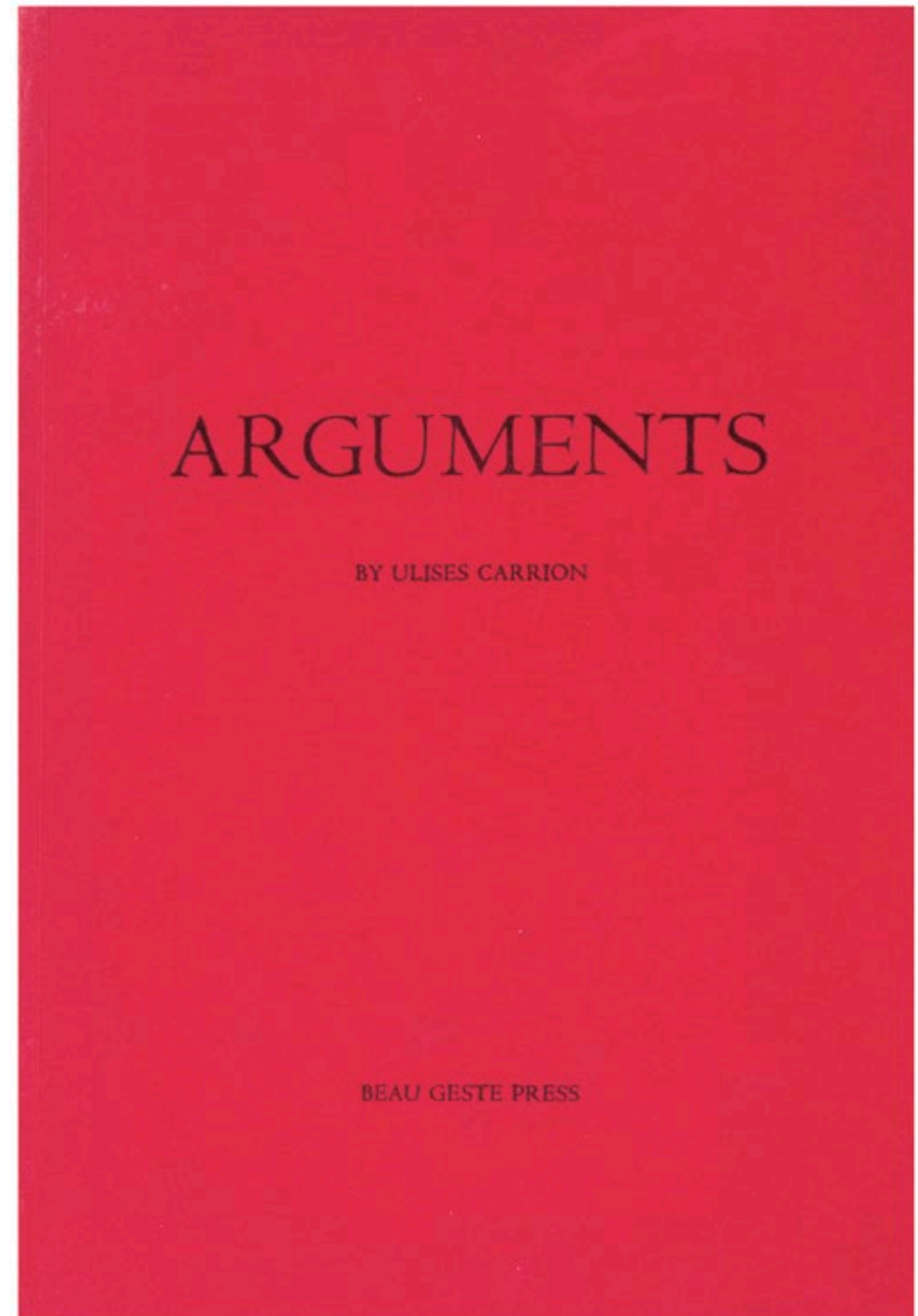
Formed in 1970 by Felipe Ehrenberg, Martha Hellion, David Mayor, Chris Welch, and Madeleine Gallard, the Beau Geste Press was instrumental in Carrión's growing engagement with artists' books. The scholar Zanna Gilbert recalls in the *Beau Geste Press* catalogue (p. 405) that in 2017, Ehrenberg "commented 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).

The present 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?"

A near fine copy of the deluxe printing; the slightest wear to the covers and the spine.

∞ Alice Motard, ed., *Beau Geste Press* (2020), pp. 186-91 (illustrating both versions).

*Ulises Carrión: Books & More, Catalogue Raisonné* no. 7.





## “A good friend whose room I still don’t know, Ulises C.”

**16. CARRIÓN, Ulises.** *Tell me what sort of wall paper your room has and I will tell you who you are.* [1] leaf of wallpaper sample, mimeographed title-page & [20] leaves of wallpaper samples with printed captions. Small 8vo (173 x 110 mm.), orig. black paper wrappers, orig. black cloth tape over spine, staple-bound. Amsterdam: In-Out Productions, 1973.

The extremely rare first edition, one of 50 numbered copies; ours is inscribed by Carrión on the title-page. This edition is not recorded in WorldCat, which does show two examples of the 1974 second edition, held by SUNY Buffalo and Jan van Eyck Akademie. We are handling this cryptic bookwork for the first time after years of searching. Smaller than the second edition, it is certainly among the rarest of Carrión’s editioned bookworks. The present copy is also specially inscribed by the artist with a note that reads: “To Brauer(?), a good friend whose room I still don’t know, Ulises C.” *Tell me what sort of wall paper...* is in line with nearly all of Carrión’s books in that he did not sign the edition or part of it. This copy is a rare exception, inscribed to a friend and seemingly given as a gift.

According to Tineke Reijnders in her essay on the In-Out Center Archives website, the bookwork originated with Carrión’s discovery of discarded sample books assembled by the famous Rath & Doodeheefver wallpaper maker. He cut these up to constitute the leaves of what became the first edition of *tell me what sort of wall paper...* The numbered edition of 50 copies was quickly disseminated by sale, gift, or exchange, so Carrión undertook a second edition in January 1974.

Carrión’s bookwork gives us a tour of the imagined bedrooms of his relatives and associates. In order, we are presented with wallpaper specimens from: “my room,” “my parents’ room,” “my sister’s room,” “my uncle’s room,” “my wife’s room,” “my teacher’s room,” “my doctor’s room,” “my accountant’s room,” “my lawyer’s room,” “my psychiatrist’s room,” “my boss’ room,” “my lover’s room,” “my friend’s room,” “my neighbour’s room,” “my servant’s room,” “Guest room,” “Their room,” “Your room,” “A room,” “.....’s room.” Omitting any suggestion of narrative, the artist leaves us to form our own associations and interpretations of the wallpaper selections and the rooms we visit through the course of the bookwork.

“In 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...*, 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...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. The textual ellipsis liberates the interpretation of the dear reader, who, instead of reading a story, could create his or her own.”—João Fernandes, “Art as Subversion: Make and Remake to Make Anew,” *Dear reader. Don’t read.* (2016), p. 41.

A fine and fresh copy of a most scarce Carrión bookwork.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 6.

T. Reijnders, “Ulises Carrión and the In-Out Center,” In-Out Center Archives website (accessed 5 August 2022).



ULISES CARRIÓN

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

To Bram, a good  
friend whose room  
I still don't know.  
Ulises C.

Published by  
IN-OUT PRODUCTIONS  
Reguliersgracht 103,  
Amsterdam.

1 9 7 3

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

ulises carrión



**17. CARRIÓN, Ulises.** [From manuscript label on upper cover]: *tell me what sort of wall paper your room has and I will tell you who you are.* [20] leaves of wallpaper samples with manuscript captions. Small 4to (167 x 124 mm.), orig. blue semi-stiff paper wrappers, ms. title-label & stamped author's name on upper cover, orig. beige paper over spine (extremities a trifle sunned), staple-bound. Amsterdam: In-Out Productions, January 1974.

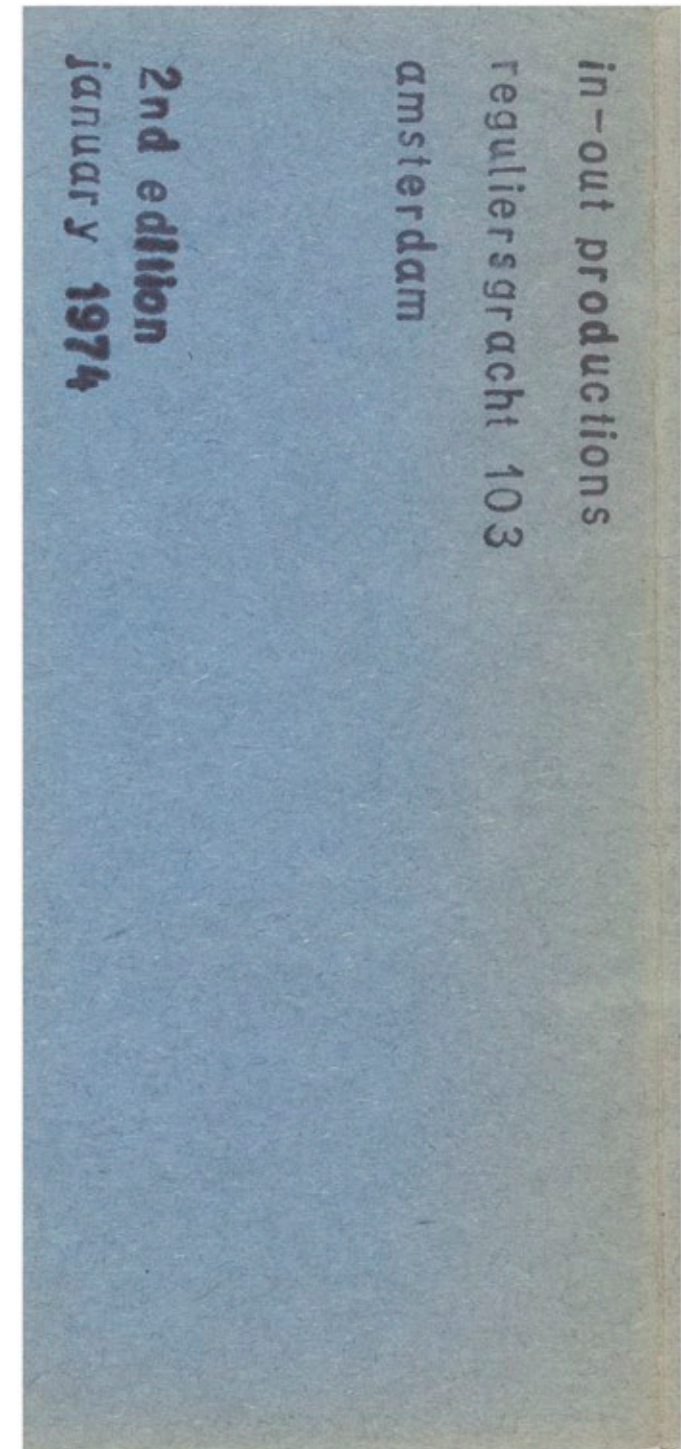
Second edition — the manuscript version of this elusive and enigmatic bookwork by Ulises Carrión (1941-89). In our experience, this book is one of the most difficult of Carrión's to find, in either edition. Its delicate composition and the small format have surely contributed to its scarcity. There is no recorded copy of the first edition (1973, ed. of 50) in WorldCat; there may be one at the Stedelijk Museum, Amsterdam, but we were unable to find it on their website.

Carrión's bookwork gives us a tour of the imagined bedrooms of his relatives and associates. In order, with small variations from the first edition, we are presented with wallpaper specimens from: "my room," "my parents' room," "my sister's room," "my uncle's room," "my wife's room," "my teacher's room," "my doctor's room," "my accountant's room," "my lawyer's room," "my psychiatrist's room," "my boss' room," "my lover's room," "my neighbour's room," "my friend's room," "my servant's room," "guest room," "their room," "your room," "a room," ".....'s room." Omitting any suggestion of narrative, the artist leaves us to form our own associations and interpretations of the wallpaper selections and the rooms we visit through the course of the bookwork.

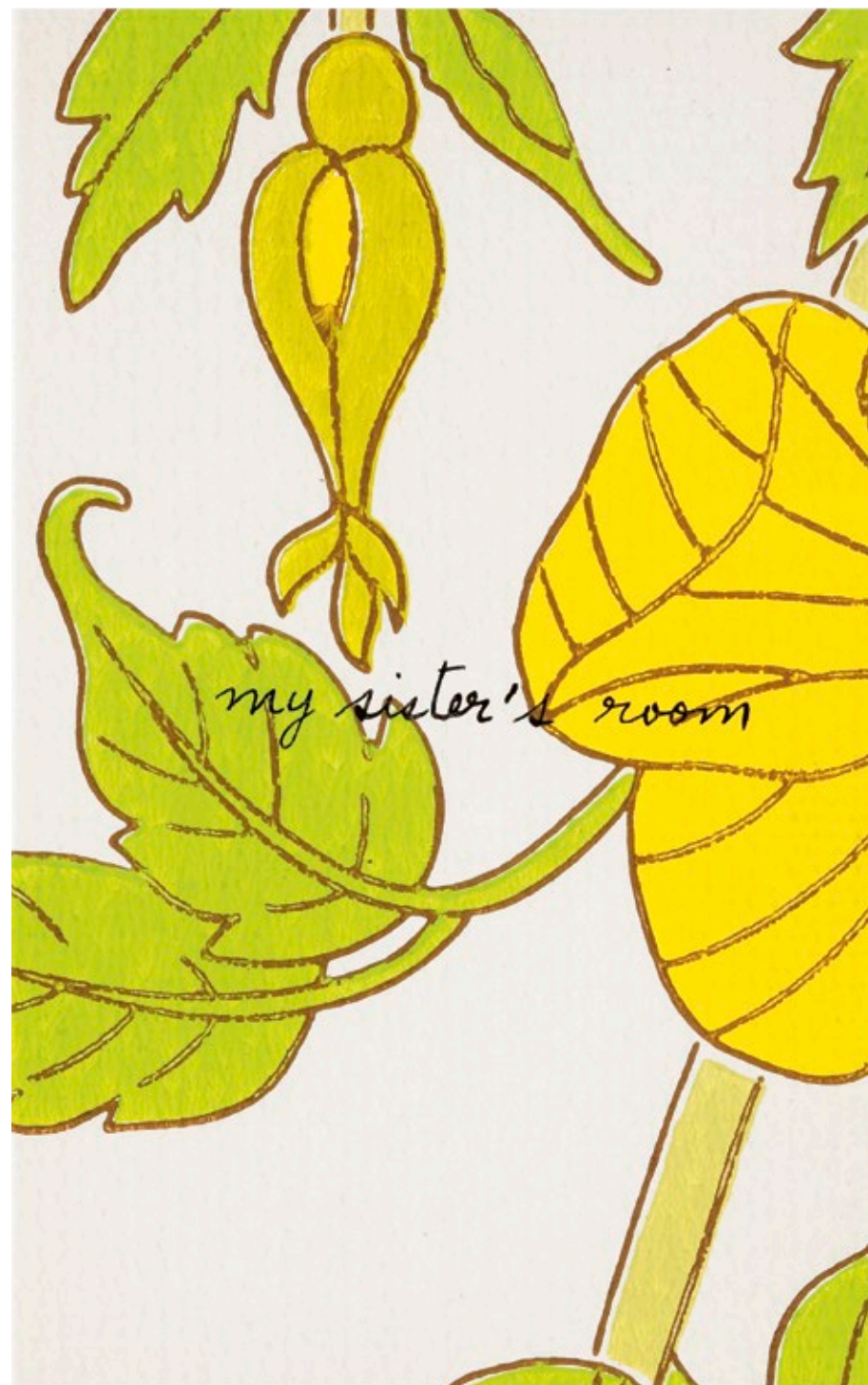
A near fine copy of a great rarity; the staples through the spine and the lower text block have been pulled, but the text block remains sturdy. The collector from whom we purchased this acquired the bookwork directly from Carrión's fabled Amsterdam bookshop Other Books and So for 5 guilders. We include the invoice, handwritten by Carrión himself and stamped with the store's name and address.

The re-issue of this bookwork in 1995, published by Juan J. Agius and Editions Héros-Limite (ed. of 52 copies), has caused some confusion because it is erroneously labeled the second edition. In 2013, when Agius and Ocampo were compiling *Ulises Carrión: Books & More*, they were not aware of the existence of this 1974 second edition made by Carrión and In-Out Productions.

∞ Not in *Ulises Carrión: Books & More, Catalogue Raisonné*, but the first edition (1973) is no. 6.









**18. CARRIÓN, Ulises.** The artist's preliminary proof copy of *Speeds*, one of his rarest bookworks. Ink on paper (both manuscript & stamped), multi-colored stickers, hand-numbered pagination. 24 pp. 12mo (121 x 106 mm.), orig. white paper wrappers, single green sticker on upper wrapper, artist's name stamped and "C. Van Den Bosch" written on lower wrapper, staple-bound & black cloth tape over spine. [Amsterdam: ca. 1973-74].

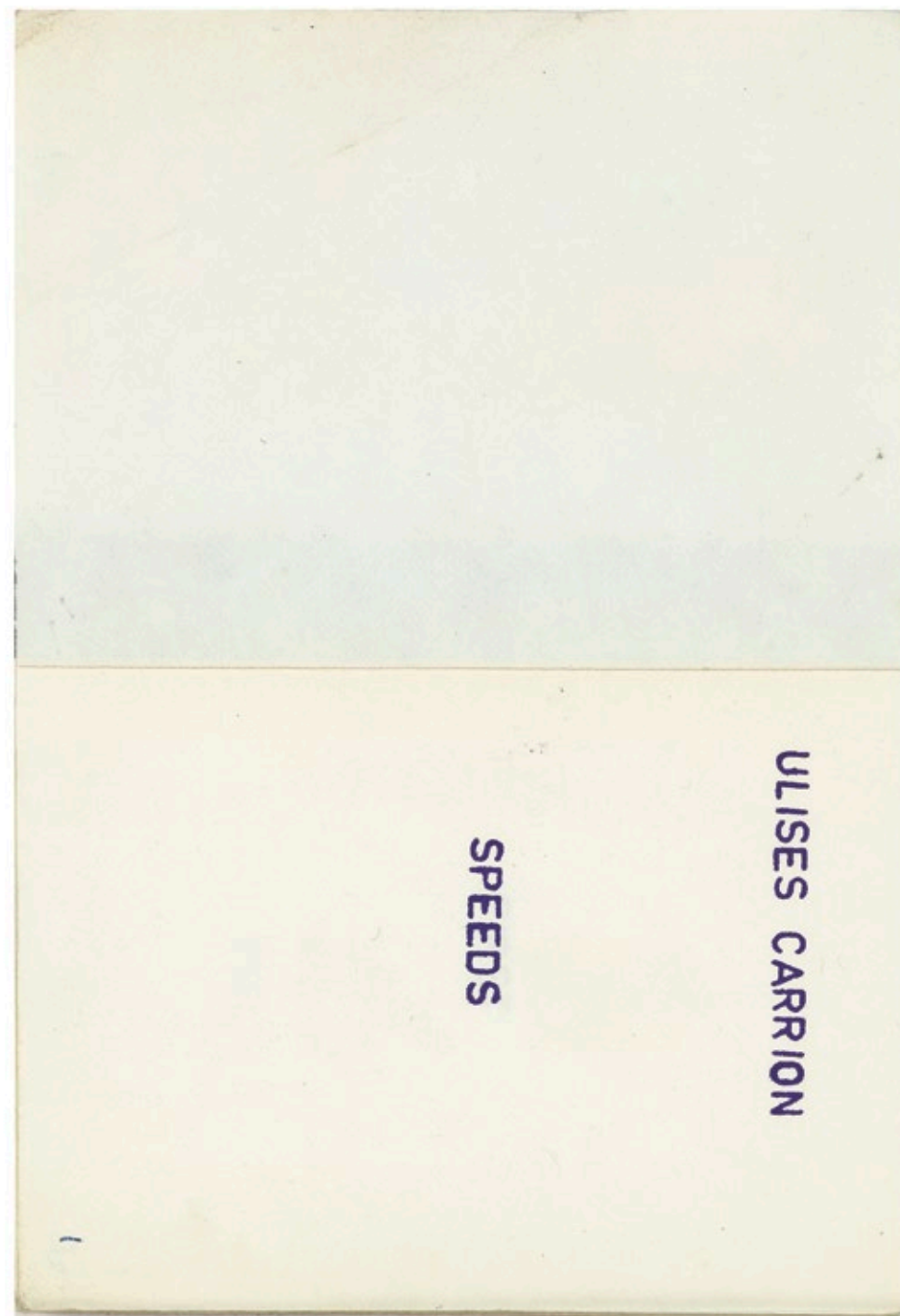
An exciting discovery: Carrión's stamped and manuscript maquette for what became his scarcest editioned bookwork. The artist's final book published by In-Out Productions (edition of just 10 copies), *Speeds* consists of rubber-stamped circles representing red, yellow, and green traffic signals and alternating stamped text — "stop," "wait," "go" — stretching across a long leporello book. We have not been able to compare our maquette with a copy of the final version of *Speeds*; the above description is based on the two images from *Ulises Carrión: Books & More*. Various searches for the editioned book in WorldCat did not yield any results. Carrión's distribution of his early books was informal, and he often sent them as gifts.

"Many of Ulises Carrión's bookworks take advantage of the prolific explosion of visual poetry in the literary and artistic languages of the postwar period. Numerous poets that extolled Mallarmé, Constructivism, Futurism, and Dada had spatialized and objectified the word and the text, in much the same way that many artists had, in their conceptual programs, dematerialized and redefined the artwork based on the word, the graphic space, and the sound. Yet within this context, Carrión's bookworks assume a particular condition due to an awareness of space-time sequentiality that makes his bookworks similar to the film, performance, and sound works he also realized. In fact, some of the bookworks are similar to experiments of visual poetry...[such as] *Speeds* (1974), a twenty-four-page foldout that in five section presents the possible variations of the three colors of a traffic light and its verbal expressions 'stop,' 'wait,' and 'go.'" —João Fernandes, "Art as Subversion: Make and Remake to Make Anew," *Dear reader. Don't read.*, p. 42 (describing the final rubber-stamped version, which is in leporello format).

In fine condition, a compelling object conveying Carrión's creative process in the making of one of his rarest books. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, p. 84 (referring to the editioned work).

Not in *Ulises Carrión: Books & More, Catalogue Raisonné*—the published version is no. 10.





2

WAIT  
STOP  
GO

6

3

STOP  
GO  
WAIT

7

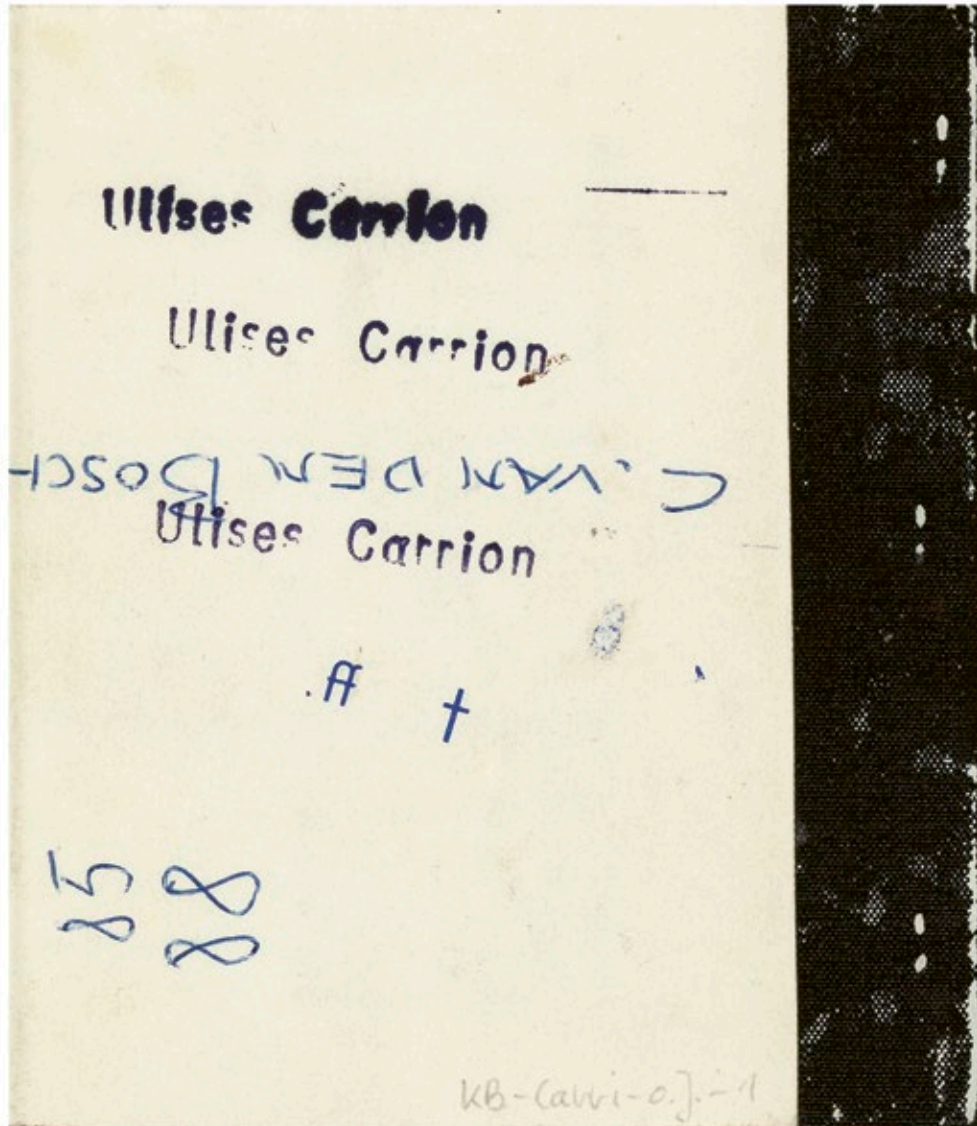


24

# CONTENTS

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No. 18

**19. OTHER BOOKS AND SO.** Stamped flyer announcing the opening of Other Books and So, with an invitation card laid-in, signed by co-founders Carrión and van Barneveld, to the opening day drinks on 15 April 1975. One folded sheet, with laid-in signed invitation. Amsterdam: 1975.

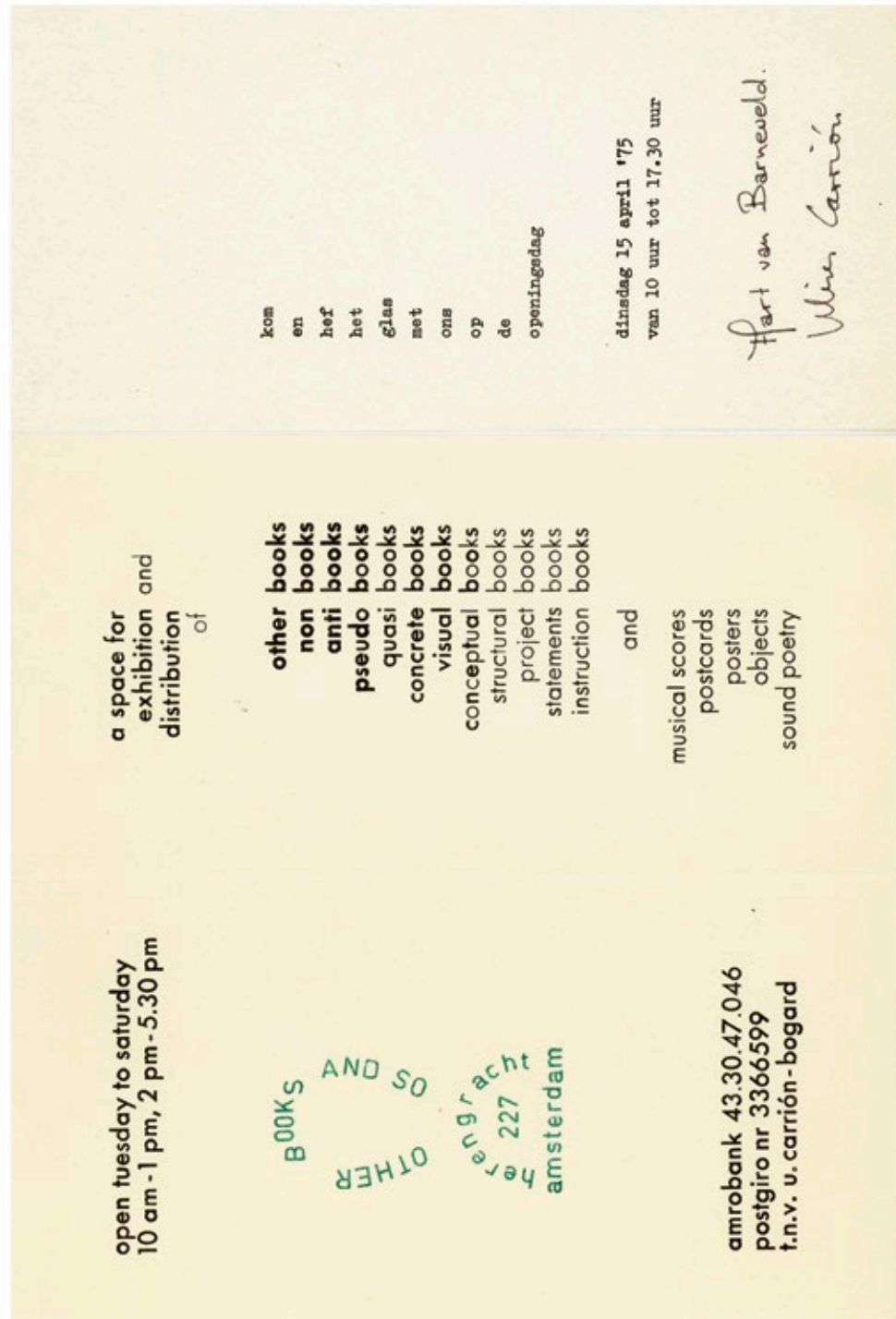
A fine example of the printed announcement for Other Books and So's inauguration, accompanied by a signed invitation to join for drinks on the opening day. Co-founders Ulises Carrión and Aart van Barneveld have signed this invitation, which reads vertically (in trans.) "come / and / raise / a / glass / with / us / on / opening day." The text on the flyer lays out their plans for a space that would function as both a bookshop and gallery dedicated to artists' bookworks.

Ulises Carrión and Aart van Barneveld opened the bookshop's doors on 15 April 1975, and the space's inaugural exhibition was *Boeken en linguïstische objecten uit allerlei landen* [*Books and linguistic objects from all sorts of countries*] for the month of May.

In fine condition, this is the first time we have seen the signed invitation sheet.

∞ *Dear reader. Don't read.*, p. 194 (a version of the flyer printed on different paper is pictured).





**20. OTHER BOOKS AND SO.** Exhibition postcard: *Postal Art Show* (August 1975). Printed on both sides, addressee written in ms. Postcard, mailed. Amsterdam: 1975.

Very rare postcard announcing one of the earliest exhibitions at Other Books and So. The recto of this postcard announces the extension of an exhibition at drukhuis, a space one door down from Other Books and So (Herengracht 227). On the verso is a brief mention of the latter's presentation *Postal Art Show*. This may well be the only printed announcement of the show. Fine.

∞ *Catalogue 237: Ulises Carrión* (2022), p. 180 as "*Briefkarten van kunstenaars.*"





**21. OTHER BOOKS AND SO, bookseller.** All four catalogues issued by Ulises Carrión's fabled Other Books and So bookshop and exhibition space.

I. *Other Books and So, Autumn '75*. [44] pp. Small 8vo (210 x 140 mm.), green printed wrappers (a few small spots to upper wrapper), staple-bound. Amsterdam: 1975.

II. [*Catalogue 2*]. 32 pp. 8vo (207 x 146 mm.), orig. tan pictorial wrappers, staple-bound. Amsterdam: [1976].

III. *Catalogue no. 3 – Winter 1976/77*. 30 pp. (incl. inside of wrappers). 4to (215 x 172 mm.), orig. beige printed wrappers, staple-bound. Amsterdam: 1976.

IV. *Catalogue no 4. (Summer 1977)*. 38 pp. (incl. outside of lower wrapper). 4to (215 x 172 mm.), orig. blue printed wrappers, staple-bound. Amsterdam: 1977.

A complete set of all four Other Books and So catalogues; each is exceedingly rare on their own. These modestly printed mail-order catalogues are essential documents concerning the dissemination of artists' books in Europe as well as Carrión's life as a prolific artist, bookseller, theorist of the book, and curator.

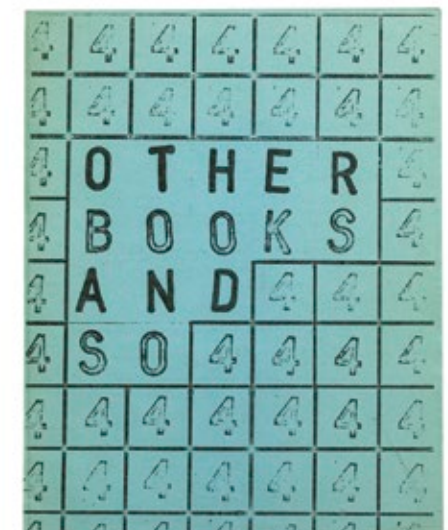
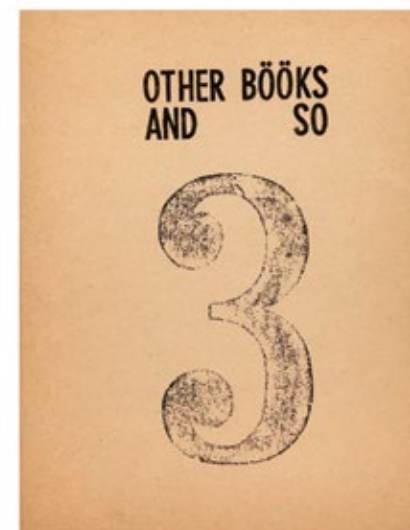
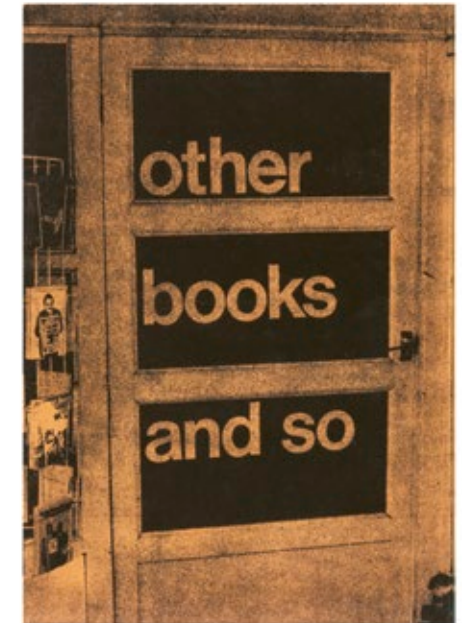
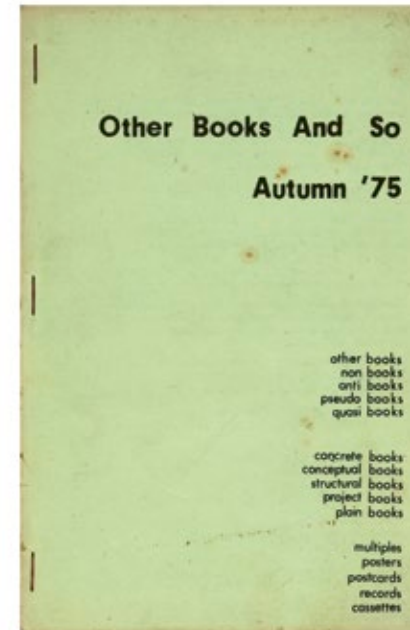
The space hosted numerous exhibitions and events and welcomed artists from around the world, such as Allan Kaprow, Dick Higgins, Guy Schraenen, Dorothy Iannone, Anna Banana, Richard Kostelanetz, Takako Saito, Claudio Goulart, etc. Concerning the books he sought to fill his store, Carrión writes, "In 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," *Quant aux Livres* (2008), pp. 191-92.

From the upper wrapper of catalogue no. 1: "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."

From the first page of catalogue no. 2: "This is our 2nd catalogue — prepared by Aart van Barneveld, Michael Gibbs and Ulises Carrión — appears nearly one year later than our first one. The rapid growth of the stock, as well as the increasing activities organised or held at Other Books & So, are the causes of this delay. We apologise to all our subscribers and declare our firm intention to do better in the future."

From the first pages of catalogues no. 3 and no. 4: "The above categories are not intended to be restrictive and/or arbitrary. Broadly Language Art, includes concrete / visual / sound / computer / process poetry & other variations of linguistic experiments. Language is poetry and prose along more conventional lines."

A complete set of these four legendary bookseller catalogues, with three of four in impeccable condition; the first catalogue is near fine with several brown spots to the upper wrapper, internally fine.





**22. (BEAU GESTE PRESS).** Mailed flyer: "Joint Communiqué," used as an announcement for the collective's first exhibition at Other Books and So (4-22 November 1975), with a typewritten blue sticker adhered to the head of the verso with the exhibition dates and location. Single A4 sheet with brown paper seal for mailing, horizontal folds. Amsterdam: 1975.

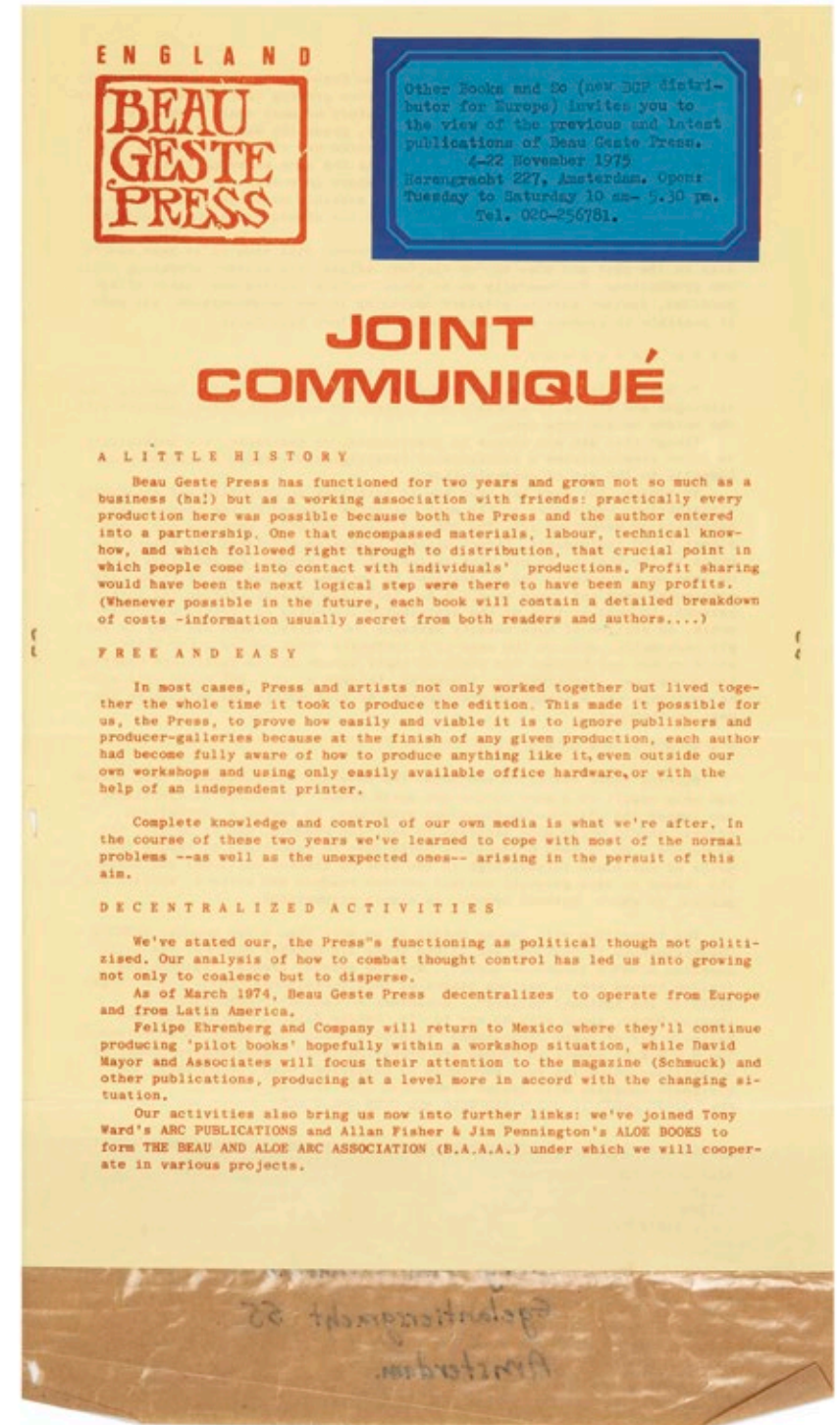
A famous Beau Geste Press flyer repurposed as a mailed invitation for the group's 1975 Other Books and So exhibition. Ulises Carrión forged a close relationship with Felipe Ehrenberg and Martha Hellion, co-founders of the Devon-based small artist-run press. In 1973, he published two artist's books with Beau Geste Press: *Arguments* and *Tras la Poesía*. Carrión also learned first-hand about printing processes, in particular mimeography, which he employed frequently in later years. With the opening of Other Books and So in Amsterdam, Carrión soon became one of the international distributors of Beau Geste Press publications and periodicals.

The blue sticker with typewritten text reads: "Other Books and So (new BGP distributor for Europe) invites you to the view of the previous and latest publications of Beau Geste Press. 4-22 November, Herengracht 227, Amsterdam. Open: Tuesday to Saturday 10 am– 5.30 pm."

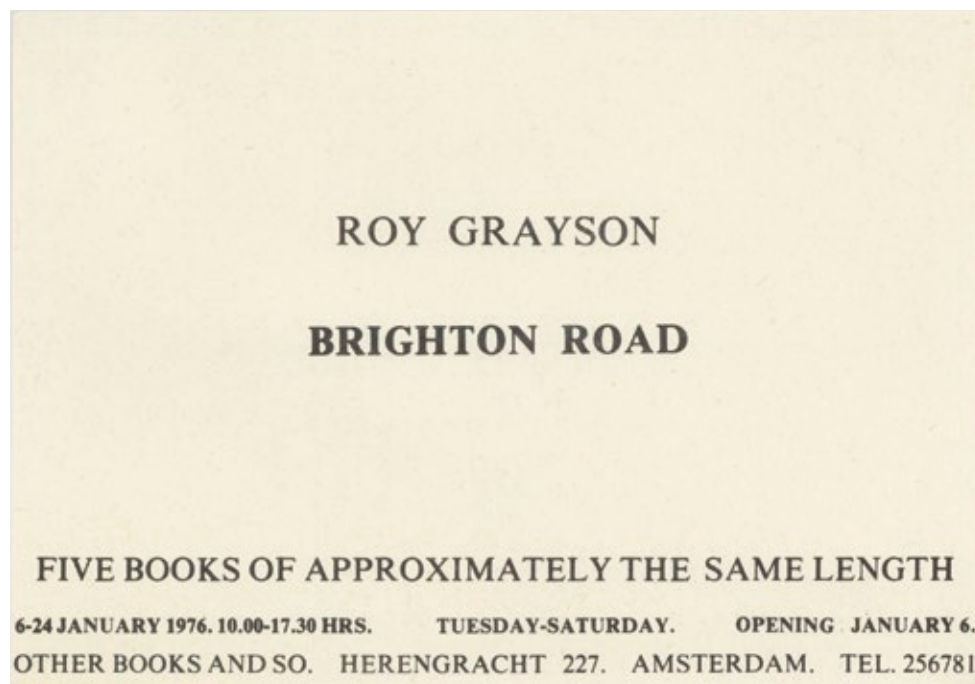
A signature document linking two pioneering institutions in the history of small artist-run institutions formed to assert control over the means of production and distribution of their artworks. In fine condition; minuscule closed tears from the staples. Mailed to the Dutch critic Lily van Ginneken.

∞ *Catalogue 237: Ulises Carrión*, p. 180.

*Beau Geste Press* (2020), pp. 322 & 330 (pictured).







**23. (GRAYSON, Roy).** Announcement postcard: *Roy Grayson: Brighton Road, Five Books of Approximately the Same Length* (6-24 January 1976). Details on recto. Postcard, mailed. Amsterdam: 1976.

Mailed announcement for the Other Books and So exhibition of artist Roy Grayson (b. 1936). In fine condition. Addressed to collector Tjeerd Deelstra (b. 1937).

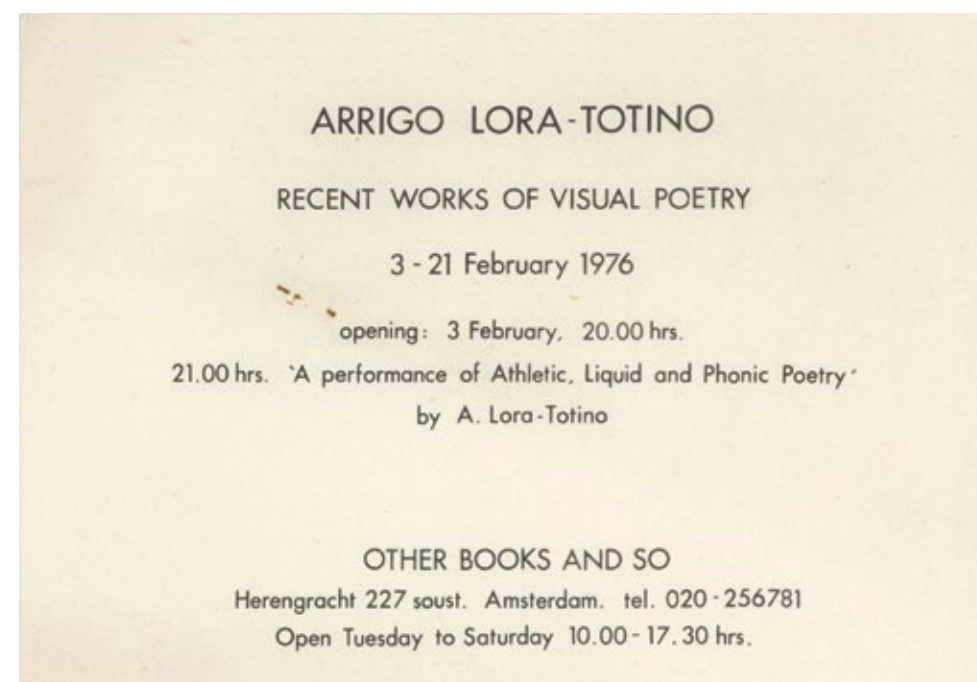
∞ *Catalogue 237: Ulises Carrión*, p. 180.

**24. (LORA-TOTINO, Arrigo).** Postcard announcement: *Arrigo Lora-Totino: Recent Works of Visual Poetry* (3-21 February 1976). Printed on recto, reverse blank. Postcard, mailed. Amsterdam: 1976.

The rare postcard for an exhibition by the sound and concrete poet Lora-Totino (1928-2016) at Other Books and So. He opened the show with a performance called "Athletic, Liquid and Phonic Poetry."

A fine mailed copy. Addressed and postmarked to collector Tjeerd Deelstra (b. 1937).

∞ *Catalogue 237: Ulises Carrión*, p. 180.





**25. CARRIÓN, Ulises.** *6 plays by Ulises Carrión.* [14] pp., printed on rectos only. Small 4to (191 x 140 mm.), upper wrapper printed in red & black, saddle-sewn binding. Amsterdam: Kontexts Publications, February 1976.

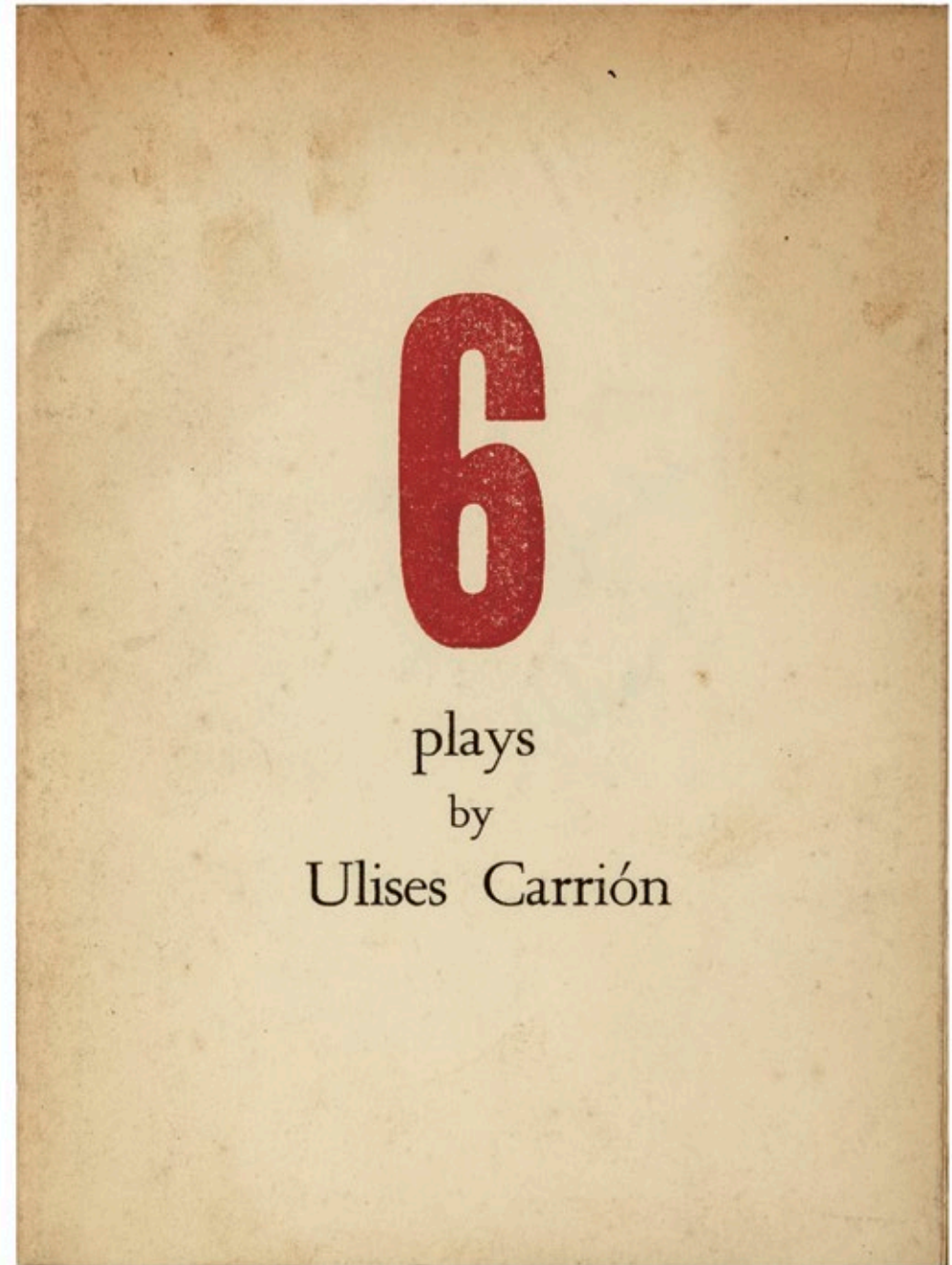
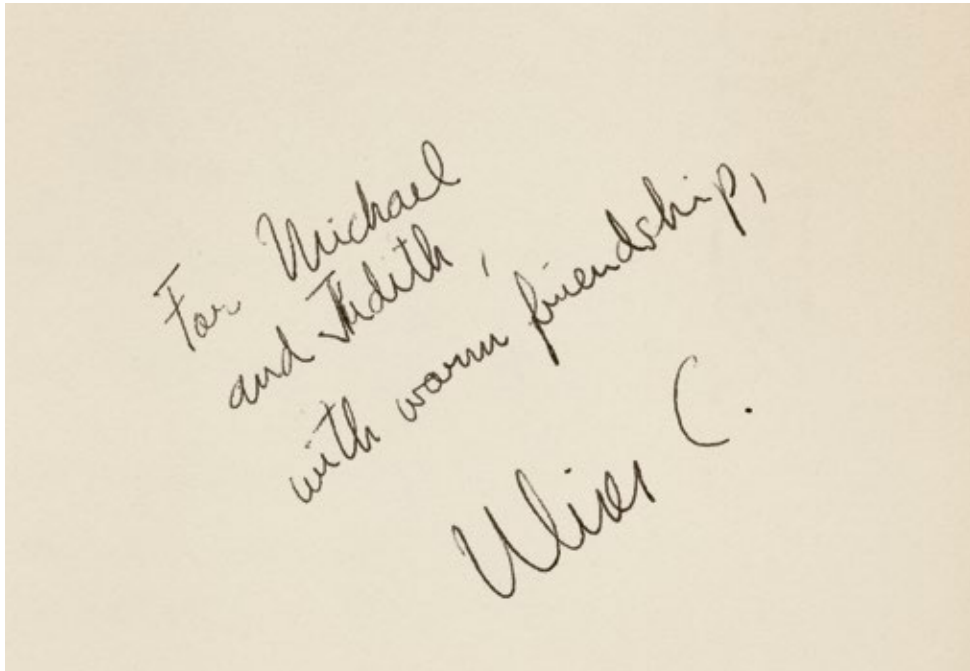
One of 100 copies of this rare bookwork, inscribed by Carrión to Michael (1940-2022) and Judith Druks (n.d.). Based on a Carrión performance, this book, containing plagiarized text from six different plays, harkens back to the Mexican artist's evolution from young star of Mexico's literary scene and author of several lauded short story collections and plays to a visual artist in the Netherlands disowning his promising past. Our copy is remarkable because of Carrión's signed inscription — "For Michael and Judith, with warm friendship, Ulises C." —, a practice he had largely forsworn after the signed "luxury" edition of *Arguments* (1973).

According to Schraenen and Maike Aden's research in *Dear reader. Don't read.*, *6 Plays* was performed twice, first in 1975 at Centrum 't Hoogt (photograph on p. 146), and then in 1981 at San Francisco's La Mamelie (by Bill Gaglione and Darlene Domel). The resultant book was published by Kontexts Publications, the brainchild of British artist and poet Michael Gibbs (1949-2009). Gibbs and John Liggins (n.d.) were responsible for the design and printing.

A special inscribed copy, near fine; faint discoloration to corners of the upper wrapper and minor spotting to the lower.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 12.

*Dear reader. Don't read.*, p. 144.





## Aeroplanes

*(Two aeroplanes appear from opposite sides of the stage; they meet each other in the middle.)*

1ST. AEROPLANE: It's been a long time! How are you?

2ND. AEROPLANE: So, so. And how's your cough?

1ST. AEROPLANE: Better.

2ND. AEROPLANE: That's great. See you soon.

1ST. AEROPLANE: I hope so. Cheers.

*(Exeunt)*

Curtain

*designed and printed  
by Michael Gibbs & John Liggins  
at the Drukhuis, Amsterdam, February 1976  
in an edition of 100 copies of which  
this is No. 14*

first edition  
all rights reserved

KONTEXTS PUBLICATIONS  
c/o Other Books & So  
Herengracht 227, Amsterdam  
The Netherlands



**26. ROOK, Gerrit Jan de, editor.** *Stamp Art*, Published on the occasion of the Stamp Art Show held at Other Books and So, Amsterdam... (27 April-15 May 1976). Many printed illus. throughout (a few in color), and several stamped images. Unpaginated. 4to (288 x 210 mm.), green stamped wrappers, black cloth tape over spine, staple-bound. Amsterdam: Daylight Press, 1976.

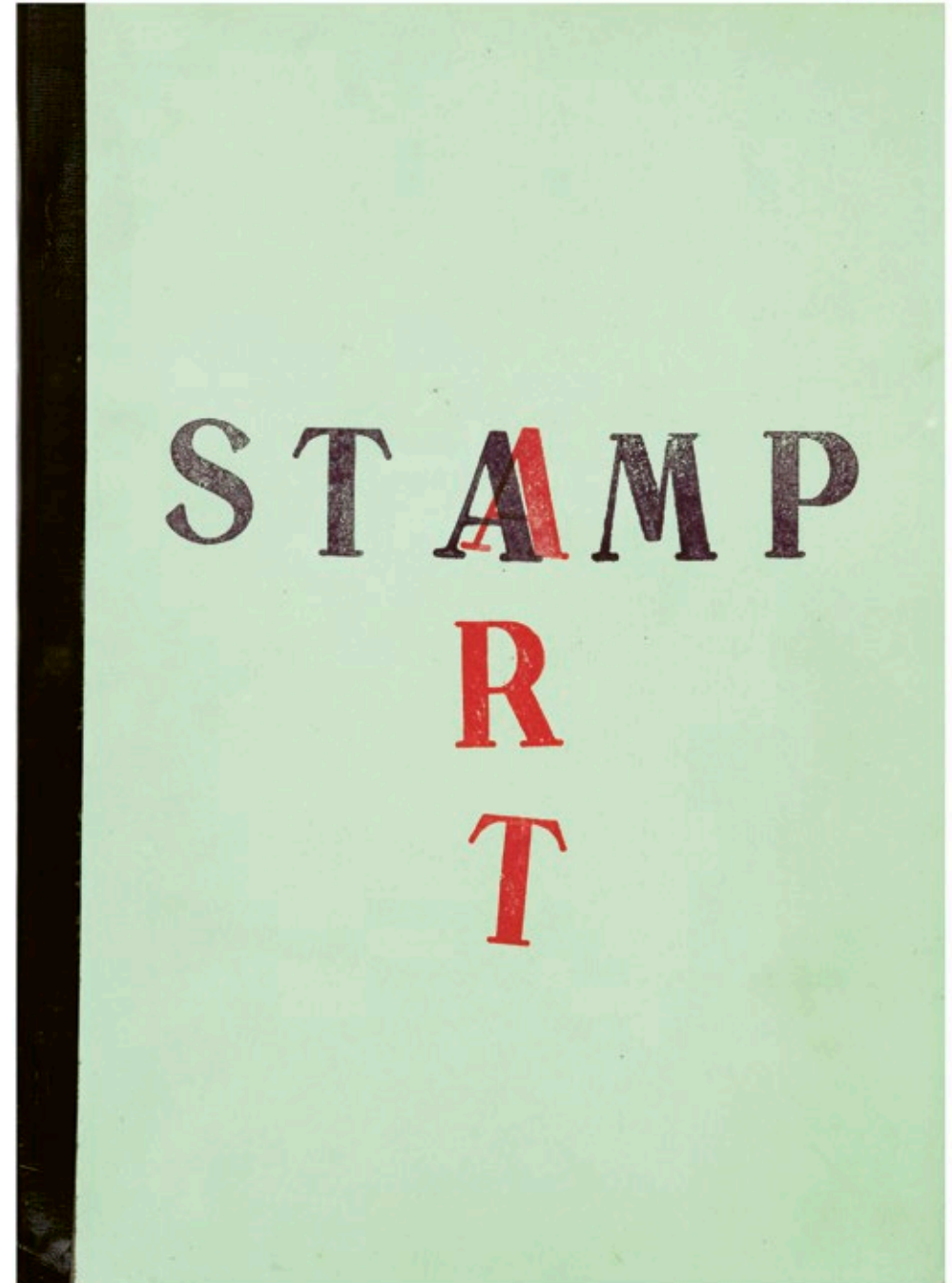
Scarce and wonderfully illustrated exhibition catalogue. This was the only substantial catalogue published for a show at Other Books and So during its three-year program of near-constant exhibitions. It is also one of a handful of books produced under the imprint of Ulises Carrión's roving communal Daylight Press. Carrión contributed a short text that we have not seen republished elsewhere. His page near the end of the catalogue looks hand-stamped, in contrast to the rest of the catalogue, which consists of offset reproductions.

The catalogue opens with an insightful introduction on the state of stamp art by the editor Gerrit Jan de Rook (b. 1943). The previous year, Rook published *Stempelkunst* (1st & 2nd eds.: 1975), a similar compendium of stamp art. The present catalogue also has texts on the medium by art historian Hervé Fischer (b. 1941), artist Michael Gibbs (1949-2009), and Klaus Groh (b. 1936). With a most useful bibliography of references and many of the works depicted in the catalogue. Each page has reproductions of works by well-known and minor practitioners of stamp art; we also note a blue envelope insert.

In excellent condition.

∞ *Dear reader. Don't read.*, pp. 231 (pictured) & 255.

John Held, Jr., ed., *Mail Art: An Annotated Bibliography* (1991) 9—"An important early anthology of rubber stamp prints by over fifty artists active in mail art..."





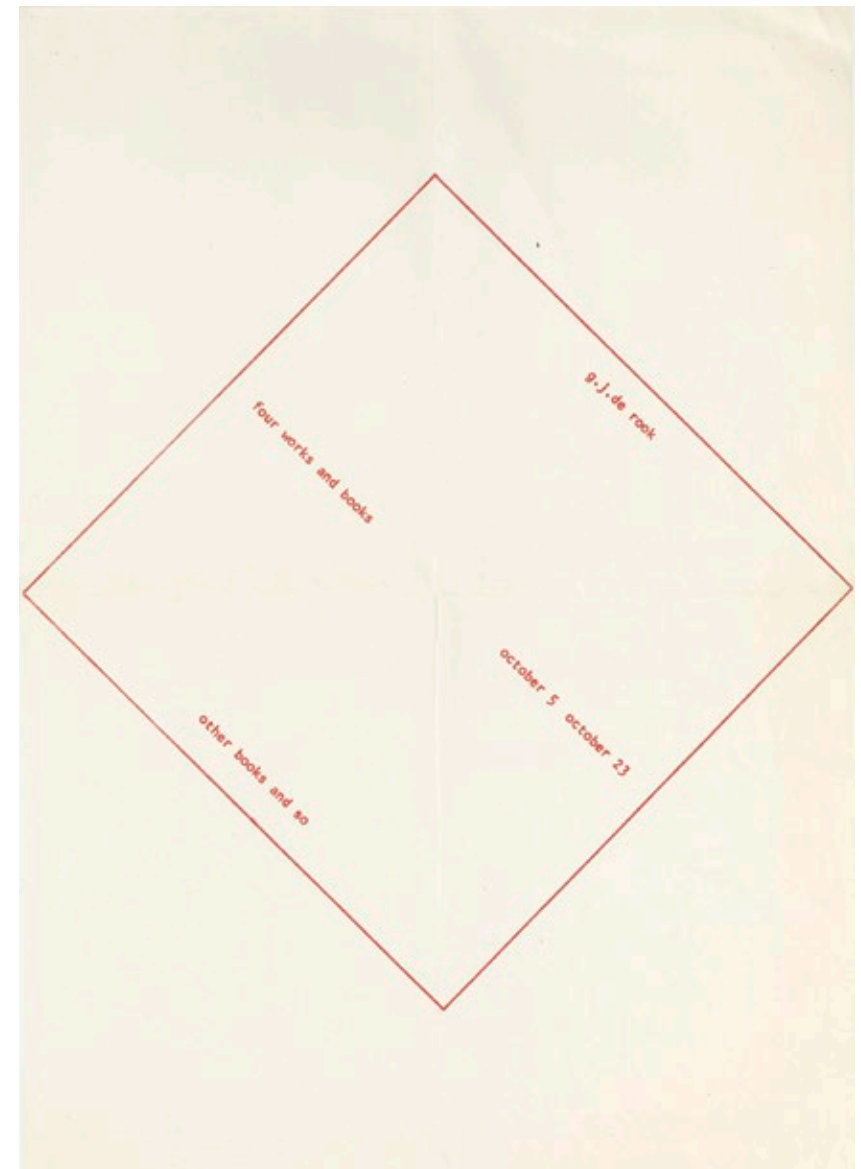
“Is ‘stamp art’ art? Positively. But, is it an art? No. Without the article, stamp art pretends nothing more than to be genre. But nothing less. Why is it that Impressionism, Dadaism, etc. aren’t called Impression Art, Dada Art, etc.? Reversely, why aren’t Pop Art, Stamp Art, etc. called: Popism, Stampism, etc.? Among the many genres that artists have created, identified and developed, stampart is a democratic one if there’s any. The materials are simple, the format small, the appearance discreet. But a great concept artist can make a poor stamp artist. Many a wonderful stamp work have been made by obscure, minor figures. Everybody can make stamps, it’s true. But only a few reveal and widen the range of its possibilities. After all, we are in the beginnings. Stamp art is already a fashion and it will pass as such. But it will remain as a genre, it will evolve, and, wherever there will be a man who feels genuinely attracted by it and knows how to exploit its possibilities, stamp art will create beauty anew.”

- from Carrion's introductory text in *Stamp Art*, no. 26

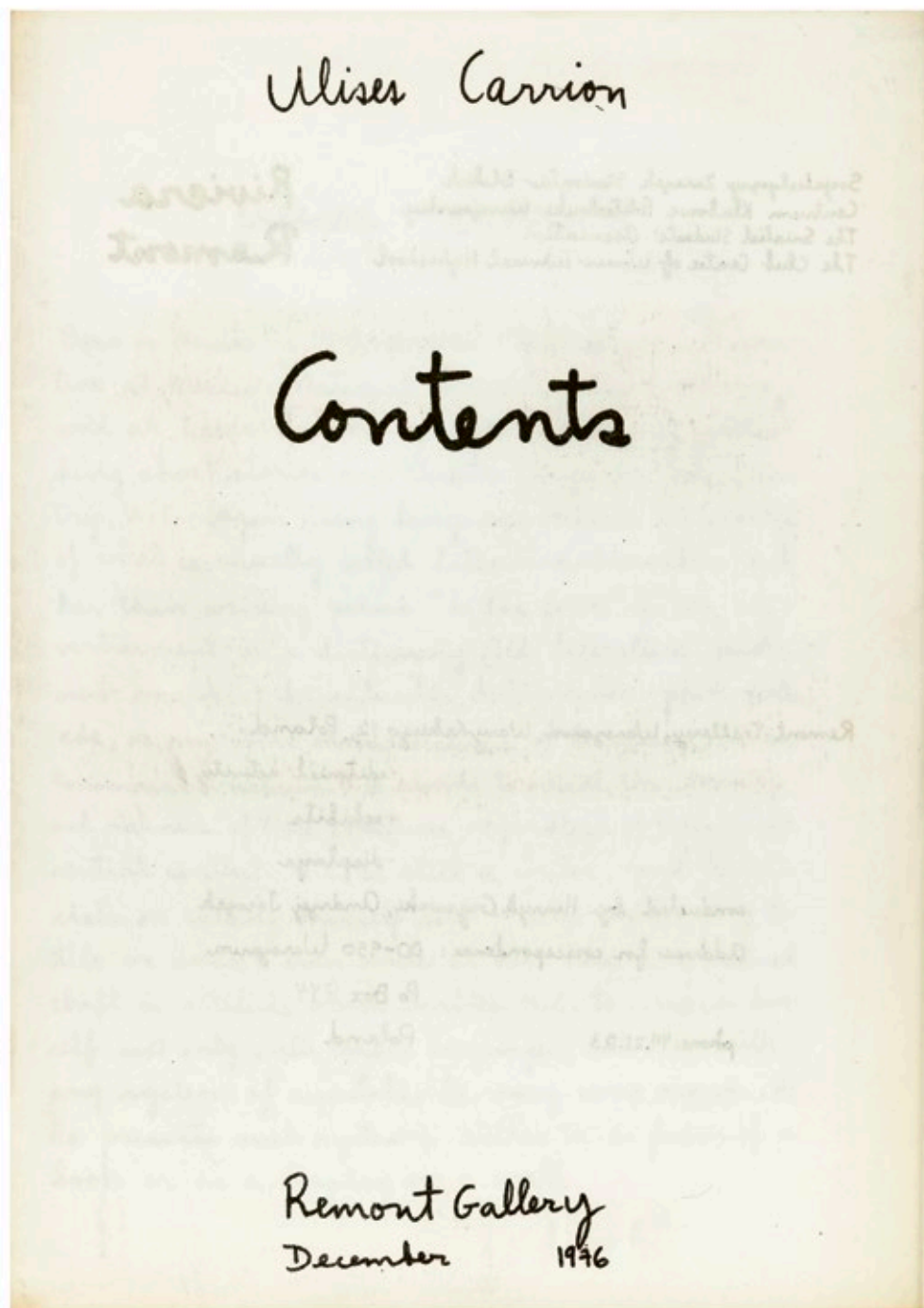
**27. (ROOK, G. J. de).** A4 exhibition flyer: *four works and books* (5-23 October [1976]). Printed on one side only. Single sheet, vertical & horizontal folds as issued. Amsterdam: 1976.

Flyer for de Rook's presentation held at Other Books and So. de Rook is an artist, historian and published *Conjugations (Love Stories)* with his publishing outfit in Utrecht, exp/press. A fine copy.

∞ *Catalogue 237: Ulises Carrión*, p. 180.







**28. CARRIÓN, Ulises.** *Contents* (December 1976). Black & white illus. throughout. [16] pp. 4to, self-bound, stapled. Warsaw: Galeria Remont, 1976.

An extremely scarce exhibition catalogue published in conjunction with Carrión's first exhibition at Henryk Gajewski's Galeria Remont. Gajewski (b. 1948), the Polish artist and filmmaker, founded this contemporary art space in a dormitory student club at the Warsaw University of Technology. The gallery operated from April 1972 to November 1979, hosting performance art, exhibitions of photography, stamp art, and bookworks, and many other events. Among the catalogues from the 1970's and early 80's of which Carrión was the subject or curator, this is by far the rarest.

This catalogue contains the artist's celebrated manifesto "The New Art of Making Books," which had been published for the first time the previous year in *Plural* no. 41 (in Spanish) and Michael Gibbs's *Kontexts* nos. 6-7 (in English). Galeria Remont became one of Carrión's most important international connections in the vast network of collaborators he formed. Following this show, he curated another exhibition at the Warsaw space — *Inne Książki* (8-30 May 1977) — and conducted lectures and performances there related to mail and stamp art.

Most of the text in the catalogue reproduces Carrión's characteristic bold script. In a very frank artist's statement, he elucidates his pivot from Mexican literary wunderkind to avant-garde language artist. The catalogue has illustrations of four of Carrión's language pieces: *Six Plays*, *Homage to van Gogh*, *To be or not to be*, and *The Muxlows*. Two of these, *Six Plays* (1976) and *The Muxlows* (1978), were also published as books.

An exceptionally well-preserved and rare exhibition catalogue.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné*, p. 116.

For more information on the Galeria Remont, see the Museum of Modern Art in Warsaw's website page "Art Prints of the Exchange Gallery," then the section on Gajewski and Galeria Remont.

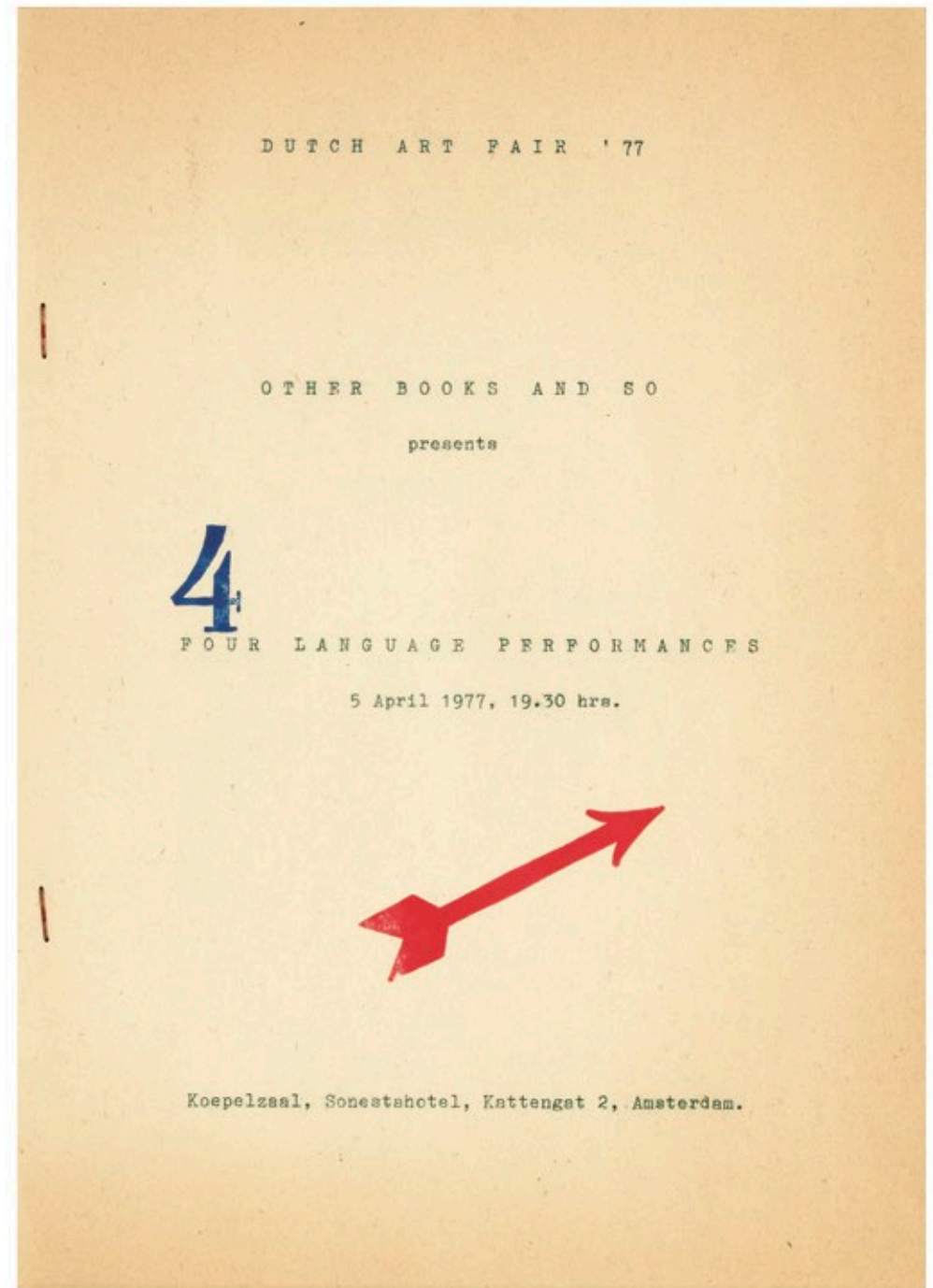


**29. OTHER BOOKS AND SO.** *Dutch Art Fair '77, Other Books and So presents Four Language Performances, 5 April 1977, 19.30 hrs.* Rubber-stamped illus. on first leaf. [6] mimeographed leaves, printed on rectos only. 4to, staple-bound. Amsterdam: 1977.

A rare program for performances given by Gretha Monach, Ulises Carrión, G. J. de Rook, and Michael Gibbs at the Dutch Art Fair in April 1977. Each artist was given a page to represent their performance. Carrión presented "Some Spanish Pieces."

In fine condition. Not in WorldCat.

∞ *Dear reader. Don't read.*, p. 144 (as "Some Spanish Exercises").





**30. CARRIÓN, Ulises, curator.** *Inne Książki*, 8 – 30.5.1977. 23, [1] leaves, mimeographed on rectos only. Small folio (288 x 187 mm.), self-bound, stapled. Warsaw: Galeria Remont, 1977.

A rare Carrión exhibition catalogue. The artist curated this show at Henryk Gajewski's Galeria Remont in Warsaw. The present exhibition's title translates as "Other Books." Gajewski and Carrión contributed essays to the catalogue, both in Polish.

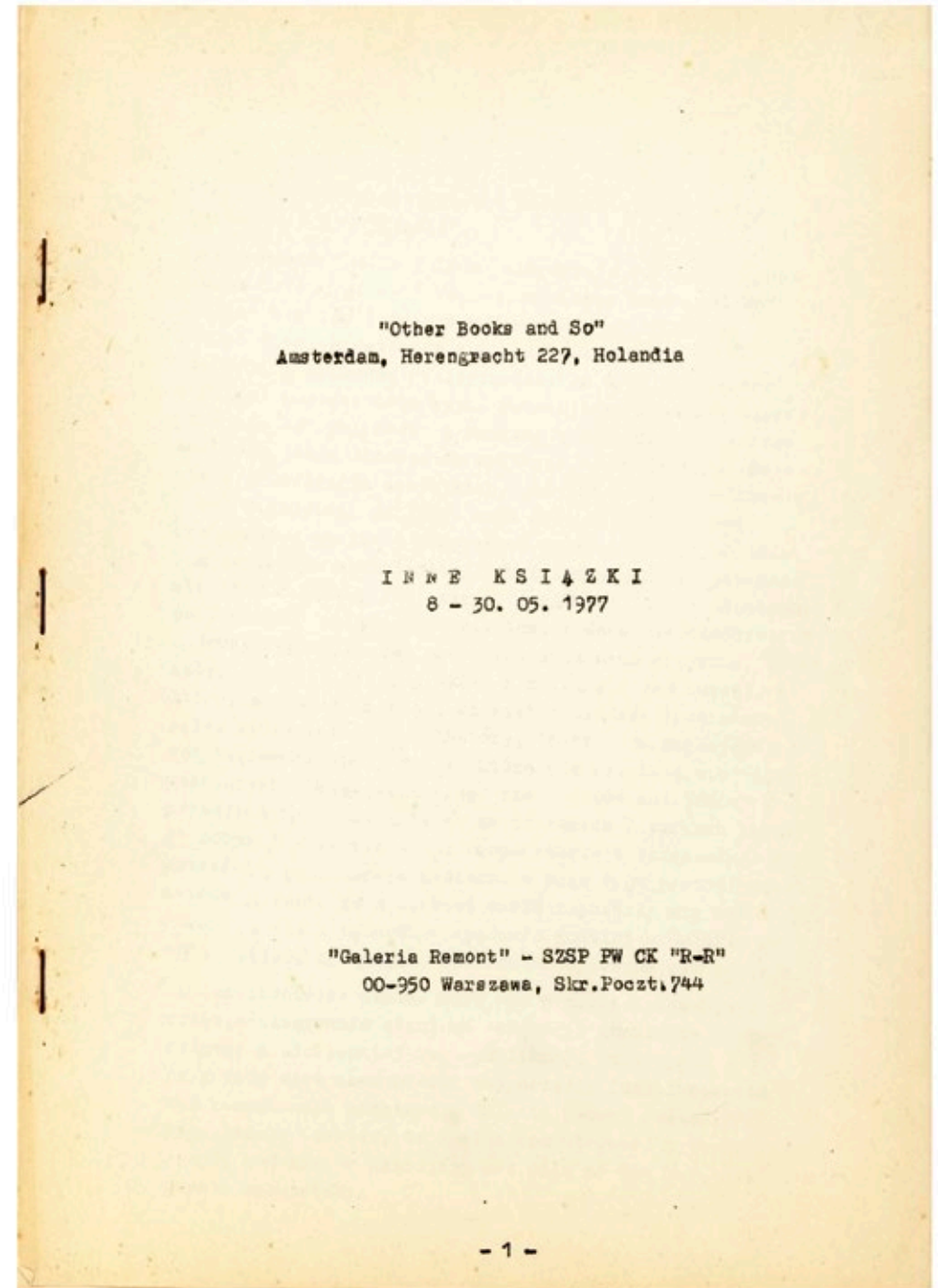
The majority of the catalogue consists of an extensive list of artists engaging with the book form and their bookworks. They include Robert Altman, John Armleder, Daniel Buren, Mirtha Dermisache, Peter Downsbrough, General Idea, Michael Gibbs, Klaus Groh, Ian Hamilton Finlay, Dick Higgins, Douglas Huebler, Alison Knowles, Richard Kostelanetz, Joseph Kosuth, Anna Kutura, George Maciunas, Raul Marroquin, Maurizio Nannucci, Clemente Padin, Dieter Roth, Ed Ruscha, Takako Saito, Carolee Schneemann, Mieko Shiomi, Telfer Stokes, Endre Tot, Jiri Valoch, Wolf Vostell, Herman de Vries, Lawrence Weiner, etc., etc.

Leaves 16-23 present Carrión's selections of seminal books along with essays theorizing on bookworks and mail art. Among the bookworks shown, we note: Carrión's *Looking for Poetry* (1973), General Idea's *Manipulating the Self* (1971), Hamilton Finlay's *Honey by the Water* (1973), Huebler's *Location Piece 2* (1970), Kosuth's *Notebook on Water 1965-66* (1970), Maciunas's *Flux Paper Events* (1976), Ruscha's *Every Building on the Sunset Strip* (1966), Schneemann's *Up to and Including Her Limits* (1974), Shiomi's *Spatial Poem* (1976), and Weiner's *Various Manners and with Various Things* (1976).

Near fine copy; staples rusted. The pictorial wrappers added to some examples of this catalogue were never bound with the present copy.

∞ *Quant aux Livres*, p. 209.

*Ulises Carrión: Books & More, Catalogue Raisonné*, p. 116.



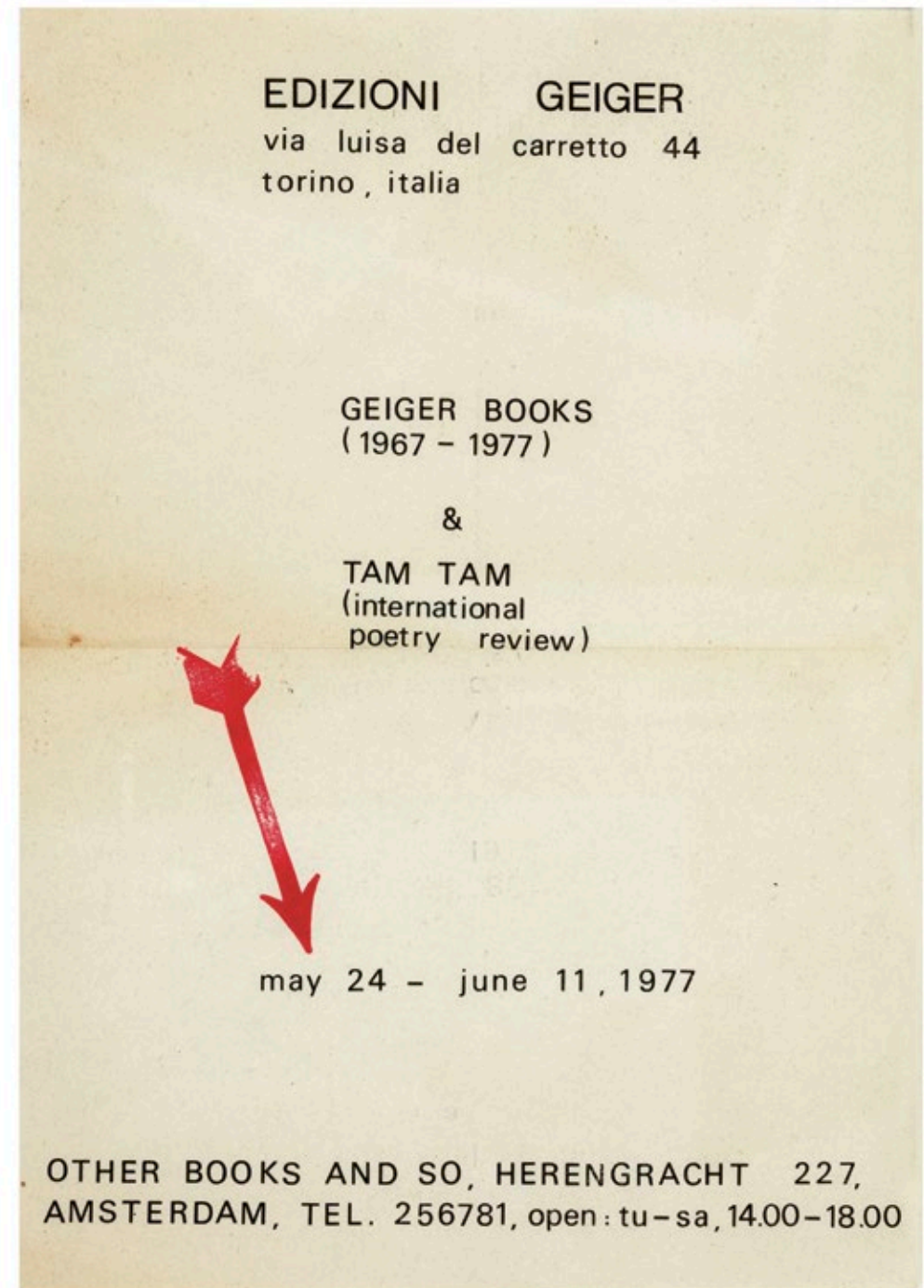


**31. (EDIZIONI GEIGER).** A4 flyer: *Geiger Books (1967-1977) & Tam Tam (international poetry review)* (24 May-11 June 1977). Printed on one side only. Flyer, stamped arrow on recto, horizontal & vertical folds as mailed. Amsterdam: 1977.

The Other Books and So announcement for an exhibition of books and magazines published by Edizioni Geiger in Torino. Brothers Adriano (1941-88) and Maurizio Spatola (1946-2022) founded Edizioni Geiger in 1968, the firm was famous for its experimental literary magazines. This included the journal *Tam Tam*, created by poet Giulia Niccolai (b. 1934) and Adriano in 1970.

Fine.

∞ *Catalogue 237: Ulises Carrión*, p. 180.



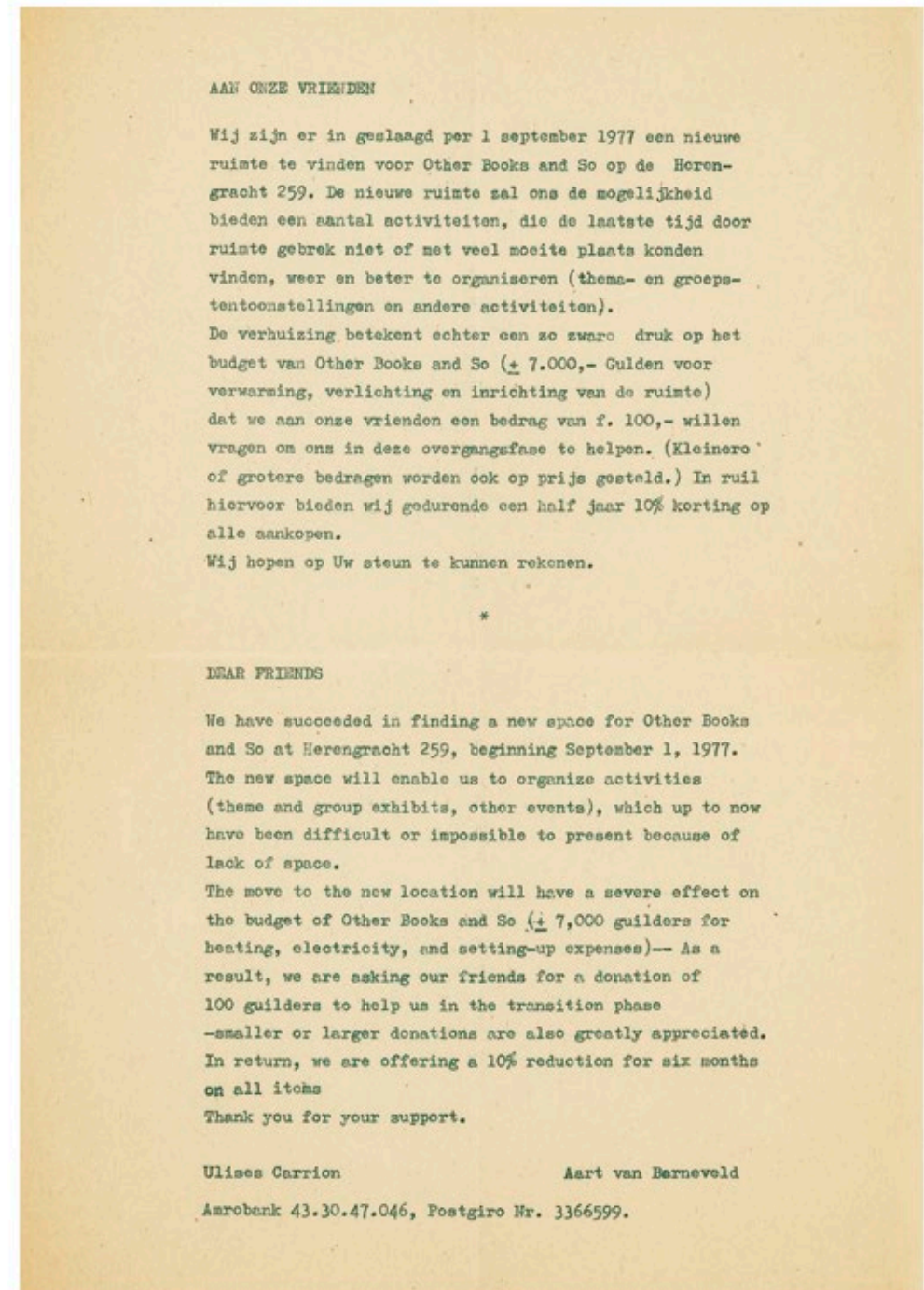


**32. OTHER BOOKS AND SO.** A4 letter: *Aan Onze Vrienden*/*Dear Friends*. Mimeographed on recto only. Single sheet, horizontal & vertical folds. Amsterdam: 1977.

A compelling discovery, a copy of the letter (printed in parallel Dutch and English) sent out by Ulises Carrión and Aart van Barneveld soliciting donations from their friends to help re-situate Other Books and so. We are not aware of any reproductions of this letter in recent exhibition catalogues, internet resources, or books on Carrión. Sent on the occasion of the move from Herengracht 227 to 259, it reveals the precarious nature of Other Books and So's existence. The move was seemingly prompted by the need for a larger space to host exhibitions and performances.

The two founders approached the opening at the first address in a similar fashion, as Carrión describes in an interview reprinted in *Umbrella* magazine. For their transition to Herengracht 259, they estimate their expenses at around 7000 guilders. In exchange for a donation of 100 guilders, the two offered a 10% discount on purchases at the shop for six months. In their previous round of fundraising for the original location, friends were offered diplomas and discounts.

In fine and fresh condition, a previously unknown letter from a pivotal moment in the history of Other Books and So.



AAN ONZE VRIENDEN

Wij zijn er in geslaagd per 1 september 1977 een nieuwe ruimte te vinden voor Other Books and So op de Herengracht 259. De nieuwe ruimte zal ons de mogelijkheid bieden een aantal activiteiten, die de laatste tijd door ruimte gebrek niet of met veel moeite plaats konden vinden, weer en beter te organiseren (thema- en groepstentoonstellingen en andere activiteiten). De verhuizing betekent echter een zo zware druk op het budget van Other Books and So (+ 7.000,- Gulden voor verwarming, verlichting en inrichting van de ruimte) dat we aan onze vrienden een bedrag van f. 100,- willen vragen om ons in deze overgangsfase te helpen. (Kleinere of grotere bedragen worden ook op prijs gesteld.) In ruil hiervoor bieden wij gedurende een half jaar 10% korting op alle aankopen. Wij hopen op Uw steun te kunnen rekenen.

\*

DEAR FRIENDS

We have succeeded in finding a new space for Other Books and So at Herengracht 259, beginning September 1, 1977. The new space will enable us to organize activities (theme and group exhibits, other events), which up to now have been difficult or impossible to present because of lack of space. The move to the new location will have a severe effect on the budget of Other Books and So (+ 7,000 guilders for heating, electricity, and setting-up expenses)-- As a result, we are asking our friends for a donation of 100 guilders to help us in the transition phase --smaller or larger donations are also greatly appreciated. In return, we are offering a 10% reduction for six months on all items. Thank you for your support.

Ulises Carrión

Aart van Barneveld

Amrobank 43.30.47.046, Postgiro Nr. 3366599.



**33. (SCHRAENEN, Guy).** A4 exhibition flyer: *typewriter works / a show from the small press archive guy schraenen antwerp / other books and so* (8-26 November 1977). Printed on one side only. Single sheet, horizontal fold as mailed. Amsterdam: 1977.

One of the most visually appealing Other Books and So flyers, it announces the first of two consecutive shows by Schraenen at the bookshop/gallery space. Schraenen and Ulises Carrión partnered on a great number of initiatives and projects.

Fine; faint sunning at the edges.

∞ *Catalogue 237: Ulises Carrión*, p. 181.

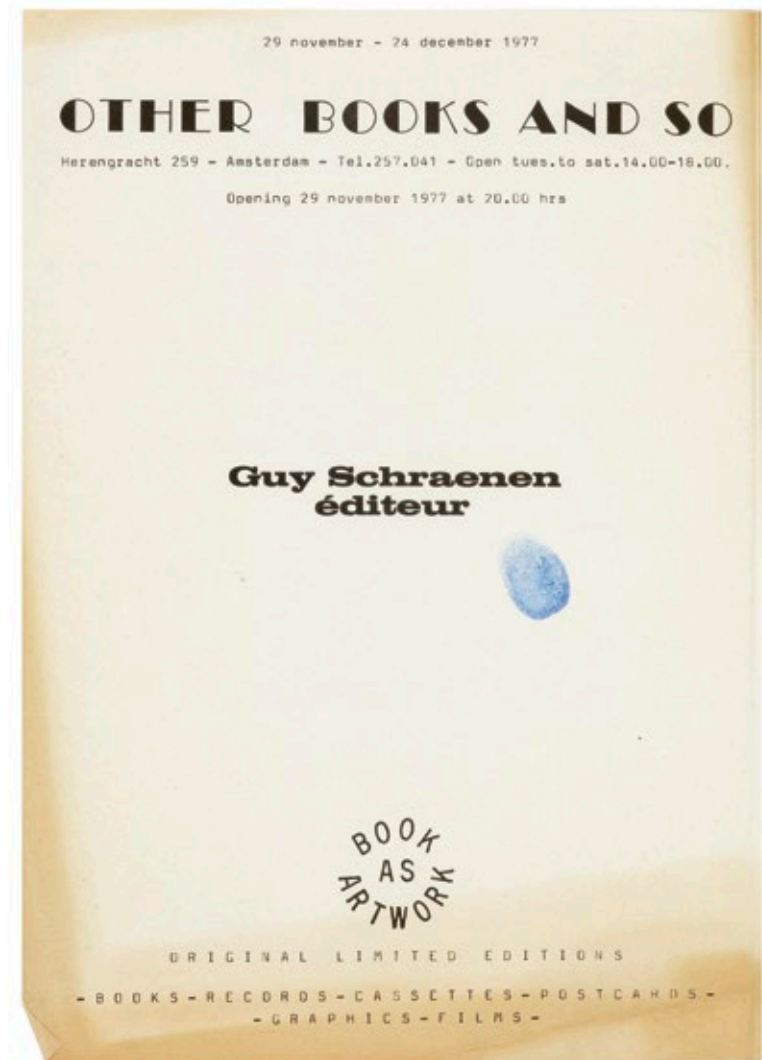


**34. (SCHRAENEN, Guy).** A4 exhibition flyer: *Guy Schraenen éditeur* (29 November-24 December 1977). Printed on one side only. Single sheet, two horizontal folds as mailed. Amsterdam: 1977.

Scarce announcement for Schraenen's second 1977 exhibition at Other Books and So. Not only a scholar and collector of artists' publications, Schraenen also ran a publishing firm that produced artists' books, catalogues, and multiples.

Near fine; some minor browning at the margins and creasing to the foot of the sheet.

∞ *Catalogue 237: Ulises Carrión*, p. 181.





## “An Artistic Proposition that is Unprecedented”–Boivent

**35. EPHEMERA.** A complete set of *Ephemera* (nos. 1-12), an important avant-garde journal dedicated to mail art and other forms of marginal communication contributed by a global network of artists, including many from South America. Illus. throughout and several inserts. Between [8] and [16] pp. All ca. 310 x 230 mm., large folded sheets, loose as issued. Amsterdam: 1977-78.

All twelve issues of this famous journal edited by Carrión, Aart van Barneveld, and Salvador Flores. This art magazine, lasting just one year, was distributed from Other Books and So, a center for mail art and stamp art, which were highlighted in each issue. Contributions solicited from artists around the world were presented in a disorderly collage. The founding trio edited every issue, but there were two issues in which the artistic direction was transferred:

No. 7 to Carrión and No. 10 to Anna Banana and Bill Gaglione. The magazine wound down with a special issue (no. 12) dedicated to Brazilian artists.

Marie Boivent, in *La Revue d'artiste* (p. 237), writes about the novel design and format of *Ephemera* (in trans.): “Served by a very dynamic layout and in part flexible — with its unbound double leaves which constitute it —, supported by the rhythmic effects perceptible by the alternating of pages but also within each one, together the different contributions create a dense publication and by their assembling form an artistic proposition that is unprecedented.”

In fine condition, complete with all inserts and added materials.

∞ Marie Boivent, ed., *Revue d'artistes: Une sélection* (2008), pp. 124-27.

M. Boivent, *La Revue d'artiste: Enjeux et spécificités d'une pratique artistique* (2015), pp. 226, 237-38 & 426.



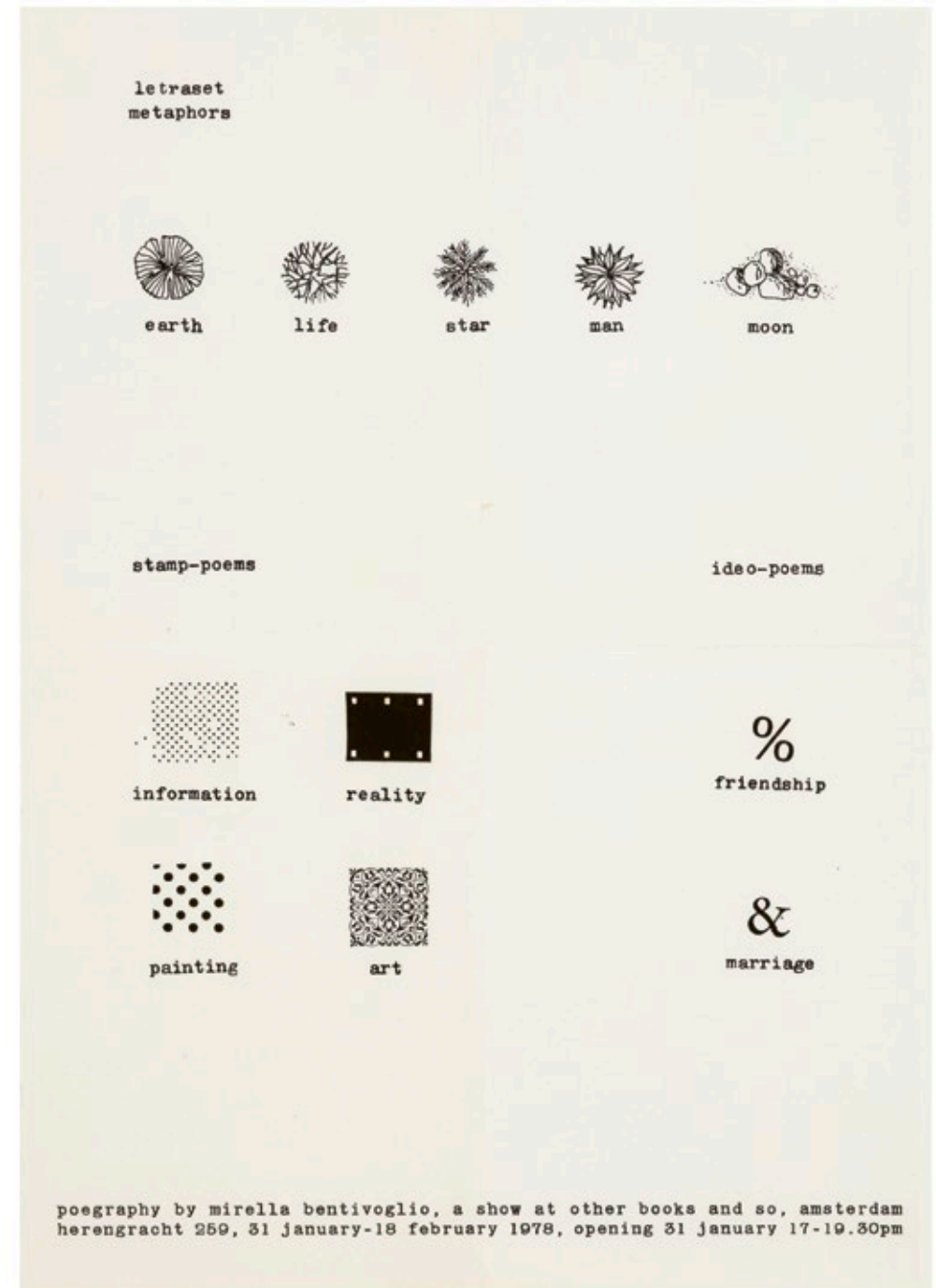


**36. (BENTIVOGLIO, Mirella).** A4 exhibition flyer: *poegrphy by mirella bentivoglio, a show at other books and so* (31 January-18 February 1978). Illus. on recto. Single sheet, vertical & horizontal folds as issued. Amsterdam: 1978.

Rare flyer announcement for an exhibition by Italian artist and poet Mirella Bentivoglio (1922-2017) at Other Books and So. It depicts some examples of her "letraset metaphors," "stamp-poems," and "ideo-poems."

In excellent condition.

∞ *Catalogue 237: Ulises Carrión*, p. 181.





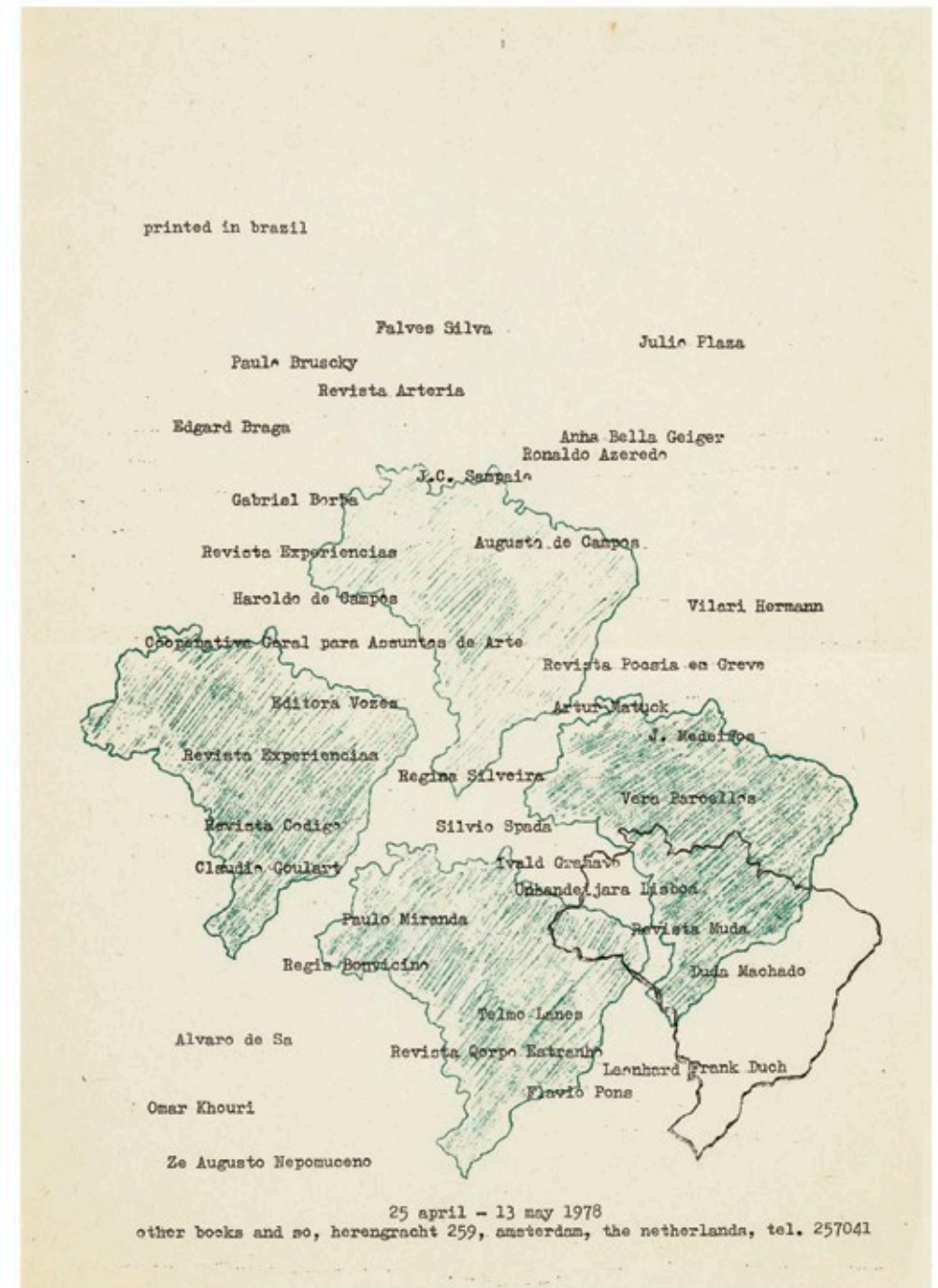
**37. OTHER BOOKS AND SO.** A4 exhibition flyer: *Printed in Brazil* (25 April-13 May 1978). Green & black illus. on recto, printed on recto only. Single sheet, folded as issued. Amsterdam: 1978.

One of the great Other Books and So flyers, it represents the vast international network that Carrión cultivated through his bookshop in Amsterdam. This exhibition was devoted to Brazilian artists and periodicals (full list below), all of which are printed on the flyer bearing five images of Brazil.

Artists: Fálves Silva, Julio Plaza, Edgard Braga, Paulo Bruscky, Anna Bella Geiger, Ronaldo Azeredo, Vilari Hermann, Haroldo de Campos, Gabriel Borba, Artur Matuck, J. Medeiros, Vera Barcellos, Silvio Spada, Claudio Goulart, Ivald Granato, Unhandeijara Lisbon, Duda Machado, Regis Bonvicino, Telmo Lanes, Alvaro de Sa, Omar Khouri, Ze Augusto Nepomuceno, Flavio Pons, Leonhard Frank Duch.

Periodicals: Revista Arteria, Revista Experiencias, Revista Poesia em Greve, Editora Vozes, Revista Muda, Revista Qorpo Estranho, Revista Codigo. In excellent condition.

∞ *Catalogue 237: Ulises Carrión*, p. 181.

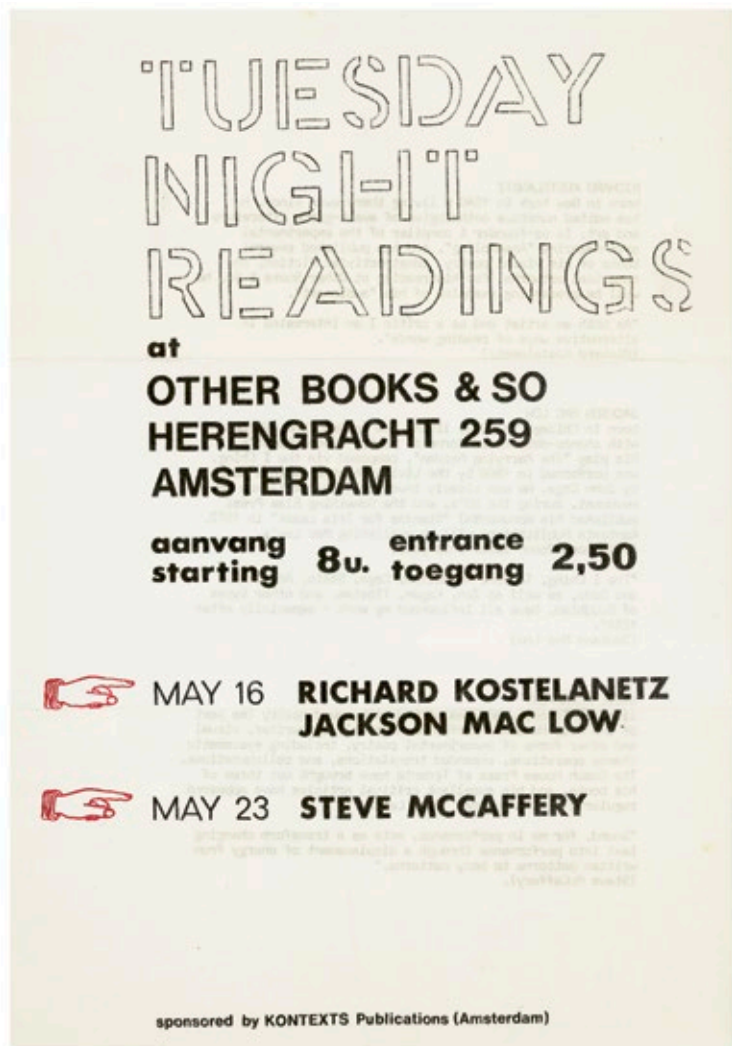




**38. OTHER BOOKS AND SO.** A4 event flyer: *Tuesday Night Readings at Other Books & So, Herengracht 259, Amsterdam* (16 & 23 May [1978]). Printed on both sides and two rubber-stamped manicules to the recto. Single sheet, two horizontal folds. Amsterdam: [1978].

A rare flyer produced by Ulises Carrión's bookshop for a pair of performances in May 1978. Readings by Richard Kostelanetz and Jackson Mac Low on the 16th were followed by Steve McCaffery's a week later. The events were sponsored by Michael Gibbs's Kontexts Publications. There are biographies for the three participants on the reverse.

A document connecting three important writers and artists, in fine condition.

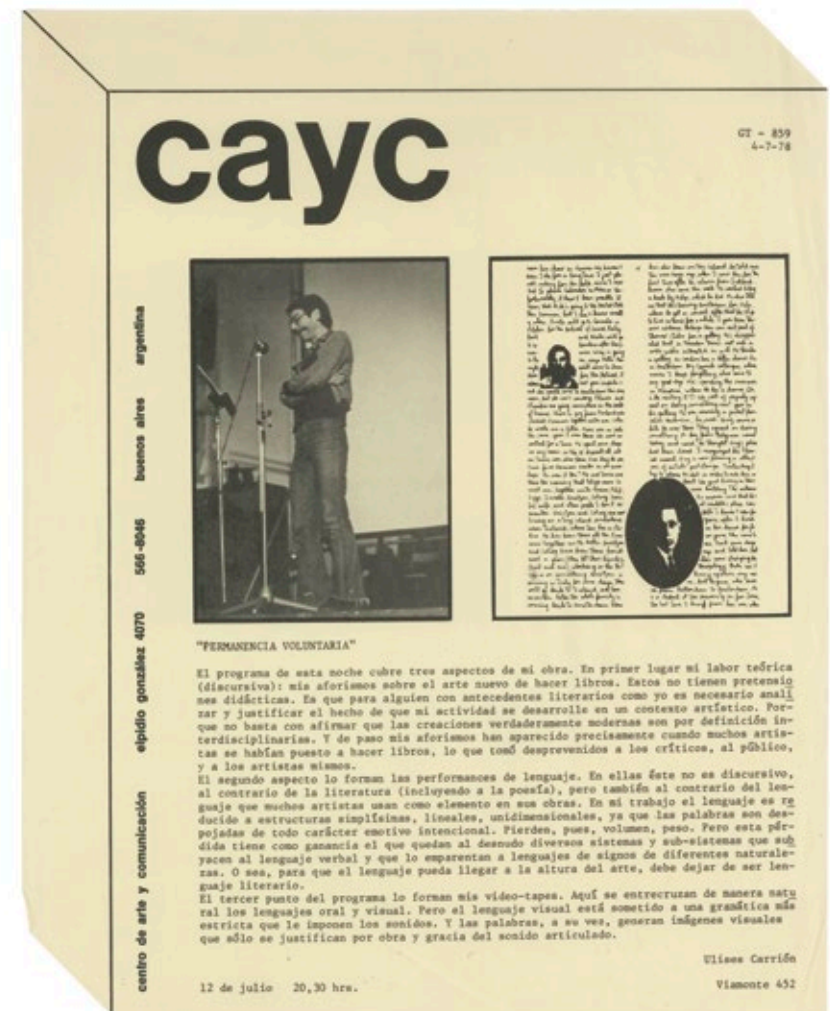


**39. (CARRIÓN, Ulises).** *cayc: ulises carrión, GT-858* (4 July 1978). Black & white illus. Two sheets, printed on rectos only. Buenos Aires: centro de arte y comunicación, 1978.

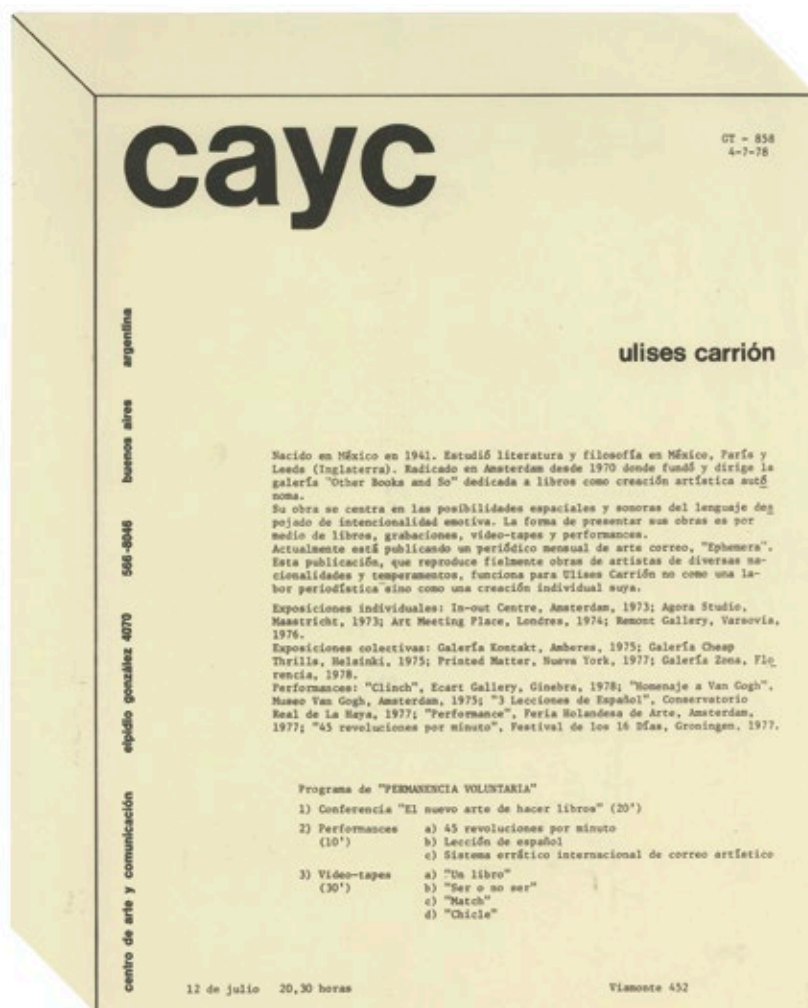
A scarce cayc bulletin ("gacetilla de trabajo"), with its signature trompe-l'oeil geometric corners, announcing Carrión's appearance in Buenos Aires on 12 July to present a program under the title "Permanencia Voluntaria." He read his influential manifesto "El nuevo arte de hacer libros," performed several of his sound works, and screened four early video works. The first sheet lists Carrión's prior exhibitions and performances, and an introduction to the program, written by the artist, is on the second sheet.

In fine condition. Unrecorded by WorldCat.

∞ *Dear reader. Don't read.,* p. 256.





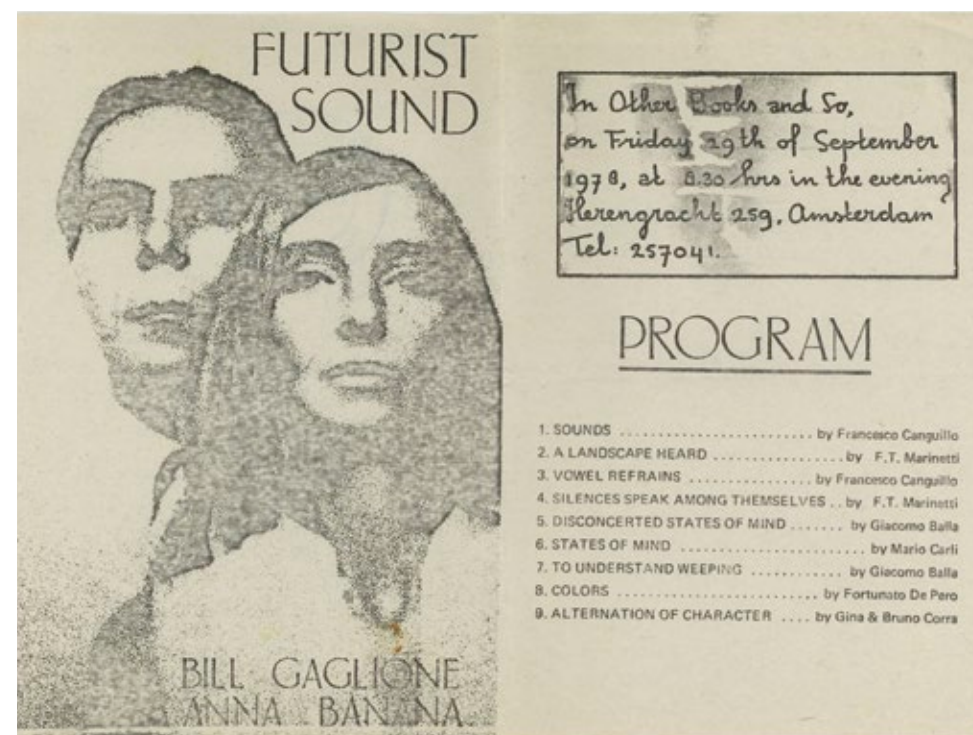


No. 39

**40. (GAGLIONE, Bill & BANANA, Anna).** Program flyer: *Futurist Sound* (29 September 1978). Black & white portrait, printed on one side only. Folded sheet, stamped on verso. Amsterdam: 1978.

Rare program for a performance by Anna Banana (b. 1940) and Bill Gaglione (b. 1943) at Other Books and So's second location (259 Herengracht). The bookshop-cum-gallery closed several months later, and this was one of the final performances held there. The program lists nine acts for the duo's performances and the verso bears the shop's stamp in blue ink. Fine.

∞ *Catalogue 237: Ulises Carrión*, p. 181.





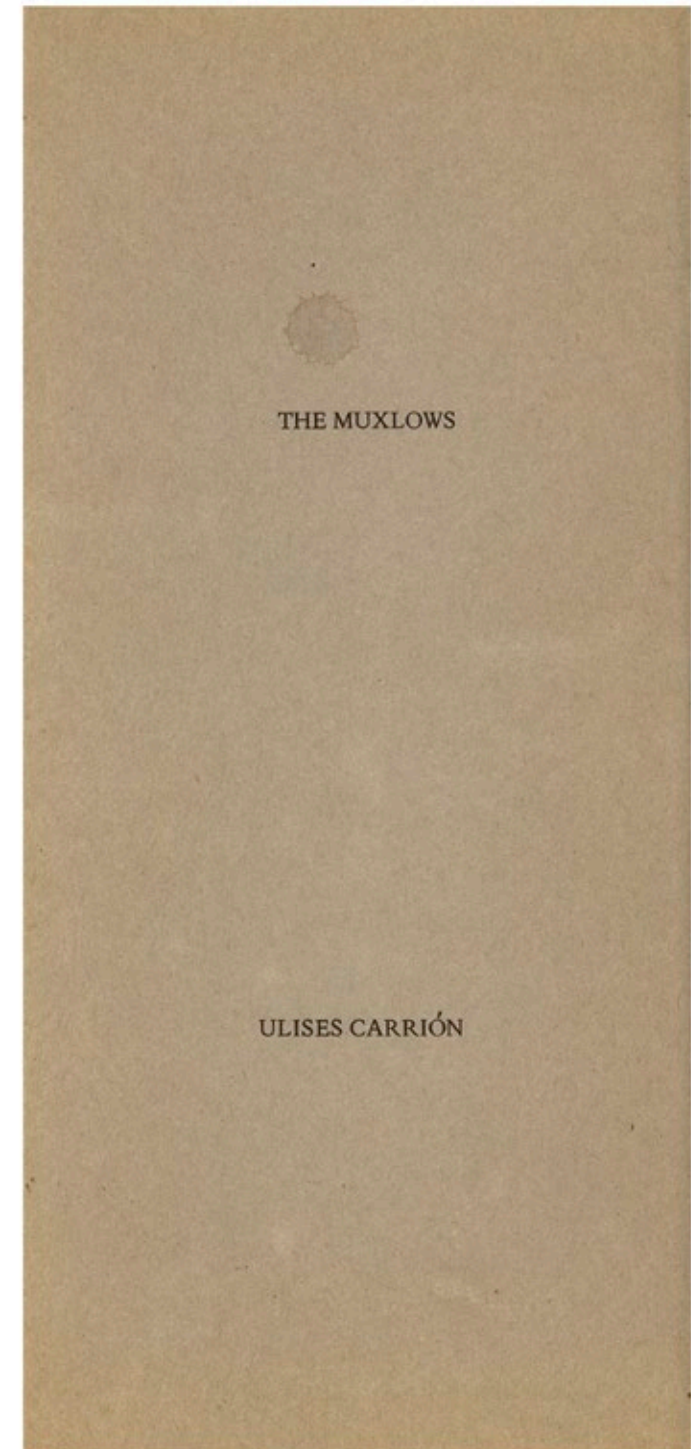
**41. CARRIÓN, Ulises.** *The Muxlows*. [110] pp. Tall 8vo (230 x 109 mm.), orig. printed thick paper covers (small stain to upper wrapper), title on spine. [From lower cover]: N.p.: Verlagalerie Leaman, 1978.

One of 300 copies. In this bookwork, Carrión has reassembled the genealogy of the Muxlow family in Yorkshire, whose history he discovered on the final pages of a very worn bible while he was studying at the University of Leeds. The birth dates, marriages, and death dates for the members of this family have been documented and preserved through the simple layout of the text.

This is how Carrión described the present bookwork: "The list of names, dates and places, divided in 5 sections: Parents, Children, Marriages, Deaths and Other Events, does not lend itself to lyricism, it contains nothing more than facts. However, when one reads names, dates and places one after another, these become interchangeable: individuality, space and time, united in one single flow of sounds, become a pure rhythm, a primitive chanting. And then again this rhythm, composed of the most essential events of life, brings us back to earth and ourselves."—*Dear reader. Don't read.*, pp. 20-21.

An uncommon work by Carrión, in near fine condition. From the collection of Guy Schraenen.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 15.

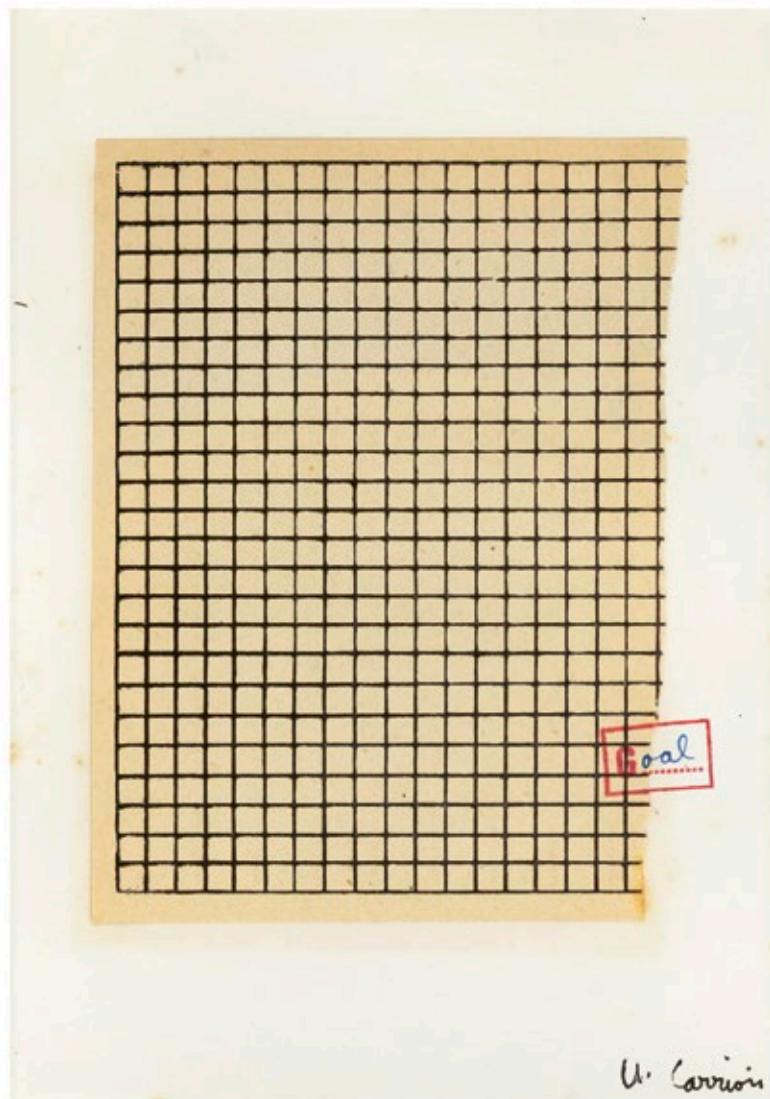




**42. CARRIÓN, Ulises.** A signed & stamped collage, torn sheet of graph paper (150 x ca. 110 mm.) pasted to a blank sheet (210 x 148 mm.), both rubber-stamped with the same impression “G.....” & “oal” written with blue ink, Carrión’s signature in lower right corner of blank sheet. Amsterdam: ca. 1979.

An original collage made by Carrión and gifted to Maurizio Nannucci (b. 1939) in support of Zona’s non-profit mission following the Zona Parolo & Suono festival (11-19 June 1979). Near fine; faint foxing.

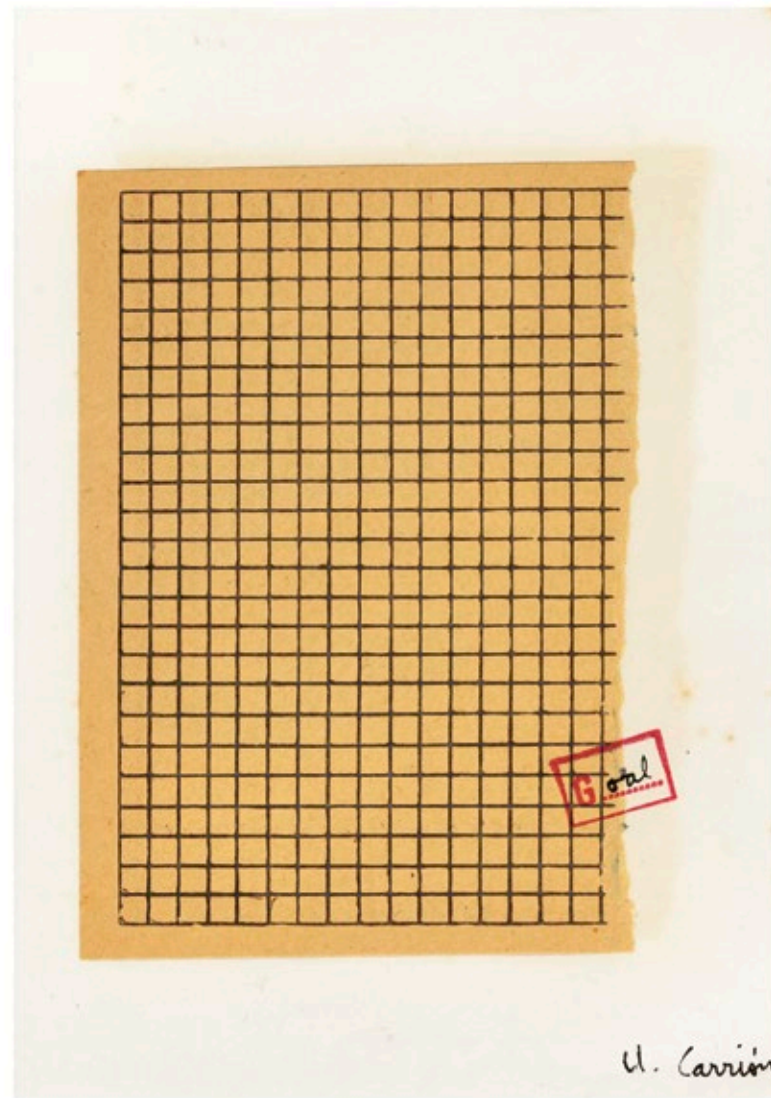
∞ See *Dear reader. Don’t read.*, pp. 120-23 for similar works by Carrión employing graph paper.



**43. CARRIÓN, Ulises.** A signed & stamped collage, torn sheet of graph paper (151 x ca. 105 mm.) pasted to a blank sheet (210 x 148 mm.), both rubber-stamped with the same impression “G.....” & “oal” written with black ink, Carrión’s signature on lower right of blank sheet. Amsterdam: ca. 1979.

An original collage made by Carrión and gifted to Maurizio Nannucci (b. 1939) in support of Zona’s non-profit mission following the Zona Parolo & Suono festival (11-19 June 1979). Near fine; very faint foxing and residue from the glue.

∞ See *Dear reader. Don’t read.* (2016), pp. 120-23 for similar graph paper collages.





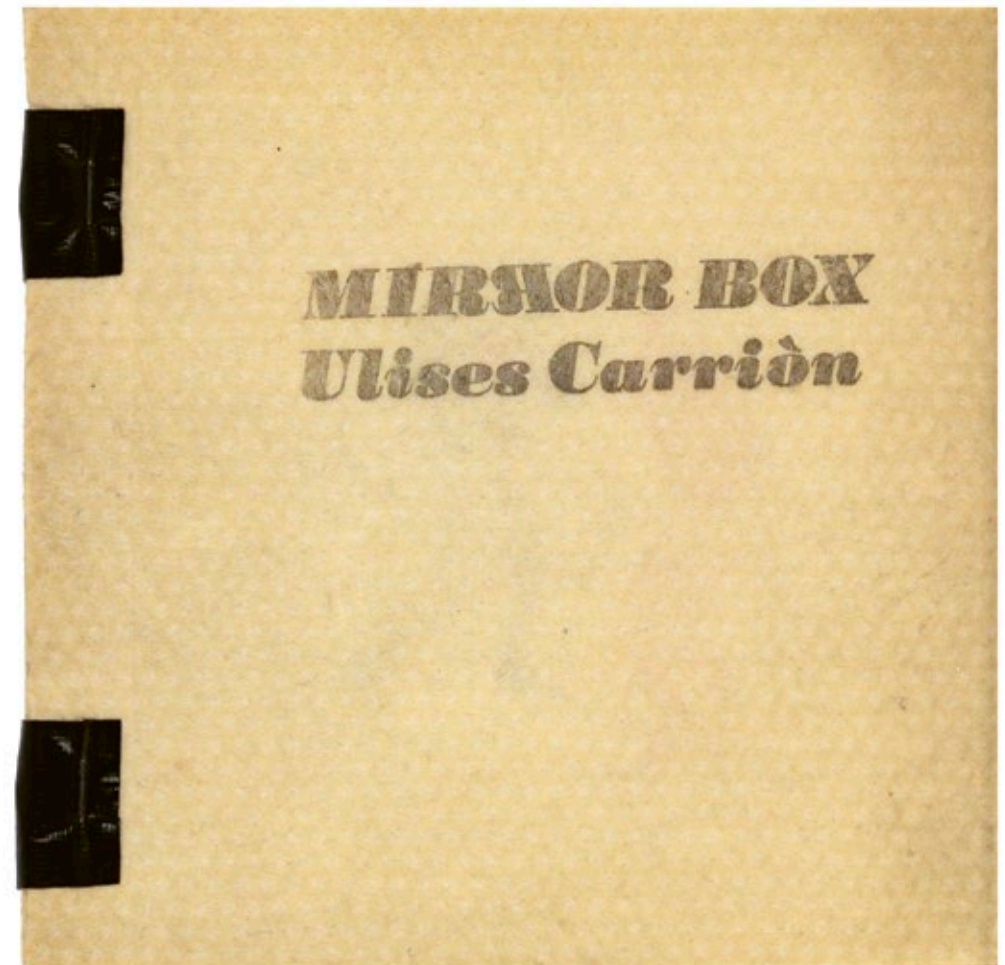
**44. CARRIÓN, Ulises.** *Mirror Box*. [12] felt sheets. Square 4to (185 x 185 mm.), staple-bound. [Amsterdam: Stempelplaats, 1979].

First edition, one of 100 copies produced in collaboration with Stempelplaats, the Amsterdam artist-run space dedicated to stamp art. Boxing was one of Ulises Carrión's lifelong passions; for the fifth issue of *Commonpress* (1978), which he edited, he also used the sport as one of its prompts.

"*Mirror Box* is a sequence of rubber stamps in which boxers made of ink interact. The material from which the pages are made (sheepskin), tinges it with a possible interpretation of violence. [The book] unwraps a dynamic of forces, a seductive system of exchanges of position and action. By joining 'mirror' and 'box,' Carrión traces yet another of his dynamic pairs of discord. A reflection (self-portrait) and an alteration (a series of forces), *Mirror* and *Box* as antithesis. The boxers could be two or, if we follow the title, just one, whose reflection isn't exactly a double, but rather a parallel entity and, at the same time, complementary. One and the other are different. *Mirror Box* is a piece about unfolding. From the material point of view, it simply plays with the mirror image that one is required to elaborate in rubber stamps: the two boxers are the incarnation of the dialectical, sensual, paradoxical relationship of the engraving in the mirror and the mark it produces."—*Ulises Carrión & the Big Monster*, pp. 21–22.

In excellent condition. From the collection of Guy Schraenen.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 17.





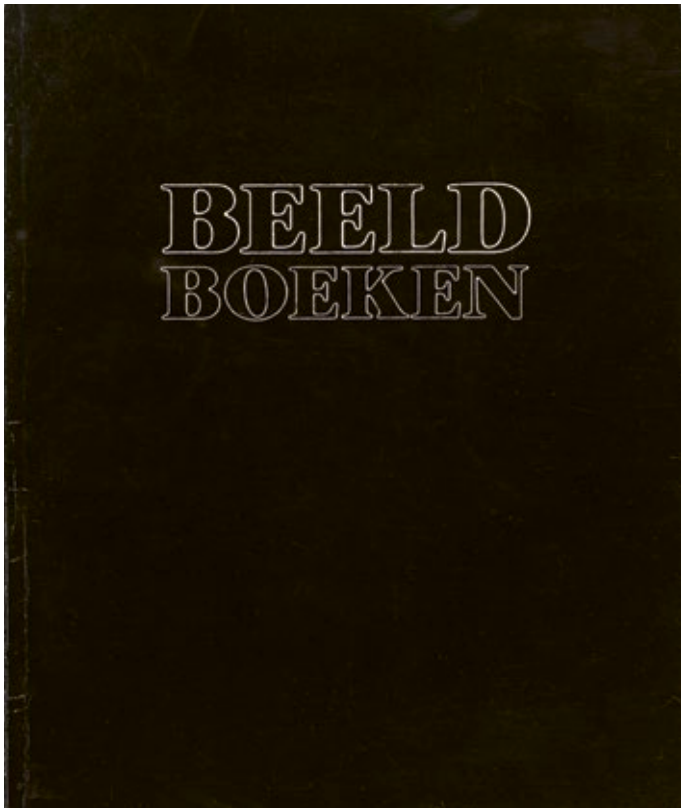
**45. CARRIÓN, Ulises, contributor.** *Beeld Boeken*. Black & white illus. 25 pp. & colophon. 4to, black printed softcover, title on spine. Amsterdam: Galerie Da Costa, 1980.

One of 500 copies, a scarce exhibition catalogue with an introduction by Carrión. The catalogue provides a survey of Galerie Da Costa, a publisher of artists' books and livres d'artistes managed by Juan J. Agius. Agius published two of Carrión's bookworks: *Verzamelde Werken* (1980) and *Sistemas* (1983).

Carrión writes: "This catalogue illustrates the publishing activity developed by Juan Agius, from Da Costa Gallery, during the last 4 years. Such an activity takes place in a cultural context that is already familiar with the production of books by visual artists, but where it has not yet been decided what the defining characteristics of this type of work are."

With pictures and bibliographical information on bookworks by François Righi, Adriaan Nette, Francesc Guitart, Manuel Menán, Agius, Federico Sanguineti, François Bouillon, Lia Rondelli, Ben Sleuwenhoek, Roberto Comini, Alessandro Algardi, and Jean Zuber.

Near fine copy. Withdrawn stamp of the Stedelijk Museum Amsterdam Library on title-page.



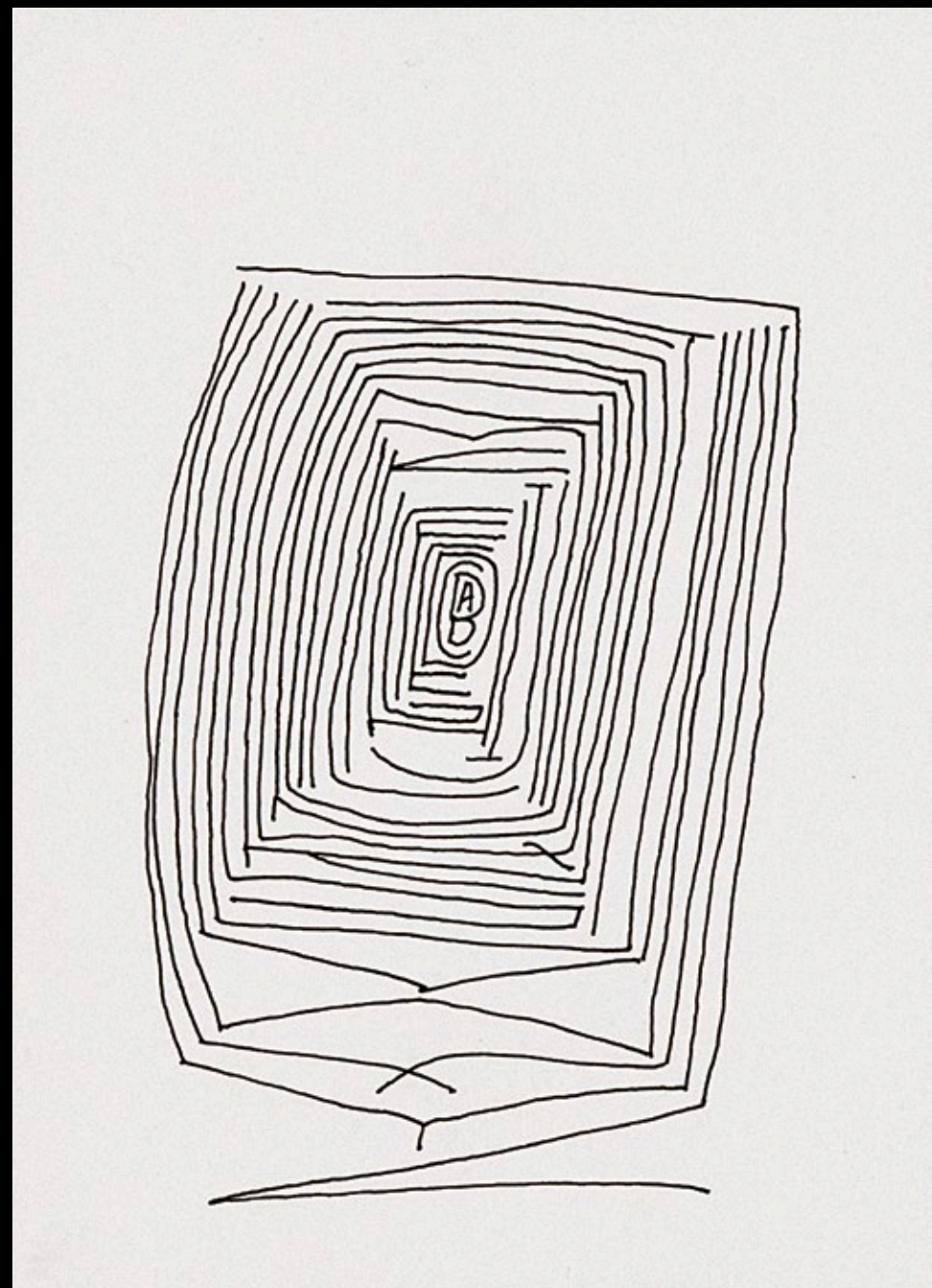
**46. CARRIÓN, Ulises.** "Medeklinkers en Klinkers" [Consonants and Vowels]. A suite of original ink drawings on five cards (each 148 x 105 mm.), carefully pasted to thick black paper over a wooden board (545 x 745 mm.). [Amsterdam]: 1980.

Five original drawings by Carrión in which the letters of the alphabet encircle one after another in sequence. A version of one of these drawings was used on a postcard he designed in the early 1980s.

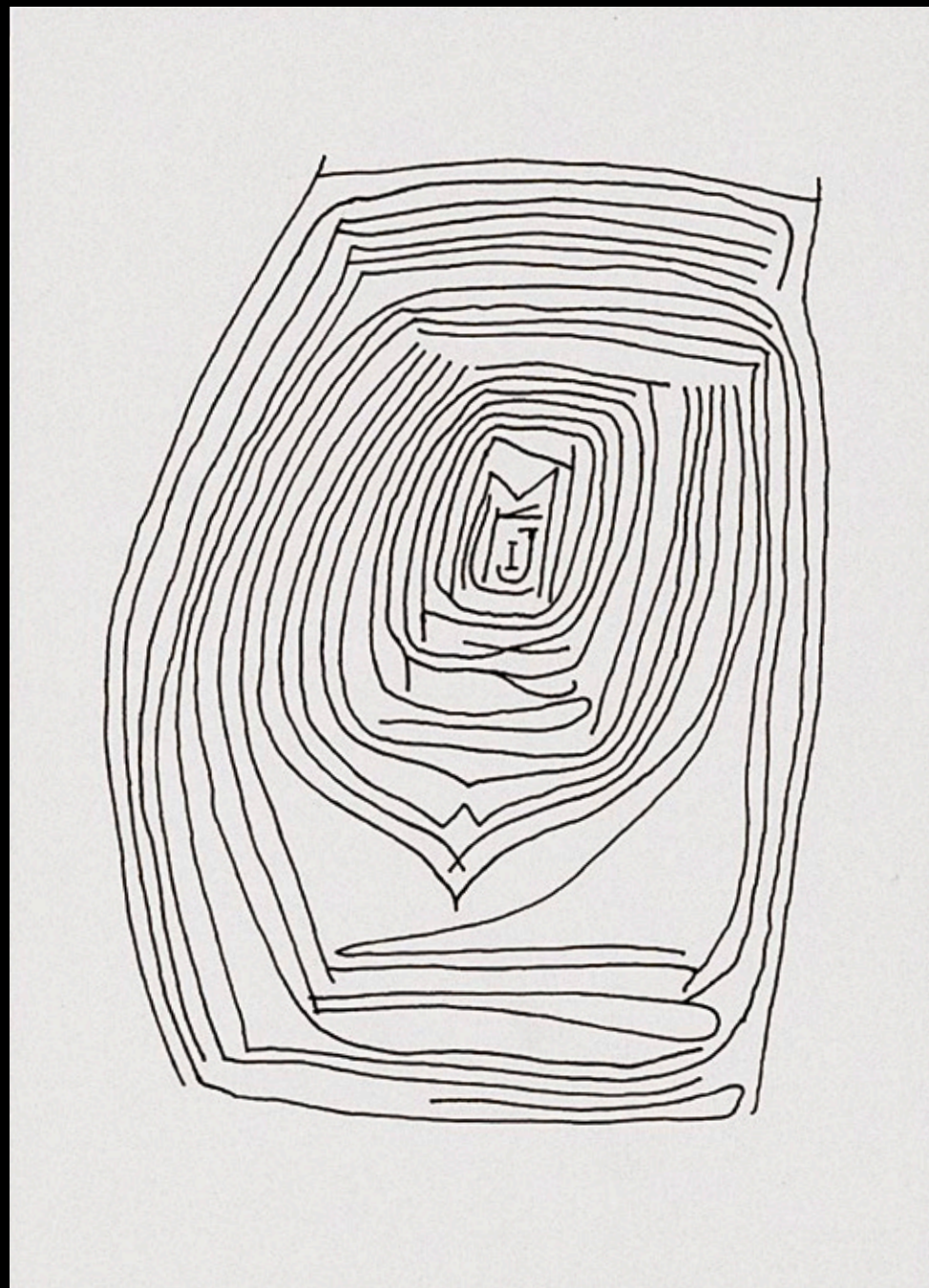
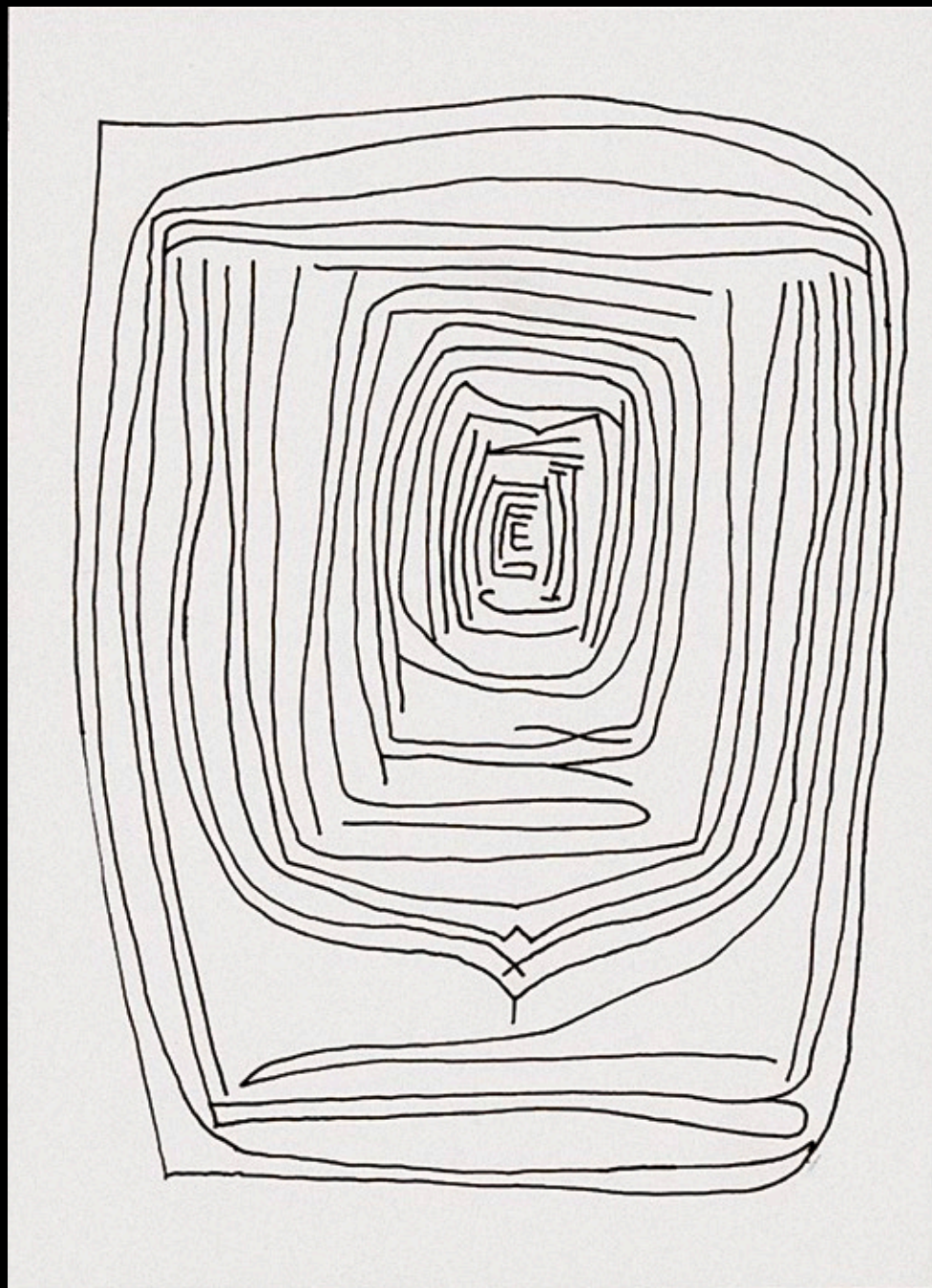
In fine condition, with a loose paper slip signed and dated by Carrión; another slip, not in his hand, provides the title of this work. Provenance available on request.



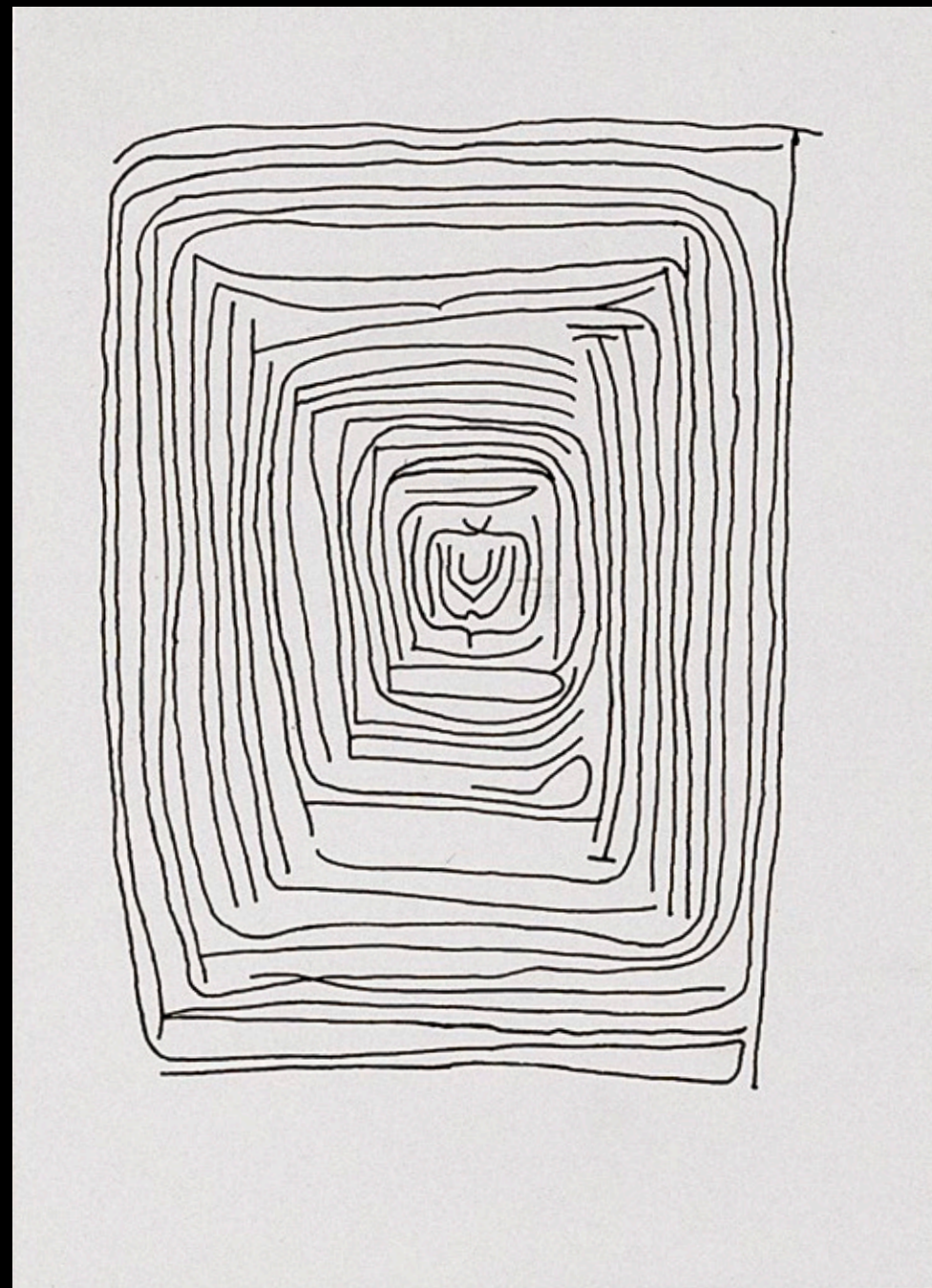
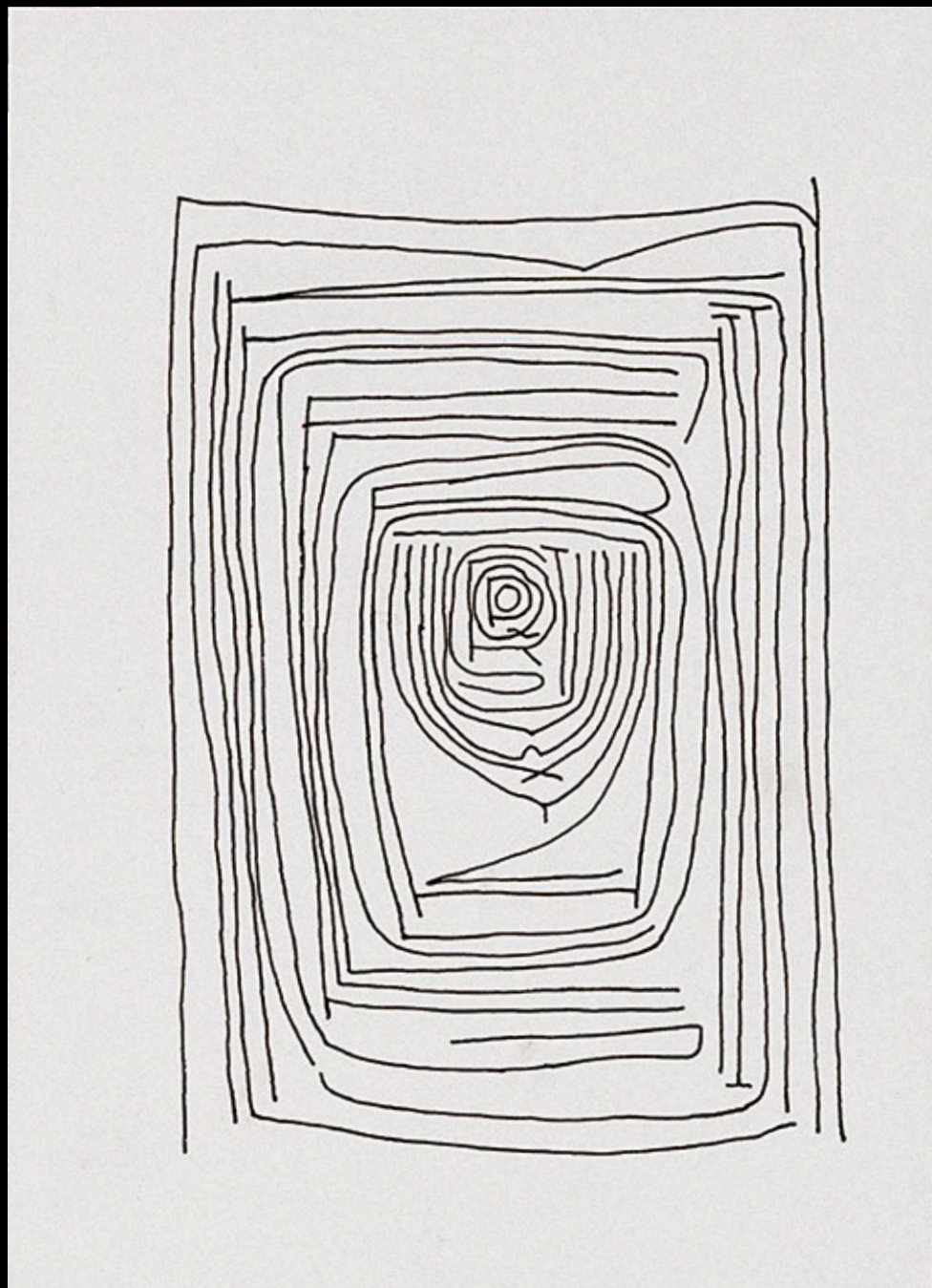
Alises Carrión, '80











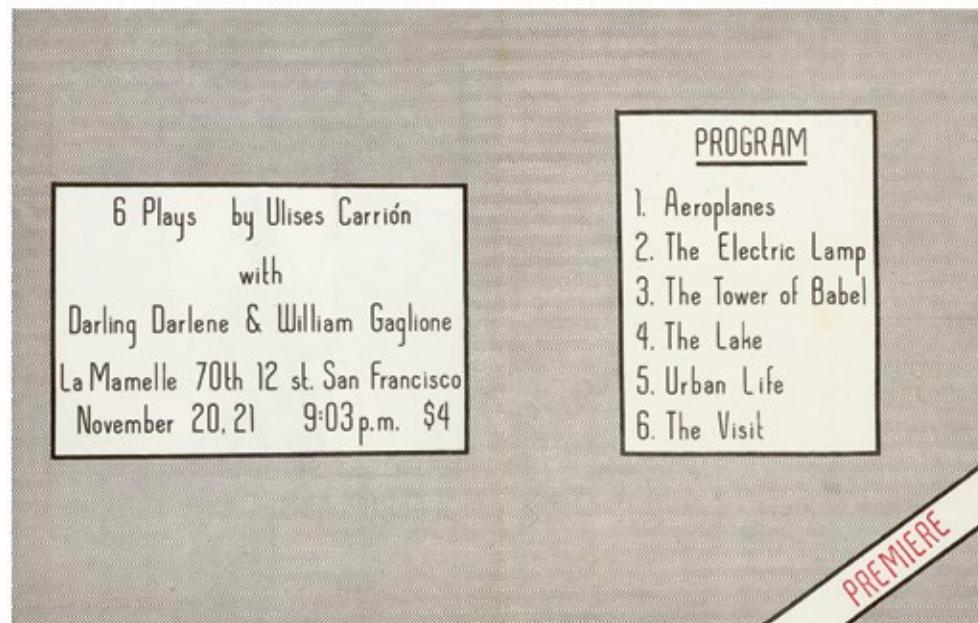


**47. (CARRIÓN, Ulises).** Program: *6 Plays by Ulises Carrión, with Darling Darlene & William Gaglione*, La Mamelle 70th 12 st. San Francisco, November 20, 21, 9:03 p.m., \$4. One illus. Single folded sheet (= [4] pp.). San Francisco: La Mamelle, [1981].

The program for the 1981 performance of *6 plays* at La Mamelle, an artist-run space in San Francisco. Two fellow stamp and mail artists, Bill Gaglione and Darlene Domel, participated in this rendition of Carrión's work appropriating lines from six plays. Carrión first performed *6 plays* in 1975, and in 1976 it was made into an artist's book with an edition of 100 copies (see no. 25). Interestingly, the program here, lists the plays in a different order from the book. Gaglione's alternate persona, dadaland, has contributed an illustration for one of the plays on page [3].

Near fine.

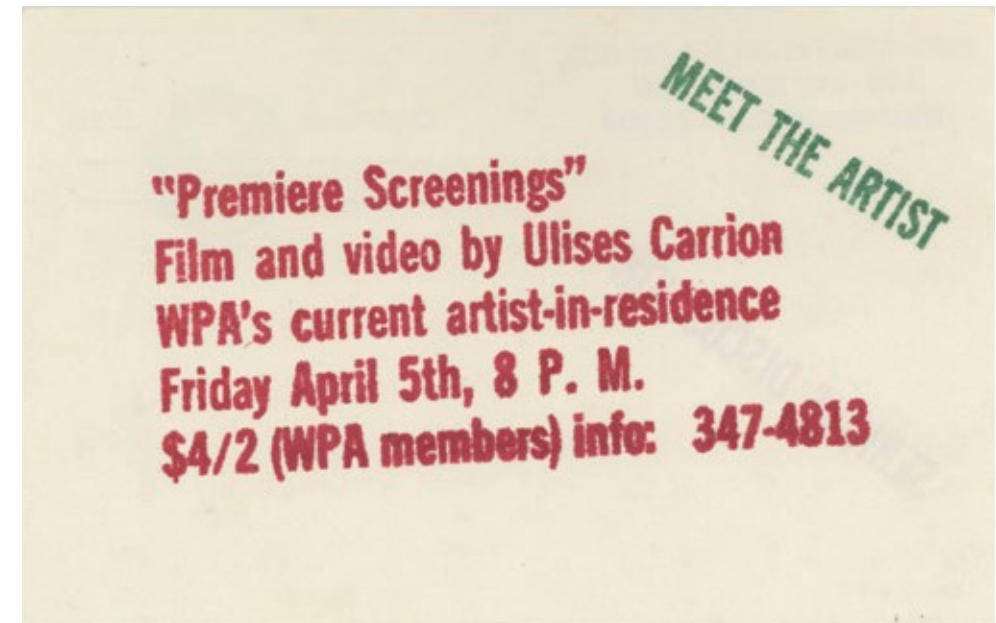
∞ *Dear reader. Don't read.*, p. 144.



**48. (CARRIÓN, Ulises).** Postcard announcement: "*Premiere Screenings*", *Film and video by Ulises Carrion WPA's current artist-in-residence*, Friday April 5th, 8 P. M. Color printed on both sides. Illustrated postcard. Washington D.C.: Washington Project for the Arts, 1982.

Postcard invitation for Carrión's screening of video works at Washington Project for the Arts, where he was an artist-in-residence. In the late 1970s he had begun to experiment with time-based media. In fine condition.

∞ *Dear reader. Don't read.*, p. 136 (pictured).





### Three of 15 Copies

**49. CARRIÓN, Ulises.** [From embossed spine]: *Sistemas*. [200] leaves. Thick oblong 4to (205 x 292 mm.), stiff boards, white cloth over spine, title on spine. [Amsterdam]: Da Costa Editions, 1983.

Three unique examples of an extremely scarce bookwork, of which only 15 were produced; Ulises Carrión executed distinct interventions on each copy. Made by Juan J. Agius's publishing outfit, Da Costa Editions, *Sistemas* is a thick, blank book of 200 unnumbered leaves. From what we can tell, based on the examination of these copies, each example from the edition has a distinct motif that Carrión carried out by cutting, coloring, and drawing. According to WorldCat, the only copy in North America is at the Art Gallery of Ontario.

The *Books & More* catalogue raisonné states that each of the 15 copies was signed and numbered; however, our three examples as well as the one held by the Art Gallery of Ontario are neither signed by Carrión nor numbered.

Copy A: The deckled fore-edge has been treated with blue dye and a circular hole has been cut through each leaf so that one is able to peer through the book from beginning to end.

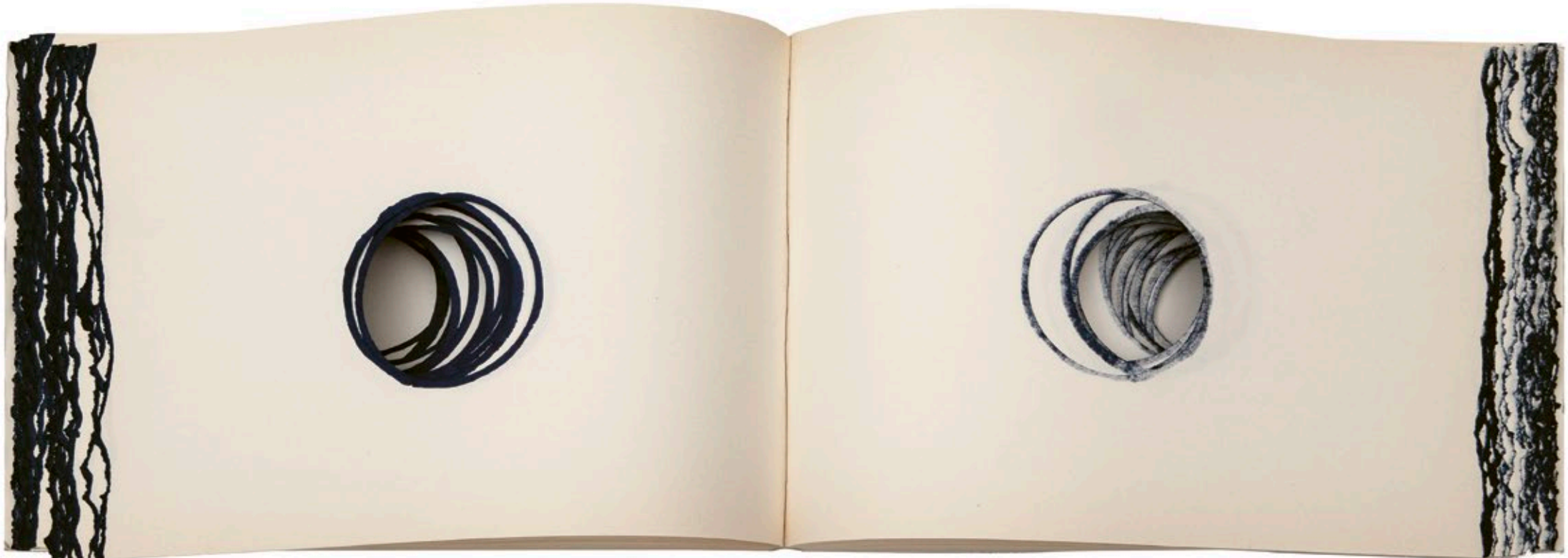
Copy B: Carrión has drawn a single line with yellow highlighter on the recto of each leaf usually halfway across the page, then sliced the leaf along that line. This creates alternating flaps as one turns the pages.

Copy C: A triangular and trapezoidal segment have been guillotined from the rest of the book and their edges have been colored blue and purple. The "new" fore-edge of the bound book is colored pink. Stored in a box.

"In other cases, the textual axis completely disappears from his bookworks, such as in *Sistemas* (1983), in which an oblique line of various colors crosses 400 blank pages, sometimes exiting the page itself, or following the page section to reenter the book and exit it again in a discontinuous progression that questions the book as volume, as object. The visual sequentiality manifests here as a radical parody of the classic linear textuality of conventional books."—João Fernandes, "Art as Subversion: Make and Remake to Make Anew," *Dear reader. Don't read.*, p. 43.

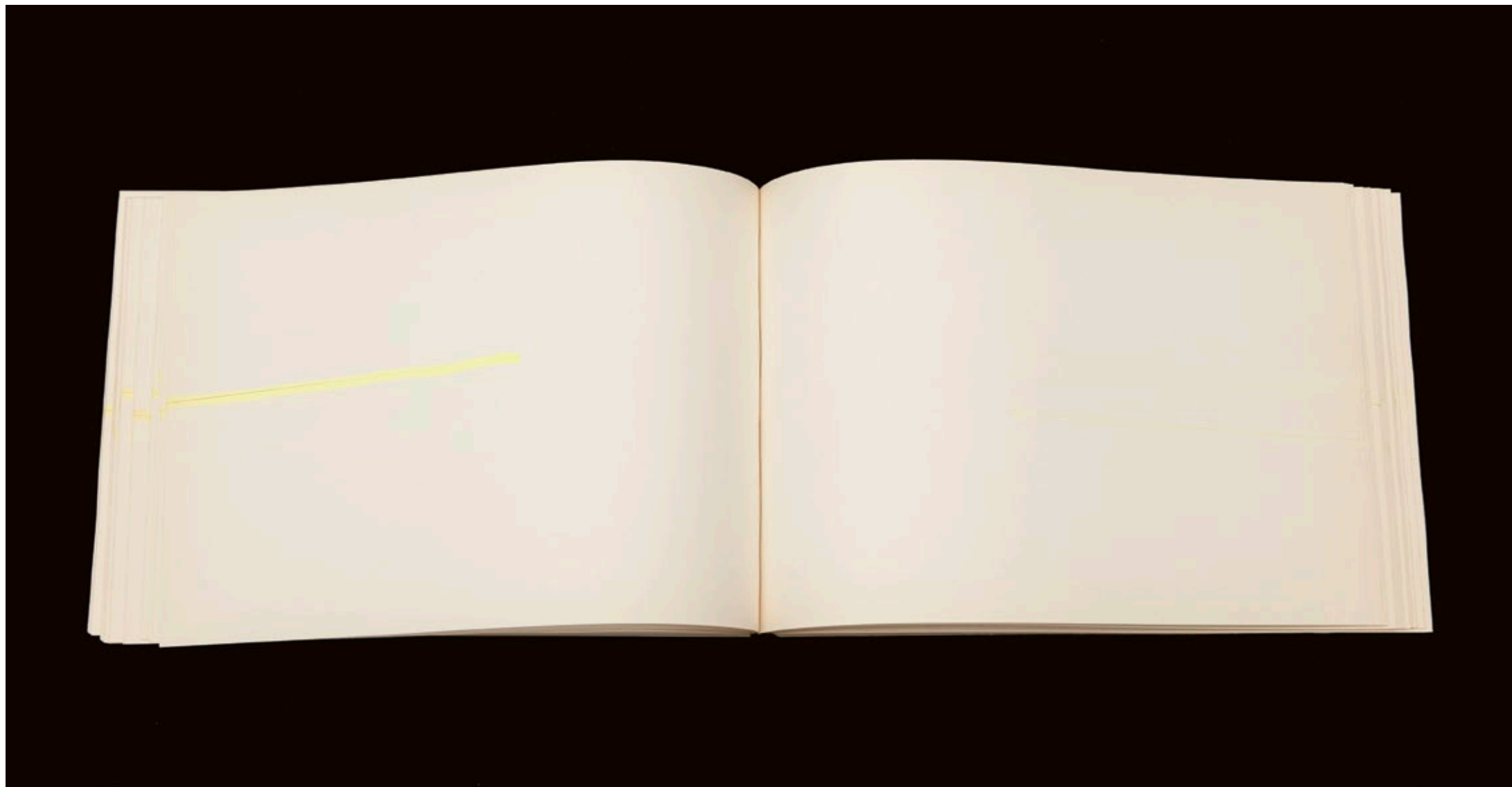
All three copies are in fine condition. With thanks to Donald Rance at the Art Gallery of Ontario's library for examining their copy.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 19.  
*Dear reader. Don't read.*, pp. 84 & 102-3 (pictured).



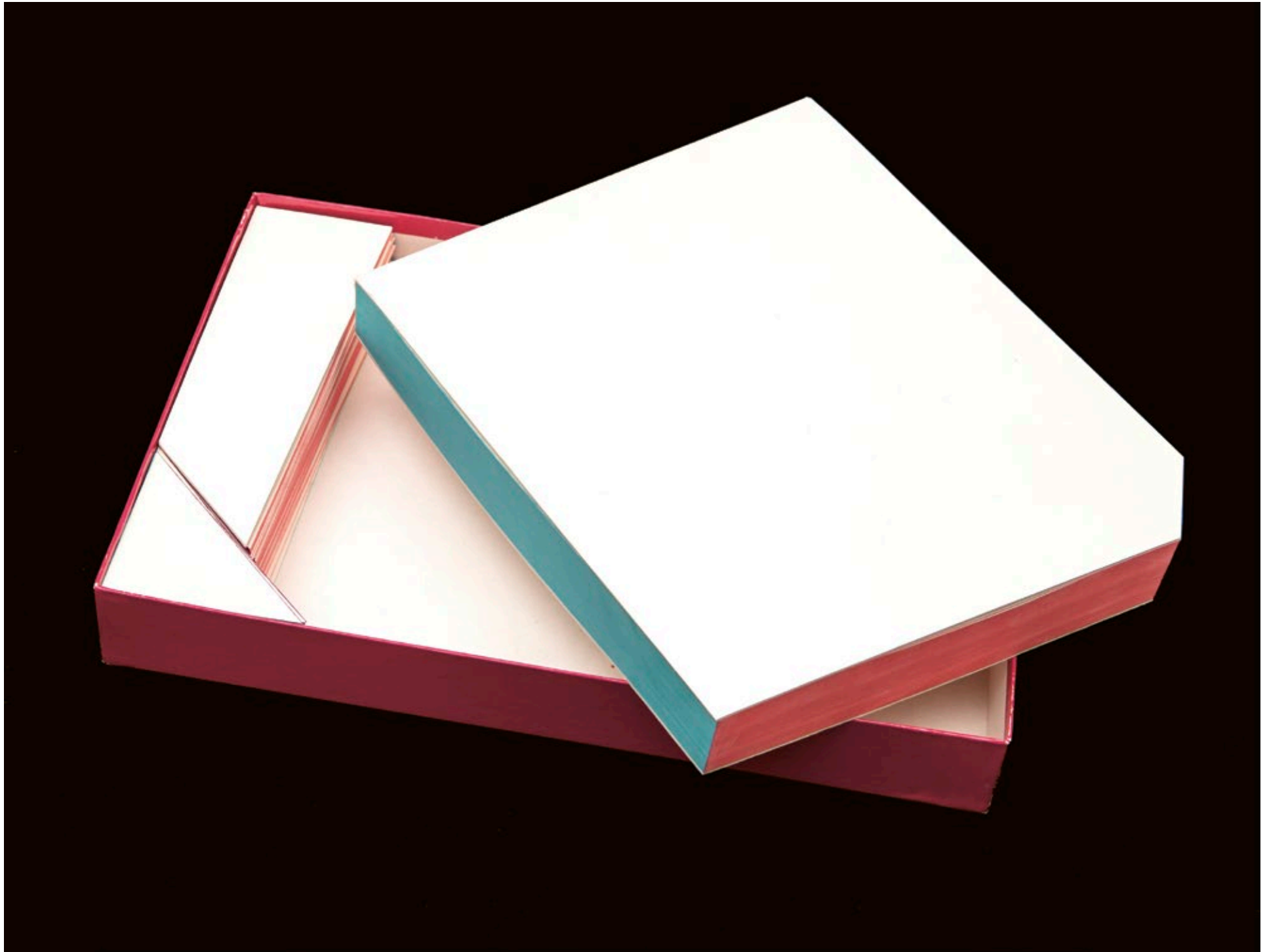
Copy A





Copy B





Copy C





**50. CARRIÓN, Ulises.** *Double Effort*. Graphite drawings throughout on triangular paper, laminated. [6] leaves, laminated covers with ms. title, signature, and date written in blue marker, metal spiral-bound. [Amsterdam?]: Self-published, 1984.

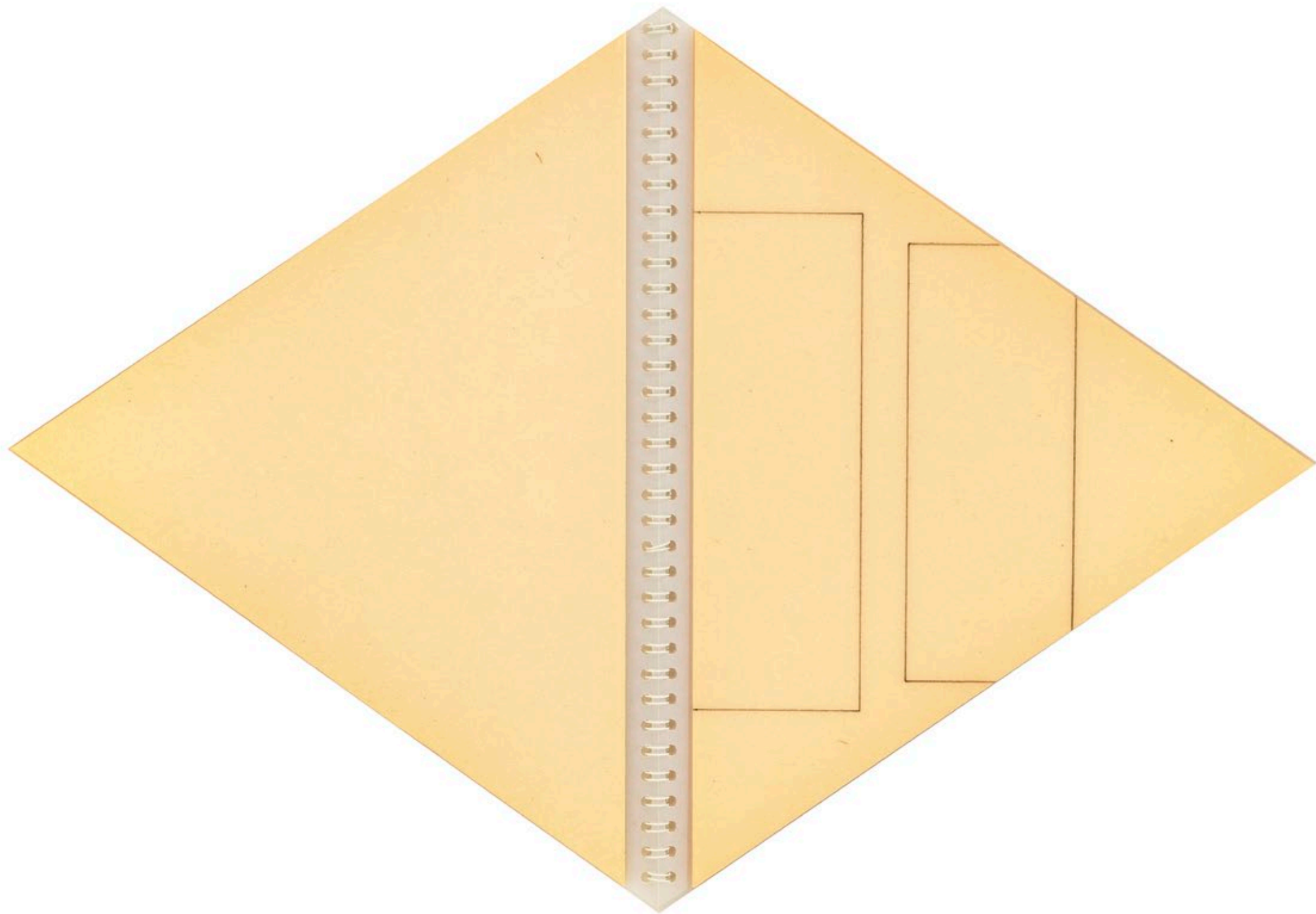
A unique hand-drawn bookwork, unrecorded by Ocampo and Agius in their catalogue raisonné. In the final decade of his life, Carrión created a group of geometric and minimalist books about which very little is known. This one depicts two rectangles that are initially nearly touching but, as one turns the pages, become increasingly distanced while the rectangle on the right shrinks. The book is signed by Carrión in blue marker on the lower cover and dated "'84." The drawings were rendered on thin paper that has been expertly laminated. We are not certain whether the lamination was the artist's original intention, but it has preserved the book's leaves well.

This bookwork comes from the collection of Guy Schraenen, an important chronicler of Carrión's life and work. It was also part of the display at *Dear reader. Don't read.*, the first major exhibition on Carrión, curated by Schraenen. Curiously, in the exhibition catalogue the date is recorded as 1988.

An original drawn bookwork by Carrión, in excellent condition.  
 ∞ *Dear reader. Don't read.*, pp. 84 & 101 (pictured) [but dated "1988"].  
 Not in *Ulises Carrión: Books & More, Catalogue Raisonné*.









**51. TIME BASED ARTS.** *Time Based Arts Catalogue*. 122 illustrated cards (each: 209 x 150 mm.), printed recto & verso, stored in the orig. publisher's stiff folded paper box (223 x 155 x 39 mm.). Black & white illus. Amsterdam: Time Based Arts, 1984.

Very rare card catalogue produced by Time Based Arts, the organization founded by Ulises Carrión, Aart van Barneveld (1951-90), and Adri de Bruijn in 1983 to champion video artists in the Netherlands. After In-Out Center, Other Books and So, and Other Books and So Archive, it was the final space Carrión helped create before his untimely death in 1989. van Barneveld managed the foundation until his passing, and by 1994 it was absorbed into MonteVideo. That amalgamated collection is now held by LIMA in Amsterdam.

Time Based Arts functioned as a distributor and incubator of video art, these cards concisely describe the numerous works held in their collection that were available to rent. They also lay out the video equipment necessary to properly install and display each video. The cards are categorized: "I – Installation," "VT – Videotape," and "P – Performance." Among many others, we find works by the following artists: Marina Abramovic (one with Ulay), Vito Acconci, Laurie Anderson, Daniel Brun, Michel Cardena, Carrión, Michael Druks, Henryk Gajewski, General Idea, Claudio Goulart, Raul Marroquin, Flavio Pons, Jeffrey Shaw, Elsa Stansfield, Vincent Trasov, Julia Ventura, Lawrence Weiner, Annie Wright, etc.

A near fine copy, complete with all 122 cards; minor creasing to the top card caused by the tight box; box is very good, a little worn.





**52. CARRIÓN, Ulises.** [Cassette liner]: *Ulises Carrión: Trios & Boleros*. Audiocassette tape, printed labels on side A & B, housed in a plastic case. Orig. red paper pictorial liner. Amsterdam: Time Based Arts, 1984.

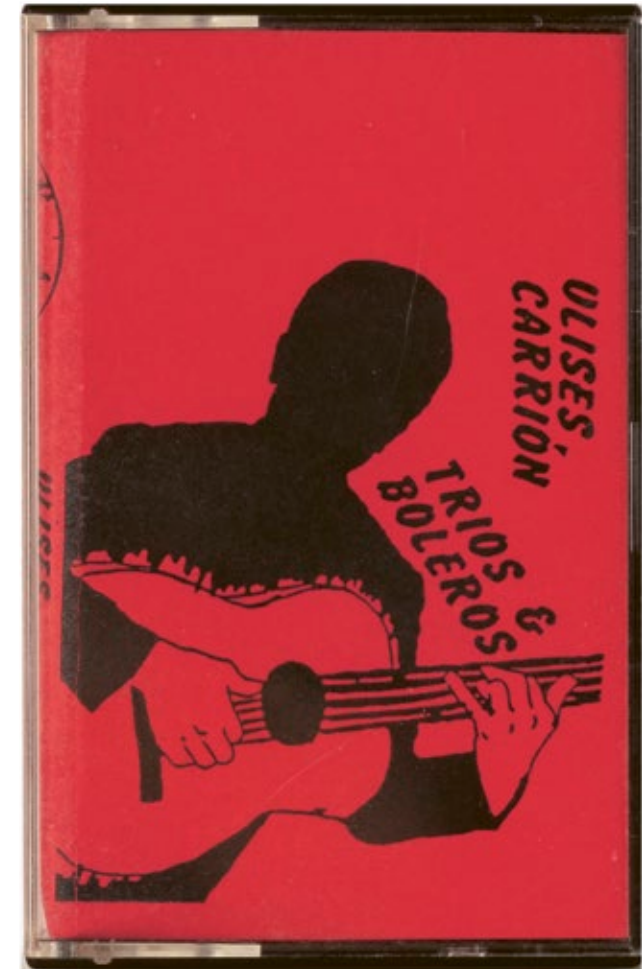
Rare audiocassette of a Carrión sound work; unrecorded by WorldCat. It was originally recorded in June 1983, and then issued through Time Based Arts the following year.

"*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 Martha Hellion, ed., *Ulises Carrión: ¿Mundos personales o estrategias culturales?* (2003), p. 89.

Near fine; one of the cassette labels is partially coming loose.

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





**53. CARRIÓN, Ulises.** *For Fans and Scholars Alike*. Black & white illus. throughout. [92] pp., 1 leaf of colophon. Small 4to, orig. printed wrappers, title on spine. Rochester: Visual Studies Workshop, 1987.

One of Carrión's last artist's books, printed in an edition of 200 at the Visual Studies Workshop Press. Carrión was selected for the VSW's artist-in-residence program in the spring of 1987 and this was the fruit of his time in Rochester.

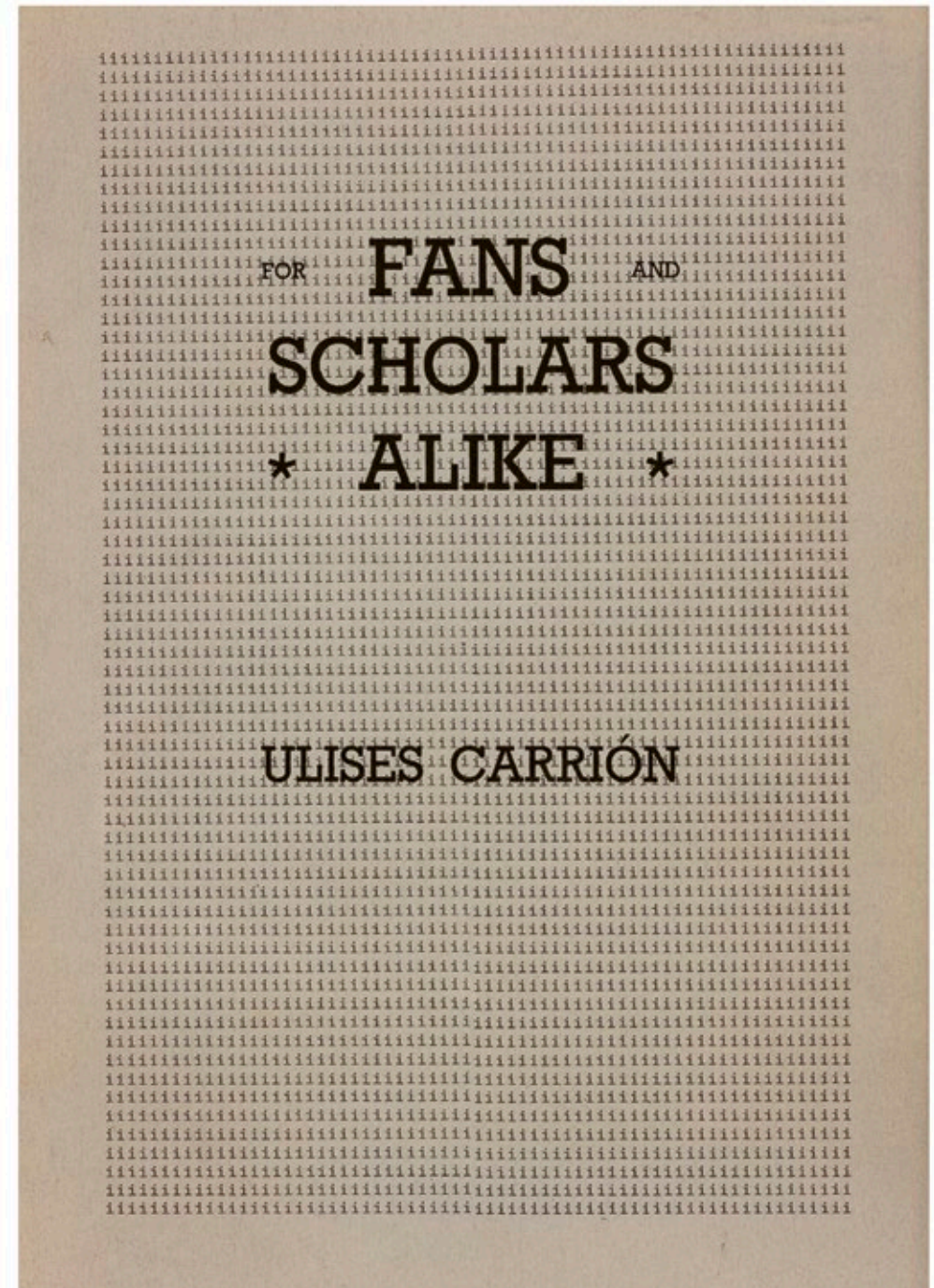
"In *For Fans and Scholars Alike*, Ulises Carrión composed pages which are organized in graphic terms but do not contain any specific verbal or visual messages. The text blocks on these pages are tightly laid out, shaped around the opening of image elements so that they make frames, windows, and spaces for those images in the exact manner of magazine or book layouts. But these blocks are composed entirely of the letter 'i,' with 'headlines' made of brackets in bold and semibold weights...At the other end of Carrión's spectrum, these images are snippets of leaves, or of wrinkled cloth, architectural fragments, or washes suggesting sky, water, or ground. The cover is a simple grey paper wrapper, with the same pattern of 'i's as in the interior. The format of the pages changes from double to single to triple columns and back again...The book displays a self-conscious level of organization as a structural feature of a work, not necessarily tied to the production of meaning in the pedestrian sense..."—Drucker.

A fine copy. From the collection of Guy Schraenen.

∞ *Ulises Carrión: Books & More, Catalogue Raisonné* no. 21.

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

J. Drucker, *The Century of Artists' Books* (2017 ed.), pp. 163-64.





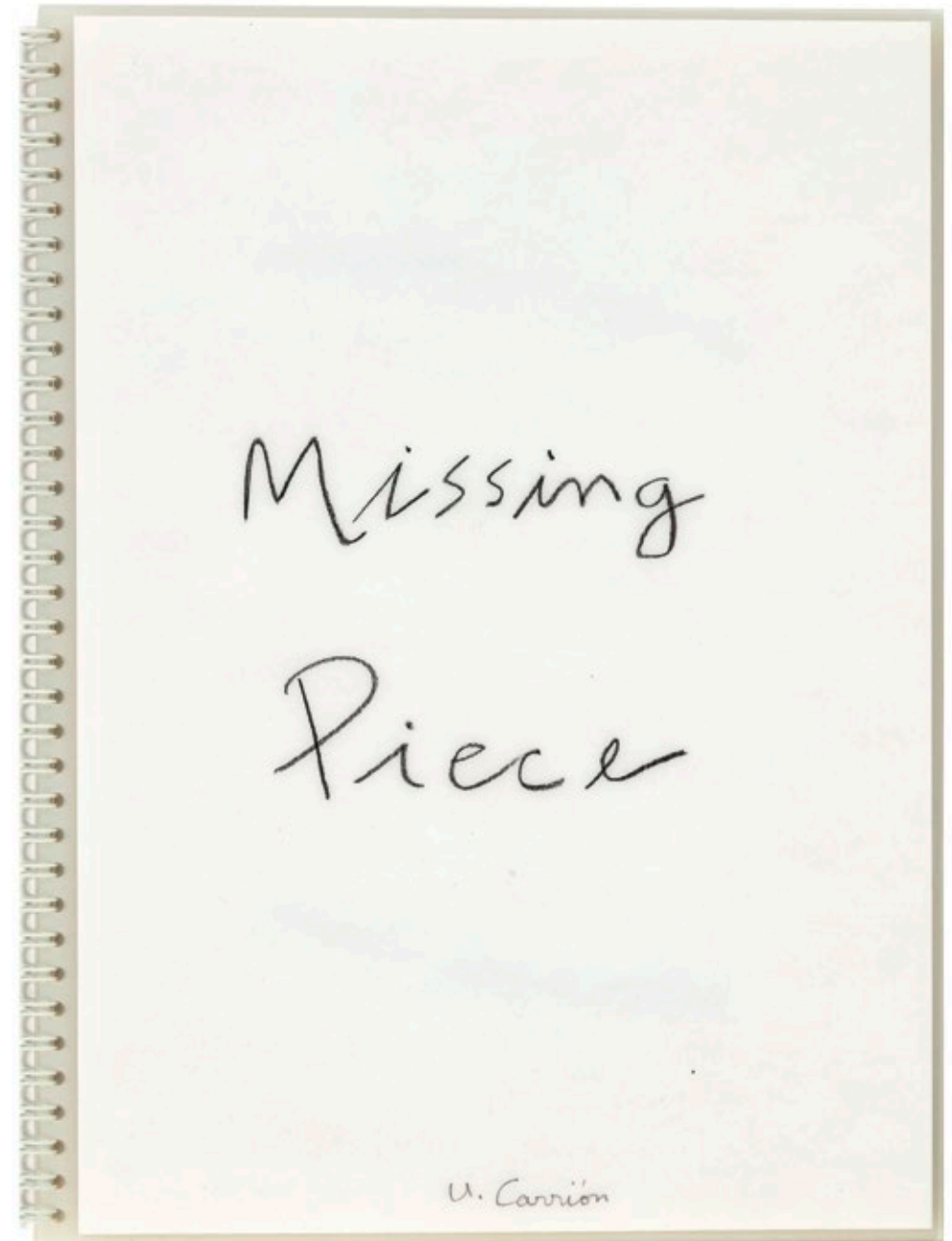
**54. CARRIÓN, Ulises.** *Missing Piece*. Graphite drawings on sliced wax paper with one rectangular portion removed from each leaf, laminated. [6] leaves, laminated covers with ms. title, signature, date, and place of publication, metal spiral-bound. Amsterdam: Self-published, 1988.

A mysterious drawn bookwork by Ulises Carrión. Made the year before his untimely death, this is one of a small group of unique books that the artist created in the 1980s. Very little is known about these works; some, including the present, are not recorded by Agius and Ocampo's catalogue raisonné. This bookwork has a title close to that of a book found at the Victoria & Albert's National Art Library — *The missing piece* (1984). The contents of the two are also quite similar: Carrión has drawn thick horizontal streaks on the recto of each leaf of thin, translucent paper. Every leaf is divided into six sections, and the artist has removed one section from each leaf, from left to right. Our book is signed on the upper cover by Carrión and dated "1988" on the lower cover. We cannot be sure whether Carrión intended to laminate this work, like several others, but the lamination has successfully conserved what would have been an extremely fragile book.

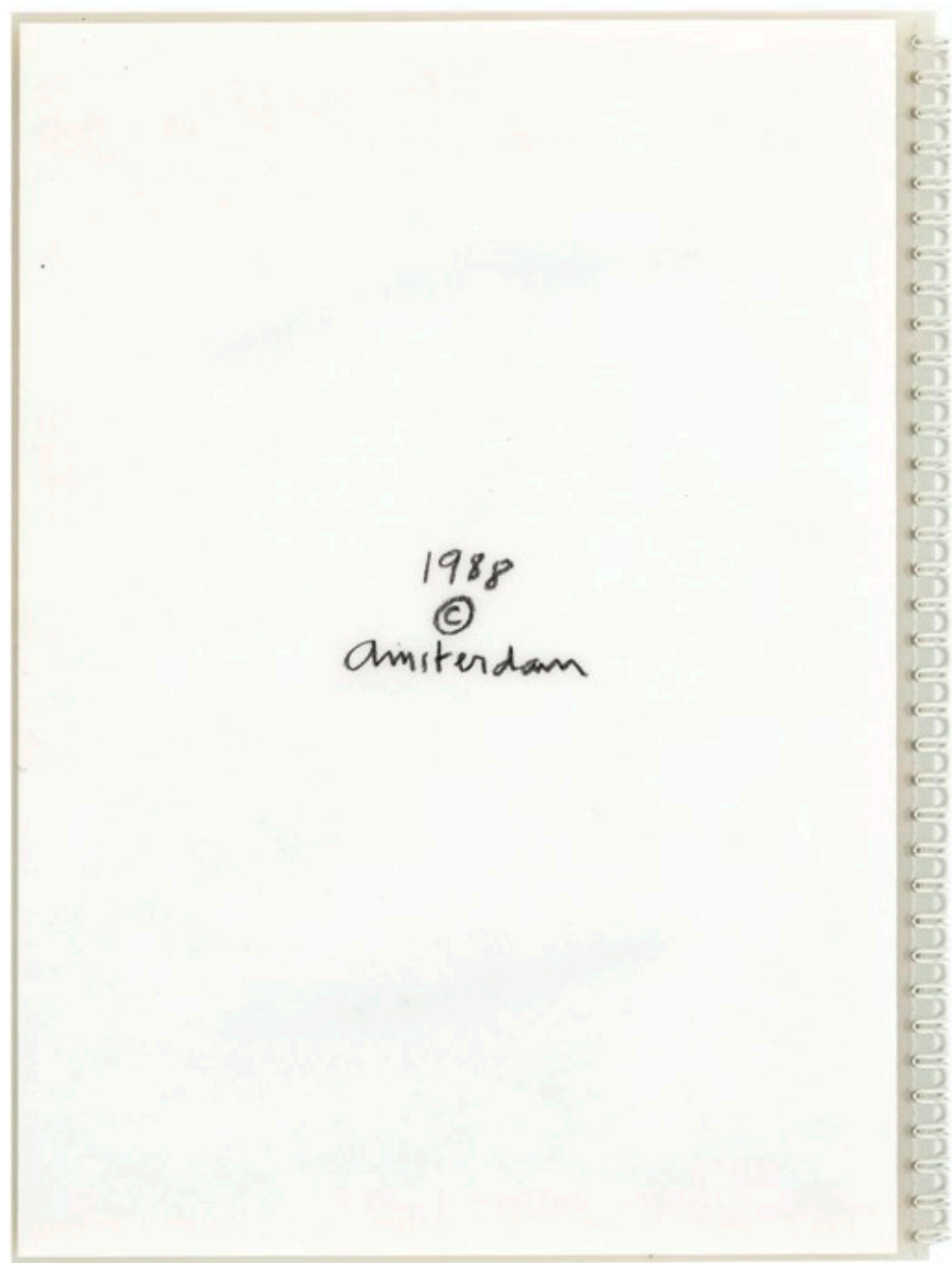
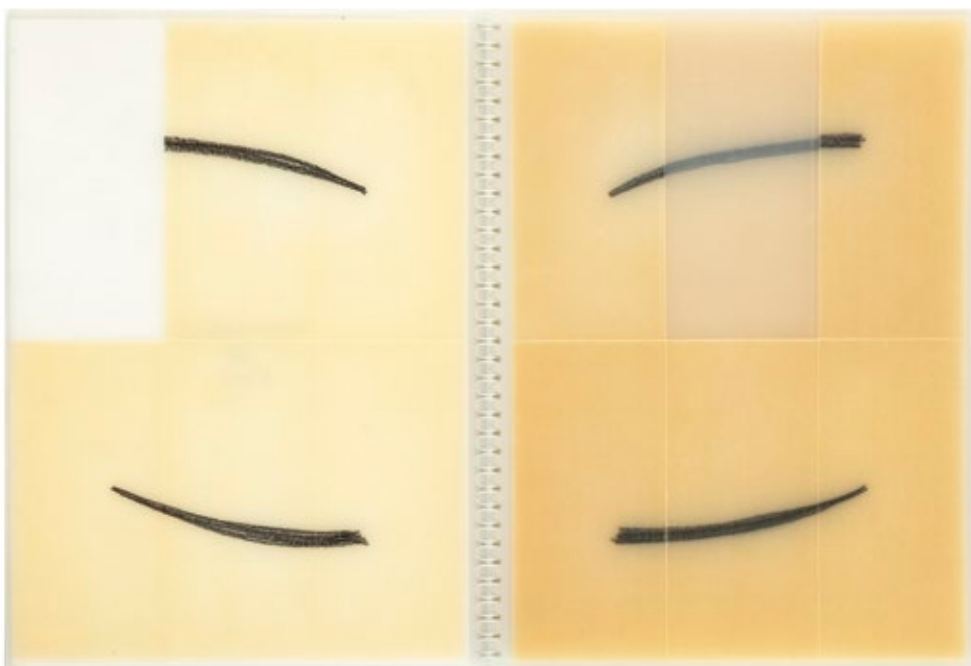
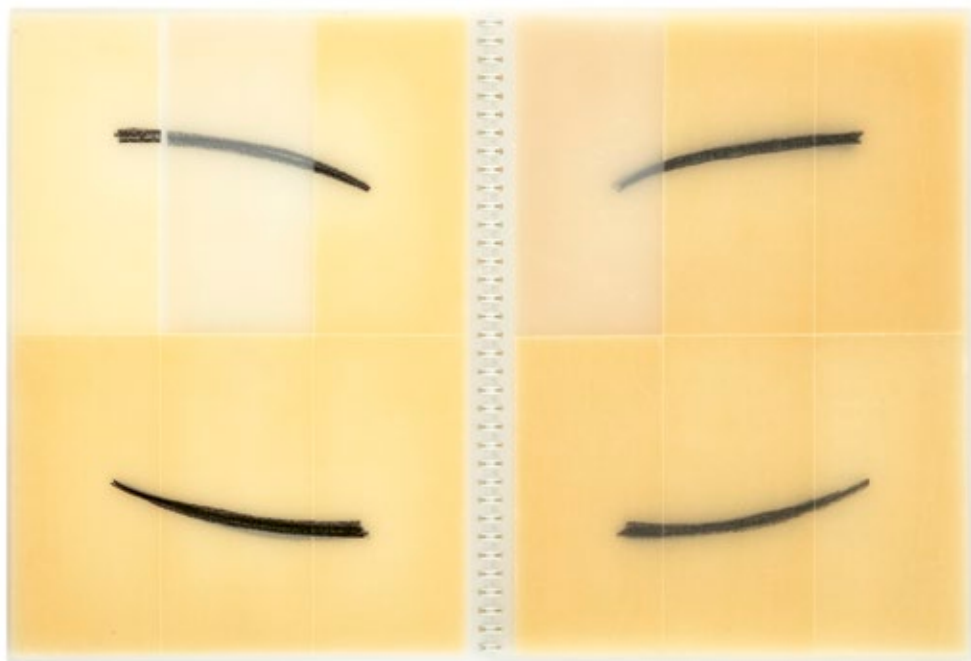
In fine condition. From the collection of Guy Schraenen.

∞ *Dear reader. Don't read.*, pp. 84 & 100 (pictured).

Not in *Ulises Carrión: Books & More, Catalogue Raisonné*.









**55. CARRIÓN, Ulises.** *Opening Lotus*. Graphite drawings on thin triangular paper, laminated. [8] leaves, ms. title & signature on first leaf, metal spiral-bound. [From verso of final leaf]: Amsterdam: Self-published, 1988.

One of Carrión's last bookworks, *Opening Lotus*, a unique triangular book. It was made the year before the artist's death from complications caused by HIV/AIDS. This may be one of several versions under this title. In the last decade of his life, he created a small group of hand-drawn books, several of which are recorded in the catalogue raisonné compiled by Agius and Ocampo and the 2016 exhibition *Dear reader. Don't read*. The present bookwork is not recorded in either. It comes from Guy Schraenen's collection, but he appears not to have lent this book to the exhibition he curated.

Signed by Carrión on the upper cover and dated on the lower cover, *Opening Lotus* consists of three graphite lines, one much thicker than the other two. From one page to the next, the two thinner lines expand outward, representing the titular budding lotus when the reader arrives at the final page. Similar to Carrión's other unique books of the period, the covers and leaves constituting the work have been carefully laminated.

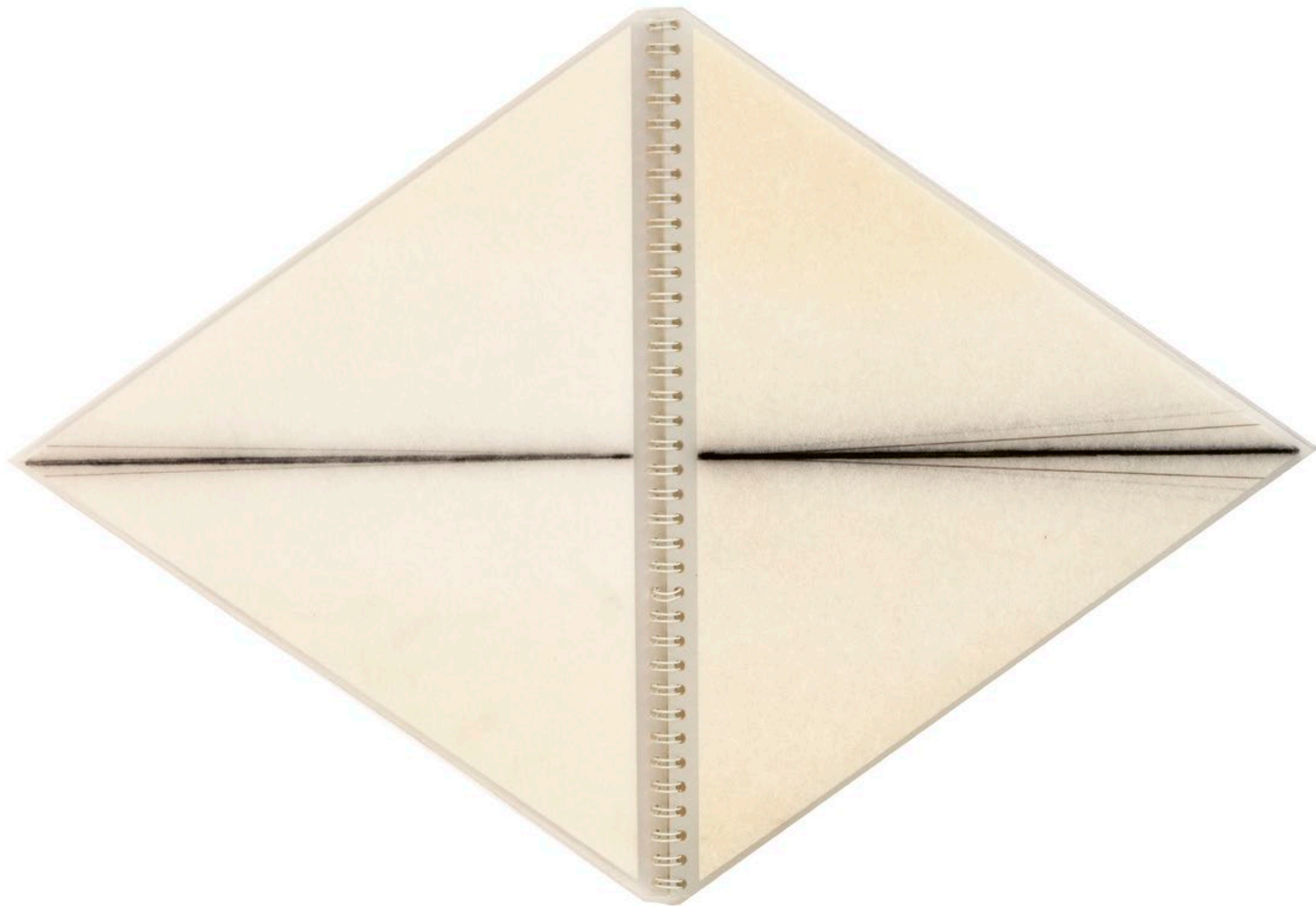
In fine condition.

∞ Not in *Dear reader. Don't read*.

Not in *Ulises Carrión: Books & More, Catalogue Raisonné*.









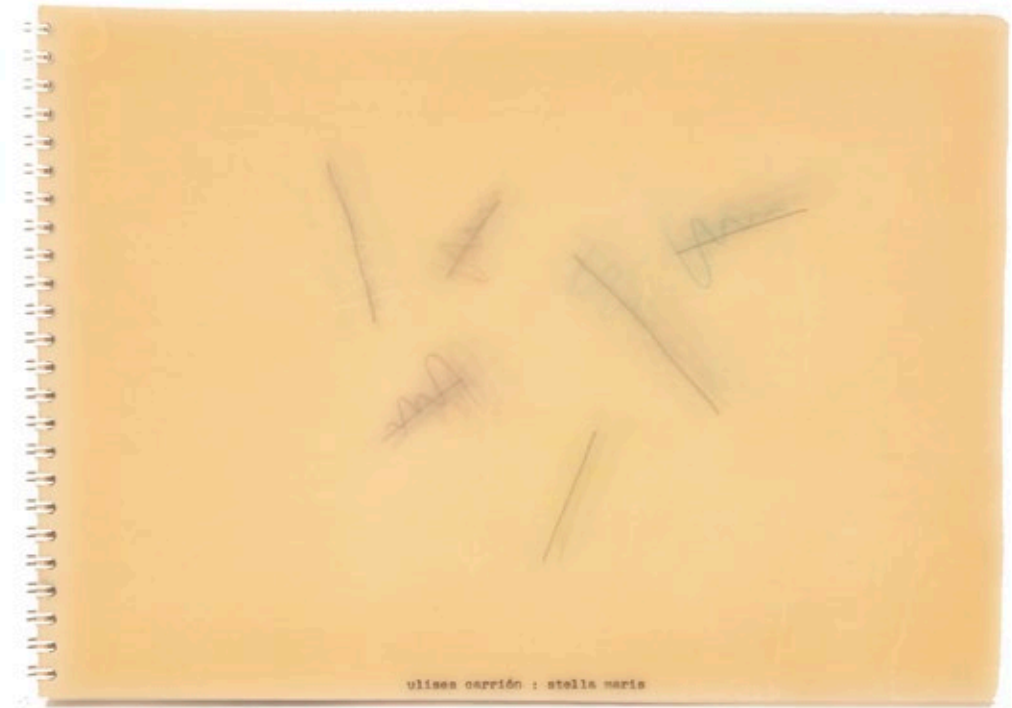
**56. CARRIÓN, Ulises.** *ulises carrión : stella maris*. Color pencil & graphite drawings throughout on translucent parchment paper. [38] leaves, laminated covers with title printed on upper cover & signature and date to inside of lower cover, metal spiral-bound. N.p.: 1988.

A unique illustrated bookwork created one year before Carrión's passing, it was neither recorded in Agius and Ocampo's catalogue raisonné nor part of Guy Schraenen's 2016 exhibition *Dear reader. Don't read*. Unlike the other drawn books that the artist made in his final years, this one was not laminated, excepting the covers. His signature is found on the inside of the laminated lower cover, with the date "'88." On each leaf of thin tracing paper are six black ink lines. On top of the lines, Carrión has drawn wavy lines in colored pencil (white, purple, yellow, gray, blue, and brown), which, as the reader turns the pages, remain visible several leaves later until they are finally obscured.

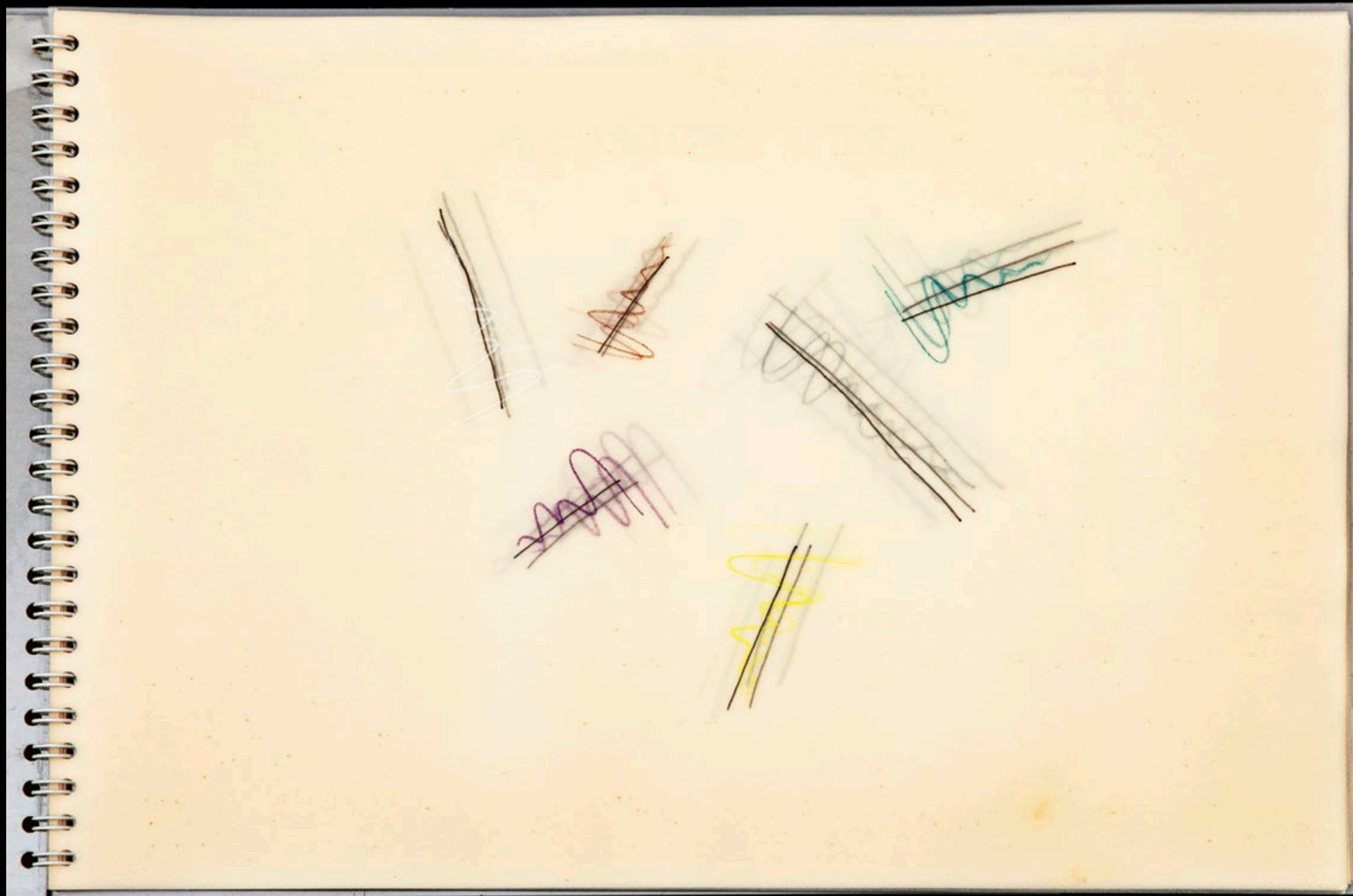
In excellent condition but for the faintest foxing to the last few leaves. Very little is known about the unique drawn bookworks that Carrión made in the 1980s. From the collection of Guy Schraenen.

∞ Not in *Dear reader. Don't read*.

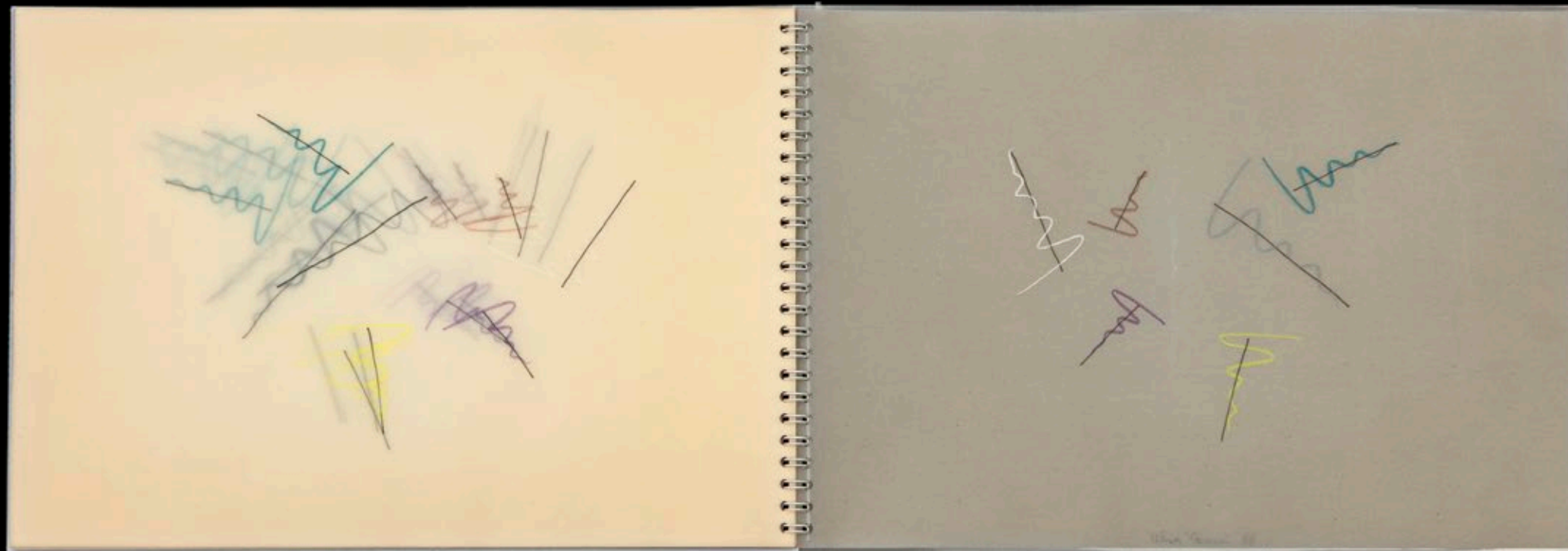
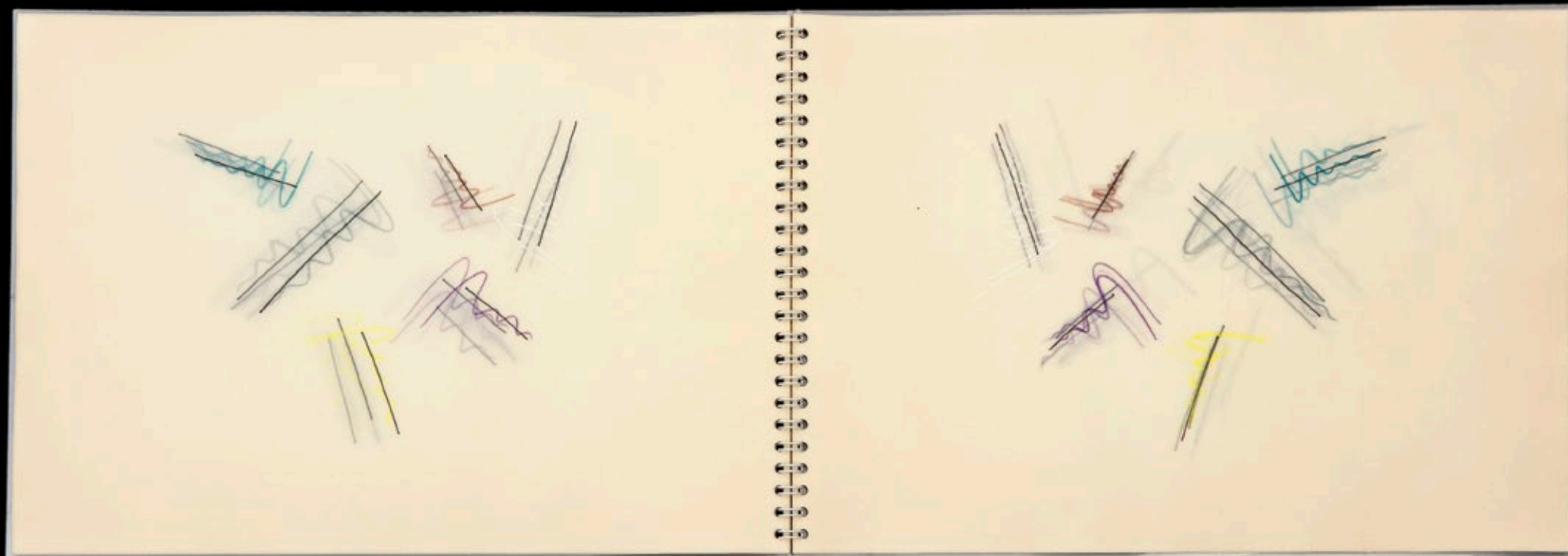
Not in *Ulises Carrión: Books & More, Catalogue Raisonné*.









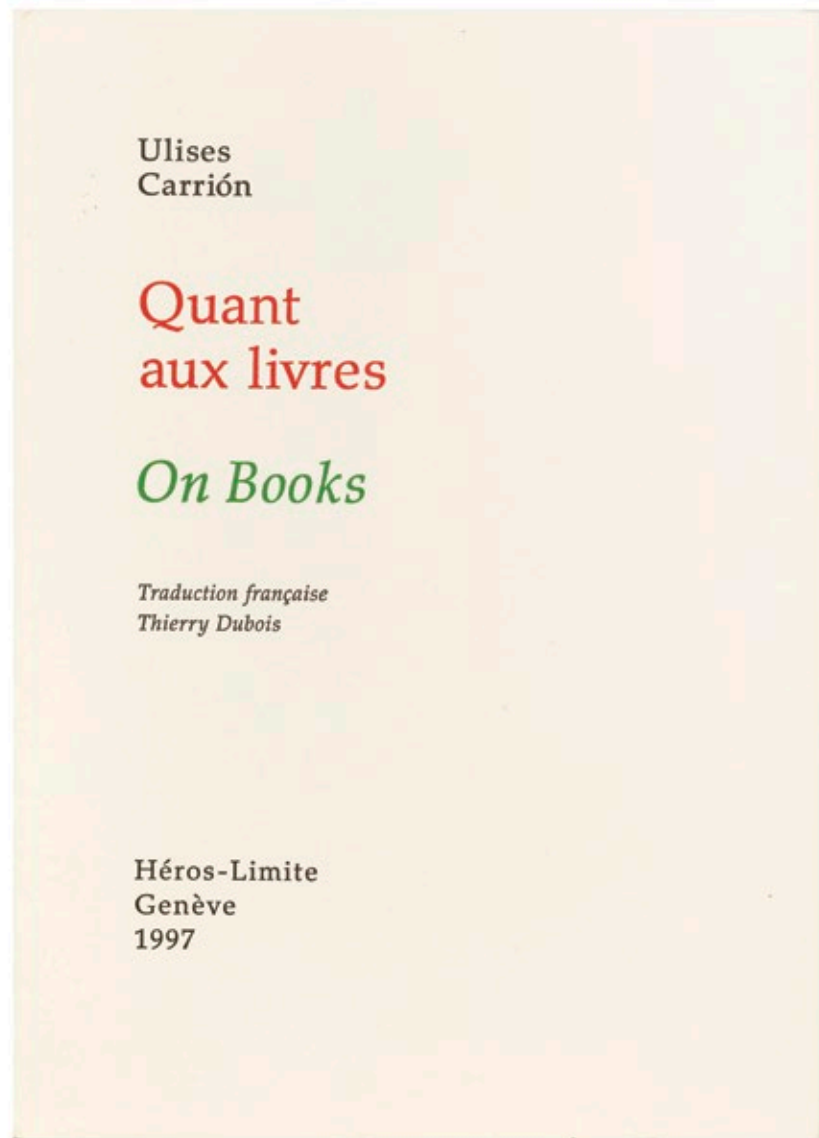




**57. (CARRIÓN, Ulises).** *Quant aux Livres/On Books*. Diagrams in the text. 207 pp. & colophon. 8vo, printed softcover, title on spine. Geneva: Héros-Limite, 1997.

First edition of this important Ulises Carrión (1941-89) sourcebook. The artist's most influential texts are presented in French and English, edited by Juan J. Agius. These are paired with essays by the great scholars of artists' books, Anne Moeglin-Delcroix (b. 1948) and Clive Phillpot (b. 1938).

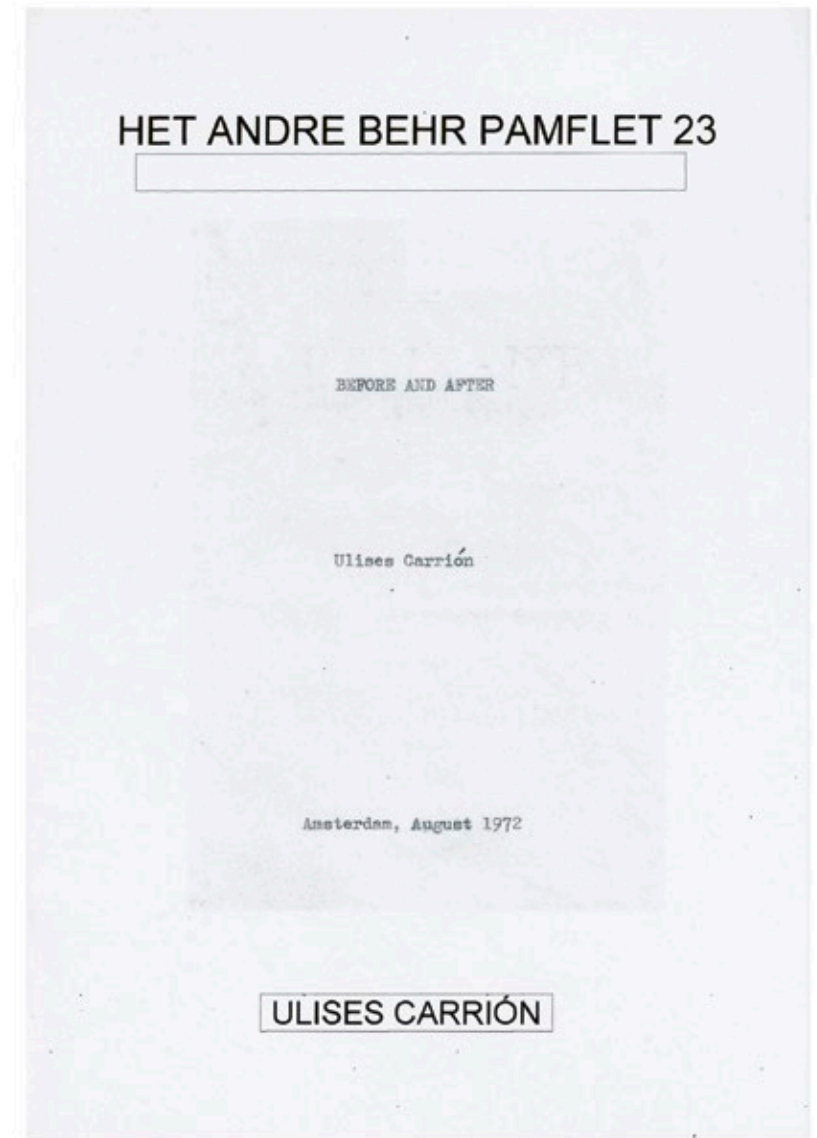
Near fine.



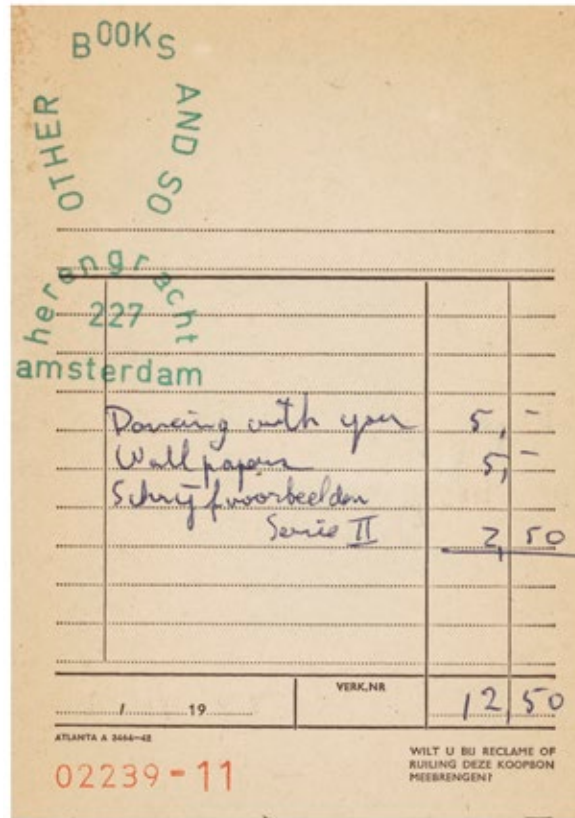
**58. CARRIÓN, Ulises.** *Het Andre Behr Pamflet 23: Before and After, Ulises Carrión*. Port. on lower wrapper. [13] pp. 8vo, printed wrappers, staple-bound. Amsterdam: Boekie Woekie, 2012.

A facsimile of *Before and After*, an unpublished typescript bookwork composed by Carrión in August 1972. As suggested in Raul Marroquin's note at the end of the publication, this work may precede *Sonnet(s)*.

Fine; staples rusted. WorldCat locates no example in North America.







Printing  
KOPA, Lithuania



