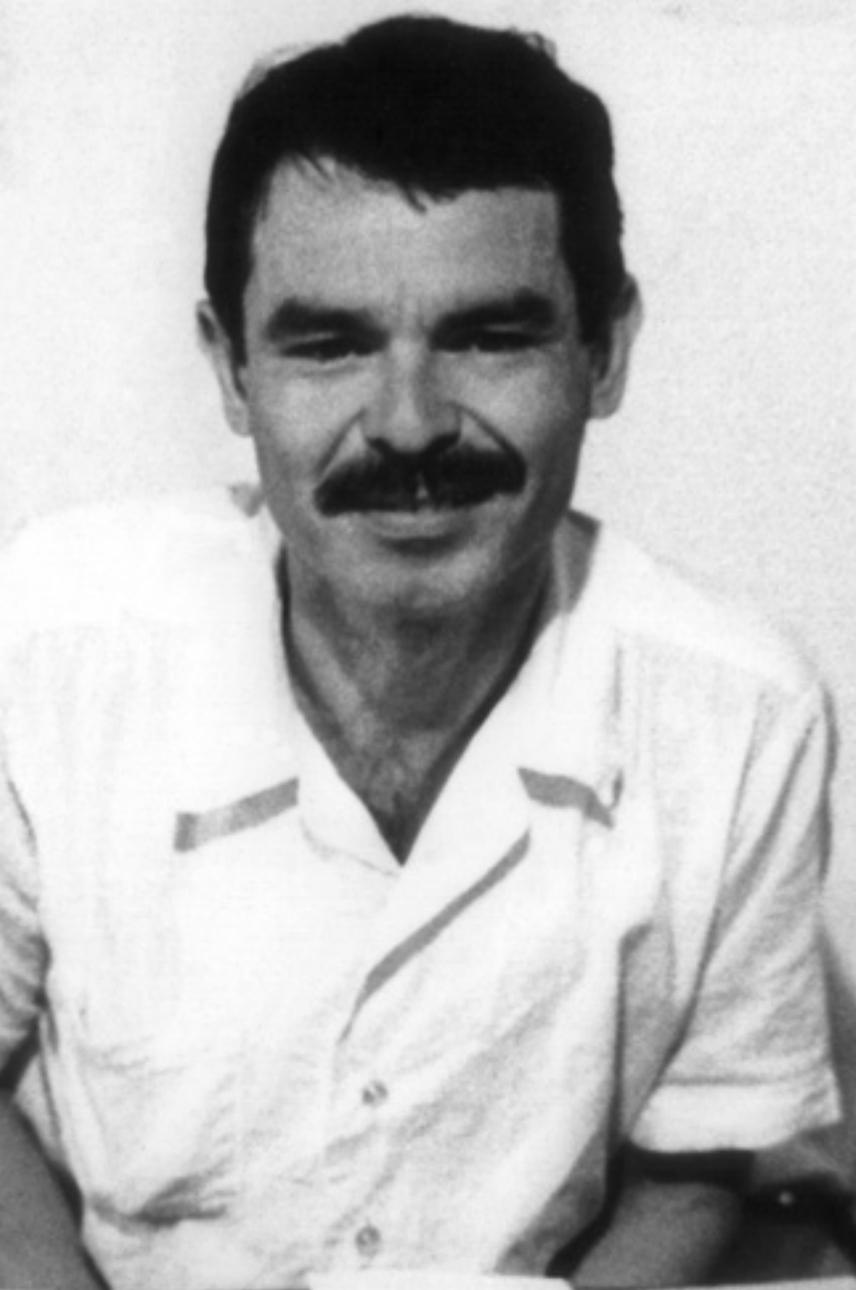


**Dear
reader.**

**Don't
read.**



MANAGER



Guy Schraenen

**Ulises
Carrión**

**Dear
reader.**

**Don't
read.**

The revolution engendered by access to knowledge on the Internet brings to the fore certain artistic projects of the past that seem to resonate with the present, as a kind of wake-up call or an invitation to reflect. This is the case, for instance, of the heterodox, multiform oeuvre of the artist, writer, and publisher Ulises Carrión. Right from its title, the exhibition *Dear reader. Don't read* raises a paradox in the form of a negative imperative: it reminds us of the need to approach written text, literature, and hence culture as an ambiguous and contradictory field full of latent meanings that may perhaps even surface through their negation.

The exhibition, which takes the thought-provoking form of a large exhibited—or “published”—archive, inquires into what a museum can contain, beyond traditional formats. It also explores what an art institution can do in the sense of giving voice to groups of thoughts that have been hidden by the veil of time and by the material complexity of the media in which they are expressed.

The Ulises Carrión exhibition and publication are presented at a time when both the Museo Reina Sofía and its foundation are paying close attention to archives, particularly those related to Latin America's cultural scene. Due to their very nature, these groups of units of knowledge are at risk of disappearing, either literally in the physical sense or by succumbing to oblivion and neglect, to the point where they can no longer be read or interpreted. The exhibition thus raises interesting notions linked to the dissemination of knowledge, to forms of coding and decoding information, and to the means that artists employ to draw attention to our ways—both recent and age-old—of communicating and, ultimately, relating.

The recovery of the work of Ulises Carrión is in many respects paradigmatic of the Museo Reina Sofía's program and its role as a catalyst of numerous current cultural debates: it helps us think about the state of affairs at a time when identity is being reassessed, and highlights issues concerning archives through the intellectual discourse of a transnational artist who traveled from America to Europe, and whose work continues to influence contemporary artists today.

Lastly, thanks are due to the Fundación Jumex Arte Contemporáneo for its collaboration in making this project a reality, particularly to its president Eugenio López, deputy director Rosario Nadal, interim director and chief curator Julieta González, and curatorial assistant Viridiana Zavala, who coordinated the exhibition.

Ministry of Education, Culture and Sport

“Take a novel, the most traditional one you can find, separate the pages, and display them on a gallery wall. Why not? This is perfectly possible. There’s nothing in its form or content that opposes this. But the rhythm of our reading experience would be inappropriate. This proves that a novel belongs between covers, in book form. Now do the same with a so-called artist’s book. Most of them are a series of visual units—the pages. Take them one by one, put them in a row on a gallery wall, and, if the rhythm suffers, it means that they belong together and form an authentic bookwork.”

These words are taken from Ulises Carrión’s “The New Art of Making Books,” a kind of manifesto of his theoretical and artistic oeuvre, which revolves around the book as his central concern. Originally a novelist, Carrión soon found himself drawn to the notion of the book as an entity that transcends the text and literature: a medium for far-reaching inquiries into the production, circulation, and reception of knowledge. In his work, the book thus became a catalyst for experimenting with the structures that govern the relationships between texts, objects, and images, and for trying out new avenues and forms of authorship and artist-reader participation.

These ideas are evinced in numerous assorted artifacts, “non books, anti books, pseudo books, quasi books, concrete books, visual books, conceptual books, structural books, project books, statement books, instruction books,” and in videos, cassettes, and performances in which books are seen in a different light. They also come through in his editorial work in media such as *Ephemera* magazine, and in the mail art works in which he explored scenarios of collective and delocalized production.

Whereas Borges regarded books as an extension of memory, Carrión considered the archive the ideal space from which to address the plurality of his practice. In keeping with Aby Warburg’s ideas, Carrión conceived the archive as a dynamic, living entity that can establish an endless array of meanings and dissolve the distance between art and life: the archive can accommodate everything, and its intent is decidedly open, not conclusive. Archives, like books, offer an unstable experience of meaning: it is constantly constructed and altered through the act of reading, through the ordering or arrangement and addition or subtraction of its parts. As Carrión says: “A book is a sequence of spaces. Each of these spaces is perceived at a different moment—a book is also a sequence of moments.”

These concerns that are reflected in the exhibition *Dear reader. Don’t read* are still present and relevant in our current paradigm of so-called information societies, with the Internet and the technological devices that continue to generate debate around the circulation, accessibility, and storage of knowledge and materials. The exhibition also falls within the research lines being implemented by the Museo Reina Sofía through a wide variety of approaches and artists, including, for example, Daniel G. Andújar, Ignasi Aballí, Lygia Pape, and the project *Atlas: How to Carry the World on One’s Back?* curated by Georges Didi-Huberman. All of them express an interest in the transformation of media at different levels, and break new ground in an activity – the production and dissemination of knowledge—that is gradually becoming more performative, reflexive, and participatory.

With his curious imperative against reading—against non-critical reading—Ulises Carrión reminds us that, as a primary unit, the book—its imaginary, structure, and possibilities—encompasses all the weight of the past, as well as its opposite: the disruptive potential by which to pose critical scenarios and alternatives.

Manuel Borja-Villel

Director of the Museo Nacional
Centro de Arte Reina Sofía

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with

on

about

All pieces have in common their refusal of discursiveness. They are not meant to be true or beautiful. Each piece is a series of (vocal) units that unfolds according to simple rules. Their beginning and end are arbitrary—they could go on infinitely. They should go on. They go on.

Ulises Carrión



A STORY TO REMEMBER

Guy Schraenen

The story told here relates an artistic and intellectual adventure of the 1970s and 1980s. It takes place principally over a period of twenty years. It begins with Ulises Carrión's move to Amsterdam in 1972 and ends with his premature death from AIDS in 1989. Ulises Carrión was forty-nine years old and it was in complete awareness that he left us, declaring to his friends, "Do not be sad. You have my books and videos." And as an artist, it is what he has made, his work, which must mark the passage of his life in this world.

If the subjects treated throughout this text continually intertwine, it is because Ulises Carrión's diverse activities also intermingled, blended, and distanced themselves from each other, forming an indissoluble whole. If, by their unity of conception, all his activities finally merge into a "unique" statement, this is because he made an oeuvre of his life, for he was an authentic creator. There is therefore no point in seeking any rectilinear analysis of his work or a sanctioned portrait of him.

It was a mixture of resolve and candor toward things, people, events, and life that ensured his activities were not only multiple but also very personal and anticipatory. He was open to others, always searching for something else, and in permanent intellectual mutation ready to discover new horizons. Constructing ("Dear reader") and deconstructing ("Don't read") were his permanent challenges.

In his daily life he was warm and not in the least calculating. But he was all the more cold and mathematical in his approach to art, to its products, to the passage of life in general and to his own in particular. And all this is reflected in the totality of his oeuvre as writer, poet, essayist, author of artists' books, video and filmmaker, founder of the bookstore-gallery Other Books and So, editor, organizer of exhibitions and diverse projects, collector in spite of himself, and initiator of various works within the international community of mail art during its most creative period.

We could have considered his collection of video copies, mostly of Hollywood movies, his interest in Wagner and opera in general, to which he refers in several of his videos. We could have tried to throw some light on his sudden interest in the piano. He also attended cooking classes, for a short time practiced bodybuilding, and collected trash Hispanic comic strips. As a guestbook in his home he used a Tarzan coloring book, inviting his visitors, among them John M. Belis, Paulo Bruscky, Michel Cardena, Robin Crozier, Felipe Ehrenberg, Henryk Gajewski, Claudio Goulart, Judith Hoffberg, Pieter Laurens Mol, and Flavio Pons, to color a page of their choice. He had a passion for boxing, a passion one sees expressed several times in his artworks, as for example in the thematic issue *Box Boxing Boxers*, produced in 1978 as the fifth issue of the magazine *Commonpress*; or in his book *Mirror Box* (1979), as well as in the project *Clinch*, which he produced in Geneva in 1978 at the Galerie Ecart. Many interests we shared: for boxing and for Wagner as well as for classical Hollywood movies. Boxing and Wagner for aesthetic and structural reasons, Hollywood movies for their clear storytelling. It was a systematic approach that made him immerse himself in his hobbies, rather than a wish to be whimsical or fashionable. His aim was to test them for their rules and their underlying points of convergence. We find traces of these processes in many of his projects and more precisely in certain board or card games of which he was fond, such as Chinese checkers, which was later the basis of his sound and video works *Chinese Checkers Choir* (1980), *Chinese Checkers Song* (ca. 1981), and *Playing Cards Song* (1983).

As he said, his books and videos remain with us and so do all his other works. I hope that the texts in this catalogue will enable the reader to discover the man through his work and his activities. The man who, in his own words, wanted to be an artist and to live as one, but who equally declared, "There is no art and life, only life."

This comprehensive retrospective was possible due to the fact that over the years I have kept all the documents related to his activities and all his books. Because of our common interests, a great many of the publications presented in his bookstore or in the exhibitions he organized have found their way into my archive (now located at the Centre for Artists' Publications in Bremen). The video and film works come from the LIMA foundation in Amsterdam, and more than a hundred original documents, a private donation, from the Library

and Documentation Centre of the Museo Reina Sofía. The presentation is completed by some pieces from the recently acquired Ulises Carrión works of the Lafuente Archive in Santander.

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One must note—and it is perhaps astonishing—that in the biographical notes Ulises Carrión himself published, he states that his first important activities took place in 1972. Did this point in time mark a definitive split between his literary and his artistic lives, between two modes of life? After all, he had published several texts of a literary nature as a promising young writer in *Revista Mexicana*, a literary review, as well as in the magazine *La Palabra y el Hombre*. Collections of his short stories were published in the books *La muerte de Miss O* (1966) and *De Alemania* (1970). But apparently literature was not enough for him.

After studying at various universities in Mexico, Germany, France, and England, he decided to settle in Amsterdam. Despite his declared rejection of literature—one day he simply decided to distance himself from all the literary works he owned, and distributed his entire library among his friends—it is reasonable to state that it was his literary background that allowed him to develop new and pertinent possibilities for books. Similarly, he claimed not to like Mexico—his country of origin—yet returned there constantly; he claimed to dislike Mexican music, yet listened to it unwearingly, and the program *Tríos & Boleros* that he made in 1984 for Dutch radio proved not only that he was well acquainted with this music but also that he could talk about it with passion.

In his 1983 text “Ik ben een geboren buitenlander” [I Am a Native Foreigner], he analyzes the social and cultural situation of Chicanos. Here too, his attachment to a certain idea of Mexico is very much evident. And if he always spoke of his country with an obvious reserve, it was because he was unable to accept the intolerable issue of class difference. The distinction he made between art and “cultural strategies” underlines this in a way. “Cultural strategies” (as the term was applied by Ulises Carrión) allow more chance of access to culture than does the closed art system. His many initiatives and projects relating to communication in various different media involved the most common aspects of culture.

After trying to settle in Paris and later in Leeds, it was in Amsterdam, in the Netherlands, that he discovered an atmosphere propitious to the development of his activities and lifestyle. Very early on he realized that his true family would be the one that he chose himself and he found it at the heart of the artistic community. Carrión was quite clear about his choice:

As a four- or five-year-old child, I often asked my parents if they would like to give me away to another family, to the neighbors or to some relatives. Not that I disliked my own family. Far from it. But I found the idea vulgar, intolerable that one could not choose one’s own family. It was only much later that I came to realize that I was not opposed to the family as such, rather I simply couldn’t stand not being able to determine one’s own destiny, I loathed having boundaries placed on one’s personal freedom. Even at an early age I knew I would go away. In the beginning this usually meant “away from this city”—from my birthplace. Later when I had learned the concept of nationality it meant “away from this country.” I had the deep conviction that whether you were born here or there was a matter of pure coincidence. My brothers and sisters didn’t like my ideas at all and so as a joke they would give me as a present to the neighbors. After a couple of hours I would return home on my own. Now I know that the reason I didn’t stay long at the neighbors was that they weren’t different enough either.

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Ulises Carrión’s first appearance on the Dutch cultural scene was the cofounding in Amsterdam of the In-Out Center in 1972. This exhibition space, fruit of the collaboration of several artists of different nationalities, was created at the instigation of Michel Cardena together with Ulises Carrión, Hreinn Fridfinnsson, Kristján and Sigurdur Gudmundsson, Hetty Huisman, Raúl Marroquín, Pieter Laurens Mol, and Gerrit Jan de Rook. This tiny place functioned from 1972 to 1975 as an exhibition space where the project’s artists showed their work or invited other artists to show. Ulises Carrión exhibited there and issued around ten publications under the name In-Out Productions, the beginning of a long series in which he put into practice his ideas concerning a new conception of “the book.”

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The activities at the In-Out Center probably developed Ulises Carrión's taste for the direct contact and exchange generated by this kind of project. In fact, in April 1975, soon after the In-Out Center was closed, he opened his bookstore-gallery Other Books and So at Herengracht 227 in Amsterdam. The In-Out Center and Other Books and So were conscious artistic undertakings making quite definite choices. Contrary to their later counterparts, whose purpose often seemed to be merely to help provide certain artists entrée to traditional artistic circles, they functioned independently from the art system.

With Other Books and So, a new style of bookshop-gallery was born, the very first of its kind. Since the 1960s, numerous artists have distributed their work in book form, for instance at the Premsela bookstore in Amsterdam. To mention only some of the best-known names, I would cite Sol LeWitt in the United States and Dieter Roth in Germany. In Holland, Herman de Vries and Stanley Brown produced numerous artists' books, as did Steendrukkerij De Jong, which published many works by foreign artists in the Kwadraat-blad collection. Back in 1953, De Jong had already published *Een onleesbaar Kwadraat-blad* by Bruno Munari, foreshadowing the conception of certain artists' books that were produced much later. But the novel aspect of Other Books and So was that for the first time there was a place for sales, distribution, and exhibitions focusing solely on this new type of publication: the artist's book. The name Other Books and So, bestowed by Ulises Carrión, was explicit. As Shakespeare's work was an important source of reflection, the name of the famous bookshop Shakespeare & Co, which he probably knew from his time in Paris, might have inspired him. In any case, the first part, "Other Books," indicates the purpose of this bookshop-gallery: the presentation, production, and distribution of publications that were no longer literary, nor about art, but books that were art, or, as he himself described them, "non books, anti books, pseudo books, quasi books, concrete books, visual books, conceptual books, structural books, project books, statements books, instruction books" (advertising flyer, 1975). The second part of the name, "and So," suggests all kinds of unclassifiable publications, indefinable at the time of their first appearance on the art scene. These consisted principally of works published by artists but also ephemeral documents of all kinds, as well as postcards, graphic works, records, sound cassettes, and so on.

In the spirit of the expansion of the arts and the breaking down of boundaries between artistic mediums in this period, Ulises Carrión conceived of Other Books and So as an artwork: "Where does the border lie between an artist's work and the actual organization and distribution of the work?" This concept of an expanded artwork is also expressed here:

When an artist is busy choosing his starting point, defining the limits of his scope, he has the right to include the organization and distribution of his work as an element of the same work. And by doing so, he's creating a strategy that will become a constituent "formal" element of the final work.

It was through an appointment with Michael Gibbs, editor and publisher of Kontexts Publications, that I encountered the wondrous place Other Books and So, situated in a typical Amsterdam basement. I discovered a place where I could see and acquire the productions of colleagues from throughout the world. The gallery had then only recently opened and was showing an exhibition of minibooks. I was fascinated by the whole undertaking and, of course, by Ulises Carrión himself. I discovered a space not only open to displaying my own publications but also to allowing me to organize exhibitions, for instance a solo exhibition of the Argentine Mirtha Dermisache and thematic shows such as *Typewriter Art*. Our activities and mutual links led to frequent collaborations, right up to the exhibition of his books that we had planned together for my Archive Space in Antwerp, which, unfortunately, would take place posthumously. At Other Books and So, I would also meet many other artists and enthusiasts who shared a common passion for publications of a new genre. In fact, it became an almost daily meeting point. Through its style of presentation, the bookstore immediately invited the visitor to look at and make contact with the books, most of which were laid out flat on tables or shelves, their covers immediately engaging one in their subsequent discovery.

Within the context of his bookstore, Ulises Carrión organized exhibitions by Ad Gerritsen, Roy Grayson, Hetty Huisman, Dorothy Iannone, Allan Kaprow, Opal L. Nations, Tom Ockerse, Vladan Radovanović, Jiří Valoch, and others, in addition to editions by Beau Geste Press, Bloknoot, Ecart Publications, and Geiger. There were also exhibitions on themes such as *Newspaper Art*, *Stamp Art*, *Printed in Brazil*, and *Definitions of Art*. All in all, fifty or more exhibitions, film screenings, performances, and concerts were organized between 1975 and 1978. During this period Ulises Carrión also initiated Daylight Press, an editorial name and address that artists were free to use for their own publications. Michael Gibbs, Eduard Bal, John M. Belis, and Gerrit Jan de Rook made use of it. He also published *Happy Bicentennial* by Clemente Padín in this

series. But his curatorial activity in the field of artists' books extended to other projects. For example, he participated in events at the Kunsttent on the Museumplein in 1976, at the Dutch Art Fair in 1977 that involved an evening of language art and performance, and had a booth at the Stedelijk Museum in 1977 for the Tekst in geluid (Text in Sound) festival.

In 1977, Other Books and So moved from Herengracht 227 to number 257. This location provided more space for both the bookstore and the gallery. Alas, at the end of 1978 Ulises Carrión decided to terminate these bookstore-gallery projects and to develop his archive activity. But despite its short life, Other Books and So is today a paradigm in the history of artists' books and publications.

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Many artists settled in Amsterdam during the 1970s. They were attracted by this cosmopolitan and open city and found there an atmosphere favorable to their activities. It witnessed the advent of numerous initiatives dedicated to artistic innovation, such as Art & Project, De Appel, Seriaat, Galerie A, or Robert Oey's Venster.

Michael Gibbs moved there, as did his compatriot John Liggins, the Brazilians Flavio Pons and Claudio Goulart, the Columbian Raúl Marroquín, and many others. Also in Maastricht, the adopted home of the Briton Rod Summers, the Jan van Eyck Academie and the Agora Studio welcomed artists and art students from different horizons.

At that time, Amsterdam was fast becoming a center of considerable importance with banner-blazing events to which artists from Latin America, North America, and Eastern Europe were invited. Art at this time was not enslaved to the art market, as it is today. And artists' initiatives, both large and small scale, were frequent.

The Provo movement and the permissiveness of the Dutch authorities had established Amsterdam's reputation as a free and welcoming city. In terms of art, the Stedelijk Museum, directed by Willem Sandberg, had given Amsterdam international influence. Even before the war, the Netherlands had already established a tradition of artists engaged in avant-garde publishing. This involved individuals such as Piet Zwart, Hendrik Nicolaas Werkman, Theo van Doesburg and his magazine *De Stijl*, and even Joris Ivens and the Filmliga. These were the avant-garde movements and artistic initiatives that succeeded each other during the course of the last century and that also formed the basis for creative liberty and the successful distribution of artworks.

The founding of the In-Out Center and later of Other Books and So must be seen within the international cultural context of that time. Throughout the world, many artists assumed responsibility for the distribution of their own works and of those of their artist colleagues. These initiatives, which were set up and functioned in a state of complete independence, differed from those that largely depended on institutional handouts or merged with the mainstream. They took the form of small presses, artist-run and discrete spaces. Hence the artists were involved in the construction of an international network dedicated to the exchange of works and ideas. This engagement and its circulation by means of publications that were in principle accessible to all created a feeling that art could be distributed easily and rapidly. Artists did not advocate only their own works. Until the early 1980s, they maintained an attitude and engagement that allowed for the broad dissemination of work by artists from various horizons, of diverse opinions, and of every conceivable tendency and discipline. Unfortunately, since the 1980s the mercantile atmosphere has put an end to this type of endeavor.

Ulises Carrión chose to move in an international circuit generally viewed as marginal. The official art scene of the day ignored his work, both his personal oeuvre and his activities as an organizer. It is important to note here that certain artists of that time consciously opted for a different functioning. This does not mean that they were engaged in something like alternative art or anti-art. They were not in opposition to other artists and art scenes but simply wanted to create independently their own art forms, art spaces, and distribution systems. Even if they were locally unrecognized, their notoriety transcended national borders. Hence it was within a new international network that they gained their renown.

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When Ulises Carrión decided to switch his activities into the Other Books and So Archive, he moved into a new location, Bloemgracht 121. Here too he showed up faithfully each afternoon to make the archive

material accessible to the public. And like his bookstore-gallery, this archive was to become a regular meeting place. Finally, he would also leave this location and rehouse the archive in a specially adapted space in his home on the Ten Katestraat.

One reason for these developments was that full-time organizing was preventing him from dedicating himself to other artistic occupations. Another reason was that his many applications to the cultural authorities for the financial aid needed to continue and develop Other Books and So had fallen on deaf ears. Even if Ulises Carrión benefited as an artist from the regular financial support of the Dutch Kontraprestasi organization, and even if Other Books and So was successful in terms of growing sales figures—partially achieved through the regular publication of a sales catalogue and by word-of-mouth advertising—this was not sufficient to ensure the continuation of the whole enterprise on an individual basis. Indeed, Other Books and So required the complete dedication of both Ulises Carrión and his friend Aart van Barneveld, who frequently assisted him. In view of the Netherlands' generosity at that time with support for the cultural sphere, its obliviousness to the undertakings of Ulises Carrión seemed to me then, as it still does, incomprehensible. The result of this complete lack of interest is that his archive, the fruit of so much effort, was moved abroad and scrupulously spread out on the art market after his death.

The move from a gallery-store to an archive should have been of future importance. Like a number of other archives, it was conceived as a memory system that eluded the interest of the traditional art circuit yet would be capable of evoking countless memories for numerous people, if only by invitation card.

The setting up of a private archive was an activity born in the 1960s and developed throughout the 1970s. In Middelburg, Peter van Beveren founded the Art Information Centre; in Markgröningen, Hanns Sohm started an archive mainly dedicated to Fluxus and Wiener Aktionismus; Zona archive was founded by Maurizio Nannucci in Florence; the Galántais created Artpool in Budapest; Józef Robakowski and Małgorzata Potocka began the Exchange Gallery in Łódź; and I founded the Archive for Small Press & Communication (A.S.P.C.) in Antwerp in 1973.

These archives, all of which specialized in contemporary art, maintained their individuality in terms of both their construction and their functioning. Even if certain aspects were common to them all, each archive bore the imprint of its originator's personality, expressing his or her choices.

In the case of Ulises Carrión, he himself said that he was not a collector. He did not seek to complete a collection, rather he made a selection from the publications that were sent to him. Although he had clear and precise intentions, he maintained an open-mindedness that compelled him to be always on the lookout for new discoveries and to be searching for a reason to be able to accept them. The books that he had thus collected were to form the basis of the archive, which would also include new developments within the genre of artists' publications such as photocopies and mail art. He explains his intentions vis-à-vis the founding of his archive and its content:

The archive is also a product of a theoretical development of mine, which is that I have come to realize more and more clearly that my idea of art does not restrict itself to the making of objects or to events. I try to admit all non-aesthetic elements into my work, so that you can see the difference between a traditional book and an artist's book. A traditional book is made by different people. One man is responsible for the entire production of an artist's book: for the content, for the form, for everything. You can also compare that with art. In traditional art you have a great number of specialized people: the artist, the gallery owner, the art critic, and so forth, while here the artist is responsible for all of these elements. For me an archive is an attempt to realize that in reality, for I consider an archive to be an artwork, but it is an artwork that implies space, a public institution. It implies the work of other people, my social function, it has no limit in time, for an archive can survive indefinitely. It also has no limits, it grows steadily, it is still alive.

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Ulises Carrión's activities as a creator of artists' books were inseparable from those related to his bookstore-gallery. Exploring this new genre, his literary background as a writer certainly would have played, as mentioned above, an important but ambiguous role:

I do not call myself a writer, because I use language, as I say, from a non-linguistic point of view, but I consider myself a writer in the sense that I think that my work is important for language.

There are of course many reasons for this ambiguity toward the role of a writer. He points out one of these when he states that the author of traditional prose and poetry is usually responsible for only the text: "A writer, contrary to the popular opinion, does not write books. A writer writes texts."

In the case of artists' books and publications, he was involved in the entire production process, from conception to distribution. He was responsible as much for the form as for the content. This was a conceptual approach toward literature, texts, and books, and it is evident in the lack of visual unity of style in his oeuvre due to the fact that he generally entrusted its production to other people. He mostly limited his own intervention to giving strict instructions on a conceptual level that was fundamental to visualizing the process of reading the work, its mechanisms and mode of functioning. Often he went so far as to omit all mention of the work's producer.

It is clear that his former background as a writer invariably remained at the heart of his artistic activity:

I am, I think, influenced in the making of books by my literary background. I'm still trying to break free of it. On some occasions that works better than on others. As much as possible I try to return the book to its essence and that is as a succession of signs. To me, this succession implies time because a book cannot be taken in at a single glance. The other element is visual, in other words: what you see when you open a book. I try as much I can to use different signs of a non-literary and certainly non-linguistic nature. That's why I use photography or rubber stamps. I'm very much aware of paper. I try to show that books have a definite development. It is not that the message must be easy to understand but rather that the book's structure, the way it's constructed must be made clear. For me, it's an element of decisive importance that a book contains a cohesion which you can read or interpret. And you are consequently free to experience it in whatsoever way you please but there must be a particular formal structure which is recognizable. That is what is important to me and not a volume of separate pages.

His definition of *bookworks* is in accordance with these statements:

Bookworks are books that are conceived as an expressive writing, that is to say, where the message is the sum of all the material and formal elements.

In an introduction to the catalogue *Artists' Books from the Other Books & So Archive Amsterdam*, he contextualizes the genre of bookworks:

I don't think that it's just about books, rather it's a general development of the various art forms over the last ten or twenty years during which artists have been involved in all kinds of alternative forms. They've worked with (for instance) sound, theatrical activities and sociological research. These are attempts or (to be more precise) ways which have been found in order to realize artistic ideas. Of course the book already existed, it was a part of our culture. But it has now been re-discovered by artists. It's all part of a general interest within the visual arts for the media. It actually concerns the general development of the media in art and this also involves books. In fact there are two lines: one that traces the development of art and the other that is involved with the book's development. Because during the course of history, the book has undergone an enormous change. The book that we see in the bookstore is very different from the book of, say, 100 or 200 years ago. Perhaps it is simply an historical coincidence that over the last 25 years the book has been prepared for art. I always say this with great emphasis. The books that we now call artists' books were not originally made by artists but by poets and writers, the first being the concrete poets. They discovered the spatial and visual potential of the pages of a book.

Altogether, Ulises Carrión created more than twenty-five bookworks. The three descriptions of books below reveal his clear and distinct way of commenting on his work:

"The Muxlows" is the history of an English family from Yorkshire. I found it in 1972, in the city of Leeds, on the last page of a badly damaged Bible. It attracted me because of its concise, sequential

structure. 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 words, 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.

“Tell me what sort of wallpaper your room has and I will tell you who you are”: each page is of real wallpaper that’s supposed to come from the bedroom of the person named on the same page. In this way the book gains two immediate referential levels, that of language and that of the matter itself upon which language appears.

“In Alphabetical Order” is based on the principle that the viewer’s knowledge and conviction that the people referred to in the works are real. But the efficacy of this requires that the names of the persons remain unknown.

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His texts on artists’ books, mail art, stamp art, video art, film, and many others subjects of his time bear witness to his literary, artistic, and even practical experience, producing an abundance of ideas and conclusions that could only be the fruit of his activity within the art system and his thorough knowledge of its material.

Although Ulises Carrión analyzed most of the artistic forms of his time, he is mainly known for his manifesto “The New Art of Making Books.” Less well-known but perhaps even more interesting are his other texts on artists’ books such as “Bookworks Revisited” of 1979: this is also the title of a documentary video from 1986 on a selection of books of his archive. “The New Art of Making Books” was first published as “El arte nuevo de hacer libros” in the Mexican magazine *Plural* in 1975, before being published—as it still is today—in countless translations, with the intention of opening up new paths for traditional writers. Ulises Carrión emphasizes the importance and influence of visual and concrete poetry and insists continually—and rightly—that poets are responsible for opening the way to artists’ books as Stéphane Mallarmé did already in 1897 with his poem *Un coup de dés jamais n’abolira le hasard*:

I want to say very clearly: I’m not sorry that books will disappear. But I am ready to give books a chance to survive. And if books are to survive they have to change. And bookworks is the real possibility that books have for survival.

He collected and himself commented many of his essays under the title *Second Thoughts* (Void Distributors, Amsterdam, 1980). They are concise and without artifice. In order to produce a sequence of references whose totality forms a systematic entity, he avoids any literalization and leaves little or no room for intellectual digression. This approach undoubtedly results from his interest in structures. The roots of this approach can be traced back to his studies at the University of Leeds, which he completed with a thesis entitled “Judas’ Kiss and Shakespeare’s Henry VIII” (1972). I will not resume the entire thesis here, but the first paragraph is certainly significant for the future development of Ulises Carrión’s work:

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. The characters are not what they say they are. The characters are what their function within the structure of the play tells us they are.

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Ulises Carrión is widely known for his decisive role in defining and conceptualizing the genre of the artist’s book. But his alertness and interest in new forms of art and innovative operations meant that he was active in most of the artistic fields of his time. He searched permanently for new “cultural strategies,” as he called

his manifold artistic occupations. These include various significant works and initiatives within the international community of mail artists during its most creative period. This was a channel that allowed permanent exchange and the establishment of an international and interdisciplinary network. Unfortunately, the mail art network rapidly developed into a movement in which, as he said, the word “mail” became more important than the word “art.”

In his text “From Bookworks to Mail Art” (1978), he analyses the functioning of the system that he had developed and the relation between mail art and artists’ books. Mail as business and mail art as a network between artists in the 1970s greatly influenced the distribution of artists’ publications. The artist no longer had to live in a large artistic center; a post office sufficed. Thus books could be conceived, produced, and distributed according to the individual’s creative tempo.

Ulises Carrión’s interest in investigating new modes of expression and circulation also led him to become an active participant in, and a productive link for, stamp art initiatives, exhibitions, contributions, and theories. This engagement included close collaborations with Stempelplaats (1977–80), managed by Aart van Barneveld, who would later become involved with the inception of the Vereniging van Media Kunstenaars and of Time Based Arts, a center specializing in video. Stempelplaats, situated on premises made available to it by a rubber stamp factory, would specialize in exhibitions of artists’ stamps and the resulting works.

The following reflections by Ulises Carrión illustrate the importance of mail art projects whose communication, presentation, and distribution processes reject, as he states, “subjectivity, poetic associations, vague feelings, private fantasies, all this, where the art historian and art critic can feel most useful in explaining its deep significance”:

Why is the artist asking for answers from other individuals instead of giving himself multiple answers? He has indeed renounced the possibility of a unique answer. The necessity of giving multiple answers is then revealed, concretized by the plurality of sources. From this point of view, a Mail Art project is never closed. Every human being, even those who will never hear the question, can provide an infinite number of possible answers. And here intervenes perhaps the most crucial element in a Mail Art project showing the answer to an audience that they are looking at him, that every piece in the show, that all these apparently unconnected pieces coming from various sources and with various purposes, are a true reflection of himself. They are his personal world, nothing more and nothing less! Only, he’s letting his world gain a social reality by making a show out of it, that is, a cultural event. He’s thereby creating models for a cultural strategy.

His twelve-issue magazine *Ephemera* (1977–78), devoted to publishing the contributions circulating through this network that he received daily, testifies to these ideas by revealing an immense diversity in the aesthetics, conception, and geographical origins of the works. Instead of expressing his own personal world, he focuses on cultural strategies. As for his mail art projects, he claimed that the totality of works brought together should be considered as belonging to their creator. All the participants in a personal project forged it into a collective work:

In a project containing 150 pieces, am I to be considered the author of only that one showing my signature? Am I innocent of the other 149? All 150 pieces should rather be considered as “one” element in a complex artwork that involves much more than that which the public sees hanging from the wall. By incorporating (different) pieces as one element in his work, he’s depriving them (the arts) of their original identity. He’s giving them instead a role to play among other equally important elements of his own personal world.

He was naturally interested in photocopy art, to which he devoted an exhibition. In the catalogue he writes:

Artists already knew (since the last century) that it’s impossible to make a truthful copy of an original whatever. They learned that thanks to their experience with color, form, light, photography, language, etc. They had also discovered that the impossibility of reproducing the reality had to serve as the starting point for the production of art. An original no longer needs to be bidimensional. Not only can copies be as “beautiful” as the original, they are often more “beautiful” than the original. And then,

photocopying is easy, cheap, and the machines are available everywhere... That which artists had been preaching for years.

Ulises Carrión was attracted by all media, not only those on paper. He constantly experimented with new forms of art, including public projects, film, video, sound, and performance, transferring his ideas into them and once more displaying his passion for the structures of language and communication.

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An aficionado of B movies, Ulises Carrión recorded and collected numerous copies on video; interested primarily in their structure, he generally disregarded the language in which they were dubbed or their narratives. He describes his film work *The Death of the Art Dealer*, first conceived as a performance:

I'm holding in my hand a TV set which is connected to a video-recorder. Max Ophüls' film *The Reckless Moment* (1949) is on the screen. I move myself and the monitor accordingly to the movements of the camera as they occur in Ophüls' film—to the right, to the left, down, forwards, backwards, and diagonally. Every time there's a cut in the film I switch off the TV set. Only the first 30 minutes of the film are used, except for five short scenes which aren't essential for my purposes... My piece ends at the moment that the camera focuses on the newspaper headlines: EX ART-DEALER FOUND SLAIN.

"All the elements of the film are getting dirtied up, loaded with these generations of transfer," he remarked, a commentary on the constructedness of film.

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Along with his film, Ulises Carrión produced about ten video works. As a time-based medium they provided him with a convenient means to showcase his ideas by imposing "a serial or sequential apprehension." Moreover, video offered him a space to experiment with notions of representation of reality. The adoption of this particular quality of video led him to decide, "Following a videotape on a screen guarantees the video tape's uniqueness, which to say, its freedom. Watching a videotape is to participate in a singular ceremony."

His videos develop in two differentiated forms: documentaries and video works. In the latter, the use of the camera is ostensibly conventional. Some concentrate on moving elements that produce visual structures in themselves. Their only subject matter is their own mediality: "The idea is to create visual and sound structures according to certain rules... you don't know the rules, but you will see it immediately because it's very simple."

His sound works follow a similar conceptual approach in terms of idea and structure in order to break with conventional qualities of narration and aesthetic. Some of them were released in 1977 as a sound cassette entitled *The Poet's Tongue*. Closely related to his sound pieces and to his use of language within a rigid conceptual structure are his performances, which were mostly conceived for specific events and involved the artist reading his works, in particular his sound works, with a minimum of staging.

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His definition of art extends not only to the processes of conceptualizing, producing, organizing, presenting, and distributing artworks, but also to all ephemeral phenomena of daily life such as myths and attitudes. In his public projects he worked with participants who became like objects within different experimental settings. One can therefore regard these projects as a sort of gambling in which people, behavior, and ideas are thought of as game pieces.

In *Gossip Scandal and Good Manners* (1981), he transformed the social practice of gossip, rumor, and scandal into a public project. He approached this issue as an artistic researcher—even if this term didn't exist at that time—counterbalancing the extreme informality of these phenomena with a systematic analysis. The quasi-experimental setup of this "field study" consisted in spreading several pieces of gossip around Amsterdam through friends and colleagues, observing the chain effects of this circulation via self-monitoring protocols by those involved, analyzing the data, and illustrating it with diagrams as well as with staged

examples and scenes from films and operas. Upon conclusion of this process he presented the results of his investigations in a lecture, and later in a video document to “let each translate such experience into his or her own pleasure, into his or her own life.”

The LPS File documents Ulises Carrión’s project to organize a film festival focusing on the Mexican film star Lilia Prado. The underlying idea was to provide a platform to promote a star outside the predominant culture by transferring the dispositive of celebrity from one culture to another—and perhaps also from the star to the initiator: “Don’t you think that my gesture, my choice of Lilia Prado, is just as arbitrary as Duchamp’s gesture?... Lilia Prado is my readymade.”

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His videos and films were already a distinct medium for Ulises Carrión to question the seductiveness of television. *TV-Tonight-Video*, released as a book and as a video document in 1987, is a key example of a profound analysis of television as a mass communication medium devoid of individual and independent character.

In 1985, he participated at the manifestation “Talking Back to the Media,” a huge festival in Amsterdam on mass media using television, posters, shop windows, publications, radio, exhibitions, and stickers, lasting for the whole month of November and involving the entire city. In an interview for my monthly radio program *I am an Artist*, he responded thus to my question about whether the works featured in that program were new at that time:

I don’t believe that the works of art seemed old. Perhaps it’s true from art history’s point of view. But from my personal point of view, they were all quite new. One must be careful of the opinions of art specialists, because they are just a small group of people who have absorbed, digested, and swallowed everything that has happened over the years. That does not mean that these works have had real repercussions in society, in art, or in general culture. For example, Dadaism—a movement to which I feel no particular affinity—an old event that has been absorbed by the history of art but not by society. So it somehow remains new. I believe that to broadcast a program on the radio in the way we have done is interesting because it was new. One must define what is new, from which point of view and for whom. What was especially interesting, and what justified the whole event, was to put all these works together in a new context. People with purely artistic ideas have had the chance to make programs for the radio; they had the freedom to make anything they wanted. And I believe that this is radically new.

In conclusion, it is obvious that all artistic projects by Ulises Carrión—be they about the spatial and visual potential of language, the constructedness of a film, the effects of the mass media, or independent communication systems—bring to light the sensitive and critical sense of the artist, who analyzes the visible and invisible internal layers of language, images, and material. By using references to our daily life, he tests, reveals, and crosses the dominating structures behind the functioning of the cultural system.

All this he did with a critical awareness of retaining his independence. He never swam in the stream of the rising tide of current opinion or right in the shadow of the opportunists. He therefore never received the official art scene’s blessing but a good deal more, the admiration of an international network that maintained its distance from large-scale art events. The sheer impact of his activities throughout the world, from São Paulo to Amsterdam, from New York to Warsaw, from Buenos Aires to Antwerp, attests to this fact.

The art developments initiated in the 1970s, as well as a plethora of fertile activities, marked a broadening of the field of art. For a long time, due to their nature those activities managed to escape traditional classification, which has in turn hindered their inclusion in the writing of history. And as the growing art market eliminated these independent projects from the 1980s onward, they simply disappeared from sight. But according to the law of the incessant acceleration of business, the business of art also permanently needs, as we all know, more and new food. Joining forces with all those who don’t want to remain on the margins of the art scene, they pounce on each promising movement, especially past movements that come to light again thanks to countless revivals. So we can observe a growing interest in and appreciation for the activities of those artists whose engagement was an indelible part of that period.

Ulises Carrión himself spoke about his oeuvre in terms of the transitory and with a sense of perspective, even irony and nostalgia:

Every book that exists will also disappear, be it due to a major catastrophe, the advance of technology, or simple decay. That's why I include books in the category of living creatures... they grow, reproduce, change color, become ill, and finally die. At this moment we are witnessing the final stage of this process. And it seems that artists have anticipated this in a different way and have given books a suitable farewell.

Ulises Carrión's voyage within the art world was exemplary for his time. He proved that one can break out of the prison controlled by the cultural establishment. Today, more than ever, his activities should be a guide for discovering new paths and radical viewpoints outside the deadlocked art system.

INVENT NEW WAYS FOR NEW TIMES!



CARRIÓN: BEYOND LITERATURE

Felipe Ehrenberg

All art is autobiographical; the pearl is the oyster's autobiography.

Federico Fellini

Ulises Carrión and I met in Mexico City back when the cultural scene was small and everybody knew each other. By that time, a few post-Octavio Paz iconoclastic poets were starting to cause a stir. We all socialized at openings, funerals, and especially cafés. But the 1968 social unrest led to the demise of the literary gatherings that had given substance to our lives, and the repression unleashed by the government after the Olympic Games forced me to leave the country with my two young children and their mother, Martha Hellion. My generation scattered. I was twenty-five when I arrived at Victoria Station in London.

One of our crazy money-making ideas was to spend fifty pounds on a second-hand Gestetner mimeograph. In Mexico, this run-of-the-mill duplicating machine would have meant a harsh sentence for any poor devil unlucky enough to fall into the hands of the police accused of “subversion.” In London, I used it to produce multiple copies of images on A4 paper and sell them for pennies. Production and publishing were not new to me. As a youngster, I had been apprenticed to some Catalan printers, anarchist refugees living in Mexico, and as an adult I had worked closely with the now-legendary magazine *El Corno Emplumado*, edited by the poets Margaret Randall and Sergio Mondragón. So I decided to publish a magazine consisting of testimonies, poems, and excerpts of texts by Mexican and Latin American authors who were passing through or exiled in the United Kingdom. It was to be a quarterly document, hence its name *DT* (from the Spanish “documento trimestral”). I was soon offering my duplicating machine—so dangerous in Mexico, so inoffensive in England—to my new friends: concrete and visual poets and the odd conceptualist, all of them as lost in the big city as I was. At a film society one evening I saw a 1927 silent film called *Beau Geste*. (It was about a foreign legion platoon that arrives at a garrison in the Sahara and discovers that the soldiers who appear to be defending it are actually corpses placed to give that impression, except a single survivor, Beau Geste, who thought up the plan to trick the Arab attackers). I decided it was a very apt name for my publishing company: Beau Geste Press / Libro Acción Libre (BGP).

One of the friends who used what had come to be known as my “Beau Geste the Groovy Gestetner” was the poet Mick Gibbs, who had just founded the poetry magazine *Kontexts*.¹ Mick invited his friend David Mayor, who was studying at Exeter University, to visit the exhibition *The Seventh Day Chicken*, which Richard Kriesche, Rodolfo Alcaraz (Laus), and I were presenting at Sigi Krauss’s frame shop opposite Covent Garden. David was working as an assistant to an academic, Mike Weaver, organizing what they envisaged as a modest university exhibition of the work of an obscure international group of artists called Fluxus. We hit it off instantly.

I was living with my family in the basement of a former Georgian mansion in the then-impoverished and decrepit Islington area. My dark-skinned children were bullied at the local public school and our financial situation was extremely precarious. Life in London was not easy. David finally convinced us to go to Devon. We moved into Langford Court, a huge twelfth-century mansion close to Clyst Hydon and Exeter. The rent was cheap and the rooms were spacious. The windows opened onto gentle hills, pastures with grazing sheep, narrow lanes (with their centuries-old hedges), and the bell towers of three or four neighboring villages in the distance. In order to share expenses and accompany me in my virtually imaginary publishing house, Martha and I invited David to join us, as well as an excellent illustrator, Chris Welch, and his partner Madeleine Gallard. Each had a little office below the eaves. We filled the servants’ quarters on the ground floor with the equipment we acquired, and the large hall on the top floor became our studio. In the adjacent room, we received visitors who wanted us to publish their projects. Production costs were always shared.

1. Eleanor Bell and Linda Gunn, eds., *The Scottish Sixties: Reading, Rebellion, Revolution?* (Amsterdam and New York: Rodopi, 2013).

Backed by the group, David shelved the original plan to hold the Fluxus exhibition at Exeter University and turned it into a vibrant touring exhibition instead.² While we worked on organizing *FLUXSHOE*, we also focused on increasing our mimeographic and publishing output. Our magazine *Schmuck* took off under David's diligent coordination, incorporating my technical inventions. Everything contributed to the exponential growth of our publishing company. We expanded our distribution network throughout the United Kingdom and then into the rest of Europe starting with Amsterdam, where (as I was soon to find out) Ulises Carrión was planning to settle.

Around June 1972, Ulises visited London and came across a copy of *DT* in a book store. He had written to David, wanting to get in contact with me. (Note that even though e-mail did not exist yet, the British postal service was so efficient that you could send a letter in the morning and receive a reply that same evening.) I answered Ulises immediately and explained how the BGP worked. To start with, I sent him an issue of *DT* and invited him to submit a contribution for the next issue, explaining why:

I hardly send anything (publications) to Mexico... because they all make me sick there with their ego games, cannibalizing each other like toads and scorpions... the culture game... (is a) middle-class monopoly—or a middle-of-the-class monopoly. It's the outcome of an incredibly long legacy of moral and creative repression and it is also the outcome of an extraordinary meanness that is, in turn, the outcome of a dearth of resources, inventiveness, imagination. Publishers, galleries, and platforms have never been necessary to publish and exhibit work, to spread words and ideas and opinions, particularly if those platforms are managed by personal interests or restricted by government policies.

When I reread our letters I am struck by the naivety of my ardent twenty-eight-year-old self. Although my repudiation of the courtly world that determines the course of high culture is as strong as ever, I have learned to use diplomacy to defend myself from the sharks. But I still hold to the ideas with which I ended that first letter:

there is a big difference between being published and publishing.
Exhibiting and being exhibited.
Acting or being directed.

A few days later I received Ulises's contribution to *DT* and the original copy of *Arguments*.³ "I think they will give you an idea of the kind of things I'm writing these days," he said. I was thrilled to receive the package, although I didn't manage to write back immediately. Ulises persevered, sending a typewritten letter with the accents added by hand. We were on the same wavelength:

By the way, I wanted to tell you that I've moved to Amsterdam, although with endless difficulties in obtaining a residence permit... As I have no obligations, I write a bit every day. On the other hand, I don't know anybody here. I find it very odd that literature in Amsterdam has not discovered the mimeograph yet. Oh, and before leaving England I bought two little books by your friend Mayor, *Auto-book* and *Framed pieces*. I loved *Auto-book* (I didn't like the other one as much, it seemed a bit tricky); it's exactly the type of thing that I'm doing now; it's what one must do now. This little book is literature, more than all the novels published in the last ten years.

Around September 1972, I wrote to Ulises:

The magazines are going really well: I'm sending you the last issue of *Schmuck Iceland*, which includes the addresses of the four contributors. All very close friends of mine and great guys. [My Icelandic friends, contributors to *Schmuck Iceland*, lived in Amsterdam.] Go and see them as soon as you can, and send them loads of love from me and Martha. I'm sure you'll have a lot in common. I'm also sending you our price list to bring you up to date with new developments. We've grown equipment-wise since last time I wrote. Apart from the two mimeographs, we now have a flatbed press and

2. "FLUXSHOE: Felipe Ehrenberg, Stuart Reid and Barry McCallion," *ArtCornwall.org*, see http://www.artcornwall.org/interview_fluxshoe_stuart%20reid_felipe_ehrenberg2.htm (accessed February 16, 2016).

3. Ulises Carrión, *Arguments* (Devon: Beau Geste Press, 1973); later reissued by Juan J. Agius for Éditions Héros-Limite, Geneva, 2005.

next week we'll have an offset. That means we'll be totally independent to publish whatever we like in the commune. we produced schmuck iceland here entirely, even the binding.

I finished off by giving him the addresses of our friends in Amsterdam along with some others such as Juan Rulfo's translator Juan Lechner, a close friend of Fernando del Paso (my future compadre), who had just landed in London to work at the BBC. It was the letter in which I told him that we had decided to publish *Arguments* and we were eager to do so. And even more importantly, that he would have to be present during the whole editing and production process.

Ulises replied quickly, enclosing several new texts in the manila envelope:

I would like this and all my future books to be published on a mimeograph or any other cheap means of reproduction. I was even thinking, if I return to Mexico some [day], of doing the same thing myself; I will publish my own books and those of others who do similar things, instead of turning to publishers. But but but [sic] right now I don't even have the 36 pounds I need for *Arguments*.

I think this letter is very important because in it Ulises outlined several ideas that subsequently determined his expansion "beyond literature" into other means of expression (and of spreading his ideas, of course). First and foremost, his conceptual approach:

If it were up to me I'd send you copies of everything I've been doing, but little by little is better. I contacted Lechner, who turned out to be a very pleasant fellow. He said he would invite me to give a lecture to students of Spanish literature at Leiden U. I'd be delighted to do it, especially because it would be an opportunity to tell them that I can't understand why one should have to write in a particular language, just because it's the language spoken in one's country. I mean, one can and should try to write in several languages; I mean, you have to write Spanish literature in English, for example. I think I've told you this before. I firmly believe it.

Secondly, as a result of the links he was beginning to forge in the Netherlands, Ulises described his campaign to create a context for his work:

I also talked to one of the Icelanders. I think we hit it off. He gave me some catalogues. Another one recently held an exhibition that was wonderful: clear, transparent, direct, poor, simple, amusing, etc. I have two Columbian friends here who are "painters." I use inverted commas because, naturally, they don't paint any more. One of them is exploring all the possibilities of heat [sic]. The other (who is younger and more talented, I think) does actions and reproduces them in different media, TV, photos, etc. Well, the two of them and I, along with a guy who owns the equipment, have set up a center for experimentation (we had to describe it somehow). It's called In-Out Center. It will be a kind of office, shared studio, gallery, etc. We will officially open on September 3, with actions. You are most cordially invited, as an announcer would say. I will send you the address later. As to the publishing of *Argumentos*, I understand that it will go ahead if I can get the money.

In this way, an organic exchange developed: not afterwards I agreed to show the first of my visual scores, *String Condition*, as an installation at In-Out, with my presence.

Ulises finally managed to raise the (absurdly small) sum required to purchase paper and ink to print his book. The money was a loan from Tania Erij, a Mexican friend of his who was studying anthropology in London. He was to add his own presence, his own labor, to the know-how and labor provided by the BGP. That was the secret behind the BGP: it is precisely when you work shoulder-to-shoulder *with* authors (and not *for* them) that ideas can come up and ferment and the original ideas can attain their maximum scope, enhanced by the effects of the medium and the materials that are used to transmit them. That is when the term "book" takes on new dimensions, new meanings.

In November 1972, Ulises wrote to tell me of some major developments. He was clearly finding new channels to navigate, new paths that coincided with those that were opening up in the other arts. His first piece of news shows the magnitude of his second step beyond literature:

I'm waiting for a letter from you, but in the meantime some things have happened that I want to tell you about. First of all, I bought a mimeograph, secondhand but in perfect condition, and I've thrown myself into making my own books. And I'm also planning to lend it to people who ask. I'm sending you a copy of my first work. I took a great deal of care with it, but I'd never done this type of manual work before so you might think it's awful. I'll have to ask for an internship with you, to learn the technical aspects of book printing.

In my opinion, my friend's intense interest in "rolling up his sleeves" and tackling the actual construction of a book was the biggest step he could have taken to overcome his phobias and perfectionist obsessions in regard to traditional literature, or to Literature, full stop. Using his hands as he had never done before, Carrión gradually but quickly threw himself into all the steps required to publish a work, starting with the very Mexican-style hands-on assembly used by the "Beau Jesters"⁴—as Gibbs called us—to give publications an appearance that was "acceptable" to a clientele who were unknown to us but—as our sales figures suggested—eager to get their hands on new aesthetic-philosophical works.

I visited Ulises in Amsterdam in early 1973. The city is small and charmingly walkable even when it is cold, and given that we were both watching our pennies we walked it from one end to the other, talking all the while. I can easily recognize many fragments of our conversations in the aphorisms he compiled in *The New Art of Making Books*: "In order to read the old art, knowing the alphabet is enough."⁵

I never went to see him at his lodgings. He told me that he lived in the attic of an elderly woman's house and earned a little looking after her. In any case, there was no lack of places in which to meet alone or with the friends I had introduced to him and the ones he had made. These included one of the cofounders of the In-Out Center, Colombian artist Raúl Marroquín, who had studied visual arts in Bogotá and traveled to Amsterdam in 1971 to study at the Jan van Eyck Academie in Maastricht, like many other Latin Americans who made the pilgrimage to Europe. The school reflected the hotbed of cutting-edge activities that were shaking up the arts, totally unlike Bogotá or Mexico City where "the war of and between university students at the expense of the people," as Gabriel Zaid aptly described it,⁶ was already underway.

Ulises—along with Raúl, who already worked with photography and installations, and his friend Marjo Schumans, a Dutch performer—was able to embrace the creative opportunities that were opening up with interactive media and augmented reality. A few months after his arrival in Maastricht, Raúl had made a black-and-white video in which he and Anthon Verhoeven spend forty-five minutes talking about their admiration for Andy Warhol in Wu Young Tchong's studio. In 1972, Ulises collaborated with Raúl and Wu Young Tchong (Equipo Movimiento) to present *Building and Crushing a Body Sculpture* at In-Out. Carrión undressed Anthon, who adopted the pose of a "classical sculpture" for a quarter of an hour. Then Carrión dressed him, and they both left the stage. Another of Ulises's new close friends was experimental artist Miguel Ángel Cárdenas (Michel Cardena), who was also Colombian. We would meet and have endless, intense discussions about new platforms for new kinds of works (one of the artists we admired was Joseph Beuys, who visited Maastricht in 1974, the year I returned to Mexico with my two children). And we naturally shared our new ideas and projects with each other. After spending so much time with Ulises and sharing so many friends—artists and non-artists—I discovered his courage as well as his emotional frailties. He made inroads into what we now call mail art (he was particularly interested in rubber stamps), but at the same time he was slow to acknowledge his relationship with Aart Van Barneveld, who intensely and fruitfully shared these activities with him.⁷ Once his migration status in the Netherlands had been regularized, he was able

4. A play on words between the "geste" in Beau Geste and "jester".

5. "El arte nuevo de hacer libros" was first published in the magazine *Plural*, no. 41, edited by Octavio Paz. It was soon after translated as "The New Art of Making Books" in 1975 in nos. 6–7 of the magazine *Kontexts*, edited by Mike Gibbs. It was reprinted by the Center for Book Arts (1975) and included in Joan Lyons, *Artists' Books: A Critical Anthology and Sourcebook*, 4th ed. (Rochester, New York: Visual Studies Workshop, 1985; 1993). Guy Schraenen also reproduced it in *Ulises Carrión: "We have won! Haven't we?"*, exh. cat. Museum Fodor (Amsterdam: Idea Books, 1992).

6. Gabriel Zaid, "Colegas enemigos: Una lectura de la tragedia salvadoreña," *Vuelta* (Mexico City), no. 56 (July 1981). Later published by the author in *De los libros al poder* (Barcelona: Debolsillo, 1988).

7. "The most striking thing about rubberstamps as they function in our social reality is, that they are a symbol of power—their role is to validate or invalidate something... In contrast with other means of reproduction—photography, for instance—rubber-stamps are associated with power. Artists' rubber-stamps remind us of those other rubber-stamps that actually control and direct our lives." Ulises Carrión, "Rubber Stamps: Theory and Praxis," *Rubber* (Amsterdam), ed. Aart van Barneveld, vol 1, no. 6 (June 1978).

to go back to Mexico and see his family: when he came back after each visit he would be almost bald, with strands of hair and big patches of baldness.

My personal relationship with Ulises went far beyond our correspondence. He often visited us in Devon and we spoke on the telephone. During one of the long conversations that absorbed us when we traveled to Maastricht together I told him about an enormously successful program broadcast by Radio Universidad in Mexico, a station with very good music, excellent micro-interviews, reports, and commentary by Pilar Orraca, whose voice had captivated much of Mexico. It was called *Música y algo más* (Music and So). Ulises loved the title.

Unfortunately, I couldn't accompany him when he founded Other Books and So in 1975. My untimely decision to return to Mexico in 1974 got in the way. My two children and I had set sail on the Belgian merchant ship *Jordaens* along with almost two tons of luggage including books, artworks, tools, materials, and, of course, my bulky archive. I settled my now-smaller family in Xico, a small coffee-growing city in the state of Veracruz, almost seven hours from the capital. I had left England confident that I would be able to take up the BGP again in Mexico, although this did not turn out to be possible. My status as a single father, the need to generate an income, and the deep uneasiness that weighed me down when I faced the conflictive situation of my homeland conspired to push me toward other paths. In spite of this and the inefficiency of Mexico's mail service, Ulises and I kept writing to each other. We were planning to publish a book that we had designed together, *The Muxlows*, which was to be printed at the offset press run by another "beau jester," Terry Wright. Time passed and I couldn't seem to reactivate the BGP.

Ulises visited Mexico in 1984. He had thrown himself into an unexpected, poetic project: the *Lilia Prado Superstar Film Festival*. He traveled to interview the great actress of the golden age of Mexican cinema. Unfortunately for us, I was in the United States as guest artist at the school of the Art Institute of Chicago. Even though Martha Hellion had been keeping me up to date on Ulises's life (AIDS was starting to decimate more and more of our circles of friends), his death in 1989 was a devastating blow. Publishing *The Muxlows* became an obsession. So much so, that when I agreed to go to Brazil as Mexico's cultural attaché in 2001, I took the project with me, along with all our correspondence... and I brought it back to Mexico! when I finally went back in 2015 (two weeks before the Ayotzinapa massacre).⁸ However, before returning I included Ulises among the contingent of artists I chose for the 5th Bienal do Mercosul in 2005,⁹ with works by him selected by Martha Hellion.

I echo the words that Enrique Krauze used to describe another great Ulises—Jose Vasconcelos's Ulises Criollo, Mexico's "teacher": "now-silent soul that is resurrected among us, with never-ending relevance."

8. The file now contains all the letters that Ulises and I exchanged (originals in the case of his letters, copies in the case of mine) between London and Amsterdam and Xico, from 1972 to 1981, as well as *The Muxlows*.

9. The 5th Bienal do Mercosul was held at Porto Alegre, Brazil. It was curated by Felipe Ehrenberg and included work by Ulises Carrión, César Martínez, Pablo Vargas Lugo, Boris Viskin, Francisco Aceves Humana, Elvira Santamaría, and Guillermo Gómez-Peña, among others.



Jan Voss

Since 1974, I constantly took the train to Amsterdam, I was in love. If she could not come to me in Düsseldorf there was nothing to keep me there. So I had to go to Amsterdam.

In the in-my-eyes and for the aforementioned reason and anyway always wonderful city of Amsterdam, a bookshop by the name of Other Books and So was soon to open. The programmatic name immediately seemed clear. Aged twenty-nine or thirty at the time, I had for years been a bookmaking artist who found himself among bookmakers. I thought it high time that a made-to-measure space for special books should open. Ulises Carrión was the key figure in this process. I got to know him when I arrived the next time with a bag full of my books.

I had already known about him for some time. I knew that he belonged to the Amsterdam circle that invited me in 1973 to organize an exhibition that took place in early 1974 at the In-Out Center. The In-Out Center, for me, was an initiative of artists from Latin America and Iceland. (I mention here as a brief aside the fact that a few years ago a rather muted echo of the name circulated when the exhibition *In and Out of Amsterdam* at New York's Museum of Modern Art was all the rage, and that people searched in vain in the opulent book accompanying the exhibition for references to the In-Out Center).

In 1974, it was the Icelanders that I had to thank for my invitation to exhibit. I knew from them that there was little space on their remote island for contemporary art unless the artists took the responsibility upon themselves. At the In-Out Center it seemed to me as if they had brought the idea of this platform from Iceland with them. Of the conditions in South America I knew nothing. In Düsseldorf there was a media circus around Joseph Beuys, for which the Deutsche Studentenpartei, the German Student Party, seemed to have been founded, but I knew of no venture organized by artists there that seemed relevant to me. The tradition, as I knew it—to wit, that the “best” young artists would find their way onto the walls of the many professional galleries—appeared to me self-evident, reasonable, and just fine. Was I one? A Swiss gallery was showing my stuff. Very modestly to be sure, but I had already been making my living from it for a few years.

Getting to know Ulises was instrumental in making me question this viewpoint. It would be a long time before I realized the likely consequences of the characteristics of the various models. The approach that was appropriate for me took years to evolve. Ulises was an important impetus in this process.

Thus I became closer to him, in the basement on the Herengracht, where his bookshop was located. He seemed to me quick, agile, disposed to laughter, and evidently at home in his role as a bookseller. And what he had there was very interesting. There were things that one hardly ever saw, printed material from all parts of the world on improvised shelves and random tables. The place seemed to be pregnant with significance.

I also had some misgivings. As a young artist I was, probably without realizing it, a romantic. The idea of being a pioneer suited me better than that of playing a fixed game. The rumors of the zeitgeist were lured away from the broader concept of art. I had in mind Robert Filliou, with whom I and others shared the studio in the Bagelstrasse and whose phrase “Art is what makes life more interesting than art” gave me sufficient reason to admire in Ulises Carrión the inventor of a reality that merited closer investigation.

But I continued to avail myself of the conventional Düsseldorf model of an artist exhibiting regularly in galleries. I had noticed that in Amsterdam much of what artists did was financed by the authorities. At the time this struck me as a disturbing factor. I no longer know if Other Books and So was actually a state bookshop. But for one born in Germany in April 1945, such a pact was unimaginable. The state could not be an ally in the interrogation of my self. And this was how I wished to conceive of the essence of my activity.

Years of exhibiting and experience gathering followed. That the art most prized by the gallerists (that in the form of fabric strewn with color dangling from nails) was particularly suitable for manipulative little games, and consequently promoted misunderstanding, had encouraged me in my bookmaking. I was ripe for an evolutionary leap.

In the meantime, I lived in Amsterdam. Other Books and So had closed long ago. With some friends I had established an offset printing press to fulfill our requirements. Consequently, the printed matter was soon

stacked so high and so wide that it constricted our living space. We had to find a public for our publications. Other Books and So now appeared to us as a trailblazing model. Ulises had placed the concept before us; all we had to do was modify it a little: we needed a shop for our own books. On January 1, 1986, Boekie Woekie, books by artists indeed opened its door on a commercial street in the center of Amsterdam. In around nine tiny square meters, very, very small, we—three Dutch, two Icelandic, one German artist—proposed around one hundred titles: our books. We also proposed invitations to small monthly exhibitions. Sad destiny willed it that the last exhibition during Ulises's lifetime took place in the autumn of 1987, at Boekie Woekie.

The cultural endeavor that had impressed me in Amsterdam in the 1970s, and which Ulises represented particularly, was the attempt to establish reality as a viable symbol. In any case, ten years later our initiative would liberate us from the sensation of being contractors at the mercy of the gallery system. For this emancipatory triumph our attitude as a group had become decisive. This had further-reaching consequences than the feat that Ulises had achieved with Other Books. Looking back, at least, Ulises really seemed to have been determined to bring a relatively short-lived symbolic reality into being through his appearance as a bookseller. This reality was, so to speak, symbolic because it was transitory. It seemed delimited like a picture by its frame. He performed a spectacle that lasted for a few years. Boekie Woekie is now thirty years old. One must, then, with respect to the human lifespan, speak rather of a real reality. The question we must pose, therefore, is to what extent does a real reality continue to be symbolic.





ARTWO RK

ART AS SUBVERSION: MAKE AND REMAKE TO MAKE ANEW

João Fernandes

The growing curiosity and interest in the projects of Ulises Carrión (b. 1941, San Andrés Tuxtla; d. 1989, Amsterdam) are the unmistakable confirmation of his contemporaneity. The publishing or republishing of his texts, the appearance of several recent books on his work, the proliferation of his texts or studies, the references or comments to his texts on the Internet, and the various museum exhibitions that followed his premature death, have amplified the knowledge and discovery of a figure that confronts our time from the time in which he lived, almost always in firm opposition to the “legitimizing networks” that prevailed in his day. In fact, Ulises Carrión is the example of someone who, according to Giorgio Agamben, holds his gaze on his own time, who perceives the darkness rather than the light, understanding the present as a part of the un-lived in everything lived, someone who knows the way back to a present they have never been to.¹ Writer, artist, publisher and bookseller, archivist, essayist and author of radio programs, performer, filmmaker (cinema and video), aesthetic operator and cultural agitator, Ulises Carrión always chose the dark side of the moon, aware that another light would irradiate from there, far from the glory and the glow of the culture of the stars of his own time. Adopting the unyielding attitude of *Bartleby*, he knew how to distance himself from the construction of fame so prevalent in the artistic community of his day, but without renouncing a feverish and ceaseless activity in constructing new concepts and new projects. He invariably preferred not to be a writer acclaimed in chapels or cathedrals, nor to be an artist acknowledged by institutions or the market, nor a protagonist in cinemas or theaters, in influential newspapers, or on television. Like *Bartleby*, he would always “prefer not to.”² This did not prevent him from becoming a prolific author of books, critical texts, and videos, an extremely active promoter of communication networks, such as his incursion into the field of mail art, and a dynamic organizer of singular artistic and cultural projects who always knew how to take advantage of the art and culture of his time in order to surprise and subvert them.

The Writer Who no Longer Wanted to Write

Ulises Carrión started off as a precocious, successful writer in his native country of Mexico, a country in which literature was always an important factor of social and cultural legitimation. His first narrative was written at age fourteen and he regularly published short stories and plays in local and national newspapers and magazines.³ The expectations created by these texts led to the publishing of his first two books, *La muerte de Miss O* [The Death of Miss O] in 1966 and *De Alemania* [On Germany] in 1970, by prestigious imprints. However, this initial publishing life started after Carrión had left his country in 1965, and some of these narratives were written several years prior to his departure. Abandoning Mexico—after declining a grant from the Centro Mexicano de Escritores—also meant abandoning a particular literary world, with its strategies, power games, and figures such as Juan Rulfo and Octavio Paz, the latter an interlocutor and supporter of Carrión in Mexico and who would publish, with Carrión already in “exile” (1972 and 1973), some of their collaborations in his magazine *Plural*. Ulises Carrión came to Europe, studied languages, and broadened his literary knowledge; before settling in the Netherlands in 1972, he had lived in France, Germany, and England. Leaving Mexico was also the end of the writer who produced narrative literary texts. The encounter with structuralism and the contemporary artistic context, together with his discovery of the convenience of self-publishing and his contact with Mexican artists Felipe Ehrenberg and Martha Hellion, then residing in England and founders together with David Mayor of Beau Geste Press, contributed to the metamorphosis of the young writer into an artist that knew how to take advantage of the experiments of conceptual art, Postminimalism, and Fluxus, particularly the possibility of crossing independent

1. Giorgio Agamben, “What Is the Contemporary,” in *What Is an Apparatus? and Other Essays* (Stanford: Stanford University Press, 2009), 44: “The contemporary is he who firmly holds his gaze on his own time so as to perceive not its light, but rather its darkness”; 51–52: “The present is nothing other than this un-lived element in everything that is lived.... The attention to this un-lived is the life of the contemporary. And to be contemporary means in this sense to return to a present where we have never been.”

2. “*Bartleby, the Scrivener: A Story of Wall Street*,” by Herman Melville (1819–1891), narrates the story of a clerk who refused all of the tasks his employer asked of him, using the phrase “I would prefer not to.”

3. For more information on Ulises Carrión’s early literary texts, see Martha Hellion, “Ulises Carrión: Una semblanza,” in *Ulises Carrión. ¿Mundos personales o estrategias culturales?*, ed. Martha Hellion, exh. cat. Museo de Arte Carrillo Gil, Mexico City (Madrid: Turner, 2003); vol. 2, 13–21; and Javier Maderuelo, *Ulises Carrión, escritor* (Heras: Ediciones La Bahía, 2016), 30–35.

publishing and time-based arts such as performance, film, and video. Carrión focused his writing activity on producing theoretical texts centered on his own projects and initiatives. He became a maker of books instead of an author of literary texts. Literature remained present in his oeuvre, but always from the point of view of a questioning of its structures and a deconstruction of its contents, which was done by revisiting its references through the filter of certain aspects disregarded by traditional literary approaches to the literary text, aspects such as rhythm, syllable division, accents, and the grammatical and narrative structure of its characters. Narrative was replaced by action in many of his projects, which revisited narrative always from a perspective exogenous to any contextual narration. The stories are transformed into structural relationships lacking any possibility of a textual expression.

To Be an Artist Outside Museums and Galleries

It is significant that Ulises Carrión decided to settle in and develop his work in a city like Amsterdam. In the 1970s, it was one of the freest cities in Europe and the world. Its squares, parks, and maze of canals had witnessed important libertarian manifestations of new ways of thinking the city and life, from the political activism of squatting programs of the Provo movement to the proliferation of hippie cultural forms characterized by a rupture with and alternative to a world threatened by the Cold War, the arms race, the imminence of nuclear disaster, and colonial and postcolonial wars. The old bourgeois port city witnessed a destructuring of its condition as a metropolis by the introduction of new cultures and new lifestyles, led by a generation bringing together the children of Marx and Coca-Cola and people from far-flung parts of the world; immigrants, political exiles, artists, and new urban tribes converged in its narrow spaces, turning Amsterdam into an island for all kinds of utopias and imaginaries. While it was a metropolis that had inherited a colonial past, that past did not coalesce into a present of violence, suspicion, and war, as had happened in other European countries such as France, with the Algerian issue and a range of political, economic, and racial tensions; or England, with her renewed economic and cultural imperialism always in close alliance with the United States, then involved in the Vietnam War; or even in divided Germany, the stage par excellence of the Cold War; or in the dictatorships of southern Europe, like those of Spain, Portugal, and Greece. A new communal life, beyond the pale of the conventions that structured the rules of political and cultural power of the time, became possible in which all the languages in the world came into contact: Jacques Brel could sing to the port of Amsterdam while ethnic music from around the world, rock and roll, and psychedelic music played alongside. The bourgeois culture of the past had endowed Amsterdam with some of the most important European museums, from the Rijksmuseum, with its Rembrandts and Vermeers, where eighteenth-century bourgeois art already bridged the gap between art and life in the representation of the quotidian, to the Stedelijk, where one of the most important collections of twentieth-century art and objects had redefined the contemporary status of the museum, first under William Sandberg and then under Edy de Wilde. The wealth of Dutch art of the past had generated both a respect and a space for the role of the artist in society that not conflict with new, contemporary forms of expression, as demonstrated by the creation of the De Appel Art Centre, which fostered countless art exhibitions and projects (and for which Carrión worked on several occasions), the hosting of important international events, such as the Sonsbeek exhibitions, together with the definition of one of the most generous European policies for artist residencies and grants, of which Carrión was also a beneficiary. The city's new spaces—such as Paradiso or Melkweg—were characterized by a liberal spirit whereby the diverse forms of art intertwined with different lifestyles, the access to drugs, and the egalitarian expression of all sexualities. Situated in Northern Europe, in a small country with a colonial past completely different from his own, Amsterdam was an ideal center for Ulises Carrión. There he found an artistic context that, unlike Paris, London, New York, or the cities of Switzerland, Germany, or Italy, was much less determined by the market but still offered an excellent link to what occurred in all those other contexts.

Ulises Carrión discovered contemporary art at a time when, after the pioneering years of conceptual art, Pop Art, or Minimalism, ever greater numbers of artists took on leading roles. He was undoubtedly fascinated by this iconoclastic dimension, apparent in the phenomena of a counterculture that manifested itself as a proliferation of happenings and performances, and in the publishing of books, fanzines, magazines, posters, and flyers. He was clearly drawn by the possibility of publishing books without being a writer, of making films and videos without being a filmmaker, of producing events and situations outside theaters and official venues, of establishing networks and circuits, of atomizing all the criteria of legitimation and hierarchy in the production and reception of the artwork by incorporating it into the growing massification

of artistic creation that he had found in his times, times in which an alternative seemed possible, where all could be stars in a constantly expanding galaxy. Instead of seeking out galleries or legitimizing institutions (with the exception of those that could ensure the immediate survival of his projects), he mainly dedicated himself to the creation of meeting points and parallel circuits that developed in a certain way as instances of restricted visibility for unknown artists excluded from more institutional circuits, and who often hailed from contexts marginalized by the economics and geopolitics of the time, such as South America or Eastern Europe, or that had a limited presence in European or US contexts that legitimized art. Unknown artists piqued his curiosity much more than recognized artists, from whom he distanced himself notoriously in his projects.

The first artists' meeting point he contributed to in Amsterdam was the In-Out Center (1972–75), a collective that promoted several artistic initiatives in the fields of publishing, performance, and video art, and that was founded by Carrión and other artists, including Colombians Michel Cardena and Raúl Marroquín; Icelanders Hreinn Fridfinnsson and Kristján and Sigrudur Gudmundsson; and the Dutch Hetty Huisman, Pieter Laurens Mol, and Gerrit Jan de Rook. In 1975, as the center closed, he inaugurated the first bookshop in the world exclusively dedicated to artists' books and publications, as well as to ephemera, exhibitions, and related activities. Other Books and So (OBAS) served to build a strategy of publishing and an exhibition program, as well as an intense mail art (or stamp art) activity that structured networks and circuits of action interacting with other centers or initiatives that appeared in the international arts context, namely the "neighboring" publishing project of his friend Guy Schraenen éditeur (Antwerp, 1973–78), or the first space dedicated to artists' publications in the United States, Printed Matter, Inc., founded in New York in 1976 by a collective of artists and art workers such as Lucy Lippard and Sol LeWitt, among others, who followed the example of the precursor publishing project by Seth Siegelaub, International General Editions, launched in 1970.

Throughout its activity (1975–78), the small OBAS bookshop was an intense international exhibition, publishing, distribution, and marketing center for the type of marginal artistic production that fostered alternative circuits to the established systems of legitimation. Artists' books and publications, mail art, visual and sound poetry, and stamp art all found there a distribution point that highlighted the scale of these growing international movements that then existed outside the official art world established by galleries, museums, institutional art centers, or the grand international exhibitions of new art such as *Live in Your Head: When Attitudes Become Form* (1969) or *Documenta 5* in Kassel (1972), both curated by Harald Szeemann. An endless tide of artists, materials, situations, and events arrived at the bookshop on Herengracht—the most important canal in seventeenth-century bourgeois Amsterdam—to subvert its history and its present. Its universe was of such magnitude that Carrión decided to contain it and put an end to the bookshop by converting it into a finite model of the endless possibilities that it represented, an archive, the Other Books and So Archive (OBASA), founded in 1979, that was equally pioneering in its mission of collecting and cataloguing all the materials contained in it, which at the time already offered a picture distinct from that an art world in expansion, while also exhibiting signs of a mannerism and repetitiveness that surely contributed to the transformation of a production model into a model of structured cataloguing and organizing of collected materials.

For Ulises Carrión, OBASA was always itself a work of art, one that once again took advantage of a resource made available to him by the artistic languages of his time, and he integrated it into the conceptual paradigm of the artist as producer and organizer of documents that, through an amplified concept of the artwork, subverted the history of the relationship between established power and the archives traditionally used to write history and condition memory to the dominant narratives of each epoch. OBASA deconstructed the appropriation of the condition of the document by presenting it as a monument of a history in which one invariably finds the presence of a dominant ideology.

Through OBASA, Carrión kept his platform for collecting and exchanging artist publications active, creating a ritualized space for its celebration. He was not averse to the notion of the concept of archive as a funereal ritual. In 1983, following the creation of OBASA, he wrote: "in what concerns us, we are alive and well."⁴ He considers that only "artists are celebrating the death of books.... Only artists are bidding a deserved

4. Ulises Carrión, "We have won! Haven't we?," *Flue* 3, no. 2 (1983).

farewell to books with chants, icons, sacred ointments, rituals, fireworks; in one word, all that is usual in these cases.” OBASA was his private mausoleum, a record of the brief but intense years during which he promoted and built networks and circuits outside contemporaneous libraries and official archives.

Systems and Structures

From the 1960s to the 1970s, a specter haunted Europe: the specter of structuralism. There is not a field in the human sciences that did not develop according to the paradigm of structural studies, which defined and analyzed systems based on functional interrelations between elements identified within those systems. From sociology to anthropology, from linguistics to literary and semiotic studies, from economics and psychology to psychoanalysis, structuralism and the trends that branched out of it dominated university studies, defined a cultural situation, and characterized the whole of critical discourse. In his European university studies, in France or in England, Ulises Carrión certainly came into contact with structural studies. Several times in his texts, he alluded to how important working on the structure was for him. In 1972, in a text sent to Octavio Paz that reveals the metamorphosis of his work and that was published in Mexico in *Plural* magazine, significantly titled “Lo que pensó Pedrito González el día en que se puso a pensar qué iba a hacer en la vida” [What crossed Pedrito González’s mind the day he started thinking about what to do with his life],⁵ Carrión differentiates the scientist from the poet, clarifying that the former works with structures while the latter works with metaphors, concluding, “Every metaphor is condemned to become a structure.” In his text “El arte nuevo de hacer libros,” later republished in English as “The New Art of Making Books,” Ulises Carrión realizes “Nobody or nothing exists in isolation: everything is an element of a structure. Every structure is in its turn an element of another structure. Everything that exists is a structure.”⁶

While structural analysis searched for the hidden complexity of its objects of study, Carrión operated with the concept of structure in strategies of formal simplification that often even result in textual suppression in favor of aspects hidden or omitted in textual reading and analysis, such as rhythm, syllabic structure, metrics, punctuation, orthography, the variations between declarative, interrogative, exclamatory, and imperative sentences, or even the form of enunciation. In reality, Ulises Carrión engaged on a crusade against textuality, namely against the literary text. Carrión’s robbery of the year—beyond his eponymous exhibition that featured a diamond that all visitors could touch—consisted in robbing words from poems in which he worked on, robbing texts from the books he operated with. Carrión rebels against the supremacy of the literary text in the Western cultural tradition, and privileges the graphic space or the letter over the word, the orthographic sign over the sentence, the parenthesis over the text.

Each of his “bookworks” is the announced funeral of the literary book, of the book with text. In artists’ books he finds a “new art of making books,” which he had theorized as no one before him. Thus his famous aphorisms, in his equally famous text with the same title: “A book is a sequence of spaces. Each of these spaces is perceived at a different moment—a book is also a sequence of moments.”⁷ And for that reason he distanced himself from the writer he once was: “A writer, contrary to the popular opinion, does not write books. A writer writes texts,” which renders the condition of the writer incompatible with the new type of books he deals with, which are written in terms of “space-time sequence.” For Carrión, narrative time does not exist, nor does narrative space. The time and space of a book are the time and space of those who hold it in their hands.

It is tempting to associate Ulises Carrión’s “bookworks” to the convergence of graphic visuality with the word and the text, in that genealogy that goes from the calligrammes of Simmias of Rhodes to certain pages of Rabelais or Laurence Sterne, not to mention Stéphane Mallarmé, from the calligrammes of Guillaume Apollinaire, or of Constructivist and Futurist poetry, to the more contemporary experiments of visual or concrete poetry. However, in that genealogy there is a presence of the word and text, even when balanced or made secondary vis-à-vis its graphic spatialization, that tends to disappear in Carrión’s bookworks within the context of his liberation from literature as a genre. The bookwork materializes as a spatio-temporal

5. Maderuelo, *Ulises Carrión, escritor*, 72. TN- English version for this essay.

6. Ulises Carrión, “The New Art of Making Books,” *Kontexts* (Amsterdam), nos. 6–7 (1975); first published in Spanish in the magazine *Plural*, no. 41 (1975), edited by Octavio Paz.

7. Id.

structure to acquire its distinctive identity. In a structuralist study on bookworks,⁸ Ulises Carrión begins by drawing a distinction between the traditional book page, promoter of linear reading, and the newspaper page, promoter of non-linear reading, with different typefaces and spaces that make reading multifocal, plural, and simultaneous in an analogy that compares the former to pre-Cubist painting and the latter to Cubist painting. By then defining a succession of intersections between vertical and horizontal axes, between categories such as continuity, seriality, and a spatio-temporal reality beyond verbal and visual axes, Carrión associated bookworks with film, video, performance, and mail art precisely because all of them were spatio-temporal, in contrast to painting, the traditional book, or the newspaper. This association materialized in the intersection between these categories, as video was used to present bookworks, performances, and projects.

The structural analysis practiced by Carrión was a methodology for his new forms of making art through operations of organization, commutation, suppression, substitution, and diagram representation. These operations were used, for example, to modify or suppress the literary text by iconoclastically identifying some of the structures that will represent it. In his first published bookwork, *Sonnets* (1972), he presents forty-four variations of a sonnet by the poet and Pre-Raphaelite painter Dante Gabriel Rossetti, *Heart's Compass*, in versions in which the verses are underlined, feature every word in capital letters, or are subverted by orthographic signs and punctuation that transform its meaning and form; or he modifies the verses by suppressing words or sentences. Around this time, Carrión sent Octavio Paz a group of texts created by modifying poems by authors from the Spanish and Portuguese Renaissance, such as Juan del Encina, Marqués de Santillana, Jorge Manrique, Fray Íñigo de Mendoza, or Gil Vicente.⁹ He replaced the syllables with marks that identify their metric intervals and also used punctuation or words that did not exist in the originals so as to deconstruct them while preserving their strophic form, albeit transferring the writing into its visual representation. A similar operation of textual suppression is to be found in the sound work *Hamlet for Two Voices* (1977), in which he carries out an ellipsis of the entire text of Shakespeare's tragedy, resulting in a reading in which two voices, male and female, recite the names of the characters in the order they appear in the original play.

In Ulises Carrión's bookworks, the ellipsis of the literary text is accompanied by an ellipsis of the narrative, as can be seen in the listing of names or the identification of characters that are not linked by any narrative relationship within a story. *Arguments* (1973)¹⁰ features twenty-five chapters in which lists of male and female names organized in columns come together and separate without any narrative relationship to justify the spatial relationship of one set of names to the other. Many of them are anaphoric repetitions that result in a spatial expansion independent from any meaning. In *Tell me what sort of wall paper your room has and I will tell you who you are* (1973),¹¹ Carrión cuts out and binds together a set of wallpaper samples, typing on them the name of the room in which each will appear. The names start in the first person (my room), then identify the members of his family and relations (my parent's room, my sister's room, my uncle's room, my wife's room, my teacher's room), finally reaching a progressive lack of differentiation of the person to whom the room with the specific wallpaper belongs (your room, a room, . . . 's room). The subtlety of this bookwork is apparent not only in the readymade of the wallpapers but also in the suggestion of a narrative that does not require a text for its construction: the simple association of the identities of the rooms' owners in the first person informs us that the narrator has a teacher, a wife, etc. The progression of these identifications suggests a leaving of the family home to enter the world, the framework of so many narratives found in short stories, novellas, and novels. The new art of making books permits the insinuation of a story without resorting to text or narrative. The textual ellipsis liberates the interpretation of the dear reader, who, instead of reading a story, could create his or her own. The same type of situation occurs in a different form in *The Muxlows*, a book prepared in 1972 but published only in 1978.¹² In an introduction, Ulises Carrión mentions that this is the tale of an English family from Yorkshire, the text of which he found in the pages of a second-hand Bible in Leeds in 1972. This bookwork features all the names of the Muxlow family who lived between

8. "Bookworks Revisited," *The Print Collectors Newsletter* (New York) 11, no. 1 (1980).

9. Ulises Carrión, "Textos y Poemas," *Plural: Revista cultural de Excelsior* (Mexico City), no.16 (January 1973), 31–33. This set of poems was later published together with other unpublished poems in Ulises Carrión, *Poesías*, ed. Roberto Rébora (Mexico City: Taller Ditoria, 2007).

10. Ulises Carrión, *Arguments* (Cullompton: Beau Geste Press, 1973).

11. Ulises Carrión, *Tell me what sort of wall paper your room has and I will tell you who you are* (Cullompton: Beau Geste Press, 1973).

12. Ulises Carrión, *The Muxlows* (Düsseldorf: Leaman Verlagalerie, 1978).

1881 and 1960, organizing them in chapters that list the names of parents and siblings, as well as weddings, deaths, and other family events. The suggestion of a great *roman fleuve* is as evident as its parody, with this synthesis that consists of lists of names, dates, and events. Each reader has the opportunity to construct his or her own *Comédie humaine*, with the particularly significant detail that the narrative is based on annotations in a Bible, the book of books, the genealogy of all genealogies, which Carrión laicizes by resorting to the history of an English family about which we know everything and nothing.

In the history of the book there are two categories of books that have always fascinated writers, occupying the place of reference works for all books ever written and yet to be written: grammars and dictionaries. Carrión uses both in bookworks based on his consultations of the two: *Amor, la palabra* [Love, the Word, 1973]¹³ and *Conjugations (Love Stories)* (1973).¹⁴ Dedicated to Aart van Barneveld, an artist who was his life partner in Amsterdam, *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 ...” 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, which in the case of *Amor, la palabra* could even be understood as a declaration of love, a love letter. 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. In a foreword, the artist establishes a distinction between “old” and “new” poetry. Describing poetry as a “living organism,” with metaphors as its cellular units and proposing a variable *x* as representative of the “atomic elements of metaphors,” Carrión explains that if *x* is made of words we shall obtain “old poetry,” while if words are replaced with linguistic or literary structures we shall obtain “new poetry.” He then concludes, in a perfect poetic (and technical...) definition of his bookwork: “a conjugation is a linguistic structure, a love story is a literary structure, a metaphor is two structures touching each other.”¹⁵ To approach love from its dictionary definitions or its lexical and grammatical structures is yet another iconoclastic form of deconstructing a literary past, a literary history, which for Carrión had reached its end and from which he clearly wished to disassociate himself.

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: in *Speeds* (1974),¹⁶ a twenty-four-page foldout that in five sections presents the possible variations of the three colors of a traffic light and its verbal expressions “stop,” “wait,” and “go”; in *Looking for Poetry / Tras la poesía* (1973), Carrión explores the parallelism (a classic poetic structure...) between a paradigm of words like “lines,” “threads,” “wires,” “strings,” “cables,” “hairs,” and so on,¹⁷ and the continuous graphic representation of eight parallel horizontal lines printed in purple on each page. The words appear as titles of the graphic representation, but also as words outside a musical score, outside the writing convention according to which they should be aligned. Sequentiality once again overcomes linearity. In an unpublished artisanal work, *Constellations*, Carrión constructs a parallel sequence between twenty-six poems by James Joyce (from the *Chamber Music* cycle) and twenty-six constellations of black dots made with a

13. Ulises Carrión, *Amor, la palabra* (Amsterdam: In-Out Productions, 1973).

14. Ulises Carrión, *Conjugations (Love Stories)* (Utrecht, Exp/Press, 1973).

15. [A] conjugation is a linguistic structure, a love story is a literary structure, a metaphor is two structures touching each other. Id., n.p.

16. Ulises Carrión, *Speeds* (Amsterdam: In-Out Productions, 1973).

17. Ulises Carrión, *Looking for Poetry / Tras la poesía* (Cullompton: Beau Geste Press, 1973).

marker. As Javier Maderuelo remarked, each constellation is identified with a letter, which corresponds to the Roman numerals of Joyce's poems.¹⁸

The verbal/visual dichotomy is reversible with respect to the prevalence of each in Carrión's bookworks. In *Dancing with You* (1973),¹⁹ he eliminates the graphic representations from a dance manual that describes seven styles of dance (waltz, quickstep, rumba, cha-cha-cha, jive, tango, slow foxtrot), presenting only the textual instructions for each. In *Syllogisms*, published posthumously,²⁰ only the verbal axis is manifest in the enunciation of ten manuscript syllogisms in which the conclusion is not a logic conclusion of their premises. In other cases, the textual axis completely disappears from his bookworks, such as in *Sistemas* (1983),²¹ 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.

In one of his bookworks, *In Alphabetical Order* (1979),²² Carrión's new art of making books approaches the concept of archive as artwork, which he would develop later. Twenty-four black-and-white photographs in a wooden file box, labeled A to Z, manifest here the various forms of organization of an archive of personal contacts according to categories that can be intimate or generalist, objective or subjective, according to the degree of friendship and intimacy with the artist, or according to the professional and cultural categories of the contacts. Art and life converge here in a project by the artist who wrote, in his final bookwork, "There is no art and life, only life."²³

Cultural Strategies: The Archive and the Projects

When he settled in the Netherlands in the 1970s, Ulises Carrión chose an ideal country within the European postwar context in terms of the relationship between the state and culture, a country in which social-democratic welfare programs fostered artistic creation, and the institutions that presented and disseminated art saw culture as one of the people's social rights, analogous to education, housing, or healthcare. The economic aid of the Marshall Plan and the process of ideological construction and denazification of Germany and Europe, combined with the mythology of the artist's individual freedom in contrast to the ideological constraints of artistic production in the Soviet Union and the Eastern Bloc, propelled and influenced the programming of museums, art centers, concert halls, and cinemas, contributing to the development of rather radical and experimental cultural forms in the visual arts, film, dance, and contemporary music. Carrión benefited from grants and subsidies that allowed him to survive and produce a series of projects that—using the conditions of artistic expression taken from conceptual art and the Fluxus movement—broadened the possibilities of producing his work based upon the concept of "cultural strategies," which would characterize many of his projects. He liked the idea of using this freedom of production to develop projects that, though conceived as works of art, were also cultural strategies of programming, curating, and activating networks and circuits of artists and audiences independent from the official programs of cultural institutions. This was not necessarily a critical or antagonistic attitude vis-à-vis existing institutions. Rather it was an attempt to construct programs, situations, and models with a complete disregard for the market and for institutions, due to the fact that these projects were aimed primarily at his network of contacts, which included numerous artists, friends, acquaintances, and strangers with an interest in the type of occasions and events he proposed. One does notice, however, a clear independence and irony with respect to the official cultural models that he distanced himself from, and which he replaced with his own projects. A clear example of this being his archive (OBASA). Carrión resisted the separation between art and culture within the official governmental and institutional discourse, rather understanding culture as a possibility for artistic creation in which artists not only created but also controlled the dissemination and presentation of their work. As such, he resisted the distinction according to which art is that which is produced by artists

18. Maderuelo, *Ulises Carrión, escritor*, 89: "The graphics are 'constellations' of black dots scattered across the page in an irregular, random number, and executed by hand with a black marker."

19. Ulises Carrión, *Dancing with You* (Amsterdam: In-Out Productions, Amsterdam, 1973).

20. Ulises Carrión, *Syllogisms* (Madrid: Estampa, 1991).

21. Ulises Carrión, *Sistemas* (Amsterdam: Da Costa, 1983).

22. Ulises Carrión, *In Alphabetical Order* (Amsterdam: Cres Publishers, 1979).

23. Ulises Carrión, *TV-Tonight-Video* (Amsterdam: Self-published, 1987).

and culture that which a society does with what artists produce. In his projects there is a subtle parody of procedures typical of official cultural systems and their conventions. In *Gossip, Scandal and Good Manners* (1981), one recognizes types of fieldwork found in the human sciences, as well as forms of academic communication; in *Clues* (1981), he seeks to construct a project that develops like a police investigation, or that of a private investigator; in *Tríos & Boleros* (1983), the project takes the form of a radio show; in *De Diefstal van het Jaar* [The Robbery of the Year, 1982], the project is based upon the conventions for the public exhibition of relics or precious artifacts (and art exhibitions); in *Love Story* (1984), we find the tour bus as the inspiration; and in *Lilia Prado Superstar Film Festival* (1984), the model used is the film festival or programs of art-house cinemas. Some of these projects were documented on video by the artist.

Gossip, Scandal and Good Manners is a prime example of a structural project focusing on circuits of communication. The artist spreads a number of rumors across the city with the help of a group of collaborators chosen for this task. He subsequently analyzed the circulation and diffusion of the rumors, presenting his results in a lecture at the Universiteit van Amsterdam. Carrión realized that verbal communication was the principal means of transforming an art world that was then beginning to redefine and restructure itself. He clarified that his intention was not to “present gossip as art, but art as gossip,” which in itself was clearly ironic and critical. The resulting lecture was accompanied by the projection of a set of slides, including a set of diagrammatic drawings used to explain the differences that he detected between gossip, rumor, scandal, and slander. The format of the lecture/performance is a parody, but not a caricature, of the academic lecture. The reflection presented is extremely articulate, imaginative, and rigorous in its model of analysis. Looking at two other projects, it helps to keep in mind the popular literary genre of the crime story: *Clues*, in which participants receive by mail a set of clues to solve a mystery, sent by Carrión who was in Brazil at the time; and *De Diefstal van het Jaar*, the exhibition of a diamond in which visitors are surreptitiously invited to steal the stone, raising interesting questions about viewing and stealing a precious object worthy of public exhibition and evoking images associated with museum heists, with subsequent analysis on issues such as the value and ownership of objects on display. Two projects realized by Carrión use his Mexican origins as the foundation of true anthropological actions. In *Tríos & Boleros*, the artist produced radio shows on these two incredibly popular Mexican musical genres. The confrontation of the Dutch public with musical styles recognizable mainly as stereotypes of exoticism anticipated questions on the relationship between popular and learned culture as well as the nature of knowledge of the both, which foreshadowed certain issues that would later arise with the development of the international genre of world music. As for *Lilia Prado Superstar Film Festival*, it was one of Ulises Carrión’s most impressive cultural operations. By inviting a forgotten Mexican film actress to the Netherlands, welcoming her as a big star, and producing a film festival featuring her films, Carrión confronts us with the anthropological, sociological, and geo-cultural issues raised by a society of spectacle with respect to the production of its idols, contextualizing it in a scenario in which the media globalization of that very society of spectacle is questioned. In addition to these projects and OBASA, we must also include in Ulises Carrión’s cultural strategies initiatives such as the publishing of twelve issues of the magazine *Ephemeris*, along with that great monster he awoke and studied through the extraordinary network of mail art he helped spawn, a network remarkable for the fact that the large majority of its names were little known, hailing from contexts with a very limited circulation in the official art circuits of the time, such as South American and Eastern European artists. In fact, “the Great Monster,” an expression that Carrión used for this mail art network, is a touching homage to the unknown artist, excluded both from official and non-official strategies of legitimation. Equally relevant to the construction of a cultural strategy is the set of critical texts Carrión wrote about his experiences and projects. For the most part pithy and incisive, these texts reveal a staggering ingenuity, a great analytical and reflective capacity, and they remain fundamental texts for thinking about artists’ books and the new possibilities of artistic expression practiced by their author.²⁴

24. Many of them were collected in Ulises Carrión, *Second Thoughts* (Amsterdam: Void Distributors, 1980); *Ulises Carrión: Quant aux Livres / On Books*, ed. Juan J. Agius (Geneva: Éditions Héros-Limite, 2008); and in the most complete editorial presentation of Ulises Carrión to date, *Archivo Carrión*, vol. 1: *El arte nuevo de hacer libros* (Mexico City: Tumbona Ediciones, 2012), vol. 2: *El Arte Correo y el Gran Monstruo* (Mexico City: Tumbona Ediciones, 2013), vol. 3: *Lilia Prado Superestrella y otros chismes* (Mexico City: Tumbona Ediciones, 2014). The English texts were translated to Spanish by Heriberto Yépez, author of valuable monographs contained in the three volumes.

Film and Videos

As a strategy for the production of his work, Ulises Carrión would turn to the art film and video, particularly after 1978, when he closed the Other Books and So bookshop. Ever since his participation in the activities of the In-Out Center, Carrión along with other Amsterdam artists shared an increasing interest in the possibilities of film and video to document their numerous ephemeral activities and to work with the question of time, the subject par excellence of filmmaking. Projects developed that led to the creation of centers to support the production, distribution, and preservation of media art, such as the Netherlands Media Art Institute Montevideo or LIMA, the archive where Carrión's film and video works are currently kept. Carrión found in the language of film a support for his questioning of narrative, widening the possibilities beyond what was previously limited to literature. He was an obsessive collector of video copies of films of the 1930s, though there is no evidence that this collection still exists as such. His goal of constructing a new type of art in which space-time sequentiality was a defining feature drove him to produce a set of videos and a film that often intersect with other dimensions of his work, such as performance, the bookworks, the game as structure, and the essay. In his only film, the record of a performance *The Death of the Art Dealer* (1982), Carrión transfers into performance and film the type of processes he had applied to the literary text. Holding a small television set showing a 1940s film by Max Ophüls, Carrión moves to the right or left to the rhythm of the movements of the characters in the film. The soundtrack is that of the original film but the narrative itself is ignored. Instead, what one observes is a fairly unnoticed and typically forgettable structural aspect. In a way, Carrión's movements are like the parentheses and punctuation marks that he had previously used to strikethrough text in his pieces on certain literary works.

His first video, *A Book* (1978), mirrors his attitude toward the book: two pairs of hands appear on a table, one tearing the pages of a book one by one, the other reconstructing their succession as the torn pages are piled up. The game as a question of structure, between the definition of a system of rules and chance, is central to other videos such as *Chinese Checker Choir* (1980), *Bullets Swing* (1980) or *Playing Cards Song* (1983). The recording and documenting of some of his projects continues in videos such as *Gossip, Scandal and Good Manners* (1980), *Love Story* (1983), and *The LP Files* (1985) dedicated to the project on Lilia Prado. In his last two videos, Carrión is both retrospective and prospective in his choice of subject: in *Bookworks Revisited: Part 1—A Selection*, he presents a set of bookworks selected from his archive, using the time of the moving image in a perfect parallelism with the presentation of each book, page by page; in *TV-Tonight-Video* (1987), he produces a visual essay on television, one of the first analyses of the medium by an artist, in an exercise of critical activism that delivers in the medium of the video the same essayistic reflection we find in his theoretical texts.

The Story of a Mexican Who Did Not Want to Be Mexican but Could Not Help It

Ulises Carrión discovered in the artistic creation of his time an "experimental exercise of freedom," an expression that Brazilian critic Mário Pedrosa used to define twentieth-century art. Carrión's life and work reflect a desire to carve out an unyielding independence and singularity from very early on. He himself tells how he left his family home as a child to live with another family, only to return shortly after realizing that nothing had changed and life remained the same. For Carrión, the desire for independence and freedom invariably implied the search for a difference that was present in all his forms of living and working, beyond the cultural and ideological conventions of his time. He distanced himself from his family, from his country, and from the studies he began in Europe, always searching for difference, for the singularity he constructed in the exercise of living according to his own principles and projects, away from the domestication that any cultural legitimacy might have represented. Carrión freed himself from his native Mexico, a country that built literary cathedrals, with the purpose of deconstructing some of the great works of culture of his time. In his life, he affirmed the right to sexual difference and the radical difference of making art and thinking about that art. He was never hostage to what he had previously done. To make in order to unmake and make anew was a principle of life and work to which he remained true. He wrote books of literature and then stopped; he opened the first bookshop featuring only artists' books and closed it a few years later; he was one of the first to understand the archive as a strategy and a possible form of artwork and did nothing to ensure that this archive survived him. Leaving Mexico was an example of his radical living by reinventing the time in which he lived. His entire life was marked by change and turmoil, despite the extreme coherence of his attitude in his paradoxes and actions. During his entire life he was a Mexican who did not wish

to be Mexican, nor could he stop being Mexican. He distanced himself from all the forms of power that he had known in Mexico. He preferred to see himself as just another Mexican immigrant in Europe. And yet, Mexico always remained a part of his life, as an expression of cultural difference. His friends tell that there was always Mexican food in his home. His interest in Mexican music or the Mexican subjects he worked on, such as Lilia Prado, is evidence of that. Those who attended his funeral were surprised by a group of mariachis playing and singing, in what was perhaps his final project. To exhibit his oeuvre still represents a direct challenge to today's dominant strategies of culture and art, as it was in his own time. To exhibit and interpret his oeuvre, to acknowledge its difference, to accept the paradox of using the cultural strategies of institutions to question them using alternative models, as he did, will always pose a challenge to our own contemporaneity.





ULISES CARRIÓN'S MEXICAN DISCONTINUITIES

Heriberto Yépez

I. A Love-Hate Relationship with the Mexican Archive

Ulises Carrión was a demiurge of the archive. Fully understanding him means knowing his flipside: Carrión was a pyromaniac of the archive. He blew up the Mexican archive using his own file as the fuse. In and out of Mexico, it was dispiriting that an artist as endearing as Ulises Carrión should be so unfeeling as to expatriate himself. As for Carrión himself, he accepted his dual impulse (creator and destroyer) toward all artistic heritage.

A partial, unilateral image of Carrión has been projected, defusing the neural radicalism of his poetics. The words of his friend and collaborator Salvador Flores are representative of a widely held wish that Carrión's relationship with Mexico, theory, and art had been more relaxed:

I think that, at this stage in his life, Ulises unfortunately became very fundamentalist... Why should I let myself be convinced that it's bad to listen to Brahms and good to listen to Los Panchos?... What Ulises never wanted to understand was that he wasn't the one who was discovering the world, and that this had been done many times before, and we would tell him: "There's something wrong with you..." The breaking point which was almost final happened with Lilia Prado... [I]n the end, whenever you questioned anything, he said: "I don't agree with you, I don't like it..." Believe me, he became a real fanatic, and it was unbearable.¹

This portrait of Carrión is caricature-like and paternalistic. There is no evidence to suggest that Carrión thought he was "discovering the world." On the contrary, he was clearly seeking to continue earlier aesthetic trends and take them to their logical conclusions. Carrión did not want to be "original," he wanted to be *systematic*. He continued, where others left off half way.

The dissemination of his work, before and after his death, has been inextricable from the attempt to tone down his radicalism. The writer Jaime Moreno Villarreal argued that

Carrión's belligerent tone recalls the rebellious attempts of the English neo-avant-garde critics of the 1960s and 1970s who encouraged attacking art as a bourgeois myth, and of the Situationism... [T]his radical vision did not flourish.²

After 1975, Carrión more or less fell into oblivion, and whenever he resurfaced he was either mythologized or misrepresented; his ideas were too radical for many of his colleagues (not just the Mexican ones). Carrión did not just disown his country of origin, he criticized all (of them), including his homeland. By taking his conceptual procedures to the extreme, Carrión outstripped the moderates, and he felt no qualms at these intellectual estrangements. He neither sought nor shunned controversy. He was consistent in his desire for mutability.

One of the poles of Carrión's relationship with Mexico was his rejection of its inflexible program; the other was his decision to break with his literary past. We will now go back and examine this break in its full scope.

In 1976, Martha Hawley asked Carrión about the books he had published in Mexico. He replied, "I don't know why you want to talk about them. I would prefer not to... they're really not important... We can talk about anything except those." And, at the same time, he said, "I came to the Netherlands as... an illegal immigrant..."

1. Salvador Flores, statement in "Ulises: An Aural Portrait," *Ulises Carrión: ¿Mundos personales o estrategias culturales?*, ed. Martha Hellion, exh. cat. Museo de Arte Carrillo Gil, Mexico City (Madrid: Turner, 2003), 156.

2. Jaime Moreno Villarreal, "Liminar," in *Ulises Carrión*, 8, 11.

a 'wetback' in the fine Mexican tradition."³ His rejection of Mexico was not total. Carrión identified with Mexican immigrants but not with his literary past.

One of his most intriguing projects questioned cultural colonialism by taking a Mexican actress (Lilia Prado) to the Netherlands as part of a (covert) experiment that addressed both the Eurocentrism of international fame and the artificiality of Prado's celebrity status. Carrión thought more highly of Mexican popular culture than of its literary or media culture. He was interested in it as a repertoire of structures, not of ideal solutions. The problematic relationship between Carrión and Mexico is more complex than we have been willing to accept, both here and there.

II. Ulises Carrión and Juan Rulfo

Another aspect that is generally overlooked is Carrión's innovative take on Mexico's greatest writer, Juan Rulfo, who wrote two superlative books: *El Llano en llamas* (*The Burning Plain and Other Stories*) and *Pedro Páramo*. In the late sixties, Carrión stopped working in the literary genres of the novel and the short story. He had a logical-aesthetic notion of writing based on his philosophical education (influenced by logical positivism), and he saw literary history as a progression. He abandoned his work in literary genres when he came to believe that they had attained formal perfection. Carrión's change of direction came when he decided that fiction, for example, had reached its maximum formal stylistic and dramatic beauty in Rulfo.

Given that Rulfo was unsurpassable, Carrión decided to work with writing by other means. In order to break away from the (now-finished) forms of traditional narrative and exploit other seams, Carrión moved toward a kind of writing that was similar (but not identical) to poetry. He reduced his expressive elements, keeping only an almost syllogistic and propositional versal arrangement that permuted, concluded, or deconstructed highbrow references and (at his best) traditional sources.

Text as research, in which some words filter around others. Carrión used versal structure to analyze and deduce logical-playful consequences from narrative forms and traditional poetics. These versal assemblages reveal some of Carrión's key references and show his poetics to be based on the transformation of Mexican literature into a (fragmentable) morpho-logic.

Carrión called these types of analytic-radicalizing poems "research patterns" (in English). Curiously, this christening came after two of his research patterns on landowner-tyrant Pedro Páramo in *Montones de metáforas* (Piles of Metaphors) of 1972, in which he dedicated two pieces to Rulfo. This is the first:

THE TRANSLATION OF "PEDRO PÁRAMO"

Translation:

to switch words from one language to their
equivalents in another

Pedro Páramo:

no language has an equivalent for
"Pedro Páramo"

Carrión starts with the metonymy between the character "Pedro Páramo" and the novel of the same name; this research pattern, originating in translation, inquires into what "Pedro Páramo" is (both the anthroponym and the novel), and concludes that "Pedro Páramo" is an untranslatable, irreplaceable signifier. In Carrión's poetics, literature is pushed to its (traditional) limits when it acquires the condition of non-translatability that endows it with a different, unique beauty within an unsurpassable composition. Carrión saw Rulfo as the limit of Mexican literature. And as the limit of a tradition, also as a concrete experience of the limits of literature in general.

3. Martha Hawley, "Fandangos Video-Interview with Ulises Carrión" (October 19, 1976), in "Super Issue," *Fandangos* (Maastricht), nos. 8–11 (1978), n.p.

Rulfo's influence on Carrión was so strong that even the title "Montones de metáforas" is a crypto-variant of *Pedro Páramo*:

Montones [Piles]: an informal way of designating groups of things.

Metáforas [Metaphors]: a formal way of designating groups of words.

I call this book:

Montones de metáforas [Piles of Metaphors].⁴

According to the logic of Carrión's research patterns, "Pedro Páramo" is also an informal designation ("Pedro") and a formal designation ("Páramo"). In Spanish, "Pedro Páramo" immediately appears to refer to a proper name and an empty space ("páramo" means "barren plain"), respectively. And we shouldn't forget the famous ending of *Pedro Páramo* in which the powerful landowner "fell to the ground with a thud, and lay there, collapsed like a pile of rocks." In this complex (and profound) intertext, "Pedro"—for both Carrión and Rulfo—corresponds to "pile." The figure "Montones de metáforas" represents the fragmentation of (literary) authority, its collapse and re-serialization.

At the molecular level, this research pattern shows that both works consist of the combination of a popular designation (Piles/Pedro) and a poetic designation (Metaphors/Páramo). *Montones de metáforas* functions as a deconstruction of *Pedro Páramo*. It reveals that Carrión, like Rulfo, decided to work at the conjunction of highbrow and popular structures.

The second "variation" on Rulfo (or the second "modification of a pattern," in Carrión's terms), has the same title as the previous one, but this time in lowercase:

The translation of "Pedro Páramo"

to English: Pedro Páramo

to French: Pedro Páramo

to Italian: Pedro Páramo

to German: Pedro Páramo

to Portuguese: Pedro Páramo

to Dutch: Pedro Páramo

This second research pattern arrives at the same result: as the greatest work of Mexican literature, "Pedro Páramo" cannot be modified. Carrión believed that *Pedro Páramo* (which is unalterable) had reached a limit (completed an aesthetic) and consequently invited us to use it as a springboard into another system.

Rulfo decided not to publish any further books after completing his two masterpieces. Similarly, Carrión abandoned literature as such after writing two works of fiction. Carrión "reenacted" Rulfo's moves. His work is a violent and beautiful break with Mexican literature, but it is not pure parricide. Carrión embodies a different type of relationship between a Mexican-born writer and Mexican literature: transgression through censure.

Carrión destroyed his place within the linear tradition of Mexican literature and renounced his membership in the national-literary patriarchy for which he seemed destined. But in the leap from a national-literary field to a transnational experimental artistic network, Carrión held onto numerous signs and traces of the literature that he claimed had reached its end. And he brought these magnetically charged relics into play with new signs, forms, disciplines, goals, and contexts. By the 1970s, Carrión was no longer a Mexican writer. But it would not be accurate to say that he was unconnected to Mexican literature.

Carrión's link with Rulfo was the crucial point: his research poetics were a modification of Rulfo's pattern. Carrión embraced Rulfo as a limit that requires finishing off possible variations of one system of rules and

4. *Montones de metáforas*, typewritten version (1972), 18.

purposes, and starting another. Rulfo had attained Hispanic American perfection in the popular-poetic novel form; there was no point in continuing to write in that particular interplay of literary language. When he realized that this game had ended (once he was in Europe), Carrión moved away from it and toward other kinds of investigations. He chose the versal form to begin a new art of making “texts.” In this new post-national stage, Carrión transformed traditional literature into a sharp throw of the dice, collapsing it and reducing it to a pile of “metaphors.”

III. Ulises Carrión and Octavio Paz

While Juan Rulfo was the great, silent, envied genius of Mexican literature, Octavio Paz was the philanthropic ogre of the country’s literary mafia. Which is why Carrión’s relationship with Mexican literature ended up being thoroughly exposed when he contributed to Paz’s *Plural* magazine from 1973 to 1975.

In September 1972, Carrión sent a letter, a few texts, and a book to Paz. (The book was probably either *Poesías*, *Sonetos*, or *Montones de metáforas*). In the letter, Carrión told him that he conceived “each text... as a mathematical problem: there is an unknown to solve.”⁵ When he replied, Paz said that the texts he had liked best in the package were the theoretical ones—“Lo que pensó Pedrito González...” [What Pedrito González thought...] and “Historia de una metáfora” [History of a Metaphor]—and asked him whether he was planning to return to Mexico. Carrión replied that Amsterdam seemed to be a place where it was “more feasible to see through the practical consequences” of his experimental writing: he could work in several languages, manufacture his own books, and distribute them in a network of alternative spaces.

In this second letter, Carrión politely alluded to his estrangement from the Mexican scene, which was not only homophobic (the main reason why Carrión left) but also a place where his ideas were considered extreme even by Paz. Carrión went on to describe his metalinguistic and non-referential texts as “moving structures” in which content, anecdote, and expression are irrelevant. He compared his texts to abstract painting and algebra:

[I]n my texts the words do not matter because they mean this or that to me or to somebody else, but because, together, they form a structure. This abstraction of specific content is precisely the best... opportunity that the literary message has of containing its own negotiation... Metaphor is the point at which two structures, not two words, meet.⁶

Carrión did not develop the concept of “metaphor” further, but he mentioned the “research patterns” he was working on at the time. He used the word “structure” via Claude Lévi-Strauss and as a nod to the book that Paz had written on the French anthropologist. But it would actually be more precise to describe Carrión’s poems as coherent series, beginning with the appropriation of a basic text that is then serially modified by a rule until it takes on a vestigial, coherent, decisive form. Carrión’s “metaphor” is less a convergence of “structures” than the “un-writing” and alteration of a text through “reduction,” toward the curatorial display of conceptual elements.

In this (early) experimental poetics, Carrión took the “distillation aesthetic” of Mexican poetry—which had Paz at its peak—to the extreme. But he strayed from this aesthetic insofar as, in his case, distillation did not involve refining style or expression. In spite of this divergence, Carrión and Paz coincided in their search for mathematical intellectual “elegance”. That was their point of contact and potential traditional continuity. In his second letter, Paz praised Carrión amply:

You turn what you call “moving structures” into texts, or rather, into poetic anti-texts. Unique texts destined to a unique undertaking: the destruction of the text and of literature... To write a text that is all texts, or to write a text that will be the destruction of all texts. Two sides of the same passion for the absolute.⁷

5. “Correspondencia,” *Plural*, *Excélsior* (Mexico City), no. 20 (May 1973), 15.

6. *Ibid.*, 16.

7. *Id.*

A few months later, in January 1973, Paz published four pieces in *Plural*, no. 16 (January 1973), entitling them “Textos y poemas” (Texts and Poems). And in *Plural*, no. 20 (May of the same year), Carlos Montemayor, Esther Seligson, and Ignacio Solares edited an issue on “Young Mexican Literature.” On Paz’s request, Carrión was given a prominent position. On the cover, Abel Quezada Rueda drew a series of concentric squares framing the names of the selected authors, and “Ulises Carrión” was placed in the (yellow) sector closest to the central square (lake). This geometric canon also resembled an aerial view of a pre-Hispanic pyramid. Carrión’s inclusion in this issue of that decade’s most prestigious Mexican cultural magazine, and his privileged symbolic classification, earmarked Carrión as a new star in up-and-coming Mexican literature.

This endorsement, along with the fact that in a totally unprecedented act in the history of *Plural*, Paz published his correspondence with Carrión, makes it clear that Carrión had made a grand entrance into Mexico’s literary scene. In 1974, he reappeared with a translation (of Hans C. ten Berge), but his stellar return came a year later, in *Plural*, no. 41 (February 1975).

Paz published “El arte nuevo de hacer libros” [The New Art of Making Books], the manifesto that eventually established Carrión’s reputation. There is no need to comment on the wealth of ideas in that magnificent text; rather, I want to add some inside details that have been overlooked and are crucial to understanding Carrión.

Due to Paz’s prestige, it is generally believed that *Plural* was a uniformly advanced magazine. But if we go back and examine it, we find that there is a contrast between its frequent sound judgment in publishing neo-avant-garde writers (from concrete poets to the Boom) and its liberal-conservative position, which was anti-Marxist and particularly aggressive (ironic, simplistic, reactionary) to postmodern art. In art (and in other cultural fields), *Plural* was a magazine that persistently respected the right.

This reactionary spirit was usually strategically concentrated in the final editorial section “Letras, Letrillas, Letrones” (which was sometimes anonymous) and encouraged by Paz, who was known to supervise every text. The magazine obviously reached Carrión in the Netherlands, so his attention must have been drawn, for example, to texts that mocked conceptual art (and Felipe Ehrenberg) and mail art (*Plural*, nos. 18 and 24, March and September 1973, respectively). Indeed, in *Plural*, no. 26 (November 1973), Paz published his essay “El ocaso de la vanguardia” [The Twilight of the Avant-Garde], which argued the end of the “tradition of rupture.”

He must particularly have noticed the ironic (and simplistic) description of artists’ books in *Plural*, no. 28 (January 1974), the article “El libroobjeto” [The Bookobject] by Jean Adhémar in *Plural*, no. 34 (July 1974), and, above all, a mordant note included in *Plural*, no. 30 (March 1974). Here it is in its entirety:

THE BOOK-AS-WORK-OF-ART

The always restless—and sometimes overly excessive—editor of Italian magazine *Flash Art*, Giancarlo Politi, is publishing “books-as-works-of-art” in “democratic” editions of 2,000 copies. We already spoke of these “books” in previous columns, given that these types of artistic works mysteriously appear to be gaining strength with each passing day, capturing the public’s interest (we certainly don’t know who or how many are interested in this “art”). The three first volumes were made by Mel Bochner, Hanne Darhoven, and Lawrence Weiner (who we described in 3L as one of the best examples of the quackery of conceptual art). The next will be by Daniela Palazzoli (co-director of Italian magazine *Data*) on the Fluxus movement, which, for the sake of simplicity, we can describe as somewhere between the happenings of the fifties and the conceptual art of the mid-sixties. Couldn’t somebody publish an “art-as-work-of-book”?⁸

Anybody who is familiar with Carrión’s ideas on the art of books and “bookwork” will shudder. Carrión had already talked about “other”-books in his correspondence with Paz, so it would have been impossible for *Plural* not to include him in that taunt about the art of books; perhaps he was their principal target.

8. *Plural: Revista cultural de Excelsior* (Mexico City), no. 30 (March 1974), 85. The director of the magazine was Octavio Paz, the chief editor and artistic director was Kazuya Sakai, and the editorial secretary was José de la Colina; the text is anonymous but it must have been approved by Paz.

Carrión wrote his manifesto in defense of the “new art of making books” in May 1974, precisely at the time when that March issue would have made its way into his hands in Amsterdam. I venture to suggest that the note was one of the triggers that led Carrión to compose his theory of new artists’ books. Having read the *Plural* “art-as-work-of-book” jibe in April, Carrión dated the response that Paz published at the start of the following year as having been written in May. “The New Art of Making Books” is, among other things, a well-aimed response to a Paz-approved text of intellectual narrow-mindedness.

Carrión must have written it as a more serious explanation of what *Plural* had simply ridiculed, and also to give the magazine another opportunity for a more thorough and open, or at least informed and respectful, dialogue. Carrión reversed the tone and meaning of the article published in *Plural*, appropriating and transfiguring it, synthesizing its *techne* in a powerful aphoristic manifesto.

Paz’s group gave him prestige and at the same time mocked the experimentalism within which Carrión’s work progressed. Affably, Paz wanted to mollify him, flattering his poetics as an already *traditionally* avant-garde gesture. His de-radicalization was lyrical and impassioned; but in the columns of his magazine, it was vicious and destructive. Paz was a two-faced device: him and his team; sublime rhetoric and ironic spleen; in short, modernist conservatism. Carrión, on the other hand, was already anti-lyrical, logicist, and neo-logical. They were bound to split sooner or later.

This point of final conjunction and disjunction came precisely with the publication of “The New Art of Making Books.” After this 1975 issue, Carrión ceased to contribute to *Plural* (or the later *Vuelta*). The idea that Carrión had nothing to send to Paz’s magazines from 1975 to 1989 is unlikely to say the least. Rather, he lost professional interest (though probably not personal respect) in Paz’s patronage. If we examine the publication of “The New Art of Making Books” in *Plural*, no. 41, we find key aspects of that split.

Looking at the publication, it is glaringly obvious that the title of Carrión’s manifesto surrounds the “IV Aspa” section of the *Discos visuales* (Visual Discs) by Octavio Paz (and Vicente Rojo), dating from 1968. Another two *Discos visuales* appear in the following two pages. Dating the *Discos* was one of Paz’s ways of showing that he had preceded Carrión in thinking of poetry in spatial-visual terms. The issue also includes other illustrations—international experimental works from 1969 and 1972—produced after Paz’s. So Paz took first place, chronologically, in the series with which *Plural* illustrated this “new art.” Practically speaking, *Plural* used Carrión’s ideas to reinforce Paz’s primacy.

This patriarchal-pioneer gesture—typical of Paz—extends to the author information at the foot of the page: “Ulises Carrión is a young Mexican writer, who has published two books of short stories: *La muerte de Miss O* [The Death of Miss O] and *De Alemania* [On Germany]. Lately he has made forays into the field of experimental poetry. He currently lives in Europe.” (Carrión’s text appears on pages 33 to 38).

We can surmise that this information was not suggested by Carrión, not just because of its paternalistic tone (“young Mexican writer”), but because by 1975 (when he was thirty-four years old) Carrión no longer mentioned those two works, citing instead his numerous *bookworks* published since 1972, which the *Plural* note leaves out altogether. The depiction of Carrión as an author who has “recently made forays into...” is not just condescending, it is also inaccurate: the term “experimental poetry” did not encompass the field that Carrión was working in at the time. To be precise, with the new art of making *books* he broke away from his own new art of making *texts*.

Another aspect that the paratext tried to distort was the fact that although in 1974 Carrión announced in Mexico his adoption of the Netherlands as his new homeland, the biographical note describes him in more abstract terms (“He currently lives in Europe”). The editorial model in which “The New Art of Making Books” was published was imprecise, to say the least, and, in ethical terms, characteristic of Paz’s power to distort details, claim precedence, and offer his patronage with an embrace intertwined with a whip.

To crown it all, as a vindictive counter-reply by the writer of the “art-as-work-of-book” jibe, the magazine’s regular section of ironic columns published a new humorous endnote entitled “Un contrapoema de Gorostiza” [A Counterpoem by Gorostiza] that purportedly applied a Oulipo process to a sonnet by Mexican poet José Gorostiza, claiming to:

not only turn each word into its opposite—although that is part of the method—but to turn each image, each, concept, and the overall meaning of the poem, into their antonyms... Ta Li Po considers it necessary to emphasize that the new text obtained by this procedure remains—due to its structure, the articulation of its ideas and images, the overall concept of the whole—a poem by Gorostiza.

Ta Li Po

Mexico, January 15, 1975⁹

The parodic explanatory text is followed by a poem that seeks to render all permutational experimentalism absurd. We should not forget that the book Carrión sent Paz in September 1972 must have been *Poesías*, *Sonetos*, or *Montones de metáforas*, which are based on the concept of altering texts (often sonnets) precisely in the way that the derisive “counter-poem” in the final column of *Plural*, no. 41, prescribed and executed. (And, incidentally, José Gorostiza was used as a reference in *Montones de metáforas*.) The sarcasm was obviously aimed against Carrión, not just against experimentalism (which nobody was practicing in this way in Mexico at the time). Moreover, the specification of the location and date of the text was also a direct reference to the way in which Carrión had done the same in the manifesto published in the magazine.

All the annoying patriarchal details of the paratexts added to his manifesto, and the churlish final parody written by the *Plural* team, must have been why he ceased to contribute to the magazine. That was when Carrión broke away from Mexican literature for good.

Carrión: An Exo-Poetics

Returning to our original point of departure: Carrión’s Mexican reception (also!) continued to try to placate Carrión, simply because failure to do so would suggest a structural crisis in the system (and in many others!). To prevent this destructive potential in Carrión, he has been constantly de-radicalized by means of (unintentional?) Paz-style strategies, up until today.

Even though the Mexican poet that Carrión had most in common with was Octavio Paz, the whole authoritarian apparatus of *Plural*, from its venomous reactionary contributors to Paz’s increasing ideological conservatism, made the censure and the move inevitable. Carrión’s relationship to Mexican literature took the form of a series of discontinuities, in both positive and negative terms.

On one hand, Carrión saw traditional Mexican literature as an aesthetic that had reached its culmination with Rulfo, and chose to engage in what we could call an *exo-tradition* operation. On the other, he decided to move away from an intellectual scene saturated with toxic ambivalences such as homophobia and the schizo-sadist relationship with experimentalism of Paz and his team. In response to Rulfo (and Gorostiza), Carrión jubilantly embarked on a discontinuity toward another system of rules and aesthetic ends. In response to Paz’s hegemony, Carrión preferred an ethical-theoretical discontinuity.

In short, Mexican discontinuities were conditions of possibility for Ulises Carrión. These discontinuities remain active.

9. *Plural: Revista cultural de Excélsior* (Mexico City), no. 41 (February 1975), 86.



AN ARCHIVE IS AN ARCHIVE IS AN ARCHIVE IS AN ARCHIVE

Javier Maderuelo

After making the acquaintance of David Mayor and Felipe Ehrenberg¹ in 1972, Ulises Carrión came under the influence of Fluxus, accepting the idea of the dissolution of authorship and the possibility of producing some kind of collaborative work, which later took the form of a network of mail art and of several collaborative projects involving various authors including some that Carrión himself did not know.

Mail art initiatives began to appear in Latin America in an attempt to find ways of avoiding the legitimation of art through the market. The first of these were carried out by Liliana Porter and Luis Camnitzer in Argentina and Clemente Padín from *OVUM 10* magazine in Montevideo,² who immediately realized that the postal service could be more than a communication medium through which to disseminate ideas, images, instructions, and words. Postcard editions, modified envelopes, and apocryphal rubber stamps and seals gave rise to a boom of creativity, even though the main attraction of mail art lay in the creation of a horizontal, nonhierarchical system, without leaders, that allowed anybody to introduce and disseminate ideas of any kind that could be sent and received by mail, without censorship or control.

In the space of a few years, there was an ongoing flow around various poles, including the Image Bank and *FILE* magazine in Canada,³ Galeria Foksal in Warsaw, *OVUM 10* magazine in Montevideo, and a small space called Other Books and So (OBAS) that Ulises Carrión founded in Amsterdam (1975–79), which later became the Other Books and So Archive (OBASA).⁴ At OBAS, Carrión became the recipient of the efforts and yearnings of many artists who were more or less isolated in their remote places of residence, and whose only possible means of connection with other artists was the postal service, through which they hoped to receive some kind of revelation or confirmation.

The publication of mail art projects and compilations facilitated the global circulation of thousands of texts, poems, graphic materials, instructions, and collages that were sent, distributed, modified, implemented, and completed by other participants in the network.

Many artists and writers became producers and collectors of dispatches that arrived by the dozens, generating archives which were a mix of individual and collective works, produced by the owners of the archives as well as others. Ulises Carrión started to become aware of the meaning of his archive, and to notice that even though the pieces he received did not have particular or specific significance, they took on meaning when they came in contact with the other materials he had accumulated. This suggested the need to systematize the wealth of correspondence, although an archive does not become a life's work just through a desire to bring order to the whole.

Over time, compiling, classifying, and maintaining the different pieces that he received became a job in itself, and a responsibility that extended beyond the conservation of his own material, given that OBASA was a "collective authorship" archive that did not just consist of Carrión's own work but generated a collection whose cultural and social significance was tied to the intense activity of the 1970s and 1980s.

One of the first artists in Carrión's circle to become aware of the importance of creating an archive of this kind was Clemente Padín, who had lost his own archive on two occasions. The first time, it went missing at the Chilean Embassy in Montevideo after Pinochet's coup, when the *Exposición Exhaustiva de la Nueva Poesía* that he himself had organized at Galería U in Montevideo in 1972 was supposed to travel to the Museo de Arte Contemporáneo in Santiago. The second, when all his poems, books, and documents were confiscated by Uruguay's political police when he was arrested and jailed on August 23, 1977, and were never returned to him.

1. Coeditors of the catalogue for the exhibition *Fluxshoe*, which introduced the Fluxus collective in England.

2. Clemente Padín published *OVUM 10* (1969–72) in Montevideo, which was renamed *OVUM* in its second stage (1972–75).

3. Image Bank was a correspondence system cofounded by Michael Morris and Vincent Trasov in 1969 for sharing ideas and information. Image Bank published its lists of participants and the images they requested (Request Lists) in the magazine *FILE*—the title was a parody of *LIFE* magazine—edited by the Canadian collective General Idea.

4. OBASA was first located at Bloemgracht 121, and then in Carrión's private residence at Ten Katestraat 53 until his death in 1989.

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Ulises Carrión was not a visual artist; he was a writer whose writing practice overflowed into other nonliterary forms of expression.⁵ But if we insist on describing him as an “artist,” he would be the author of a single work: OBASA, a work-archive that was the consequence and encapsulation of all his explorations in writing, from his early experiments with concrete poetry to his last videos.

In 1972, after a promising start as a writer of short stories and plays, Carrión abandoned literature for good in order to try a new type of writing influenced by concrete poetry and by Fluxus, which consisted of the use of strategies such as the repetition, variation, and permutation of words and names, and the creation of lists and records.

His first post-literary works published in book form, *Arguments* and *Looking for Poetry / Tras la poesía*,⁶ were already a kind of “archive of words.” The first was made up solely of columns of proper names of people, and the latter presented pairs of words of a particular typology, in English and Spanish.

The same archive-like systematic compilation of words can also be found in other books or projects by Carrión, including *Tell me what sort of wallpaper your room has and I will tell you who you are* (1973),⁷ “Hamlet, for Two Voices” (1977),⁸ *The Muxlows* (1978),⁹ and *In Alphabetical Order* (1978),¹⁰ in which he gradually consolidated a new notion of what his work should be, as he grew increasingly disappointed in the paths taken by “artists’ books,” rubber stamps, and mail art.

The archival impulse in Carrión’s theory and practice was not just expressed in his books. We can also see it in issue 7 of *Ephemer* magazine (1978), which was entirely handwritten and consisted of a long sequence of facts and secrets regarding the circle of friends, acquaintances, and neighbors that he interacted with. And also in the hundreds of handwritten records he created for the radio piece *Tríos & Boleros* (1984), and in his last video, *Bookworks Revisited. Part 1: A Selection* (1987), a selective review of “bookworks” with a litany-like recital of the names of the authors and the titles of each of the works shown.

Ulises Carrión was not a pioneer of concrete poetry, or of conceptual art, or of mail art, or of performance, or of video art. He arrived at each of these artistic practices when they were already in full swing, and his contributions could have been considered epigonal had they not been accompanied by important theoretical contributions. Nonetheless, there was one area in which his work was decidedly seminal: the creation of OBASA, or rather, the concept of the archive as a collective artwork.

The book *In Alphabetical Order* manifested this idea that opened up a new path in contemporary art. It consisted of a set of twenty-four black-and-white photographs of a small wooden index card holder with a label saying “a-z.” In each photograph, some of the cards are placed vertically so that they stand out from the others. They are clearly different each time. The type and size of the card holder suggests that the index cards record personal details. It could be the file of Ulises Carrión’s friends, although all the friendships are obviously not considered equal, nor do they all belong to the same social group or cultural scene. The series showed the wide range of possible categories of a single human group¹¹ that has been sorted in alphabetical order.

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Many experimental works involve projects that are structured around a series of small pieces and explore different possibilities, variations, and configurations. In some cases there is an attempt to exhaust all the formal or grammatical combinatorial possibilities of the group of elements that are being experimented or

5. See Javier Maderuelo, *Ulises Carrión, escritor* (Heras: Ediciones La Bahía, 2016).

6. Both published by Beau Geste Press, Devon, 1973.

7. Amsterdam: In-Out Productions, 1973.

8. From *The Poet’s Tongue* (audio cassette), Guy Schraenen éditeur, Antwerp.

9. Düsseldorf: Verlaggalerie Leaman, 1978.

10. Amsterdam: Cres Publishers, 1979.

11. The classification includes the following categories, among others: people I’ve met / artists / non-artists / my best friends—people I love / people I admire / there has been a change in our relationship of late / I detest or despise some people...

played with. This has given rise to a new way of presenting work that we could call “archive art,” which Anna Maria Guasch has analyzed in a recent book.¹² Any set of texts and images, regardless of the nature of their content, can be sorted and classified and thus interpreted as an archive—which is not the same as a mere repository or container. The main attribute of repositories is accumulation, although this does not mean that the material they contain is not classified in some way, particularly as to location. An archive, however, presupposes a kind of “definitive accumulation,” which tends to be conceptually linked to conserving the memory of a particular activity. In other words, to history.

Some theorists have explored these new artistic practices: Jacques Derrida wrote about “archive fever,”¹³ Benjamin H. D. Buchloh argued that “archive art” is a new type of art,¹⁴ Okwui Enwezor chose *Archive Fever* as the title for a 2008 exhibition of his work at the International Center of Photography in New York, and Anna Maria Guasch uses the term “the archival turn”¹⁵ to refer to this artistic phenomenon.

In Minimalism, elements that are identical or different in nature can be presented as an “artwork,” and even if the individual elements may lack intrinsic value, the overall set creates a single unit with no fixed form, given that it can be presented differently depending on the specific display conditions on each occasion. This physical dispersion of pieces within a space gives rise to the need for a conceptual unity that identifies them. This in turn becomes the factor by which ordinary elements and anodyne or inexpressive forms are configured as an artwork and take on meaning as a whole. Paradoxically, “archive art” springs from this dispersion, or from the meaningful union of dispersion.

In 1981, Ulises Carrión made the following declaration about OBASA: “The archive is also a product of a theoretical development of mine, which is that I have come to realize more and more clearly that my idea of art does not restrict itself to the making of objects or to events... I consider an archive to be an artwork, but it is an artwork that implies space, a public institution. It implies the work of other people, my social function, it has no limit in time, for an archive can survive indefinitely. It also has no limits, it grows steadily, it is still alive.”¹⁶

Carrión understands that the “archive-work of art” is a collective work made by “other people,” and he calls for a “public institution,” or in other words, for more than he could manage on his own. An archive can indeed “survive indefinitely,” and his has lived on, becoming an inexhaustible source of information today. And as Carrión sensed, it is kept alive by being in contact and interacting with other collections that complement it at the Lafuente Archive, which now hosts the bulk of OBASA and other material related to Ulises Carrión.¹⁷

It is only now, as we suffer a true glut of objects of all kinds transformed into artworks in response to the hypertrophied demands of art hypermarkets, that we are starting to realize artistic creation does not usually lie in physical works but in the world of ideas flowing through a network of contextual relations. That network crouches in archive collections, throbbing, waiting to be awakened.

12. Anna Maria Guasch, *Arte y archivo, 1920–2010. Genealogías, tipologías y discontinuidades* (Madrid: Akal, 2011).

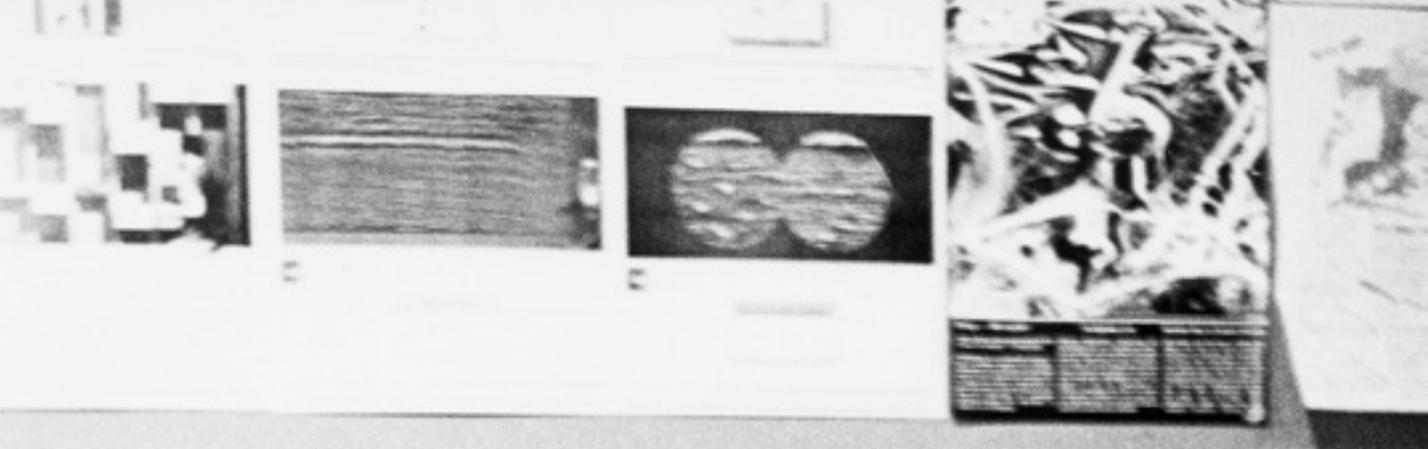
13. See Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago and London: University of Chicago Press, 1996). Originally published in French as *Mal d'archive* (Paris: Éditions Galilée, 1995).

14. Quoted by Anna Maria Guasch in “Tipologías y genealogías del archivo en el siglo XX. ‘Otra historia del arte del siglo XX,’” in *Memoria y olvidos del archivo*, ed. Fernando Estévez González and Mariano de Santa Ana (Madrid: Lampreave, 2010), 106.

15. *Ibid.*, 107.

16. Ulises Carrión, “Van boek tot kunstenaarsboek,” interview by Jan Van Raay, Stedelijk Museum Schiedam, 1981; quoted in *Ulises Carrión: “We have won! Haven’t we?”*, ed. Guy Schraenen, exh. cat. Museum Fodor (Amsterdam: Idea Books, 1992), 21–23.

17. The Ulises Carrión collection at the Lafuente Archive consists of around 350 original documents, 1,200 original postcards, 500 original envelopes, 450 published postcards, 1,500 letters, 200 photographs, 300 sheets with seals and stamps, 400 photocopies, 80 posters, 230 mail art projects, and some 2,000 pieces of ephemeral material (dossiers, texts, printouts, press clippings, slides, etc.).



THE POSTHUMOUS RECEPTION OF ULISES CARRIÓN

Maike Aden

Revival Mania

“Forget hipness, coolness and glamour! Forget Damien Hirst’s golden calf and Marc Quinn’s gilded Kate Moss... The time for blue-chip art is here. This also includes overlooked and underestimated artists from the 1960s and 1970s.”¹ With these vigorous words, Marc Spiegler, director of Art Basel, promotes the exhibitors behind hip revivals. Such “hidden treasures”—a label invented by Art Cologne for this trend—have been discovered, venerated, and marketed for a few years now. In the spotlight of this cult of the (post-)1960s avant-gardes are primarily those artists whose aura was rooted in their supposed immunity to the established art system during their lifetimes. Among the most prominent protagonists are artists that include Bas Jan Ader, André Cadere, Poul Gernes, Lee Lozano, Charlotte Posenenske, and Paul Thek,² and now, it seems, Ulises Carrión is also a beneficiary.

The Internet Biotope

Anybody googling the name “Ulises Carrión” receives an impression of the international resonance that this “most famous unknown Mexican”³ has been experiencing for a few years. At the time of writing, Google lists 304,000 search results. These include a plethora of announcements for exhibitions, events, and for new and first editions of his works. His digitalized artworks as well as his writings, translated into many languages, are available on the Internet. Elaborate essays expand upon the most particular individual aspects of his oeuvre, but of course one also finds laconic and questionable information. In *BOMB* he is described as “perhaps Mexico’s most important conceptual artist,”⁴ while others call him “Mexico’s first conceptual artist.”⁵ Perhaps most frequently one encounters references to “The New Art of Making Books,” which has recently even been translated into Vietnamese. Hymns of praise from protagonists of the currently booming artists’ book scene are countless: “I use books in accordance with Ulises Carrión as an extension of spaces, no longer as a receptacle for words.”⁶ From the photographic reproduction to the Prezi presentation to the YouTube film, no digital support is missing. Bloggers write things like, “Carrión’s work is smart, playful and important. Check it out.”⁷ Naturally there are also Ulises Carrión hashtags on Twitter and Instagram, where such sentences are posted as, “I’m a bot [*sic*] inspired by Ulises Carrión’s “The New Art of Making Books” (1975). If you like me, check out...”⁸ And obviously, an Ulises Carrión Facebook page with thousands of “likes” and “followers” is indispensable.

Unquestionably, the references and homages to Ulises Carrión appearing in such large numbers on social media and websites cultivate a distinctive biotope. The compulsion to network by means of a highly accelerated and circulating concentration of posts and shares dominates, and the resulting echo chamber means that an abundance of hot air has also been produced about Carrión on the Internet. Fortunately, however, the eternal repeat loops of the digitalized Ulises Carrión are sometimes interrupted in refreshing ways through profound contributions. The following commentary commands attention as it risks the restriction to a single viewpoint: “While Carrión’s essay is provocative, I really love it, it is [*sic*] also suffers the same criticism as all

1. Mark Spiegler, quoted in “Das Revival der Revivals,” *Monopol*, July 16, 2009, <http://www.monopol-magazin.de/das-revival-der-revivals> (accessed February 10, 2016).

2. See Maike Aden, *In Search of Bas Jan Ader* (Berlin: Logos, 2013).

3. Martha Hellion, quoted in Tanya Huntington, “Un Rimbaud, un Wittgenstein, un Duchamp: Ulises Carrión,” *Literal Latin American Voices*, no. 26 (October 2011), <http://literalmagazine.com/un-rimbaud-un-wittgenstein-un-duchamp-ulises-carrion/> (accessed February 10, 2016).

4. Monica de la Torre, “Ulises Carrión’s Poet’s Tongue,” *BOMB*, no. 122 (2013), <http://bombmagazine.org/article/6931/ulises-carri-n-s-the-poet-s-tongue> (accessed February 10, 2016).

5. Six Space (Hanoi), “Screening & Reading Night: Ulises Carrión & Other Books,” *Hanoi Grapevine*, November 11, 2015, <https://hanoigrapevine.com/2015/11/screening-reading-night-ulises-carrion-other-books/> (accessed February 10, 2016).

6. Karin Demuth, in *Geronnene Zeit*, <http://www.aquamiserable.org/home/karin-demuth/buecher/> (accessed February 10, 2016).

7. Brandon S. Graham, “Ulises Carrión,” *FictionDoldrums* (blog), March 24, 2011, <http://fictiondoldrums.blogspot.fr/2011/03/ulises-carrion.html> (accessed February 10, 2016).

8. @BotCarrion, <https://twitter.com/BotCarrion> (accessed February 10, 2016).

such dichotomous analogies. Namely, it is an effective tool for comparison and contrasting, but a poor tool for nuanced distinction... With this notion, I couldn't disagree more."⁹

Spaces of Memory

Not so long ago, there was no desktop window through which one could have taken a look at Ulises Carrión. At one time he himself envisaged that his *Other Books and So Archive* could assume the function of this window. This collection, containing thousands of documents and materials from his work and that of his artist colleagues, was to be witness and commemoration of this genre that had evolved in an atmosphere of independence and nonconformity, and that was ignored at the time by the traditional art establishment. His idea was that the space of memory “doesn't have a time limit, an archive survives indefinitely.”¹⁰ Alas, he was mistaken in his estimation, since the archive collection was sold after his death to the four corners of the world. His “greatest work of art was destroyed,”¹¹ as his friend and colleague Gerrit Jan de Rook wrote, and future accounts of it forever thwarted.

It is thanks to his friends and colleagues that the information about Ulises Carrión has not been lost since his death, despite the dispersion of his archives. They have collected his documents and work, made them openly accessible, and elevated him to the level of a retrospective presence through exhibitions. An exhibition that he had prepared himself (*Bookworks*) took place in 1990, shortly after his death, in the Archive Space in Antwerp. One year later, two posthumous first editions of his bookworks were released in Madrid.¹² And two years later, the Museum Fodor in Amsterdam organized the retrospective “*We have won! Haven't we?*,”¹³ and the exhibition *Die Neue Kunst des Büchermachens*¹⁴ took place at the Neues Museum Weserburg Bremen. After these shows, several re-editions of his bookworks were issued in Geneva,¹⁵ and he was certainly still invoked by insiders, like Pavel Büchler in his 1996 essay “Books as Books,” but on the whole Carrión disappeared from the art establishment's sight for almost a decade. Only after two library presentations in Mexico City at the end of the 1990s was another exhibition of his work held in a large museum, in 2002, at the Museo de Arte Carrillo Gil: *¿Mundos personales o estrategias culturales?* [Personal Worlds or Cultural Strategies].¹⁶

Beyond the mainstream, however, and in some quite surprising places, Ulises Carrión remained very much alive. One such place is the bookshop-publishing house-gallery Boekie Woekie, which first opened its doors during Carrión's lifetime. The artists' collective that runs the space presents and distributes all possible and impossible formats of exclusively self-financed artists' publications—and this “regardless to their author's fame.”¹⁷ “For some of us in Amsterdam Ulises Carrión (1941–1989) is of course living memory,” say the owners, who in 1987 had organized the last solo exhibition of Ulises Carrión (*Books and Pamphlets 1978–1987*). Throughout all these years they have succeeded in maintaining their independence as “an entirely self-financing enterprise”:¹⁸ “‘Other Books and So’ taught us of Boekie Woekie that an artists' book store was something feasible.”¹⁹ Hence to this day they are “part of an intellectual climate” in which the artist's book constitutes “a genuine statement.”²⁰

9. Graham, “Ulises Carrión” (accessed February 10, 2016).

10. Ulises Carrión, “Personal Worlds or Cultural Strategies,” in *Artists' Postage Stamps and Cancellation Stamps*, exh. cat., in *Rubber Bulletin* (Amsterdam) 2, no. 8 (1979).

11. Gerrit Jan de Rook, “Tatatá tatatatá ta. Ulises Carrión van Other Books and So,” *Metropolis M*, no. 5 (November 2010), <http://metropolism.com/magazine/2010-no5/tatata-tatatata-ta/english> (accessed February 10, 2016).

12. *Exclusive Groups* and *Syllogisms*, both published by Estampa Ediciones, Madrid, in 1991.

13. *Ulises Carrión: “We have won! Haven't we?”*, ed. Guy Schraenen, exh. cat. Museum Fodor (Amsterdam: Museum Fodor, 1992).

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

15. *Tell me what sort of wall paper your room has and I will tell you who you are* (1995), *Mirror Box* (1995), *Vers la poésie / Looking for Poetry / Tras la poesía* (1996), and *Œuvres complètes* (1999), all by Éditions Héros-Limite, Geneva, who also republished in 2005 Ulises Carrión's bookwork *Arguments*.

16. *Ulises Carrión. ¿Mundos personales o estrategias culturales?*, ed. Martha Hellion, exh. cat. Museo de Arte Carrillo Gil, Mexico City (Madrid: Turner, 2003).

17. Jan Voss, interview with Brandon S. Graham, “Boekie Woekie interview,” *FictionDoldrums* (blog), January 14, 2012, <http://fictiondoldrums.blogspot.fr/2012/01/boekie-woekie-interview.html> (accessed February 10, 2016).

18. “A brief history of Boekie Woekie,” Boekie Woekie (website), <http://boewoe.home.xs4all.nl/frame2.htm> (accessed February 10, 2016).

19. Announcement of Boekie Woekie book presentation for Ulises Carrión, *El robo del año / The Robbery Of The Year* (Mexico City: Alias, 2013).

20. Voss, “Boekie Woekie interview.”

One of these statements, incidentally, is the posthumous work *Before And After* by Ulises Carrión, published by Raúl Marroquín. This book, which appeared in 2012 in Boekie Woekie's publications list *Het Andre Behr Pamflet*, is interesting above all because Marroquín, fellow artist and friend of Carrión, has written a very forthright and highly personal afterword.

Zeitgeist

The intellectual climate has changed radically in recent years. It is true that artists' books continue to have a subversive, resistant air, situated as they are on the "peripheries of mainstream distribution networks."²¹ But this is exactly what has earned them their status of cool zeitgeist phenomenon—even if Ulises Carrión already saw in 1979 the "market mechanisms and a celebrity syndrome" within the artists' book community when he pointed out: "Time has passed and our situation is totally different. We are no longer innocent. Now it isn't enough to be an artist in order to produce bookworks."²² Since some years, his predictions definitively have come true and independence from artistic institutions, from definitions, and from the market are rarely the conceptual foundation of today's artists' books, with a few exceptions.²³ In their creation, responsibilities are again conventionally divided between designers, publishers, and marketing channels, rather than, as formulated by Ulises Carrión, "the writer assumes the responsibility for the whole process."²⁴ Collaboration with sponsors is also willingly sought. Due to the associated and accepted—even if invisible—influence of the demands of concept and finance, self-publication is by no means any longer a priori an independent practice but is part of the repertoire of the established cultural industry. So although Carrión's "non books, anti books, pseudo books, quasi books, concrete books, visual books, conceptual books, structural books, project books, statements books, instruction books"²⁵ thus no longer exist, publishers, distributors and collectors of artists' books refer more than ever to *Other Books and So*. This they do by declaring their services and entrepreneurship to be artistic practices, by choosing names like "& SO," or by printing "Other Books" and other such allusions to it on their merchandise.

Ulises Carrión is clearly in keeping with the zeitgeist. After *Other Books and So*, "The New Art of Making Books" is probably the most often cited in all these revivals. It is not only in writing that this manifesto is experiencing a resurrection but also in works of art, for example in a video installation by the artist Kyrillos Sarris (2001).²⁶ Without exaggerating, it can be asserted that it has become a central reference in the definition of the concept of the artist's book. What is happening is what happens in the course of many such cases of posthumous admiration: long-existing references sink into oblivion, making the renewed efforts look like pioneering achievements.²⁷

To analyze the totality of the daily-growing deluge of references to Ulises Carrión would definitively burst the boundaries of this text. But the instances chosen as examples here, without meeting the demand for comprehensiveness, absolutely permit us to formulate a typology of Ulises Carrión referentialism.

Latin America

In Latin America, Ulises Carrión has been received for some time as an important compatriot. In this respect, he is one of several artists and groups of artists, some of them living in exile, who from the mid-1960s developed characteristic strategies beyond the official power structures and have today been rediscovered as counter-narratives to the dominant Latin American political rule and value systems, along with those of Western hegemony.²⁸ In this context, it is also a question of identity and whether "after the totalitarian de-

21. "What we do," Printed Matter, Inc. (website), https://printedmatter.org/what_we_do/overview (accessed February 10, 2016).

22. Ulises Carrión, "Bookworks Revisited," in *Second Thoughts* (Amsterdam: VOID, 1980), 65.

23. To mention but one example, Bernard Villers is artist and author, manufacturer, publisher, and distributor all rolled into one.

24. Ulises Carrión, "The New Art of Making Books," *Kontexts* (Amsterdam), nos. 6–7 (1975).

25. *Other Books and So*, advertising flyer, 1975.

26. Although their mention, whether positively or negatively connoted, might affect their market value (super!!!!!!), the contemporary artists who refer posthumously to Ulises Carrión are named here for the sake of traceability.

27. A new translation of "The New Art of Making Books" into German was recently mentioned in a lecture debate with the author as being the first, even though a translation had already existed for a long time.

28. See Annabela Tournon, author of the thesis "Les Grupos. Une contre-histoire des années 1970 au Mexique (1968–1983)," at the Centre de recherches sur les arts et le langage (CRAL), Paris, in conversation with Guy Schraenen and the author, January 2015.

struction by dictatorships that the region has experienced, a sense can be retrieved for the social and the collective,” and “what these experiences from the past might mean for our present.”²⁹ When Carrión’s texts are newly annotated, listed, translated, and edited,³⁰ essays are written about him and artists become aware of him. One example of an artistic reception is the Mexico-born artist Mariana Castillo Deball, who emphasizes Carrión’s influence on her own artistic evolution.³¹ While on the one hand he showed her a vocabulary and a perspective, the capacity to conceive of literature, philosophy, and visual art simultaneously, he also, on the other, serves as a model on the grounds of his critical-political position toward the structures of the traditional art establishment due to his role as actuator and initiator of independent places and networks. Moreover, his disappearance from his own work she regards as the ideal artistic self-conception. In addition, she is particularly affected—as an artist addressing the exploration of past phenomena and objects and the processes of concealment and discovery, preservation and destruction—by the circumstances of the dispersion of the *Other Books* and *So Archive* after Carrión’s death, which she sees as symptomatic of the neglect of important Mexican and Latin American artists; whereupon one might add that the limitation to a regional nature of the phenomenon is perhaps worthy of debate.

The Problem of a Regional Perspectivization

The discovery and exploration of aesthetic-artistic traditions from a regional perspective indisputably represents an enrichment of art historiography, provided that it does not reconnect artistic forms of expression to a prior identity. Leaving aside the question of the definition of its character as a whole, the experience of a geopolitical disposition, however constructed, is, particularly in the case of Ulises Carrión, a completely pointless endeavor. Nothing is further removed from the avowed “native foreigner”³² than the creation of a culture-specific art. This does not mean that his Mexican background is irrelevant with regard to his individual artistic evolution, nor that his works never allude to Mexico. With this artist who had affinities with structuralism, it is exclusively a question of the formal analysis of sociocultural processes of meaning attribution. Thus any reception, in any context whatsoever, can only confirm his neutrality with respect to all social, political, geographical, or personal identification configurations.

Illustrative of this is the book *El robo del año / The Robbery of the Year*, which appeared in 2013 in Mexico. This book published photos documenting Ulises Carrión’s 1982 exhibition performance in a museum in the Netherlands, in which an intentionally unsecured diamond on exhibition there was, so to speak, released for theft. Since the provoked offense was then not committed, Paulo Silveira questioned in his book essay the difference between Dutch and Mexican morality, coming, however, to the illuminating conclusion that it was not this that concerned Carrión, but rather the abstract concept of speculation. Actually nothing here denotes a specific culture, unless it is indirectly. For example, the photographer Claudio Goulart, a close friend of Carrión, was just one of numerous native Latin American artists living in Amsterdam. In this respect, the book can also be read as a document of the cosmopolitan atmosphere of Amsterdam from the 1960s to the 1980s, and its power of attraction for artists from Latin America, who formed extraordinarily fertile collaborations there.

Arrived

Paulo Silveira’s essay is just one of many examples of how writers deal with the subject of Ulises Carrión. Another is the writings of Heriberto Yépez, who has produced essays and translations.³³ The poet and typog-

29. Francisca García, from her dissertation abstract at the Universität Potsdam-Berlin, <https://www.uni-potsdam.de/romanistik/ette/ette/doktoranden/garcia.html> (accessed February 10, 2016).

30. *Poesías*, ed. Roberto Rébora (Mexico City: Taller Ditoria, 2007); *El arte nuevo de hacer libros*, ed. Juan J. Agius (Mexico City: Tumbona Ediciones, 2012); *Books & More Ulises Carrión*, catalogue raisonné (Buenos Aires: Document Art Editions, 2013); *El arte correo y el Gran Monstruo*, ed. Juan J. Agius (Mexico City: Tumbona Ediciones, 2014); *Lilia Prado Superstar y otros chismes*, ed. Juan J. Agius (Mexico City: Tumbona Ediciones, 2014).

31. Mariana Castillo Deball, e-mail to the author, December 23, 2016. The following statements reproduce a conversation with the artist on January 31, 2016.

32. Ulises Carrión, “Ik ben een geboren buitenlander,” *VPRO gids*, no. 52 (1983).

33. In *El arte nuevo de hacer libros* (2012), *El arte correo y el Gran Monstruo* (2014); *Lilia Prado Superstar y otros chismes* (2014), all published by Tumbona Ediciones, Mexico City.

grapher Robert Bringhurst enters into a critical dialogue with “The New Art of Making Books,”³⁴ and the poet Mónica de la Torre writes a well-informed article about Carrión.³⁵ Literary figures who experiment with digital forms of expression and experience also make reference to him (see below). Hence, since its appearance, it has taken more than forty years for the manifesto “The New Art of Making Books” to be received not only by visual artists but also by writers, to whom it was initially directed.

Transformation

Mention must be made here of a particularly remarkable homage organized by a Mexican in The Hague.³⁶ In the center of a “Día de los muertos” ceremony with presentations, stood an impressive Mexican mourning altar offering everything that Ulises Carrión might welcome from the living. “I did this *ofrenda* with my deep respect for Ulises’s figure,” said the organizer Vinicius Marquet. “As well for all his friends and people who have been working a lot spreading Ulises’s artwork and theories. Thanks to all of them, Ulises is alive today. It is a matter for the new generations to preserve and acknowledge his art work and theories.”³⁷ These lines are characteristic of the contemporary enthusiasm surrounding Ulises Carrión. In this case the aim is “to acknowledge Carrión’s art work and theories as a preface for understanding literacy practices in the digital environment.”³⁸

This reading seems to have sparked an entire reception conjecture around Ulises Carrión and the “electronic literature and other digital arts, media studies, DH, etc.”³⁹ Although he, as one author writes, “could not even put the toes of one foot in the digital waters,” his “focus on the distribution and communication over individual art” would pave the way for a future understanding of time and culture. His neologisms and definitions “continue to define us,”⁴⁰ according to another reviewer. Or as the organizer of the “Día de los muertos” expresses it, “I would say his words were oracle, prophesies.”⁴¹

Gratification over so much appreciation oriented toward the present is mingled with skepticism at the notion that the allegedly revolutionary literary experiments with digital multi-, hyper-, and cross-structures can be explained using Ulises Carrión’s theories, as his own sound, writing, and image experiments were fifty years ago. Is this because the potential documented by electronic platforms for abstraction, non-narrative, and non-linearity was already a self-evident repertoire for the avant-gardes? Or are Ulises Carrión’s theories formulated so generally that they can be used at will for all these new manifestations in search of a vocabulary? Is Ulises Carrión’s intellectual approach simply being misunderstood for want of a compass?

In the light of the indefinable aspects of art, questions about correct understanding are obviously as presumptuous as they are unanswerable. Those artists who appropriate Ulises Carrión in acts of recycling can naturally make reference to these insights deliberated by their precursors in order to refuse an interpretive analysis. If, however—thoroughly misunderstanding the critique of their predecessors on modernistic concepts—they also refuse innovation and creativity, there is a grave danger that these appropriations add to the dreary repetition of past clichés.

The Culture of Use

The advantage of emancipation from the pressure of comprehension, originality, and authorship is an untroubled tranquility in the use of materials, forms, themes, concepts, and names that already exist. In the

34. Robert Bringhurst, with Ulises Carrión, *The Timeless Art of Allowing Books to Thrive*, CODE(X)+1 Monograph Series 11 (Berkeley: CODEX Foundation, 2015).

35. de la Torre, “Ulises Carrión’s Poet’s Tongue.”

36. *Ofrenda voor Ulises Carrión*, Mexican Embassy, The Hague, October 29, 2015.

37. Vinicius Marquet, e-mail to the author, December 5, 2015.

38. Id.

39. Élika Ortega, “Ulises Carrión in Digital Media,” *Élika Ortega* (blog), July 14, 2015, <http://elikaortega.net/2015/07/14/ulises-carrión-in-digital-media-botcarrion> (accessed February 10, 2016).

40. Huntington, “Un Rimbaud, un Wittgenstein.”

41. Marquet, e-mail, December 5, 2015.

spirit of the “culture of use,”⁴² art, everyday life, and cyber—both consuming and producing—are raked through so as to liberate the existent, sampled, and remixed from their original context and to place them, sometimes slightly modified or extended, within one’s own works. Exploitation rather than production is the maxim of these artistic programs, whose logic wears itself out in the copying and repetition of already existing elements.

The exploitation of historical precursors, at least since retro-visions have been a hot topic, is as multifarious as the concept of appropriation is unclear. The self-portrait with paper-veiled eyes from 1979 seems to have particularly impressed the Appropriationists; in any case, the model has served numerous forms of exploitation, ranging from exact copies to reenactment. Mexican artist Israel Martínez has recently reconstituted and made downloadable on the Internet Ulises Carrión’s radio program *Tríos & Boleros*, which until recently existed only on cassette.

Ulises Carrión’s artist’s book *Sonnet(s)* itself revealed a master of citation, imitation, and plagiarism. Essentially, in Carrión’s book we already are dealing with recycling: it consists of nothing but forty-four repetitions of a “borrowed sonnet”⁴³ by the Pre-Raphaelite Dante Gabriel Rossetti. Fully in the spirit of language art, minimal modifications to font, layout, or individual words give rise each time to a new sense free from author intention, truth, and beauty. Although this visualization of the code of writing is very schematically outlined, it fires the reader’s imagination on the ultimate beauty. The series breaks off in the middle of the forty-fourth variation and concludes with “et cetera,” so that the reader can imagine infinite possibilities for what has been omitted. This empty space left open is today concretized by Michalis Pichler, in that he transfers the concept, among other things, to the typographic effects of modern computer programs. Such multiplying is a nice gimmick but, even though confounded with a “kind of modernization,”⁴⁴ reflects no new horizons.

More Ideas!

Ulises Carrión’s recent success story might lead one to suppose that he corresponds perfectly to the profile of a usable reference. To explain it solely by the combination of the artist’s early death and fame falls definitively short of the mark. The examples mentioned provide sufficient proof that there are other reasons. One of these is undoubtedly his then anticipatory aesthetic program that, in spite of its refreshing extravagance, is not so eccentric that it cannot be consecrated. Also, his attitude of refusal of and independence from the grasp of established art institutions and regarding the traditional concept of art meant that he was already then, and today is once more, a milieu-constituting figure. And this is not only for insider circles, for whom his conscious marginality offers a projection screen for the creation of identity because it is attached to a certain exclusivity. This attitude satisfies the desire of the art world as a whole for critical and resistant positions in the so-called subculture. Behind all this, we must suppose, there also possibly lies the boom in the demand for Latin American artists, but most of all a retro and revival hype that has persisted for at least a decade and of which one of the specialties is the rehabilitation of the (post-)1960s avant-gardes.

References to precursors are in no way an invention of the postmodern or of the twenty-first century. Ulises Carrión himself belongs to a generation of artists that actually established plagiarism as the “starting point of the creative activity.”⁴⁵ Even if he later distanced himself from this (“Probably I was overenthusiastic about my recent freedom for using other people’s texts”⁴⁶), as he announced in the artists’ magazine *Fandangos*, “Why plagiarisms? Because—There are too many books—It takes so long to read or write a book—Art is not private property—They represent love for the author—They give a book a second chance to be read—They make reading unnecessary—They do not lend themselves to psychological interpretations—They do not have utilitarian purposes—They lack commercial value—They are simple and absolute—They are beautiful.”⁴⁷

42. See Nicolas Bourriaud, *Postproduction. Culture as a Screenplay: How Art Reprograms the World*, trans. Jeanine Herman (New York: Lukas & Sternberg, 2002), 20.

43. Ulises Carrión, *Sonnet(s)* (Amsterdam: In-Out Productions, 1972).

44. Annette Gilbert, “Geliehene Sonette. Appropriationen des Sonetts im Conceptual Writing (Dmitrij Prigov, Ulises Carrión, Michalis Pichler),” in *Sonett-Künste: Mediale Transformationen einer klassischen Gattung*, ed. Erika Greber and Evi Zemanek (Dozwil: Edition Signatur, 2012), 478.

45. Carrión, “The New Art of Making Books.”

46. See Carrión, *Second Thoughts*, 18.

47. Ulises Carrión, “Why plagiarism”, *Fandangos* (Maastricht), no. 1 (December 1973), cover.

These sentences read a little like the argumentative background music of today's Appropriationists. Effectively, many of them serve themselves freely from the intellectual goldmine of the twentieth century.⁴⁸ But while blatant stealing was then still associated with a certain audacity, today's strategies of reference belong to the prevailing repertoire in art, music, and literature. Anything that serves the purpose of self-situating, self-legitimization, or self-empowerment is recycled. One can see in such revivals the comment or rewriting of the "screenplay" of culture,⁴⁹ the intention of embellishing oneself with an attractive genealogy,⁵⁰ but also a "passive resistance to the transitoriness, volatility and fugacity of the present time."⁵¹

The all-important question with regard to Ulises Carrión is, do capitalization and recognition merely wear themselves out in tedious popularization, romanticization, and mythologization, or do the returns transcend these. The examples mentioned here range from allusion-rich statements of interest and karaoke-like imitations through analytic interrogations to reappraising transformations. Some are decidedly lacking in audacity. Others deform the model, who would have felt more despoiled than flattered. Some, though, demonstrate real artistic joy in discovery that combines past, present, and future in exciting ways.

In the future, too, the unquestionably fascinating artist Ulises Carrión will most certainly be an interesting impetus for current discourses, strategies, and tactics that overcome clichés and open up the future. His independent stance and artistic approach toward cultural conventions, linguistic canons, and ideological rituals of organizational power structures offer an invitation: an invitation to poach on unexplored territories outside the mainstream of the established art world that today could pose an alternative to the false alternative between the trend of recycling the past, on the one hand, and the current imperative for permanent transformation, on the other. To turn this challenge to the possibility of promising actualizations, ideas are increasingly essential. As Ulises Carrión said, "We are receptive for more ideas. Why don't you give more ideas?"⁵²

48. See Maike Aden, "20 Theses on the Trend of Appropriationism," *Kunstchronik* 69 (2016: in preparation).

49. See Bourriaud, *Postproduction*, 15ff.

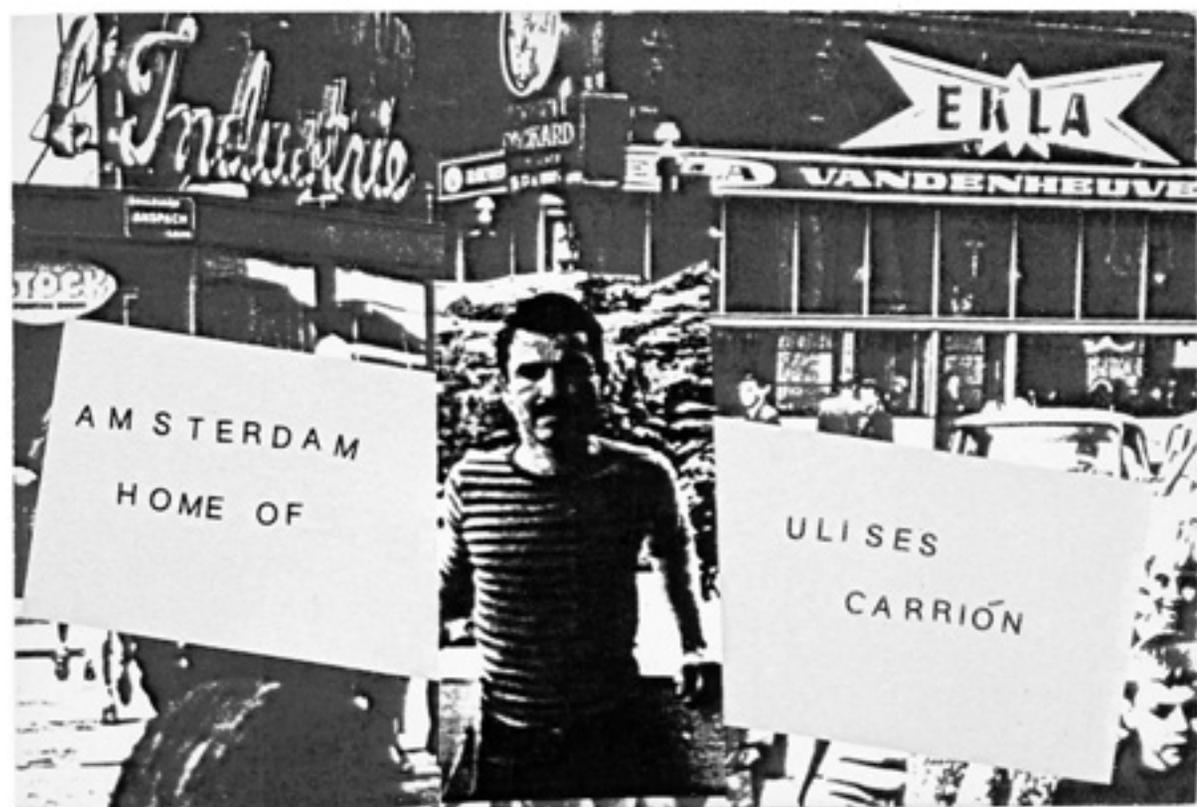
50. See Diedrich Diedrichsen, "Showfreaks und Monster," *Texte zur Kunst*, no. 71 (2008), 71.

51. Aden, "20 Theses on the Trend."

52. Ulises Carrión, "Mail Art and the Big Monster," *Journal* (Los Angeles), no. 20 (1978).







u. c.

ULISES CARRIÓN BOGARD

1941

- Born in San Andres Tuxtla, Veracruz, Mexico

1960

- Settles in Mexico City; studies philosophy and literature at the Universidad Nacional Autónoma de México (UNAM)

1963–64

- Grant for studies at the Centro Mexicano de Escritores, Mexico City

1964–66

- Grants for language and literature studies at the Sorbonne in Paris and the Goethe Institute in Achenmühle, Germany

1971–72

- Studies English language and literature at the University of Leeds (postgraduate diploma)

1972

- Permanently settles in Amsterdam, where he cofounds the In-Out Center (1972–74)

1975

- Finds the bookshop-gallery Other Books and So (1975–79), later Other Books and So Archive (1979–89), in Amsterdam

1983

- Cofounds Vereniging van Videokunstenaars, later Time Based Arts (1983–93), in Amsterdam

1984

- Receives Dutch citizenship

1989

- Dies in Amsterdam



fiction

FICTION

1966

- *La Muerte de Miss O*, Era, Mexico City

1970

- *De Alemania*, Joaquín Mortiz, Mexico City

See also Bibliography



Ulises
Carrión
La
muerte
de
Miss O

alacena  ERA

Ulises Carrión De Alemania



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La Palabra *y* Hombre

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Veracruzana



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BOGARD — JOAQUIN PARRIS — ENRIQUE CABRILLANO — LITIA
JOSEFINA BERNANDEZ — FIDELIO TREJO — SIBURO SIERRA
NO — DOLores CAETRO — SANTIAGO GENOVESE

OCTUBRE - DICIEMBRE 1961. XALAPA, VER. MEXICO

REVISTA MEXICANA DE LITERATURA

(Nueva época)

Poemas de
TOMAS SEGOVIA

Fragmento de una novela de
JORGE IBARGÜENGOITIA

Un Cuento de
ULISES CARRION

Ensayos de
JOMI GARCIA ASCOT
JUAN GARCIA PONCE

Textos:
DIOS DE VICTOR HUGO

Aetitudes:
DANIEL FRAYER, JUAN VICENTE NIÑO
RETA MEXICA, JORGE IBARGÜENGOITIA

11-12

NOVIEMBRE-DICIEMBRE

1962

ULISES CARRIÓN

"Plural" 20, Mayo '78

CORRESPONDENCIA

Amsterdam, 18 de septiembre 1972

Estimado Señor
Querido señor Paz
Querido Octavio

Me dice Xirau en su última carta que a usted le han interesado mis textos. Bueno, esto no sucede muy a menudo. Tengo que aprovechar la oportunidad. Por eso me atrevo a comer el riesgo de importunarle, y le envío, además de los textos adjuntos, otro libro mío en un segundo sobre. Los textos sueltos, uno, o varios, o todos, se los propongo para la revista. El libro es simplemente para que lo lea y me diga, si tiene tiempo, su opinión. Estoy hambriento de opiniones. Me tienen a dieta desde que empecé a escribir este tipo de cosas que no sé cómo llamar. No es que pertenecan a un género nuevo, es que están basados en un principio diferente. De los cinco textos que le envío aquí, como podrá ver, el 1, el 2 y el 3 son literarios propiamente hablando; el 4 y el 5 son, en cambio, vagamente teóricos, no se si pueden publicarse, más bien no se si debían publicarse junto a los otros. El 1, el 2 y el 3, no quieren decir nada, no tienen ningún contenido sociológico, filosófico, etc. Son, simplemente, estructuras lingüísticas puestas al descubierto. El 4 y el 5, como son teóricos, tienen un mensaje. Pero me temo que esta carta se está volviendo demasiado confusa. Es culpa mía, quisiera decirlo todo a la vez.

Leí el "Festín de Escopo" en inglés. Creo que la poesía sí está invitada, pero que debe ser una poesía nueva. Una poesía consciente de la distancia que separa al lenguaje de la realidad. Pero no nada más que diga estar consciente. Hamlet ya estaba consciente: "Palabras, palabras, palabras". Mejor, y más brevemente, no se puede decir. Ahora la poesía misma debe ser la expresión de esa conciencia, de esa distancia, pero sin decirlo con palabras que surten de ese distanciamiento que ellas mismas denuncian. Para mí cada texto es como un problema matemático: hay una incógnita por resolver. La incógnita es la posibilidad de decir algo. Las palabras son nada más los términos de la fórmula. La x , es la posibilidad de decir algo, y debe ser resuelta cada vez. Y hay mil maneras de resolverla. Y lo que hasta ahora se ha llamado poesía es sólo una de esas formas, y no la mejor. O habría que probarlo. Un chiste, por ejemplo, puede ser una estructura lingüística tan rica, o más, que un soneto. O una onomatopeya. O cualquier otra forma del lenguaje que permita ir más allá de las palabras. Un chiste no quiere decir algo más que un poema. Pero pone al desnudo el lenguaje de una manera más clara, más rápida, más elegante; elegante, como usan los matemáticos esta palabra.

ULISES CARRIÓN

México, D. F., a 10 de octubre de 1972

Querido
Señor amigo:

Gracias por su carta del 18 de septiembre y, sobre todo, por los textos que la acompañan. Me propongo publicar en un número próximo de *Plural* -diciembre o enero o febrero: aún no sé en cuál- algunos de los textos sueltos. Me interesan mucho, especialmente los que usted llama "vagamente teóricos" y que a mí me parecen los



más literarios. Los otros, precisamente por ser estructuras, no son propiamente literarios a mi juicio. Lo literario es aquello que emiten las estructuras. Claro, toda emisión verbal es significado (mensaje). Lo propio del mensaje literario, creo, es que contiene su propia negación: no "vale" (no es) como significado; su valor (su ser) se despliega más allá de la significación. La literatura emite significados y, apenas los emite, los bota, los pone entre paréntesis, ¿no cree?

¿Qué hace usted en Amsterdam? ¿Pienso regresar a México?

OCTAVIO PAZ

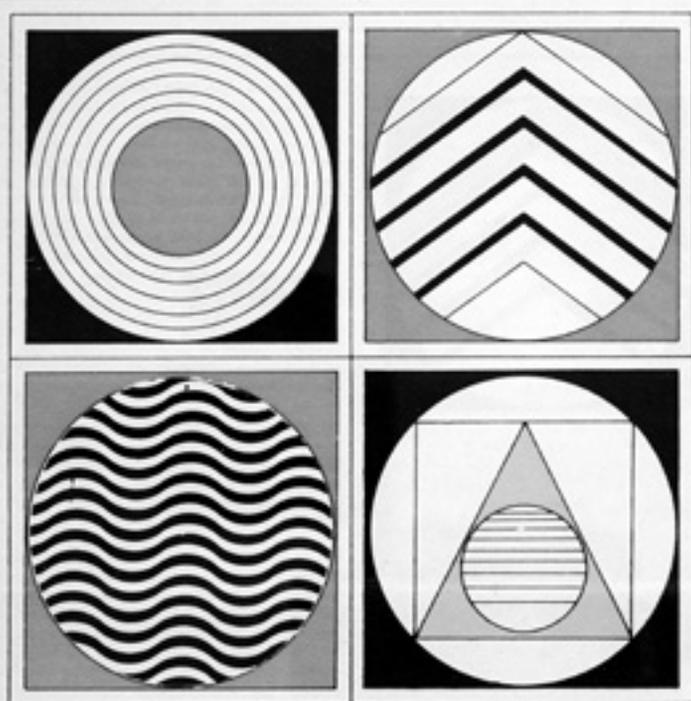
Amsterdam, octubre 22, 1972

Querido Octavio,

Mil gracias por su carta. ¿Me permite que le responda largamente? No es que quiera (no me gusta polemizar). Es que quiero aprovechar el interés que le despiertan mis textos y dirigirlo hacia lo que ellos quieren decir verdaderamente. Necesito disipar el malentendido en que, según yo, se basa el interés de usted, aun a riesgo de que, con el malentendido, desaparezca el interés.

Dice usted que mis textos, porque son estructuras, no son literarios. No veo por qué. Mis textos no son estructuras como las que describe un lingüista (no sé prácticamente nada de lingüística). Mis textos son estructuras puestas en movimiento. Comienzan en un punto y terminan en otro. Lo que las diferencia de la "otra" literatura es que yo no introduzco ninguna intención, ningún contenido extrínseco (contenido extrínseco, ¿pero es posible?) a la estructura misma. La estructura no necesita, para significar algo, llenarse de mi pequeña historia. Siempre pequeña, por ser nada más mía. Es su propio movimiento lo que constituye el contenido de la estructura. Y ese movimiento puede ser visto, comprendido, por cualquier lector independientemente de que su historia (personalidad, temperamento, pasado, ideología, etc.) coincida o no con la mía. De modo que estoy de acuerdo en que "lo literario es aquello que emiten las estructuras". Precisamente, para que emitan, necesito ponerlas al descubierto, en movimiento, en contacto unas con otras. Pero, ¿emitir qué? Eso depende de cada lector. Yo no quiero ni puedo imponer un contenido porque no sé al que quieren decir exactamente las palabras (¿y cómo saber si el lector sabe?). No estoy seguro absolutamente de nada. No, no absolutamente. Lo que sí sé de seguro es que las estructuras están allí, de que las entiendo como el lector las entiende, de que se mueven si las toco, y de que, entonces sí, "emiten". Eso también el lector puede verlo. Eso es todo lo que le pido al lector quien, seguramente, tiene muchas otras cosas que hacer además de y tan repetibles como leer. No puedo exigirle que pase horas y días leyendo mi texto, notando de paso qué apropiadamente escojo los adjetivos, o con qué sutileza el incidente de la página 125 está anticipado en la página 8, y tomando además en cuenta que yo soy de tal nacionalidad, pertenezco a tal generación, tengo tales manías sexuales, pertenezco a tal partido, etcétera.

Me gusta comparar lo que yo hago (y me doy cuenta de mi arrogancia) a la pintura abstracta. Me gusta sobre todo compararlo al álgebra. En la



otra literatura cada palabra es un número. Pero no exactamente, por desgracia. Más bien, cada palabra funciona como un número: $1 + 2 + 3 + 4$, etc. Con la^a desventaja de que es imposible precisar qué cantidad expresa cada palabra, o sea, qué significa. Pero en álgebra cada letra es cualquier número. Todo depende de su posición en la fórmula. Todo depende de la estructura de que forma parte. Así, en mis textos las palabras no cuentan porque significan esto o aquello para mí o para alguien más, sino porque, juntas, forman una estructura. Esta abstracción de los contenidos particulares es, precisamente, la mejor (no la única pero sí la mejor) posibilidad que tiene el mensaje literario de contener su propia negociación. Aquí sí el mensaje es plural. En la otra literatura el mensaje es falsamente plural. El autor transmite un mensaje, y cada lector recibe un mensaje diferente que es, cada vez y en cada caso, un mensaje. En cambio las estructuras (pero insistió, puestas en claro, en movimiento, y en contacto unas con otras) no transmiten un mensaje sino cualquiera. Muchos. Todos. Y ninguno a la vez. Contienen su propia negociación.

La metáfora es el punto de encuentro no de dos palabras sino de dos estructuras. Sobre eso hay todavía mucho que decir. Pero ahora ya está más claro lo que significa el texto que usted piensa publicar. Porque tiene un mensaje (equivoco, no plural), no es literario. Es un texto teórico. Si publica usted ese y no los otros, es como si le hubieran mandado una novela acompañada de un prefacio y usted decidiera publicar nada más el prefacio.

Estoy en Amsterdam porque aquí me parece más factible el realizar las consecuencias prácticas

de lo anterior. Por ejemplo, ahora puedo (cualquiera puede) trabajar en varias lenguas a la vez. Ni siquiera es necesario dominar la lengua. Además, los libros se vuelven más pequeños, más baratos, más fáciles de leer y más fáciles de fabricar. Un escritor puede ahora fabricar sus propios libros. Basta con poseer un mimeógrafo (los escritores ricos pueden comprar un offset y, si son generosos, prestarlo a los pobres). Además, los libros se convierten en uno entre muchos medios de publicación. Están, por ejemplo, las galerías de pintura, donde es posible colgar una secuencia de textos, y donde, como por casualidad, los pintores ya no tienen nada que colgar.

Entre tanto estudio, en casa y desordenadamente, matemáticas. También leo libros de divulgación científica, o sea de un nivel elemental, porque mi ignorancia no da para más. Siempre tomé por cierto que las matemáticas eran aburridas y la ciencia prosaica. Ahora, en cambio, entender por qué hierve el agua me parece más fascinante que las confusas confesiones de Fulanito de Tal. Y las matemáticas puras excitan mi imaginación más que las invenciones verbales de nuestros más visionarios literatos.

Pero me temo que todo esto suena a confesión confusa.

Reciba mis saludos y mi afecto. Y mis disculpas por una carta tan larga.

Ulises Carrión

A 3 de abril de 1973

Querido Ulises:

¡Qué gusto conversar con usted! Sus razones

mientas me deslumbran incluso cuando no me convienen. Ahora me toca a mí darle mis razones. Ahí van...

Literario o no, todo texto posee una estructura. Mejor dicho, varias: fonológica, sintáctica, retórica, etc. Sin ellas no hay texto pero el texto no se puede reducir a su estructura. Cada texto es distinto mientras que las estructuras son las mismas: no cambian o cambian poquísimo. Un número limitado de estructuras produce un número casi infinito de textos que, a su vez, produce otro infinito de sentidos. En la esfera de la poesía y la literatura la distinción entre texto y estructura se hace más neta y radical. Todas las formas y géneros literarios —relatos, novelas, sonetos— poseen estructuras semejantes pero cada relato, novela y soneto es una obra: un ejemplar único. Todos los endecasílabos tienen once sílabas y un determinado número de acentos tónicos y, no obstante, un endecasílabo de Góngora no es un endecasílabo de Luján. Aunque las estructuras de *La Odisea* y el *Ulises de Joyce* sean (o puedan ser) similares, lo que nos interesa es aquello que distingue a *La Odisea del Ulises*. Las estructuras son comunes y repetibles, los textos poéticos son únicos e irrepetibles. Me dirá usted que la mayoría de los textos son repetibles y comunes. Sí, las malas novelas y los poemas mediocres — todo aquello que es producto de una escuela, una manera o un estilo. Todo aquello que es secreto y que tiende a confundirse con la estructura.

¿Por qué me interesa tanto lo que hace, lo mismo sus (des)construcciones poéticas que sus textos teóricos? Quizá por su elegancia, en el sentido matemático de la palabra. Enseguida, por su humor seco. (Los mexicanos nos hemos vuelto un pueblo malhumorado y nuestros únicos desahogos son el relajo, el chiste político y el chisme de mala leche. En esto ha parado un país que era, según Breton, "la tierra de elección del humor negro".) En fin, porque sus textos son realmente literarios. Usted convierte lo que llama "estructuras en movimiento" en textos o, más bien, antitextos poéticos. Textos únicos y destinados a una empresa única: la destrucción del texto y de la literatura.

No soy el único, por lo demás, que se interesa por su tentativa. Acabo de recibir una carta de Severo Sarduy y en uno de sus párrafos me dice: "Se debate por acá, o más bien defendiendo yo —pues me interesó muchísimo— la producción de Ulises Carrión. (*Floral*, 16). Lo que dice sobre la estructura-descripción y la metáfora-sucesor me parece digno del "Cuaderno Azul". Me gustó también la esquematización paródica a que somete los romances populares. ¿Adónde va la joven literatura? A su pérdida — cípico." Usted se propone hacer otra literatura. Todos han querido hacer lo mismo pero usted introduce una variante: su literatura obra no es suya sino de los otros. Reconozco en esta declaración a la testación que ha inspirado a las sucesivas vanguardias de nuestro tiempo, de Mallarmé para acá: escribir un texto que sea todos los textos o escribir un texto que sea la destrucción de todos los textos. Doble faz de la misma pasión por lo absoluto.

Cordialmente.

Octavio.

bookworks

BOOKWORKS

Bookworks

1972

- *Sonnet(s)*, In-Out Productions

1973

- *Arguments*, Beau Geste Press, Cullompton
Re-edition: Éditions Héros-Limite, Geneva, 2005
- *Tell Me What Sort of Wall Paper Your Room Has and I Will Tell You Who You Are*, In-Out Productions, Amsterdam
Re-edition: Éditions Héros-Limite, Geneva, 1995
- *Dancing with you*, In-Out Productions, Amsterdam
- *Looking for Poetry / Tras la poesía*, Beau Geste Press, Cullompton
Re-edition: Éditions Héros-Limite, Geneva, 1996
- *Conjugations (Love Stories)*, Exp/press, Utrecht
- *Amor, la palabra*, In-Out Productions, Amsterdam
- *10 Stamped Texts*, In-Out Productions, Amsterdam
- *Nine Waters*, In-Out Productions, Amsterdam
- *Nine Poems*, In-Out Productions, Amsterdam
- *Printed Matter*, self-published, Amsterdam

1974

- *Speeds*, In-Out Productions, Amsterdam

1975

- *Margins*, Brummense Uitgeverij van Luxe Werkjes, Beuningen

1976

- *6 Plays*, Kontexts Publications, Amsterdam
- *Printed Matter* (engraved title on the cover), self-published, Amsterdam

1978

- *O Domador de Boca*, with Ivald Granato, Massao Ohno Editor, São Paulo
- *The Muxlows*, Verlaggalerie Leaman, Düsseldorf
- *Ephemera*, no. 7, Amsterdam
- "Rubber Stamps: Theory and Praxis," *Rubber Bulletin* 1, no. 6, ed. Aart van Barneveld, Stempelplaats, Amsterdam

1979

- *In Alphabetical Order*, Cres Publishers, Amsterdam
- *Mirror Box*, Stempelplaats, Amsterdam
Re-edition: Éditions Héros-Limite, Geneva, 1995
- "Artists' Postage Stamps and Cancellation Stamps," *Rubber Bulletin* 2, no. 8, ed. Aart van Barneveld, Stempelplaats, Amsterdam

1980

- *Verzamelde werken*, Galerie da Costa, Amsterdam, 1980–81
Re-edition: *Œuvres complètes*, Éditions Héros-Limite, Geneva, 1999
- *Names and Addresses: Verbal, Visual, and Aural Works 1973–1980*, Agora Studio, Maastricht

1983

- *Sistemas*, Galerie da Costa, Amsterdam

1987

- *For Fans and Scholars Alike*, Visual Studies Workshop Press, Rochester, New York
- *TV-Tonight-Video*, self-published, Amsterdam

1988

- *Missing Piece*, self-published, Amsterdam
- *Double Effect*, self-published, Amsterdam

Posthumous First Editions of Bookworks

1991

- *Ulises Carrión: Exclusive Groups*, Estampa Ediciones, Madrid
- *Ulises Carrión: Syllogisms*, Estampa Ediciones, Madrid

2007

- *Ulises Carrión: Poesías*, ed. Roberto Rébora, Taller Ditoria, Mexico City

2012

- *Ulises Carrión: Before and After, Amsterdam 1972*, edited and with an epilogue by Raúl Marroquín, Het Andre Behr Pamflet, Amsterdam

Times Carols

SECRET (S)

Published by
IS-OPP PRODUCTIONS,
Engelstragsmarkt 20,
Amsterdam.
1 9 7 7

POPE-RUSSO SONGS*

*Sometimes this seem'st not as thyself alone,
But as the meaning of all things that are;
A sometimes wonder, shadowing forth after
Some heavenly action bodied and belated;
Whose unworldly lips are made'st visible tones;
Whose eyes the sun-gate of the soul's ether,
Being of its furthest firm'st boundary-
The evident heart of all life seen and seen.

Even such love say and is not thy name love?
Yes, by thy hand the love-god made apart
All gathering clouds of Night's ambiguous arts
Flings them far down, and sets thine eyes above;
And sleepily, as some gaze of flower or glass,
Stands with a smile the world against thy heart.

SECRET

My darling,
Sometimes this seem'st not as thyself alone,
But as the meaning of all things that are;
A sometimes wonder, shadowing forth after
Some heavenly action bodied and belated;
Whose unworldly lips are made'st visible tones;
Whose eyes the sun-gate of the soul's ether,
Being of its furthest firm'st boundary-
The evident heart of all life seen and seen.

Even such love say and is not thy name love?
Yes, by thy hand the love-god made apart
All gathering clouds of Night's ambiguous arts
Flings them far down, and sets thine eyes above;
And sleepily, as some gaze of flower or glass,
Stands with a smile the world against thy heart.

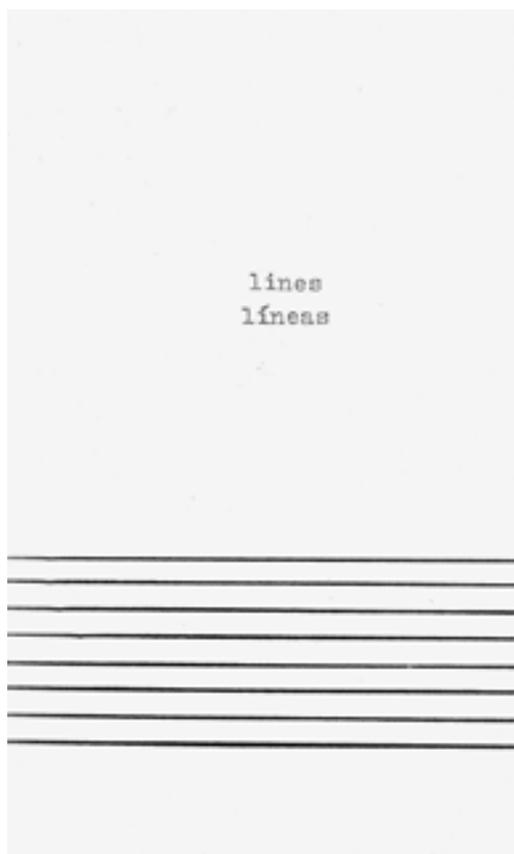
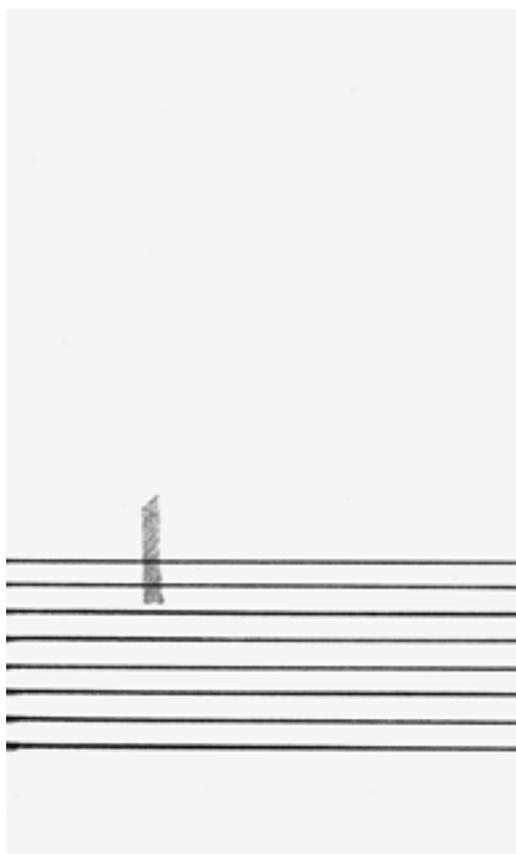
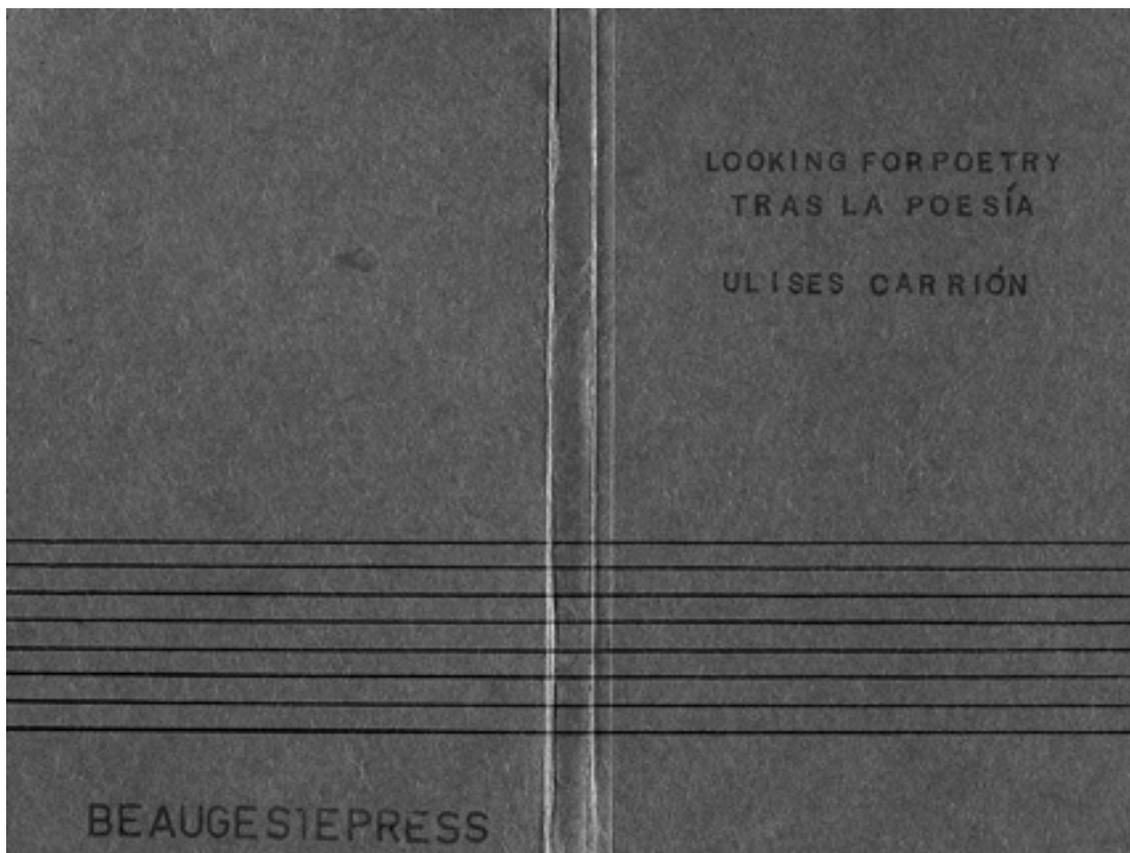
Thine sincerely,

REFLECTION SONGS

IF
Sometimes this seem'st not as thyself alone,
But as the meaning of all things that are;
A sometimes wonder, shadowing forth after
Some heavenly action bodied and belated;
Whose unworldly lips are made'st visible tones;
Whose eyes the sun-gate of the soul's ether,
Being of its furthest firm'st boundary-
The evident heart of all life seen and seen.

AND IF
Even such love say and is not thy name love?

Yes
Yes, by thy hand the love-god made apart
All gathering clouds of Night's ambiguous arts
Flings them far down, and sets thine eyes above;
And sleepily, as some gaze of flower or glass,
Stands with a smile the world against thy heart.

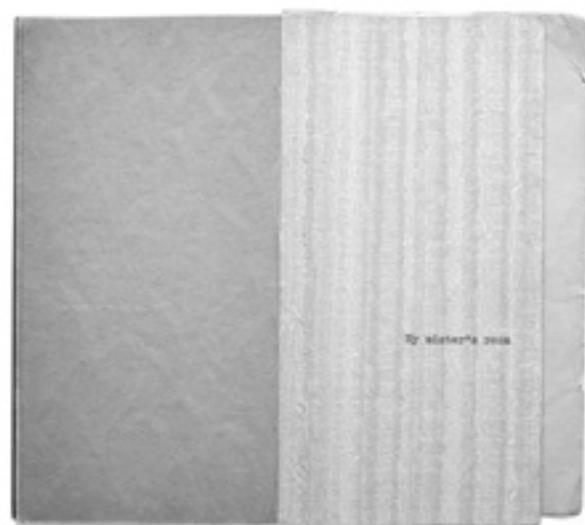


threads
hilos

wires
alambres

roads
caminos

looking for poetry
tras la poesia
was produced at
Beau Geste Press
Langford Court South,
Cullompton, Devon
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and C.O.S.M.E.P.



Halbton: 2-3 Finger. | Demi-ton: 2-3. digit.

2.

DANCING WITH YOU

Ulises Carrion

RUMBA

12

LEFT OR REVERSE SQUARE

(A small step forward on the right foot
counted slow)

- (Slow) Right foot forward small step
- (Quick) Left foot to side small step
- (Quick) Right foot closes to left foot
- (Slow) Left foot back small step
- (Quick) Right foot to side small step
- (Quick) Left foot closes to right foot

RUMBA

13

PROGRESSIVE BACK WALK

(Backwards down: the length of the room curving
the steps to right or to left at will)

- (Quick) Left foot back small step
- (Quick) Right foot back small step
- (Slow) Left foot back small step
- (Quick) Right foot back small step
- (Quick) Left foot back small step
- (Slow) Right foot back small step



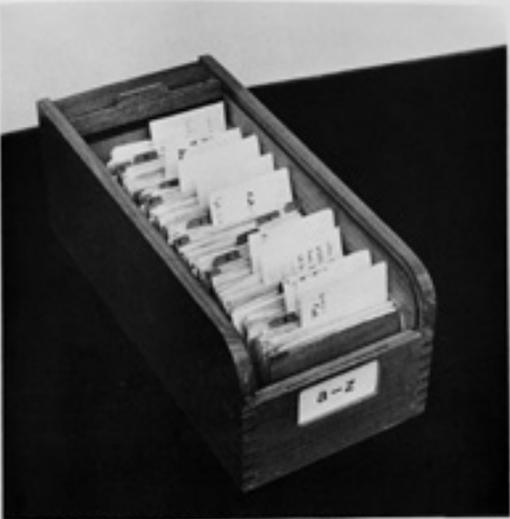
IN ALPHABETICAL ORDER

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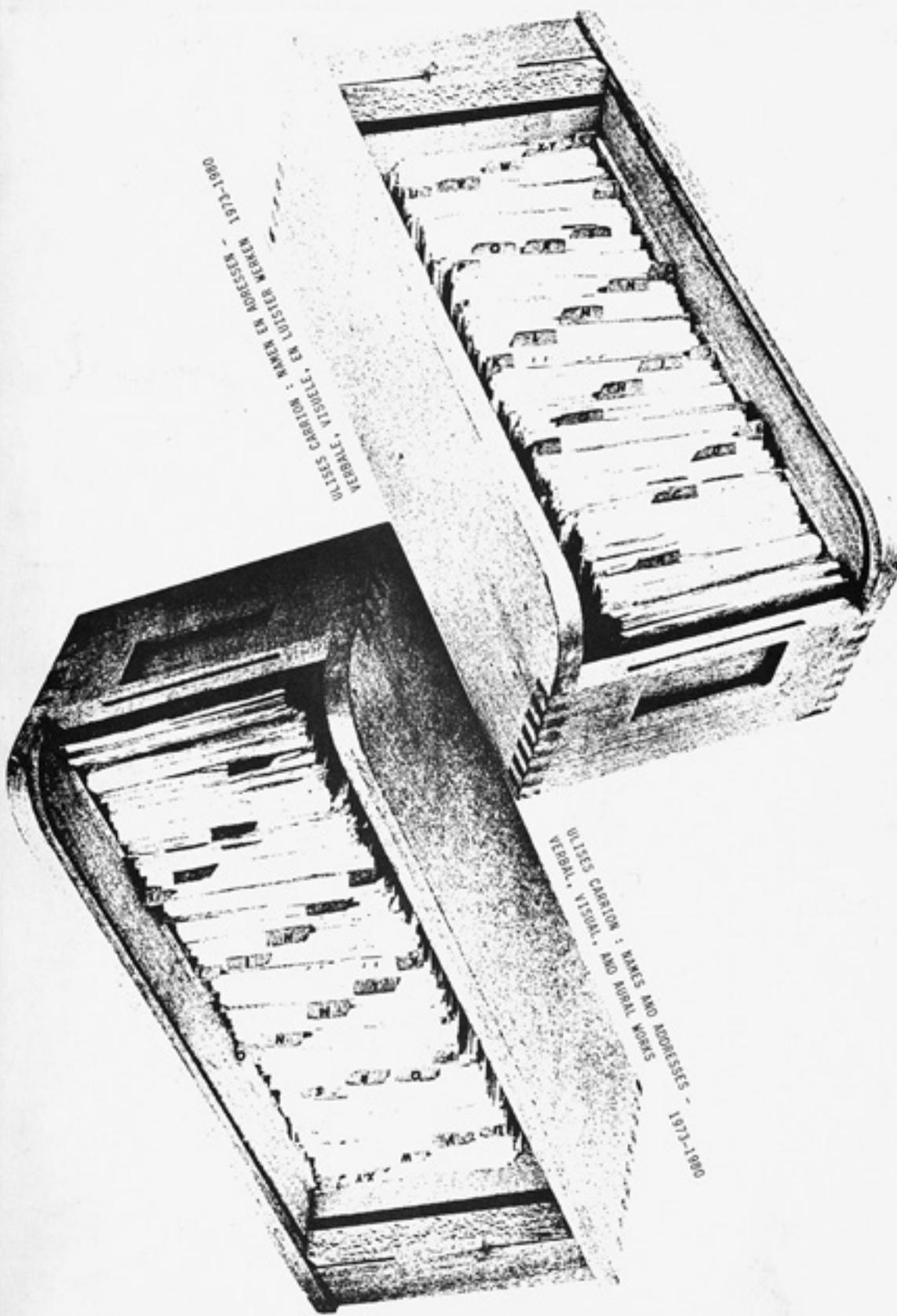
ULISES CARRION JULY 1978



PEOPLE SO AMBITIOUS, SO PUSHY

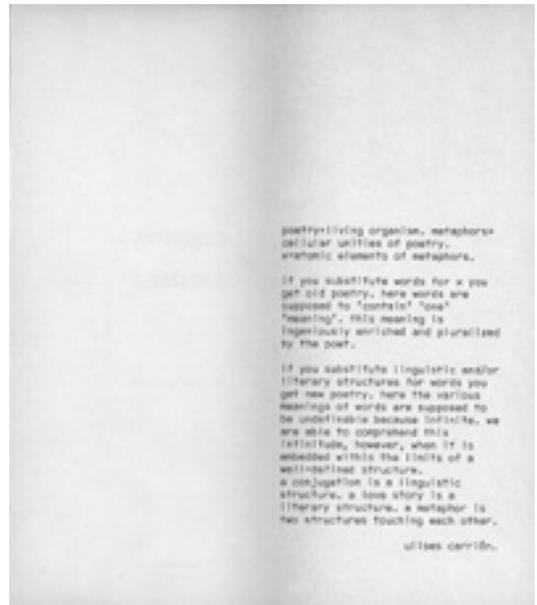


THERE HAS BEEN A CHANGE IN OUR RELATIONSHIP OF LATE



ULISES CARRION : NAKES EN ADRESSES -
VERBAL, VIDUAL, EN LUISITA KREITER
1973-1980

ULISES CARRION : NAKES AND ADDRESSES -
VERBAL, VIDUAL, AND AURAL WORKS
1973-1980



Ulises Carrion

Remont
Gallery

The City of New York
The Public Library
The City of New York
The Public Library

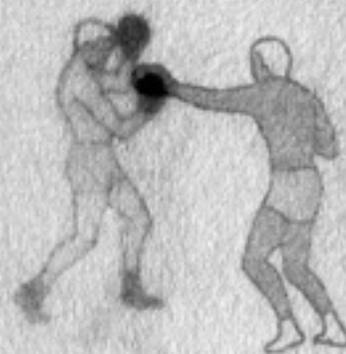
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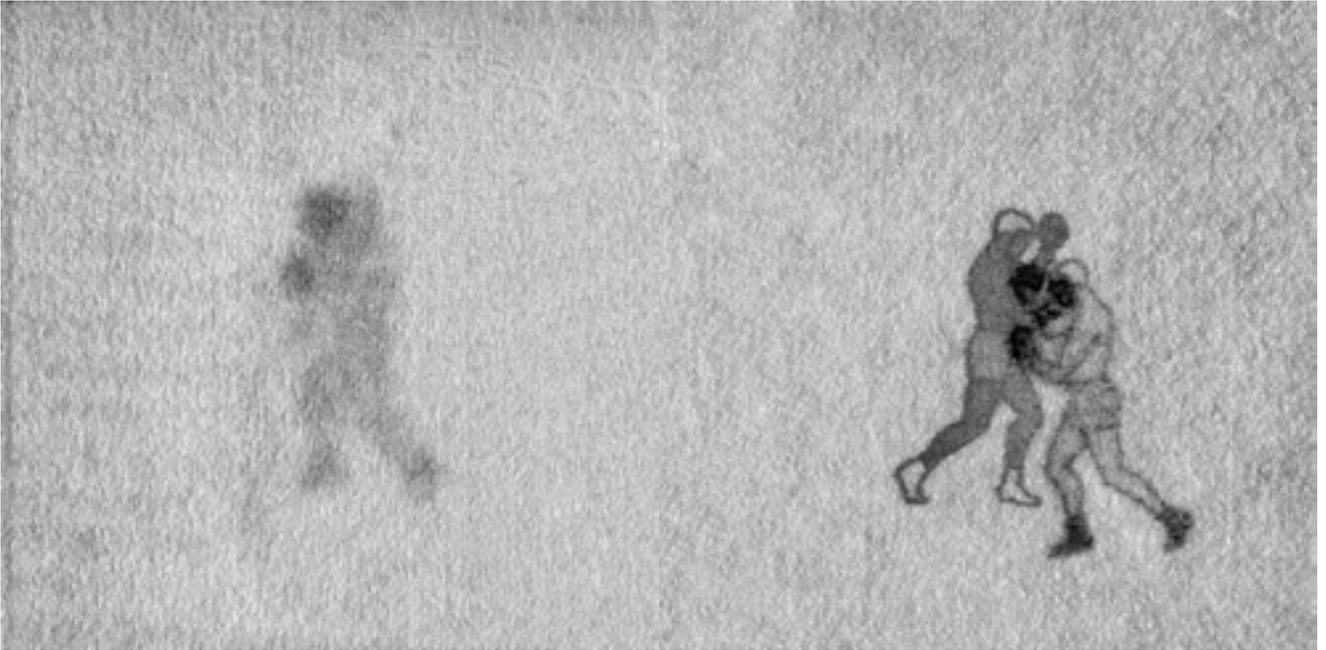
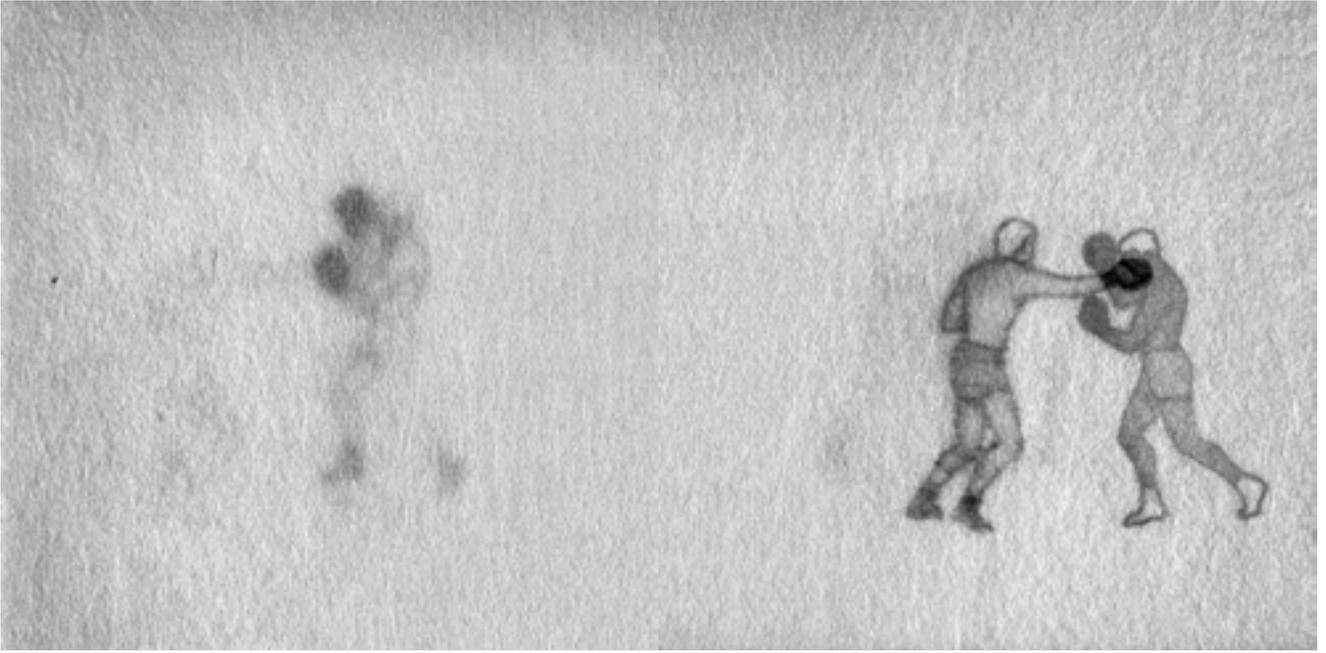
Remont Gallery
December 1976

Ulises Carrión

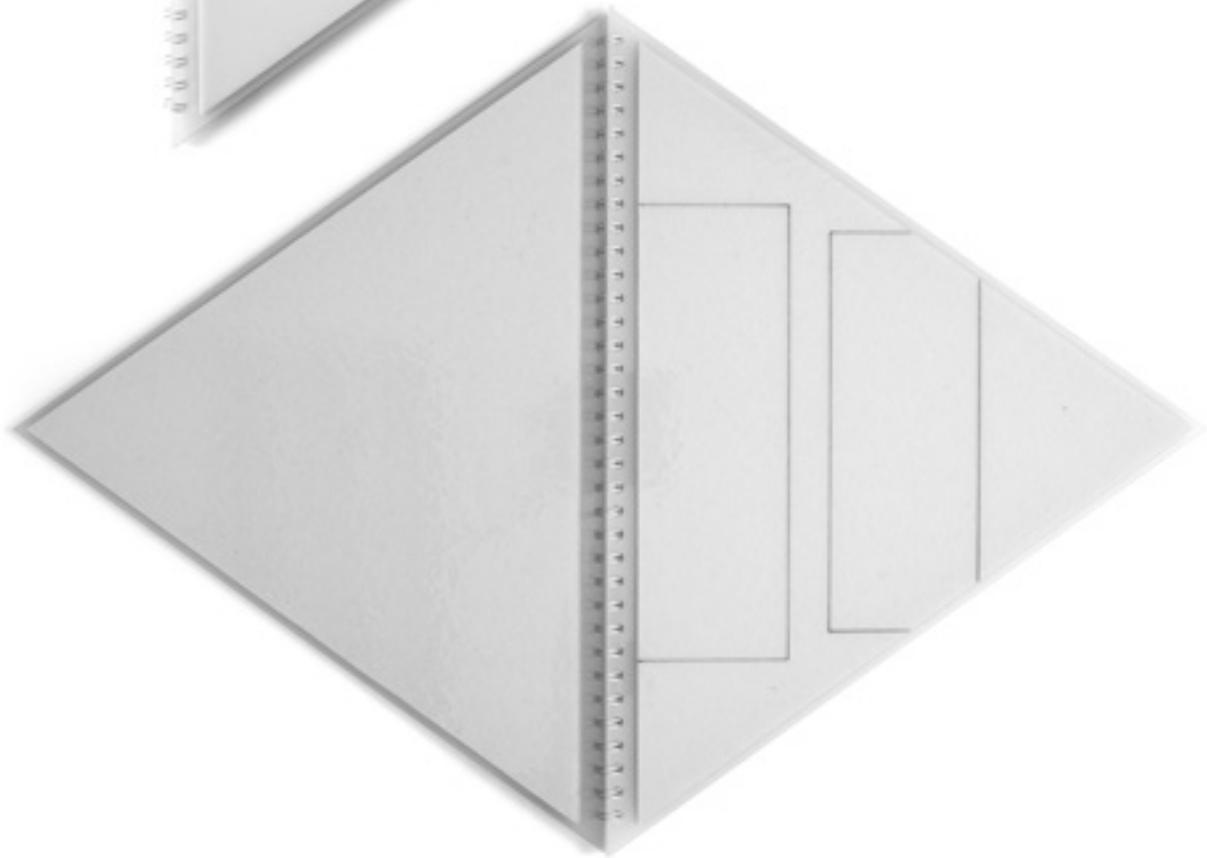
Born in Mexico in 1941; studied Philosophy and Literature at Mexico's National University, the Sorbonne, and at Leeds University. After extensively publishing short stories and theater plays in his country, U.C. began using language outside the moulds of what is usually called literature. Since then, 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.

MIRROR BOX
Ulises Carrion



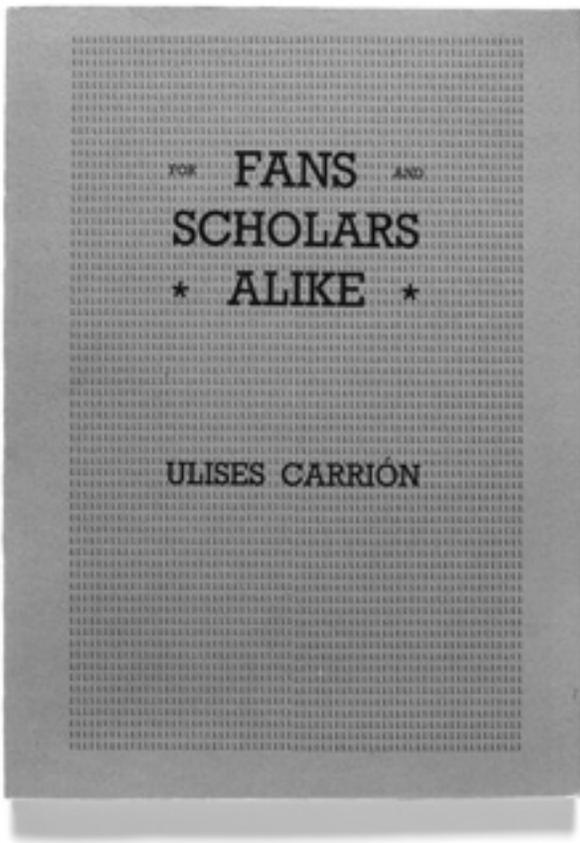






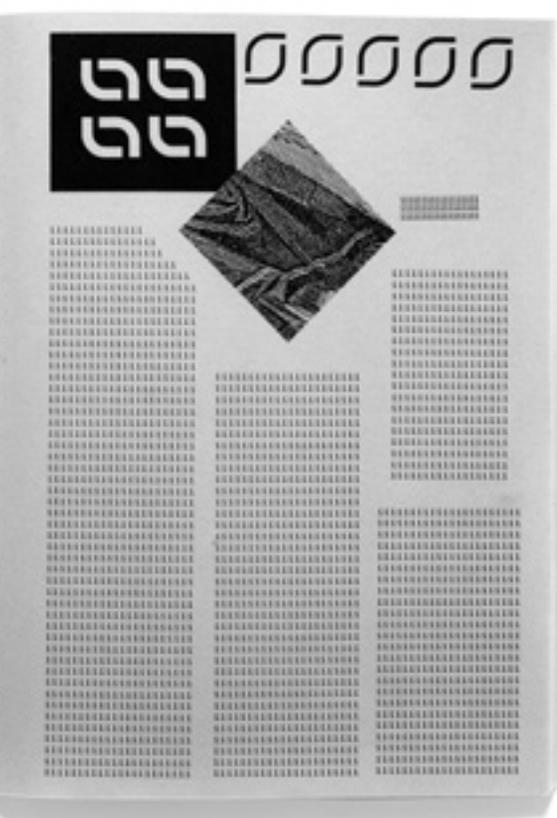
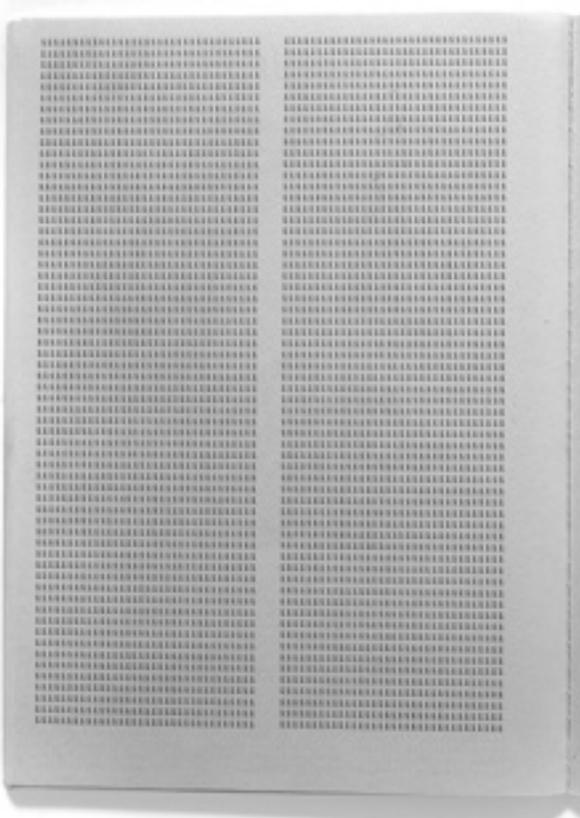


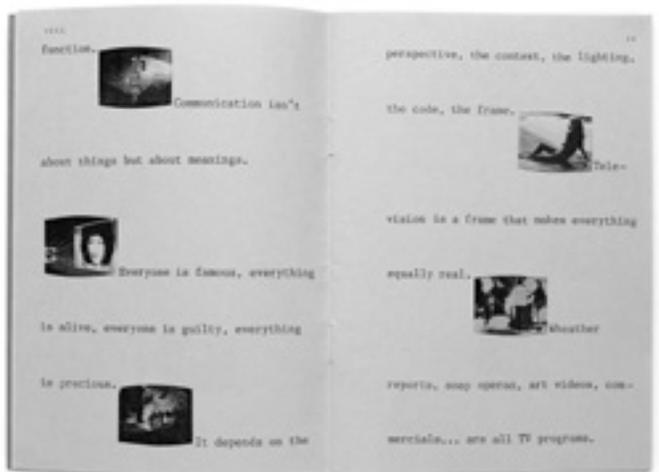
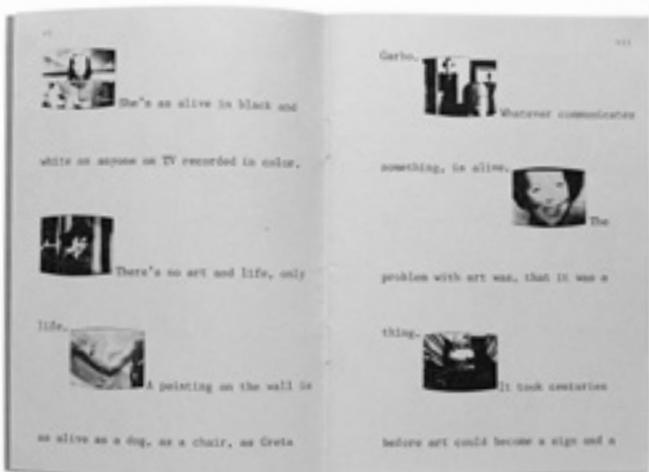
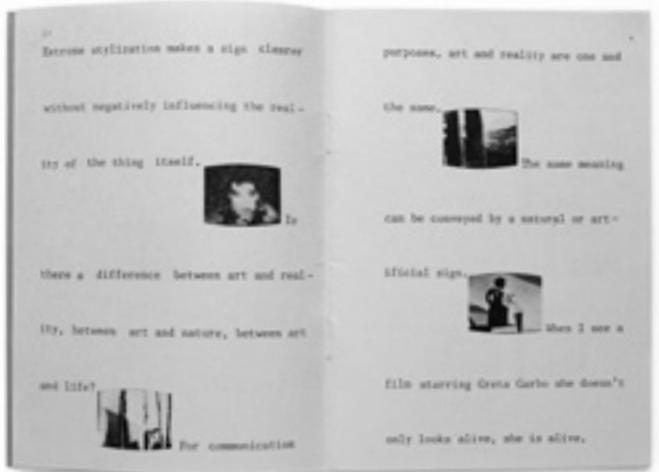


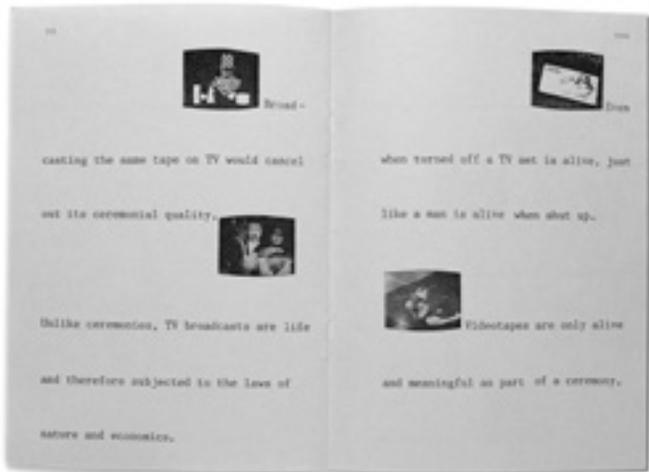
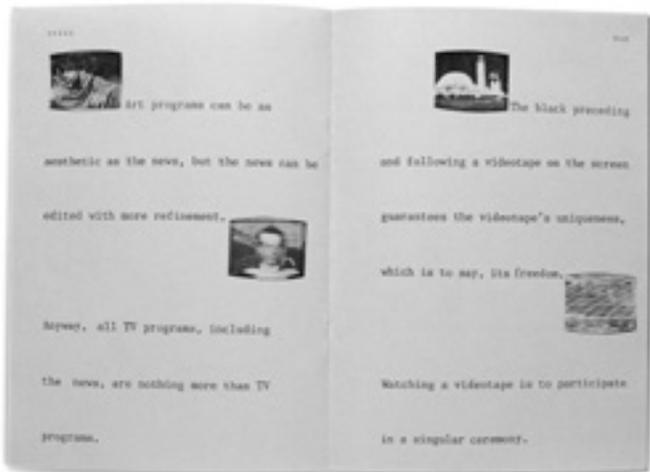
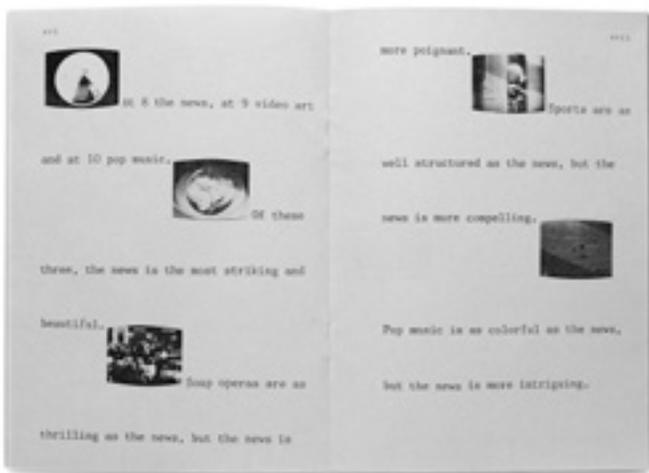
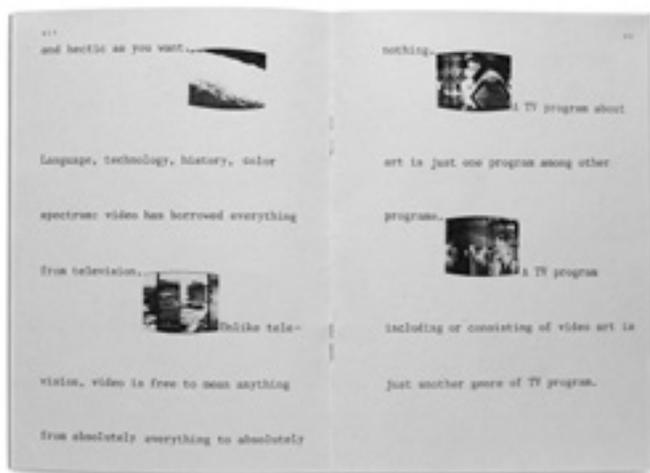
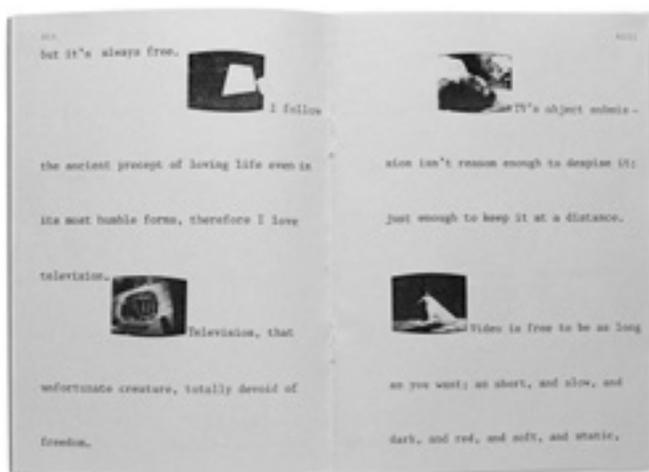
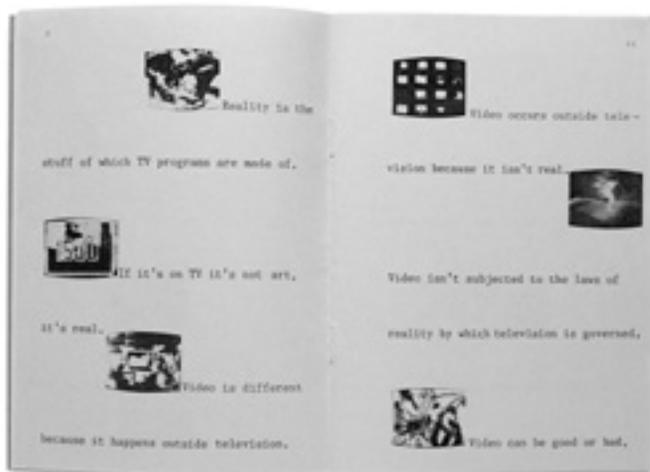


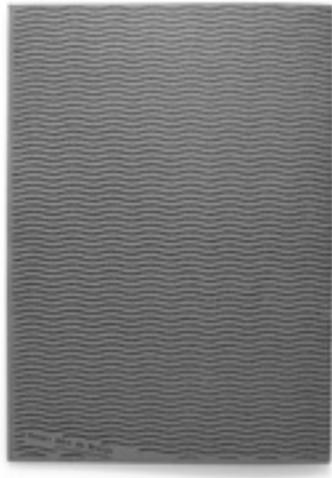
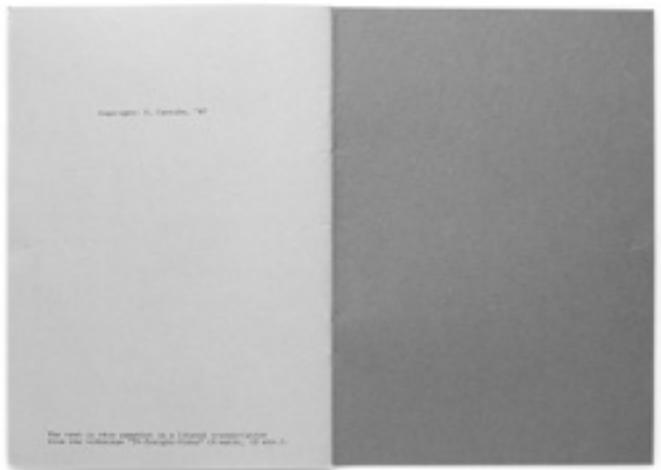
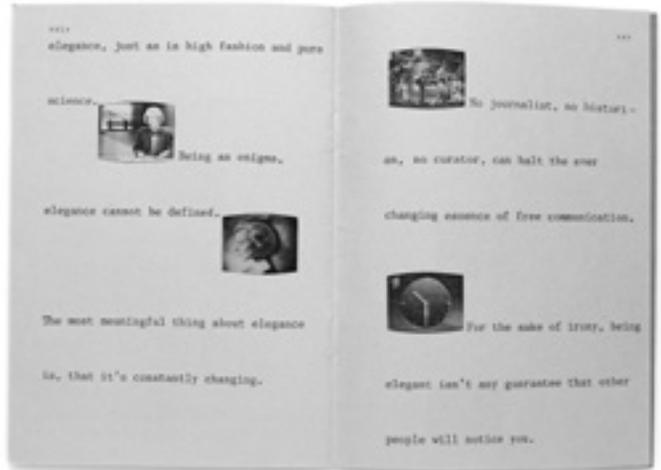
FANS
AND
SCHOLARS
* ALIKE *

ULISES CARRIÓN









**language
and
structure
works**

LANGUAGE AND STRUCTURE WORKS

Language Works

1973

- Diptych *Dear reader. Don't read.*

1974

- Table of Similarities

1977

- The Orchestra
- Table

n. d.

- *HHH #1*
- *HHH #2*
- *HHH #3*

Structure Works

n. d.

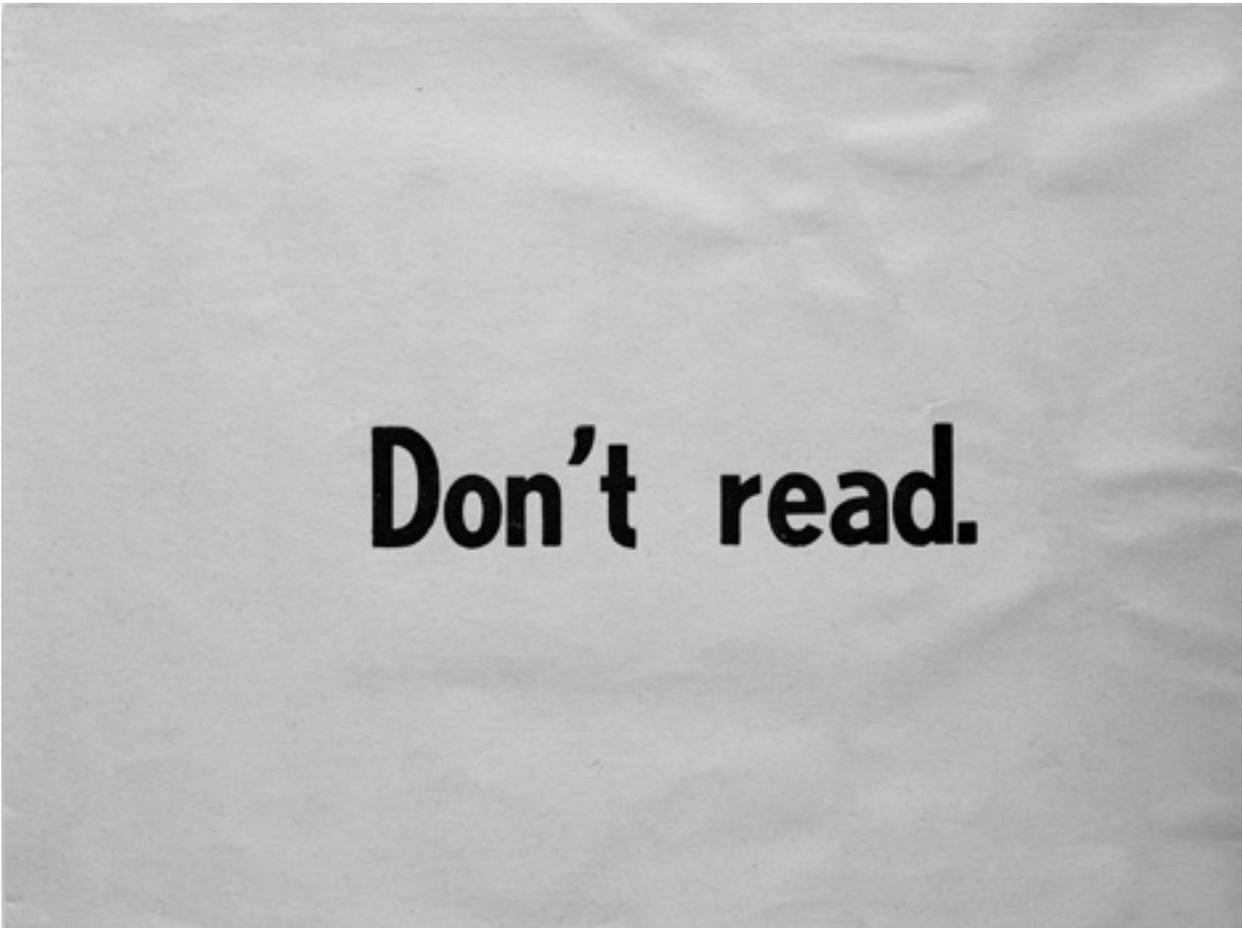
- Untitled
- Untitled (collage)
- Untitled
- Untitled
- Untitled (Numerotations)

A				a
B			b	
C	c			
D			d	
E				e
F		f		
G				g
H			h	
I		i		
J		j		
K		k		
L		l		
M			m	
N			n	
O	o			
P	p			
Q			q	
R				r
S	s			
T		t		
U	u			
V	v			
W	w			
X	x			
Y		y		
Z	z			

Table of similarity

U. Cassin / 79

Dear reader.



Don't read.

The orchestra

the drum : am am

the trumpet : mpa mpa

the violin : iol iol

the hautboy : tbo tbo

the saxophone : xoph xoph

the bell : be be

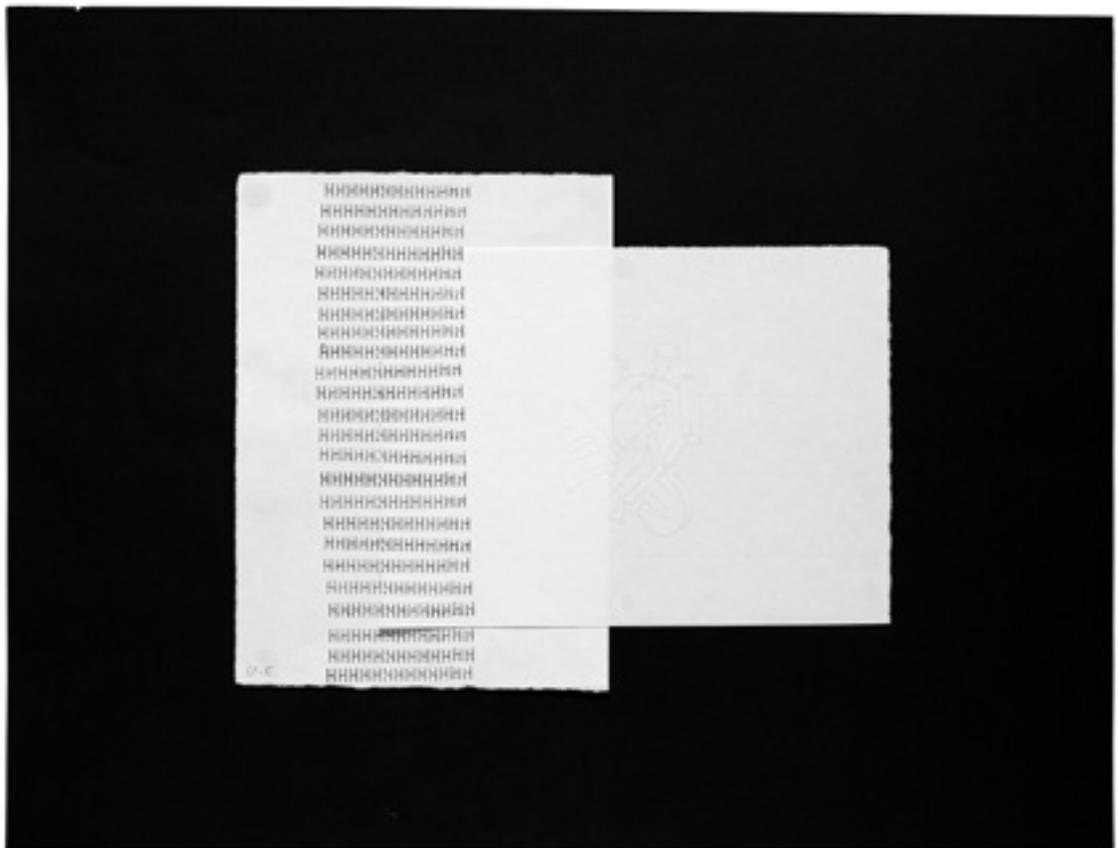
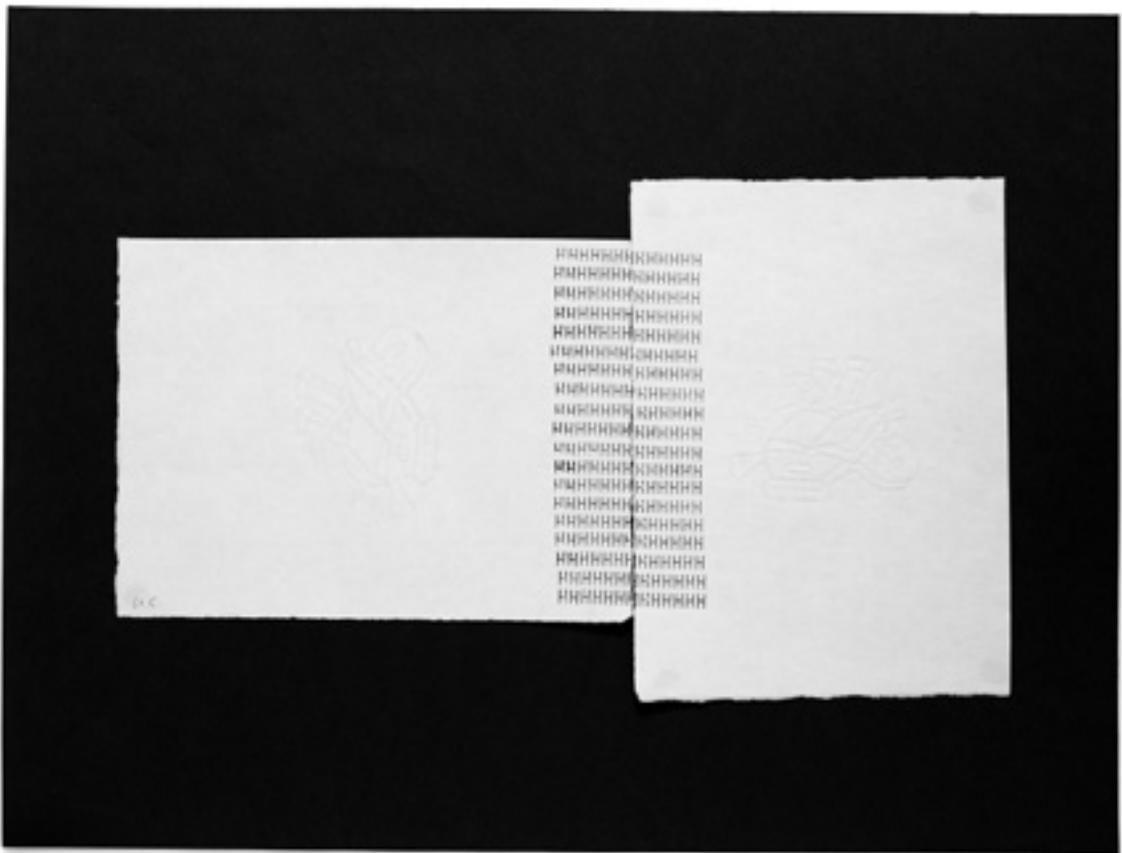
the guitar : nit nit

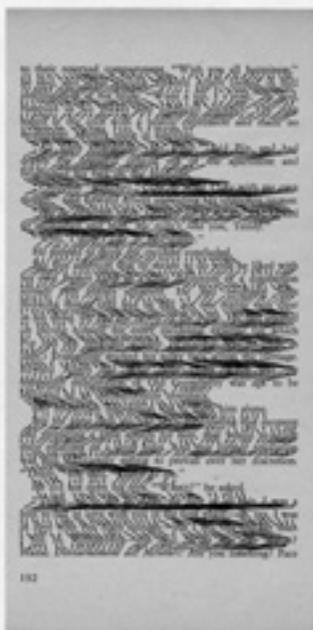
the piano : pa pa

the horn : no no

Table

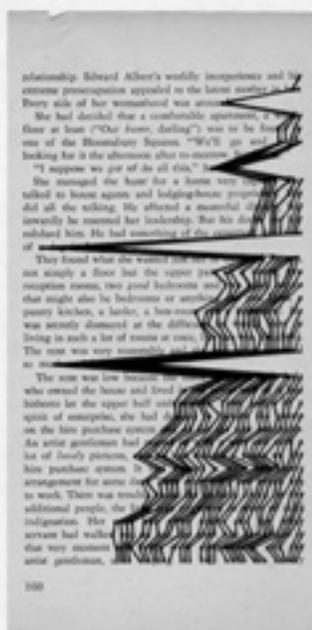
two	times	one	is	six
two	times	two	is	six
two	times	three	is	ten
two	times	four	is	eight
two	times	five	is	eight
two	times	six	is	six
two	times	seven	is	ten
two	times	eight	is	ten
two	times	nine	is	eight
two	times	ten	is	six





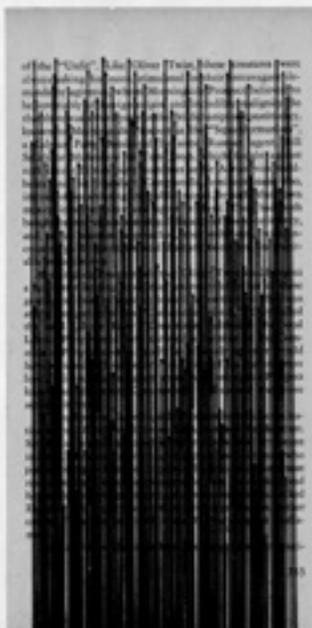
Print of page # 13

U. Carrion



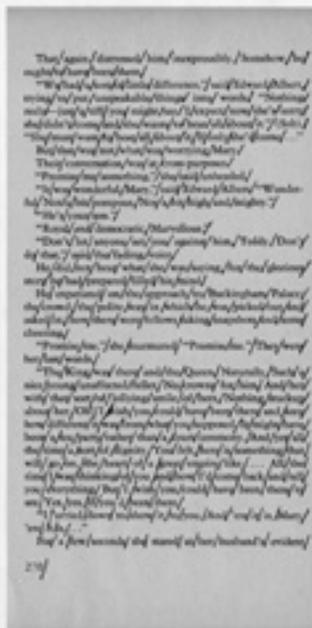
Print of page # 14

U. Carrion



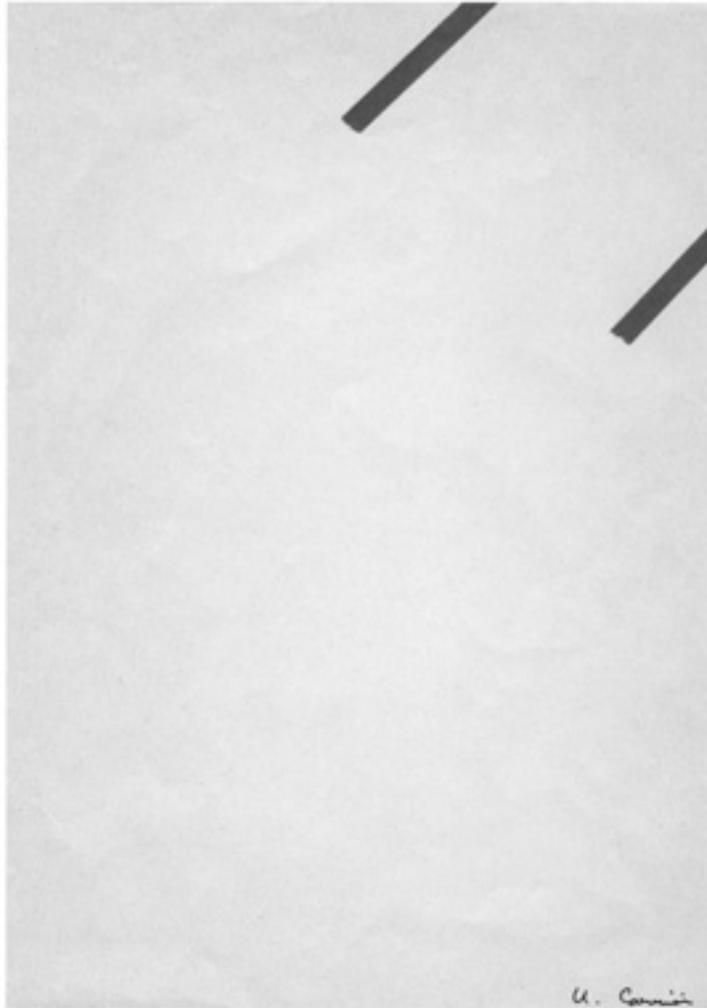
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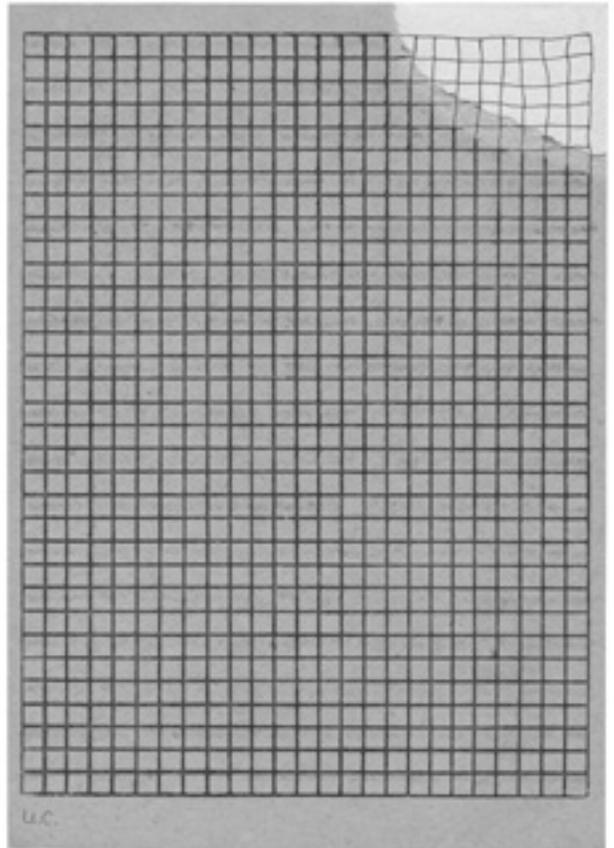
U. Carrion

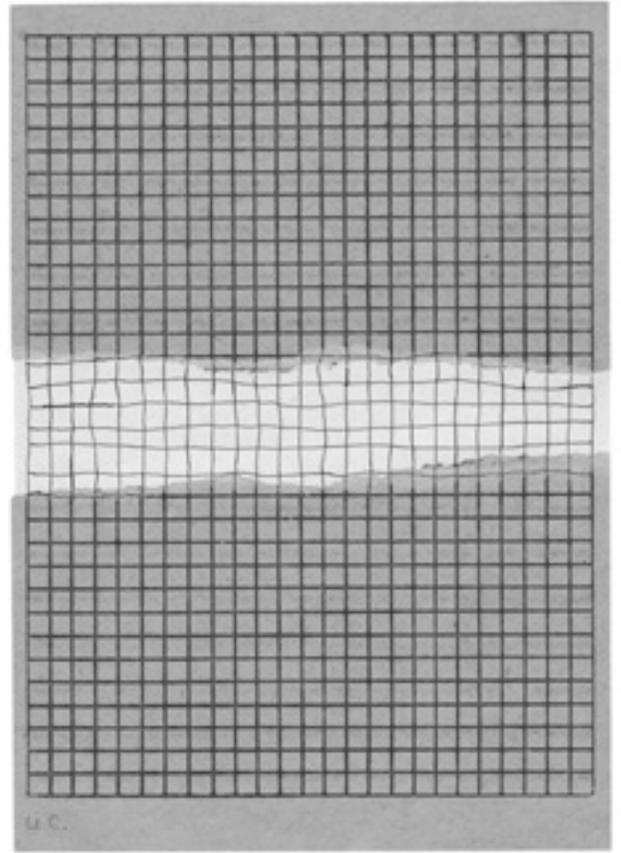
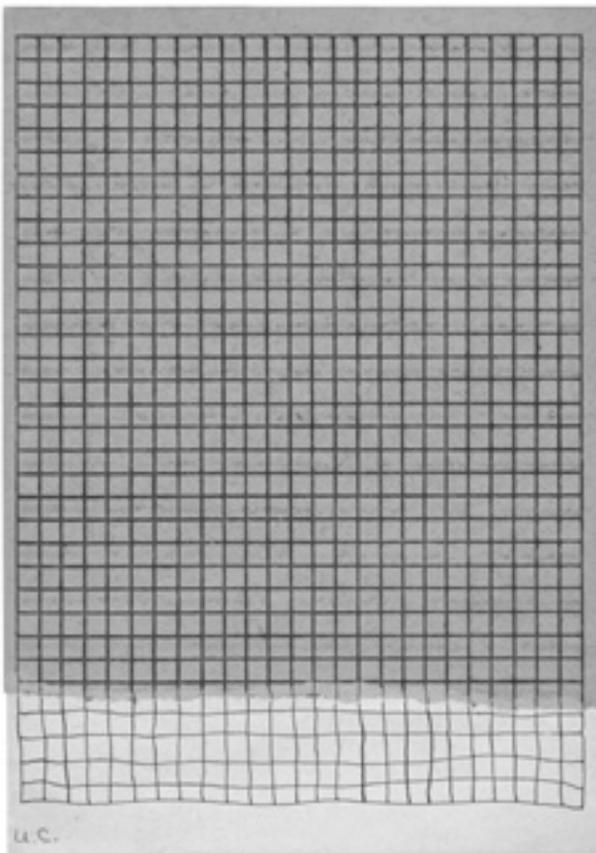


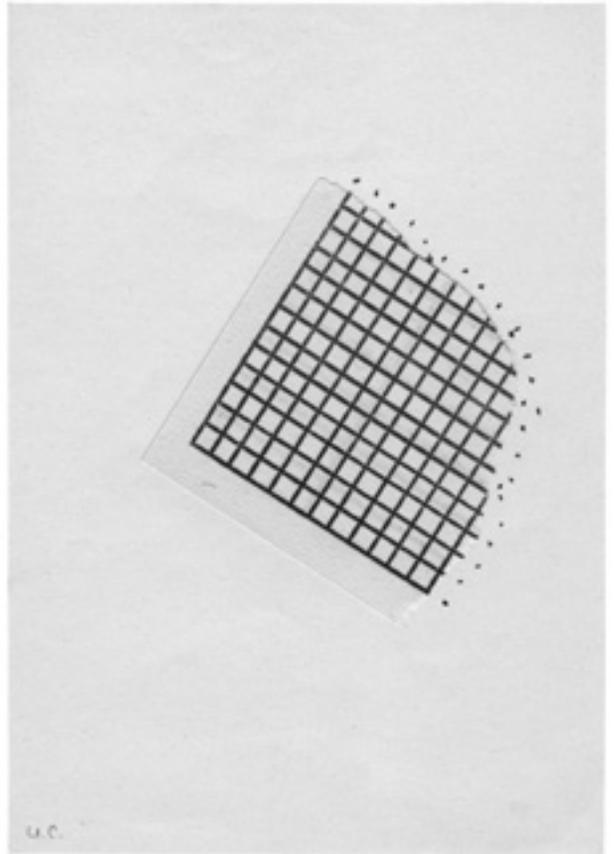
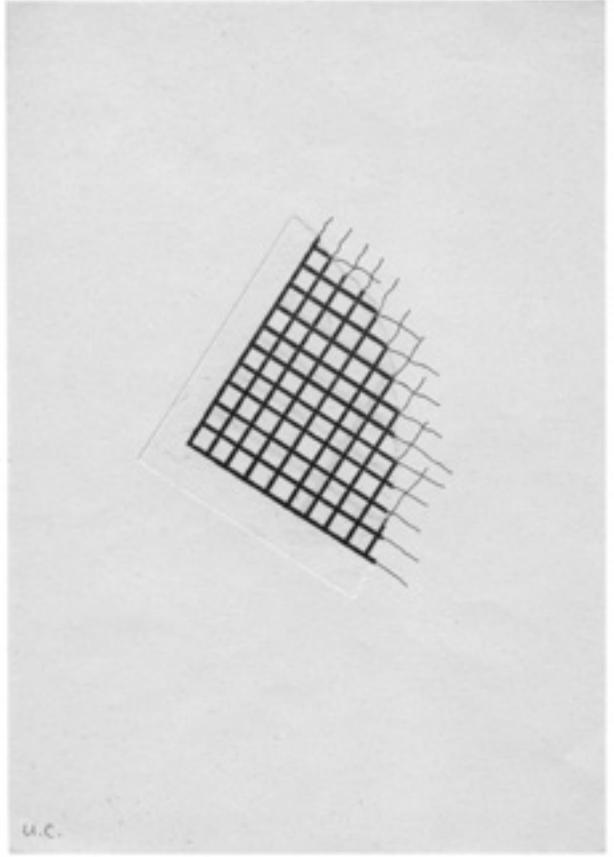
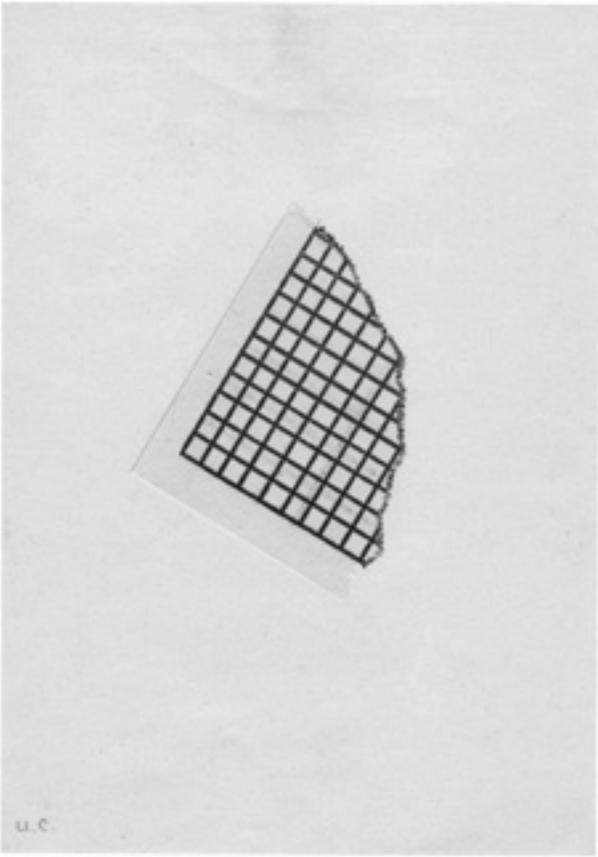
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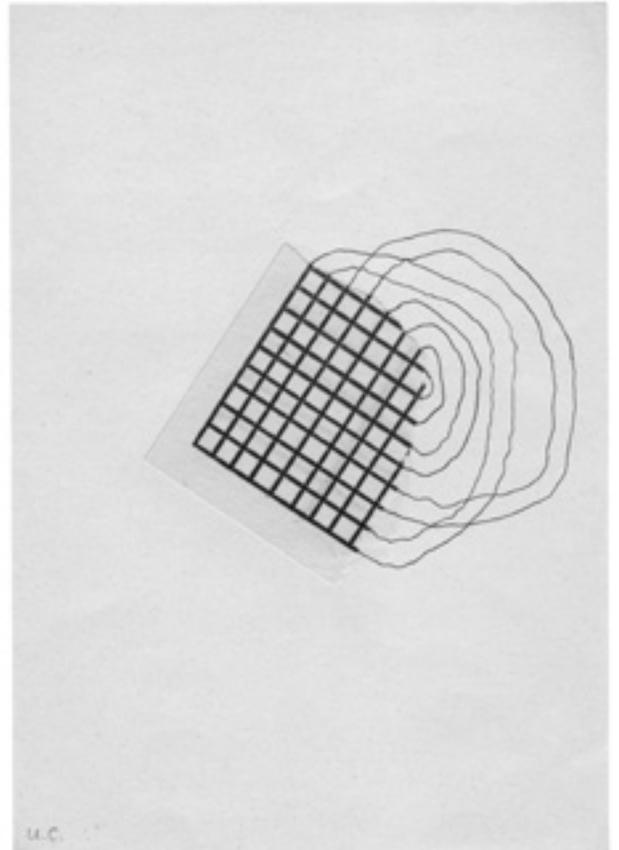
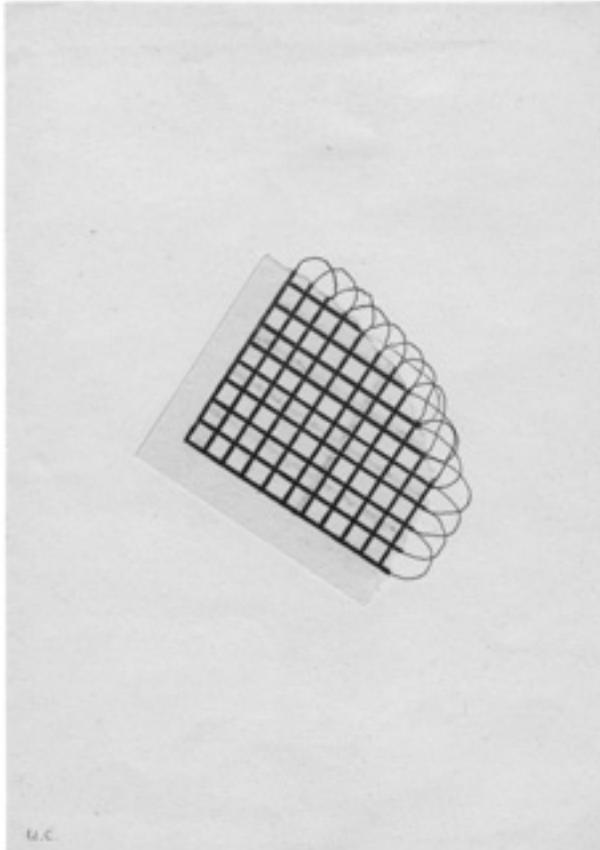
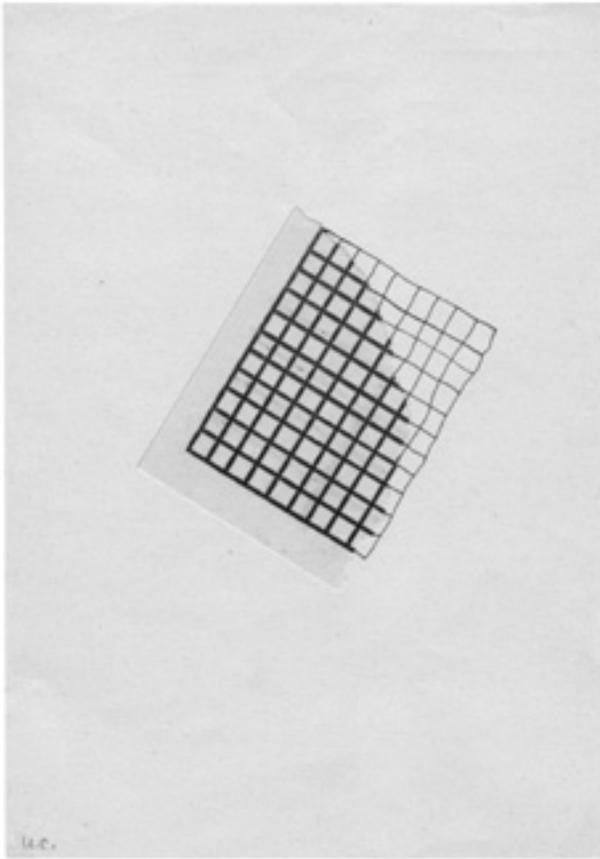
U. Carrion

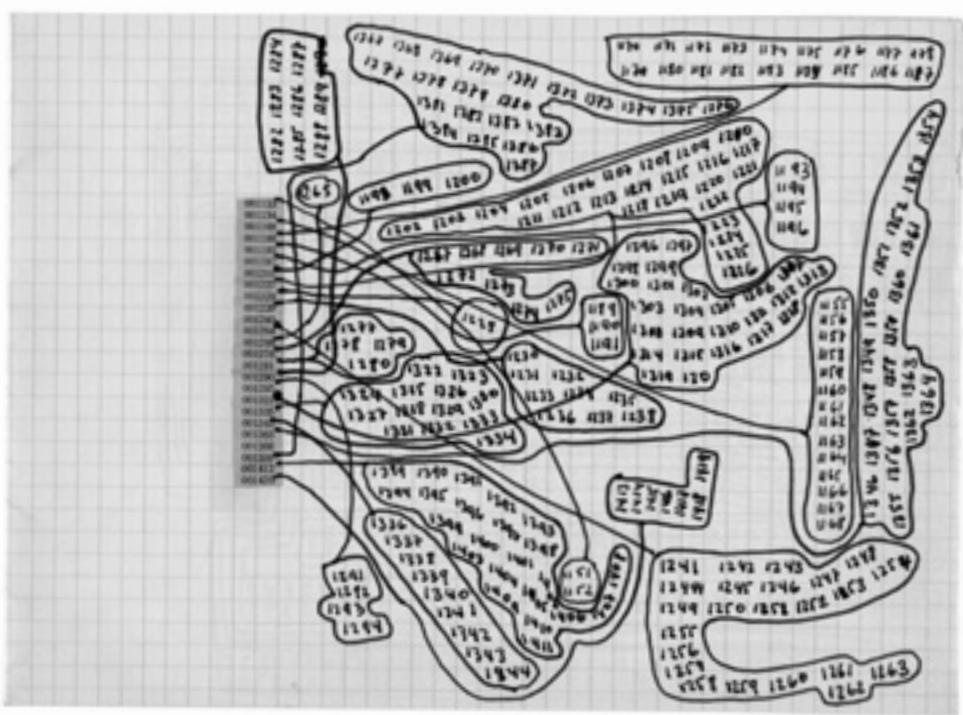
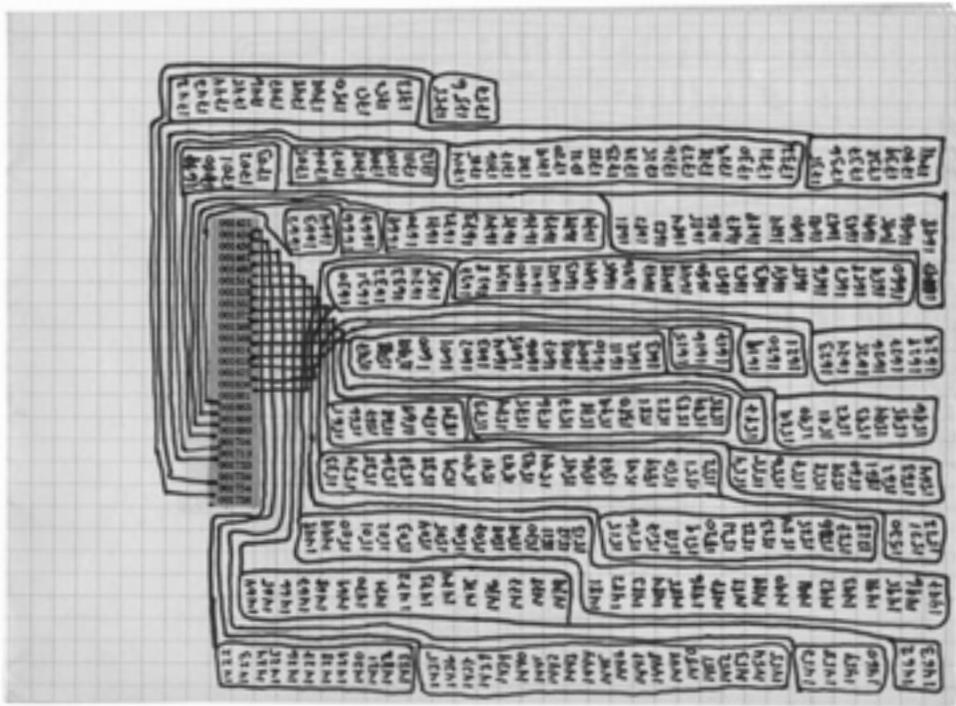


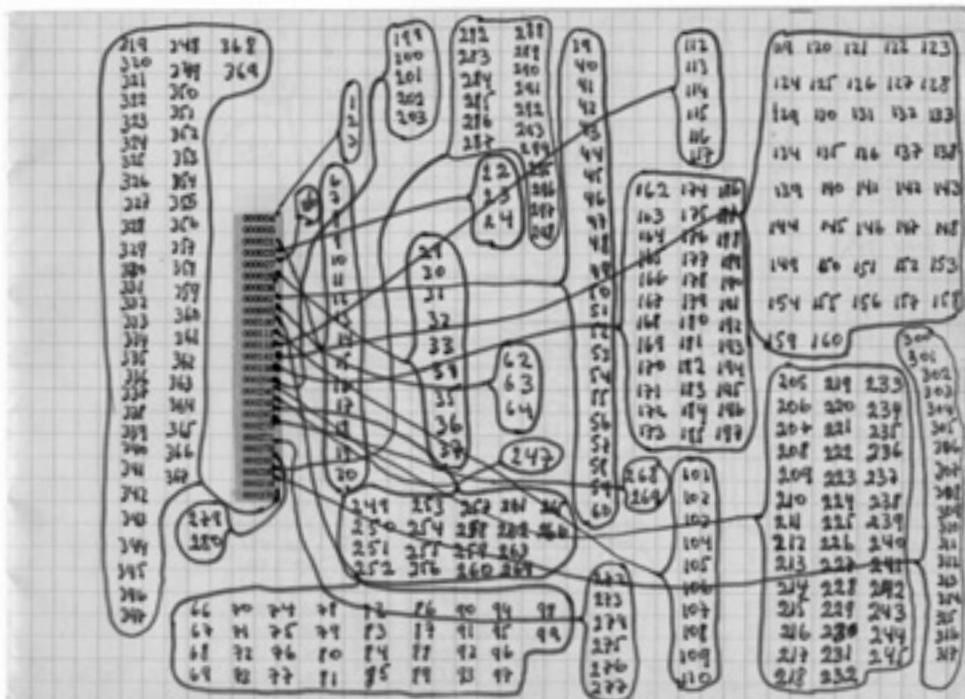
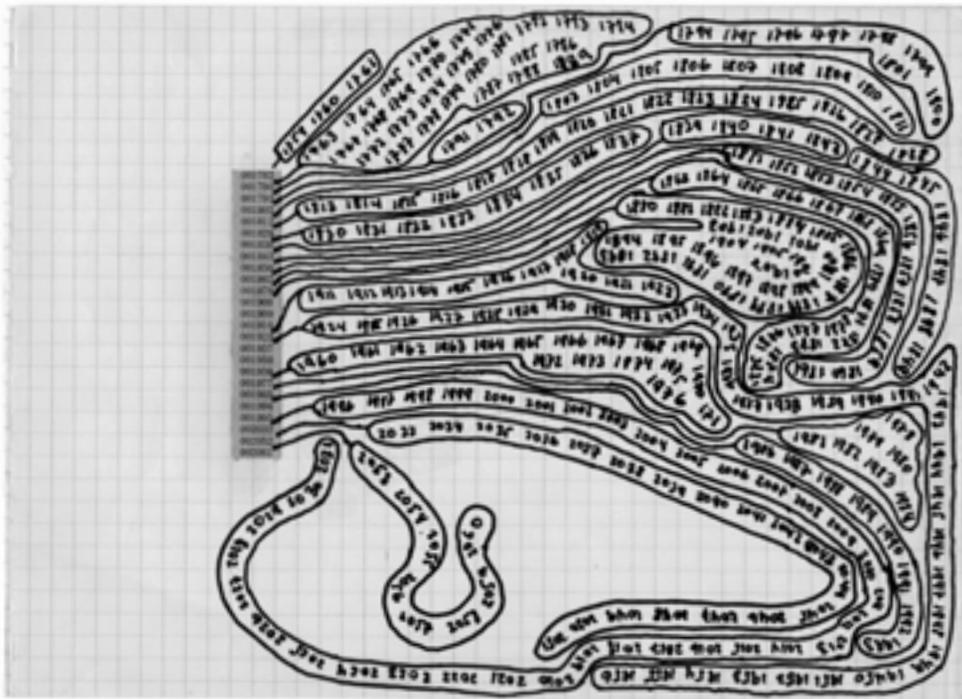












film

video

sound

FILM, VIDEO, SOUND

Film

1982

- *The Death of the Art Dealer*

Film Installations

1987

- *Clockwork*, "Events in Film," W139, Amsterdam

1988

- *Encyclopedia*, "Man Ray passed twice," W139, Amsterdam

Video Works

1978

- *A Book*
- *Chewing Gum*
- *To be or not to be*

1980

- *Bullet Swing*
- *Cards Quartet*
- *Chinese Checkers Choir*
- *Chinese Checkers Melody*
- *Dice Tune*
- *Go Domino Go*
- *Playing Cards Song*
- *Shooting Ragtime*
- *Gossip, Scandal and Good Manners*

1983

- *Chewing Gum 2*
- *Love Story*
- *Playing Cards Song 2*

1984

- *Twin Butlers* (also staged as a performance)

1985

- *Aristotle's Mistake*
- *The LPS File*

1987

- *TV-Tonight-Video*
- *Bookworks Revisited. Part 1: A Selection*

Video Installation

1988

- *Ecstasy and Resignation (VI)*, Time Based Arts, Amsterdam

Published Audio Works

1977

- *The Poet's Tongue*, Guy Schraenen éditeur, Antwerp (cassette)
Re-edition: Alga Marghen, Milan, 2012 (LP)
Re-edition: *Dear reader. Don't read.* ed. Guy Schraenen, exh. cat. Museo Nacional Centro de Arte Reina Sofía, Madrid, 2016 (CD)

1984

- *Tríos & Boleros* (radio program produced for the VPRO), Time Based Arts, Amsterdam (Cassette)
Re-edition: private edition (Cassette), 1989
Reconstruction on podcast: Israel Martínez and Tumbona Ediciones, 2015

See also Bibliography

Film and Video Screenings

1980

- The Bank, Amsterdam
- Bonnefantenmuseum, Maastricht

1981

- Plan B, Tokyo

1983

- Η τεχνη Του Βιντεο, Athens
- 12e Festival International du Nouveau Cinéma, Montreal

1984

- Montevideo, Amsterdam
- De Gele Rijder, Arnhem
- De Steile Trap, Zwolle
- De Fabriek, Eindhoven
- Galerie Theater Bis, Den Bosch
- Centrum 't Hoogt, Utrecht
- Kunstuitleen, Delft
- Vleeshal, Middelburg
- Kunstmuseum Bern
- Kunsthau, Zurich
- Centre d'Art Contemporain Genève, Geneva
- Konsthallen Göteborg
- Centrum Beeldende Kunst, Rotterdam
- Museum für Gegenwartskunst Basel

CONTENT OF THE CD

1985

- Institut Néerlandais, Lille
- Kijkhuis, The Hague
- *Talking Back To The Media*, De Appel Amsterdam; Time Based Arts; Shaffy Theater; Kabeltelevisie/ VPRO
- Time Based Arts, Amsterdam
- Sonesta Galeriemakt, Amsterdam
- Festival Odder, Odder

1986

- Kettle's Yard Gallery, Cambridge
- Saw Gallery, Ottawa
- Center for Art Tapes, Halifax
- Art Space, Toronto
- Forest City Gallery, London
- Plug-In/Video Pool, Winnipeg
- Monitor North, Thunder Bay
- EM Media, Calgary
- PRIM Video, Montreal
- Time Based Arts, Amsterdam
- Openbare Bibliotheek, Utrecht
- Kunstcentrum, Delft

1987

- Image Forum Festival, Tokyo
- Visual Studies Workshop, Rochester, New York
- EM/Media, Olympia
- Sculpture Space, Utica, New York
- Faculty of Arts and Letters / Department of Art, State University of New York, Buffalo
- Department of Art and History, University of Iowa, Iowa City
- Tel Aviv Museum
- Villa Baranka, Amsterdam
- '87 Video Television Festival, Tokyo
- Museum of Modern Art, Tel Aviv
- 3rd International Biennale CD '87, Ljubljana
- International Mediakonst, Umeå

1988

- Festival de la Bâtie, Geneva
- II. Bideoaldia, Tolosa
- *Videokunst van Latijns-Amerikanen in Nederland*, Tropen Instituut, Amsterdam
- "Man Ray passed twice," W139, Amsterdam
- *Nederland 4: De Nederlandse Kunstvideo*, Museum Het Prinsenhof, Delft
-

Re-edition: *The Poet's Tongue*, Guy Schraenen
Éditeur, Antwerp, 1977

- 01- Hamlet, for Two Voices, 15' 25"
- 02- Aritmética, 5' 12"
- 03- Three Spanish Pieces. First Piece, 2' 33"
- 04- Three Spanish Pieces. Second Piece, 1' 46"
- 05- Three Spanish Pieces. Third Piece, 2' 92"
- 06- Poema, 1' 54"
- 07- First Spanish Lesson, 7' 04"
- 08- 45 revoluciones por minuto, 3' 43"
- 09- Extra track: Clinch, 1978, 14' 35"



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

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

Information: Otter Books and Lo Archive, Bloemgracht 121, Amsterdam, Holland.

Ulises Carrión: 'THE DEATH OF THE ART DEALER'

I'm holding in my hand a TV set which is connected to a video-recorder. Max Ophüls' film 'The Reckless Moment' (1949) is on the screen. I move myself and the monitor according to the movements of the camera as they occur in Ophüls' film -to the right, to the left, up, down, forwards, backwards, and diagonally. Every time there's a cut in the film I switch off the TV set. Only the first 30 minutes of the film are used, except for five short scenes which aren't essential for my purposes.

The film tells the story of a young mother trying to protect her 17 year old daughter from bad company. The girl is a student at the Art Academy and has become involved with a gangster, an ex-art dealer. When the girl accidentally causes his death, her mother throws the body in the sea. That proves to be the wrong solution. My piece ends at the moment that the camera focuses on the newspaper headlines: EX-ART DEALER FOUND SLAIN.

The film was originally produced for the International Media Meeting, organized by the Agora Foundation in Maastricht from 19 to 25 April 1982.

"The Death of the Art Dealer"
- a film by Ulises Carrión
30 min., 16 mm., black/white

Information: The Netherlands Centre for Cultural Heritage, Rotterdam

"CLOCKWORK"

a film installation by Ulises Carrión



The relationship between open lines (directions)
and circles (enclosures)

The relationship between time and space

The relationship between movement and position

The relationship between a ray of light and a wall

The relationship between chairs and legs

Tic-tac-tic-tac-tic-tac-tic-tac-tic

VT _____
card 2 _____ **Ulises CARRION**



★ CHEWING GUM _____

9 min., U-matic, PAL, no sound, colour 1983

Different people chew bubble-gum. Close-ups of faces, seemingly talking, but no sound comes from their mouths. A special rhythm comes into being out of the succession of faces

Verschiillende personen kauwen kauwgom. Plotse opnamen van gezichten. Het lijkt alsof ze praten maar er komt geen geluid uit hun monden. Een ritme vormt zich uit het opvolgen van gezichten

★ TWIN BUTLERS _____

20 min., U-matic, PAL, mono, colour & b/w, English 1984

A B-movie from the Thirties is reconstructed, starring Carrion in one of the roles

Een B-film uit de dertiger jaren wordt heropgebouwd met Carrion als een van de personages

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

VT _____ **Ulises CARRION**



★ PLAYING CARDS SONG _____

9 min., U-matic, PAL, stereo, colour 1983

Different combinations of playing cards done by 4 people. The accidental successions of the cards define the sounds that come with it

Verschiillende combinaties van speelkaarten gemaakt door 4 mensen. De toevallige opvolging van de kaarten bepaalt het geluid dat daarbij hoort

★ A BOOK _____

7 min. 49 sec., U-matic, NTSC, stereo, colour 1978

A book is stripped of its pages but at the same time it is being recomposed

Een boek wordt van zijn pagina's ontdaan; tegelijkertijd wordt het opnieuw samengesteld

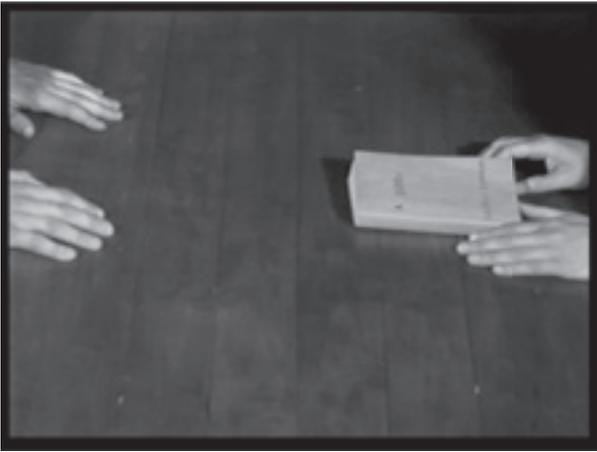
TIME BASED ARTS/BLOEMGRACHT 121/1016 KK AMSTERDAM/TEL 229764

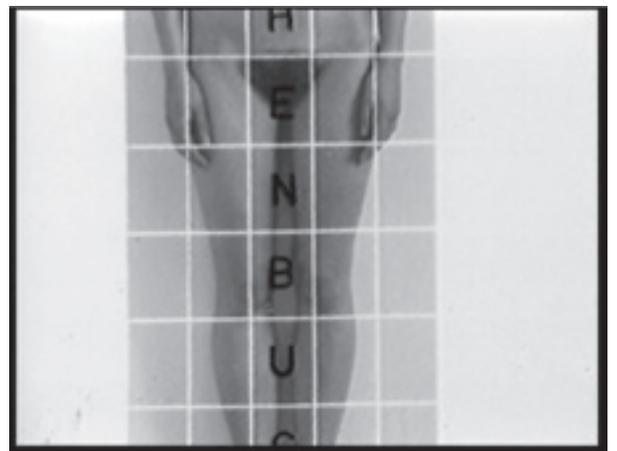
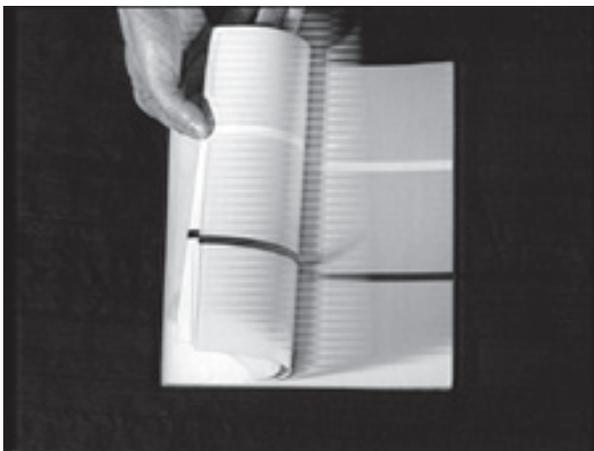
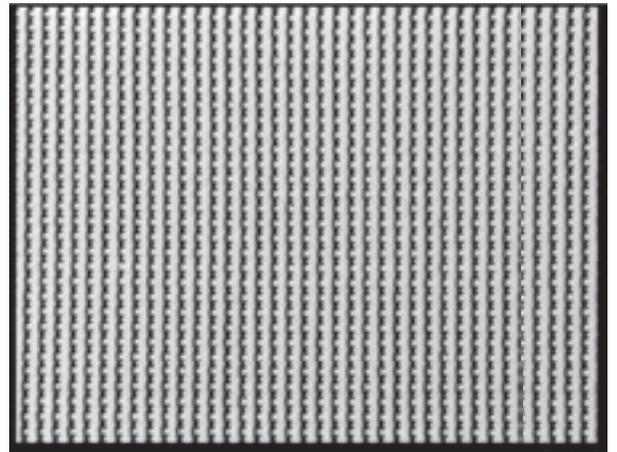
P _____ **Ulises CARRION**



★ TWIN BUTLERS _____

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





WASHINGTON PROJECT FOR THE ARTS
400 - 7th Street, N.W.
Washington, D.C. 20004

Charles Carroll

Postage



U.S. Domestic Rate

SERIOUS DISCUSSION

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MEET THE ARTIST

"Premiere Screenings"
Film and video by Ulises Carrion
WPA's current artist-in-residence
Friday April 5th, 8 P. M.
\$4/2 (WPA members) info: 347-4813



SOM & Imagem
26-JUL
27 HS
AUDITÓRIO



ULISES CARRIÃO

Hamlet
Ophelia
Hamlet
Ophelia
Polonius
Polonius
Rosencrantz
Queen
Hamlet
Polonius
Hamlet
Ophelia
Hamlet
Player King
Player Queen
Player King
Player Queen
Hamlet
Player King
Player Queen
Hamlet
Player King
Hamlet
Queen
Hamlet
Player King
Hamlet
Queen
Hamlet
King
Hamlet
King
Hamlet
King
Ophelia

- 1) AUDIO-CASSETTE "HAMLET PARA DUAS VOZES"
- 2) PERFORMANCE DE LINGUAGEM "45 REVOLUCIONES POR MINUTO" "LICÃO DE ESPANHOL"
- 3) 4 VIDEO-TAPES "UM LIVRO" "CHICLETES" "MATCH" "SER OU NÃO SER"

7

* Sabor a nada

Bolero

Palito Ortega / Dino Ramos
Los Galantes

Demasiado rápido.
Violines innecesarios
Murmullo inadecuado
A veces, la voz principal a flor de voz: "qué
no sucede". →

7

Sabrá Dios

Bolero

Alvaro Carrillo
Los 3eres

Bonito, calido, empieza
Humming bonito
Buen acoplamiento de voces y la guitarra,
aunque nuevo efectista por los Caballeros
Intermedio como jazz o gitano(?) →

7

Vuelue

Bolero

Hnos. Martínez Gil

Hnos. Martínez Gil

Trio con trompeta(?), maracas, otra cosa como
dame (?)

Anticuado

Acabado, baileable!

Tiene introducción, pero luego se sigue casi sin
pausa. Creo que la letra es más larga que lo
normal. Si tiene intermedio instrumental.

7

Por fin

Bolero

Armando Navarro

Los Dandys

Trio, maracas.

Vozes insoportablemente rubicada.

Los guitarreros se están mal.

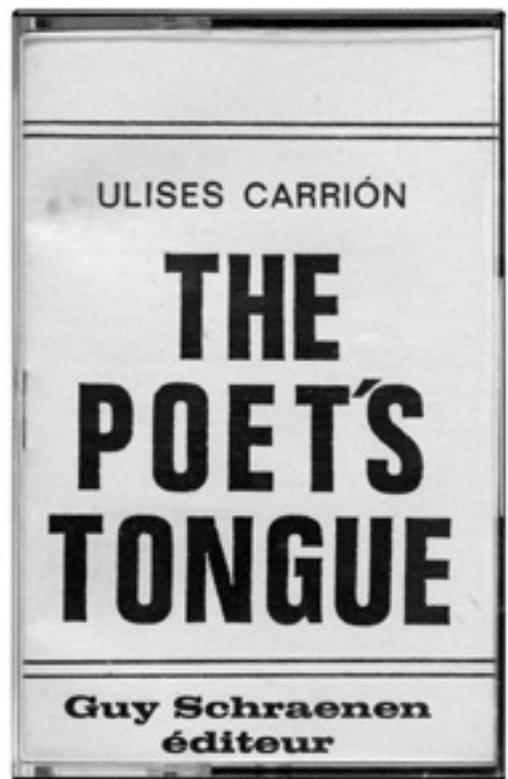
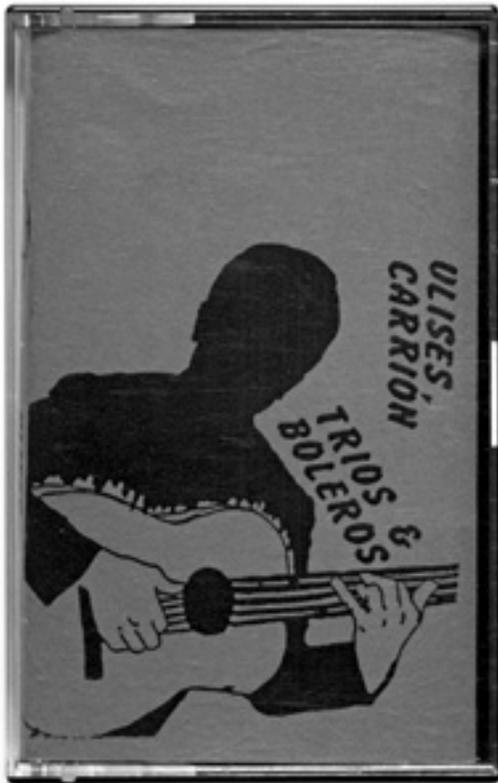
Pero también los baterios (??) demasiado
buenos y ruidosos.



**ULISES,
CARRIÒN**

**&
TRIDROS
BOLEROS**

Originally produced for the VPRO
radio in the series 'Art on the
Radio, Radio as Art,' June 1983.
Text consultants: Annie Wright &
John Legins.
Sound Engineer: Wim Conradi.
Copyright: 1984, U. Carrion.
c/o Time Based Arts
Bloemgracht 121
Amsterdam, Holland.



performances

PERFORMANCES

1975

- *Homage to Van Gogh*, Van Gogh Museum, Amsterdam
- *Six Plays*, Centrum 't Hoogt, Utrecht

1976

- *To be or not to be*, Galerie Kontakt, Antwerp
- *The Muxlows*, Het Konglomeraat, Amsterdam
- *To be or not to be*, Cosmos, Amsterdam

1977

- *45 revoluciones por minuto*, Martinikerkhof, Groningen
- *Some Spanish Exercises*, Sonesta Koepelzaal, Dutch Art Fair, Amsterdam
- *Spanish Pieces*, Koninklijk Conservatorium, The Hague
- *To be or not to be / 45 revoluciones por minuto*, Beethoven Festival, Arnhem
- *The Poet's Tongue*, PoëZieHuis, Duiven

1978

- *Clinch: Ulises Carrión vs. John Armleder vs. Didier Merlin*, Ecart, Geneva
- *Amsterdam Phone Calls*, Galerie A, Amsterdam
- *Opening of Hetty Huisman / Ceragenetics*, Gemeentelijk Museum Het Prinsessehof, Leeuwarden
- *E.A.M.I.S.*, Remont Gallery, Warsaw

1979

- *Kunst og Kunstnere*, Egmont Højskolen, Hou
- *Names and Addresses*, S:t Petri, Lund
- *Hamlet for Two Voices*, *45 revoluciones por minuto*, *Two Spanish Lessons*, *A Book*, *To be or not to be*, *Match*, Text-Ljud-Video, Fylkingen, Stockholm
- *Phone Book Van Gogh*, *Two Spanish Lessons*, *Hamlet for Two Voices*, *45 revoluciones por minuto*, *To be or not to be*, *Match*, Festival Parola e Suono, Florence

1980

- *Names and Addresses*, Stichting Agora, Maastricht
- *Kunst 11-daagse*, Bonnefantenmuseum, Maastricht
- *Projekt Visuele Poëzie*, Academie voor Beeldende Kunsten, Arnhem

1981

- *Six Plays*, La Mamelie, San Francisco

1982

- *The Death of the Art Dealer*, Universiteit (International Media Meeting), Maastricht

1983

- *The Death of the Art Dealer*, Vereniging van Videokunstenaars, Amsterdam
- *The Death of the Art Dealer*, ICC, Antwerp
- *Twin Butlers*, Time Based Arts, Amsterdam
- *Twin Butlers*, Centrum Beeldende Kunst (International Film Festival), Rotterdam
- *A Book + To be or not to be*, 12e Festival international du nouveau cinéma, Montreal
- *A Book + To be or not to be*, Η τεχνη Του Βιντεο, Athens
- *Love Story*, Nieuwe Kerk (Kunst = Bestaan), Amsterdam

1985

- *Twin Butlers + The LPS File*, Nine One One / Focal Point Media Center, Seattle
- *Twin Butlers*, Long Beach Museum of Art, Long Beach
- *Twin Butlers + The LPS File*, Satellite Video Exchange Society (A Video In Western Front Presentation), Vancouver
- *The Death of the Art Dealer + The LPS File*, WPA (5 Artists in Residence), Washington, DC

1986

- *Twin Butlers*, Stichting Arena, Rotterdam

BOX

CLINCH

ULISES CARRIÓN
VS

JOHN ARMLEDER
VS

DIDIER MERLIN



A sound performance by Ulises Carrión

- Program :* 1. Hamlet for 2 voices
2. 3 Spanish Lessons 3. 45 Revoluciones por minuto
4. Videotape A Book 5. Clinch

Ecart, 6 rue Plantamour, Genève, 10 May 1978, 20.00 hrs.



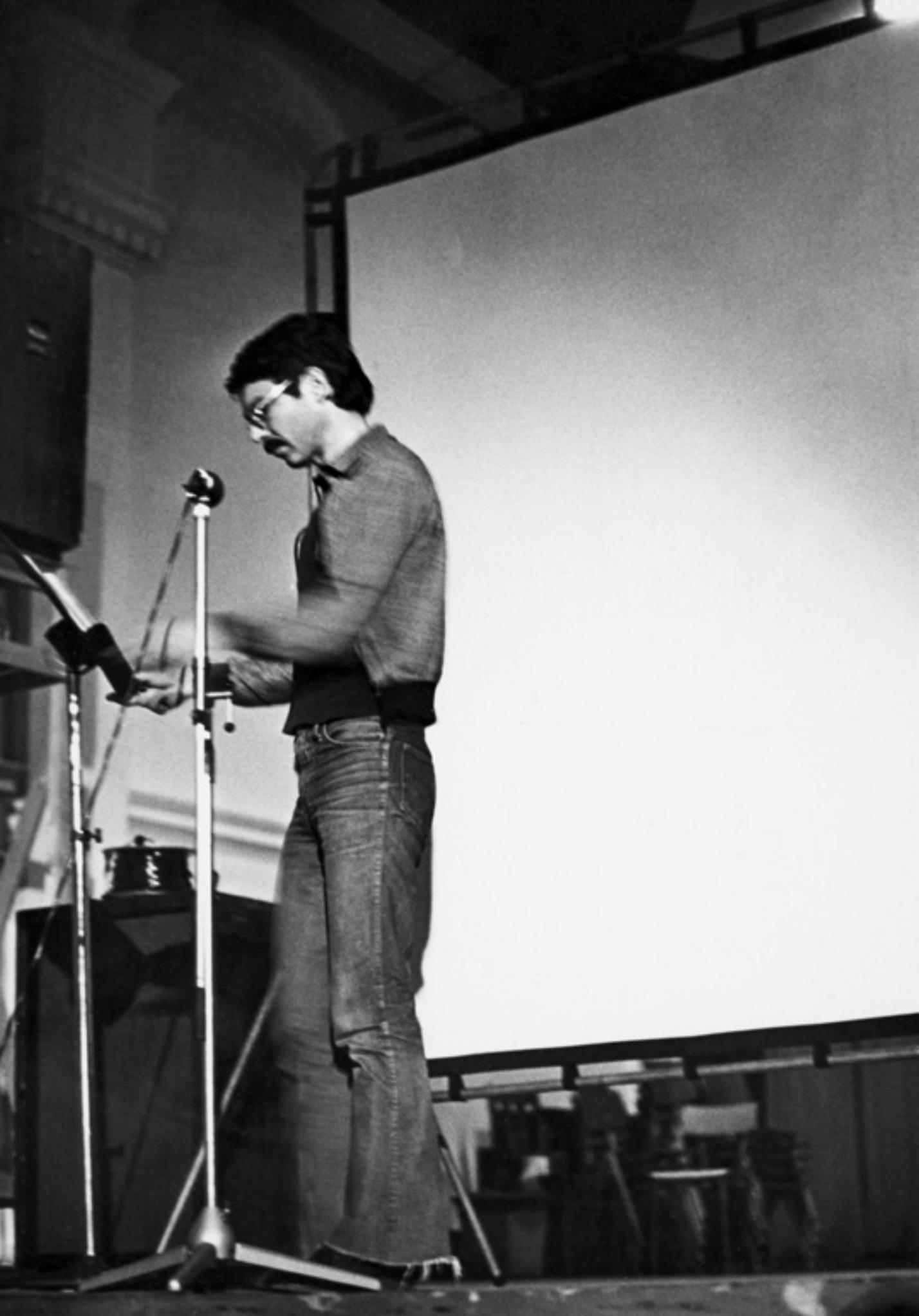


"To be or not to be", Kontakt Gallery, Antwerpen,
12. VI. 76.

During the reading of Hamlet's soliloquy, tiny
white balls were thrown on the floor after
each word.









public projects

PUBLIC PROJECTS

1978

- *Amsterdam Phone Calls*, Galerie A, Amsterdam
- *Art for the Millions*, Amsterdam Centraal

1981

- *Gossip Scandal and Good Manners*, Stichting De Appel, Amsterdam
- *Clues*, Galerie A, Amsterdam

1982

- *De Diefstal van het Jaar*, Drents Museum, Assen

1983

- *Bob and Martha*, Other Books and So Archive, Amsterdam

1984

- *Love Story*, De Gele Rijder (Festival De Stad), Arnhem
- *Lilia Prado Superstar Film Festival*, Amsterdam; Rotterdam; Groningen; Arnhem

A+

LEIDSE KRUISSTRAAT 10 AMSTERDAM

UN ESPACE PARLÉ
A SPOKEN SPACE

022 43 47 22



Messageur automatique - Galerie Guétan, 12 rue Soliman, 1207 Genève/Geneva

<i>[Handwritten signature]</i>	27 oct. - 4 nov. 1978
<i>[Handwritten signature]</i>	27 oct. - 4 nov. 1978
ULISES CARRION	30 oct. - 5 nov. 1978
<i>[Handwritten signature]</i>	27 oct. - 4 nov. 1978
<i>[Handwritten signature]</i>	27 oct. - 4 nov. 1978
<i>[Handwritten signature]</i>	27 oct. - 4 nov. 1978
<i>[Handwritten signature]</i>	27 oct. - 4 nov. 1978
<i>[Handwritten signature]</i>	27 oct. - 4 nov. 1978

Chacun des artistes cités plus haut présente sur répondeur automatique un travail encore inédit à l'espace symbolique de la galerie

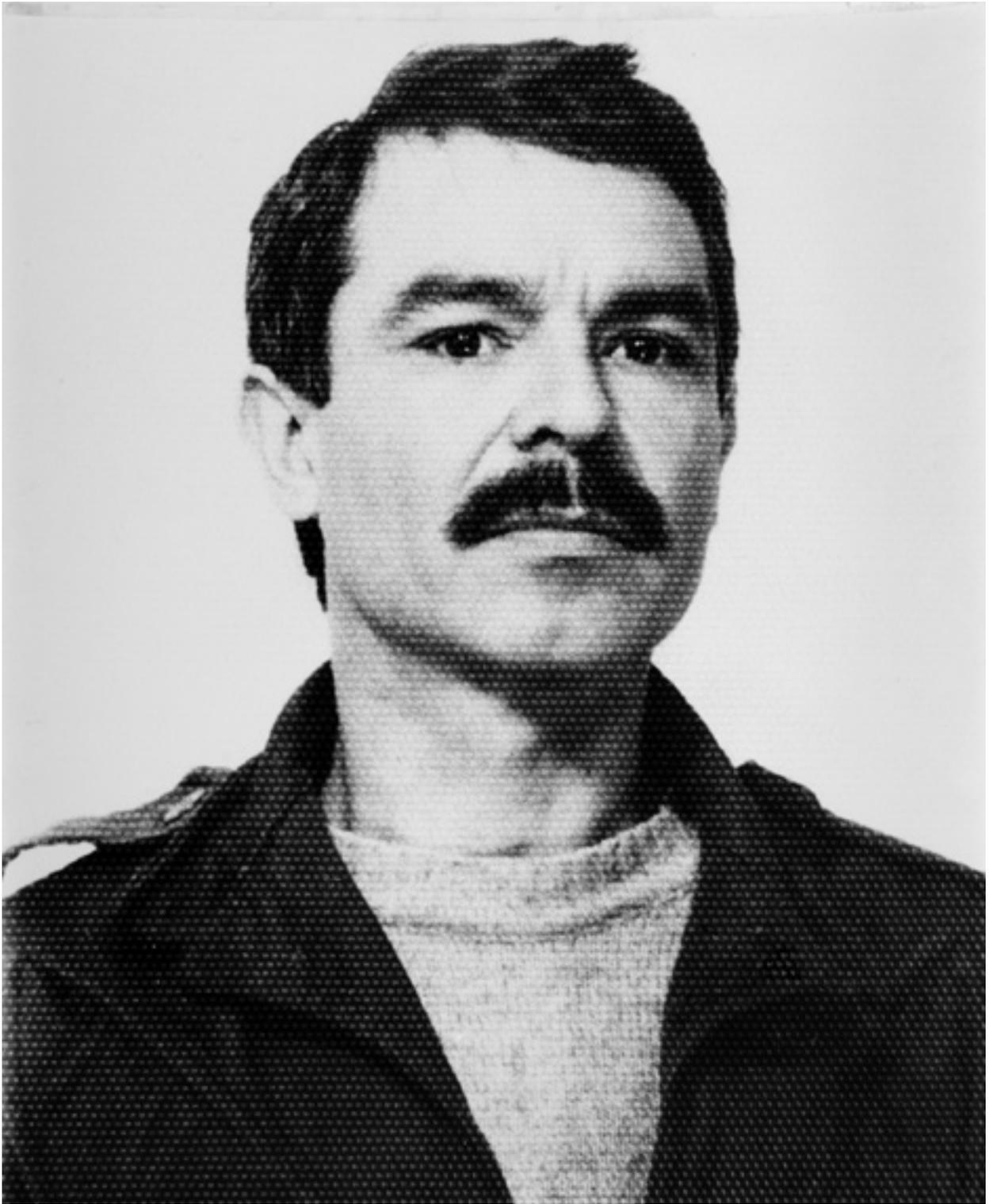
TUESDAY
31 OCTOBER
8pm

ULISES CARRION: AMSTERDAM TELEPHONE CALLS

Instructions:

Dial 09 (long distance), wait for tone, dial 41 (Switzerland) 22 (Genève) 434722 (Galerie Guétan).

ULISES CARRION



Tel. 020-121233



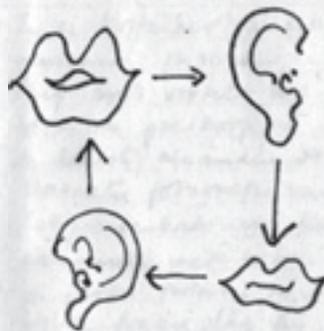
Tel. 020-768960

When I agreed to take part in this project, I had no idea how difficult it would prove to be.

I thought it would be easy to spread the stories concerning Ulysses among my friends and acquaintances, many of whom knew not only Ulysses but also other people mentioned in the stories.

I took ~~the~~ ~~book~~ this little book with me to Israel, intending to tell some of the stories there, particularly to H.

And I read through the list of gossips many times, in order to select the first one that



Roddslagenda
van
Kees Broos



COLABORADORES ACTIVOS



André Minnaar

Liesbeth Brandt Corstius

Kees Broos

Wies Smals

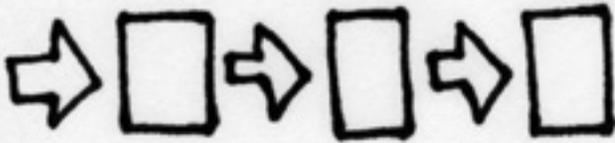


Jörg Zutter

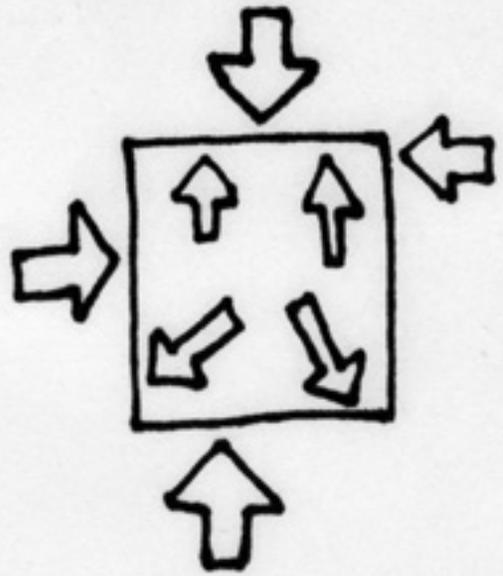
Josine van Doffelaar

Michael Gibbs

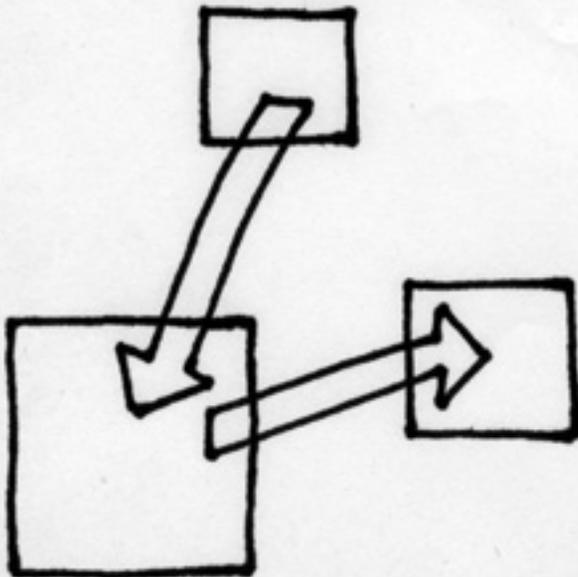
Theo van der Aa



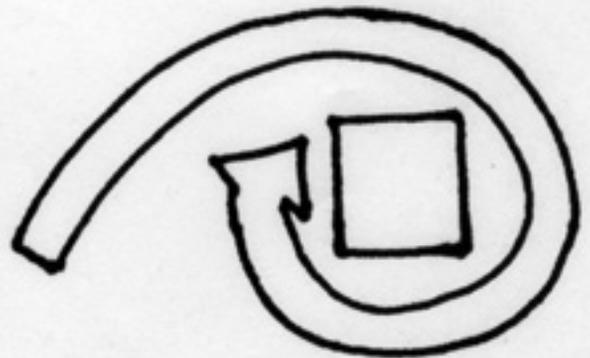
Si esto es el chisme
(ESTRUCTURA SEGMENTADA),



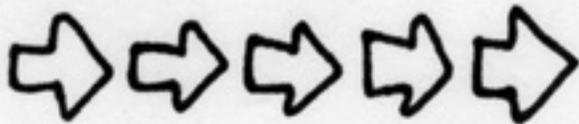
entonces esto es el rumor
(INFLUENCIA RECIPROCA),



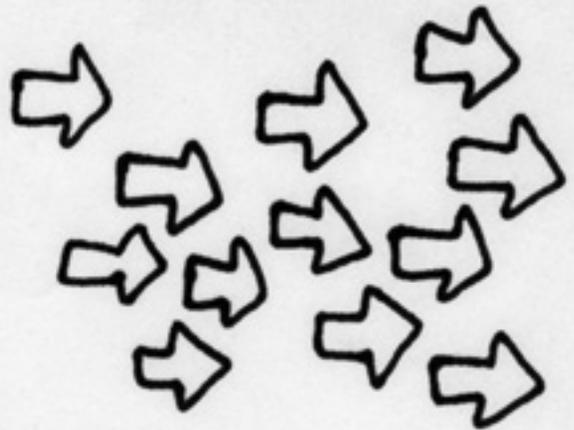
entonces esto es el escándalo
(ADELANTO GRADUAL),



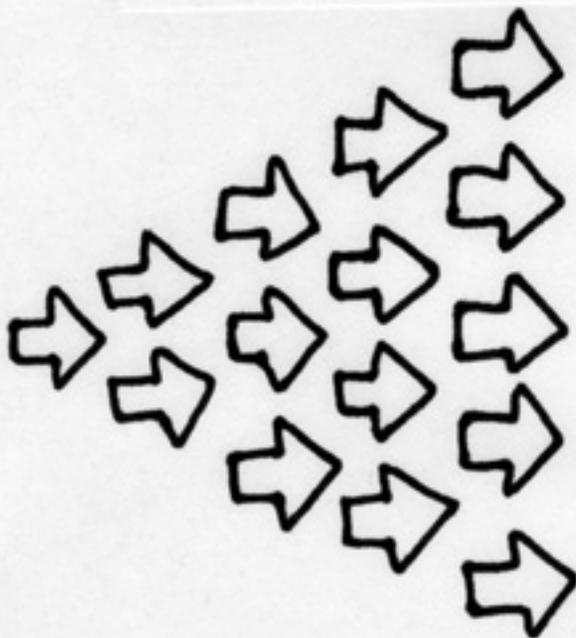
y entonces esto es la calumnia
(MEDIDA ESTRATEGICA).



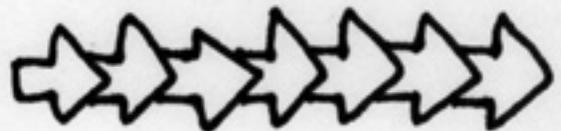
Si esto es el chisme
(INFORMACION ESLABONADA),



entonces esto es el rumor
(MOVIMIENTO MULTIPLE),



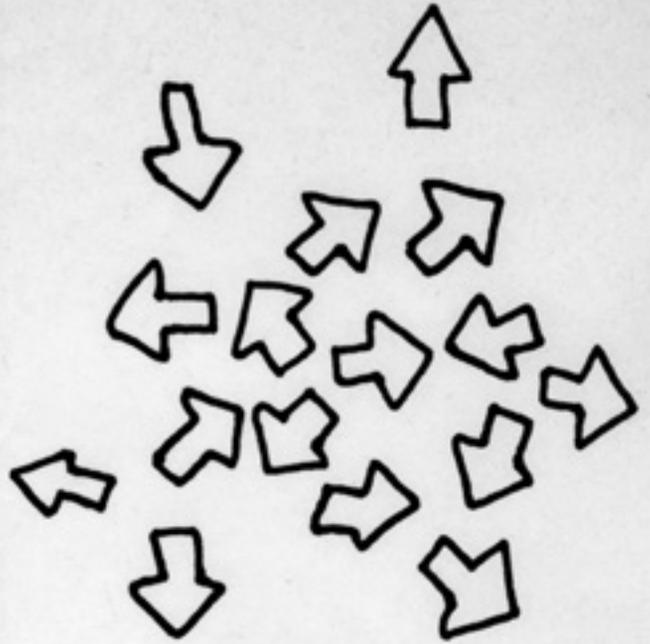
entonces esto es el escándalo
(INTENSIDAD CRECIENTE),



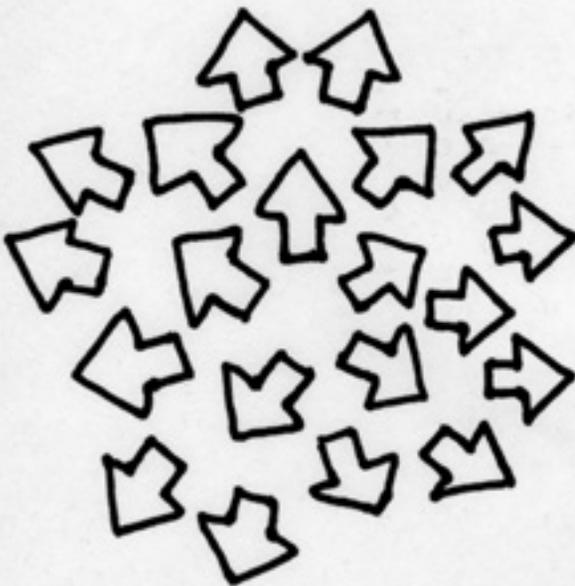
y entonces esto es la calumnia
(BLANCO DEFINIDO).



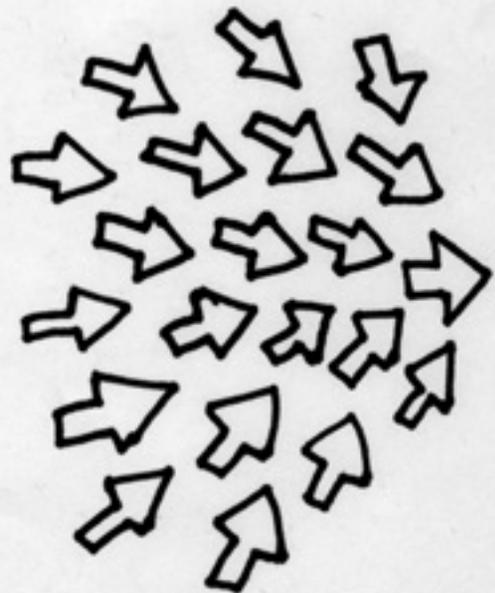
Si esto es el chisme
(EVOLUCION LIBRE),



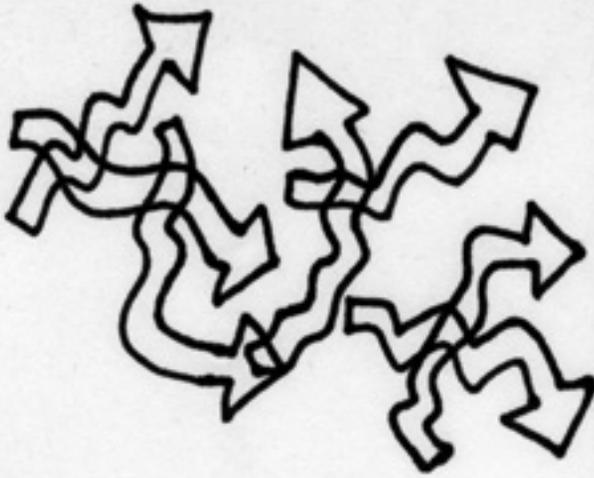
entonces esto es el rumor
(AVANCE CAOTICO),



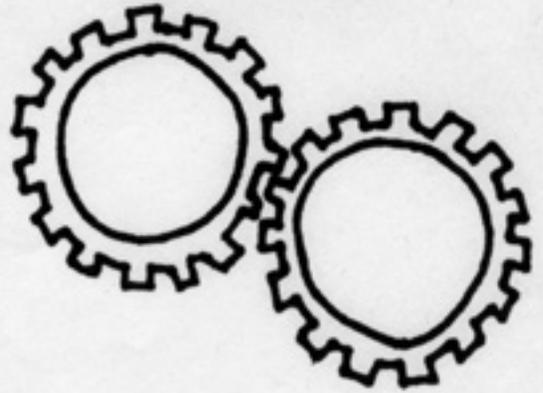
entonces esto es el escándalo
(RADIACION INTENSIVA),



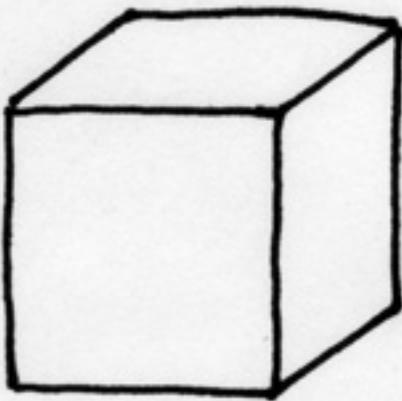
y entonces esto es la calumnia
(ESFUERZO CONCENTRADO).



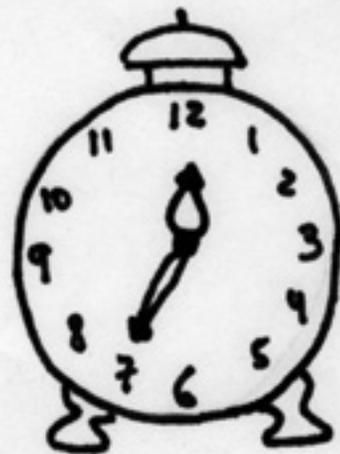
Si esto es el chisme
(REFERENCIA ONDULANTE),



entonces esto es el rumor
(CONEXION ROTATORIA),



entonces esto es el escándalo
(PESO POSITIVO),



y entonces esto es la calumnia
(MECANISMO EXPLOSIVO)!

"The Robbery
of the Year"
-an installation.

f 4350,-



A small room in the Assen Museum, all dark except for a spotlight



Installatie/
Performance

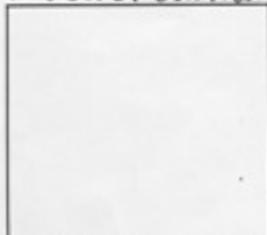


above a table. On the table, a rotating plate. On the plate,

**Carat
Colour
Clarity
Cut**



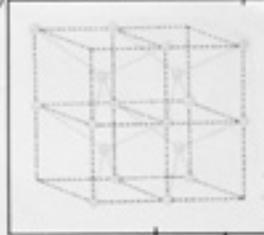
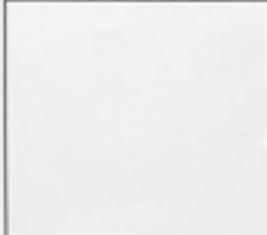
a velvet cushion. On the cushion, an authentic diamond. People could



DE Installatie van Ulises Carrión
DIEFSTAL VAN HET JAAR
3 t/m 7 Februari 1982
Drents Museum, Brink 1-5, Assen
Open: di-wo-do-vr 9.30 - 17.00 u.
za-zo 13.00 - 17.00 u.



look at it, or take it in their hands, or steal it. A photographer, disguised



De
Nederlandse
Kunst-
Stichting

"Through ages
diamonds have
been the only
luxury which
has retained
its value..."

**Ulises
Carrión**



as a visitor, documented people's reactions.

21 FEBRUARI 1982

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Ik moest jouw
kunstwerk afmaken, daarom heb ik de
diamant gestolen.

met vriendelijke groeten:

**DE
DIEF!**





Stichting De Appel en Ulises Carrión presenteren
4 Mexicaanse films uit de periode 1950-'52

***Rumba Caliente,**
Gilberto Martínez Solares, 1952
Subida al Cielo,
Luis Bunuel, 1951

LILIA PRADO LIVE INTERVIEW

Las Mujeres de mi General,
Ismael Rodríguez, 1950
Las 3 Alegres Comadres,
Tito Davison, 1952

De films zullen achter elkaar vertoond worden.

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6 juli Groningen, Liga '68,
Poelestraat 30
tel. 050-120433

7 juli Arnhem, Filmhuis,
Korenmarkt 42
tel. 085-42 4283

Aanvang: 16.00 uur tot middernacht

Prijs Passeptout: f 15,00

LIVE IN A



Lilia Prado

SUPERSTAR

FILMFESTIVAL

4-8 JULI 1984

NEDERLAND

FILMEX
121

PEL
MEX



ULISES CARRION
 Video/Performing Artist
 a Nine One One / Focal Point Media Center Presentation



TWIN BUTLERS
 video-performance (20 minutes)

LILIA PRADO: SUPERSTAR
 a videotape (30 minutes)

913 E. PINE
 Thurs., April 11 9pm \$4 \$3 members

ULISES CARRION

LILIA PRADO SUPERSTAR
 A VIDEO SCREENING

TWIN BUTLERS
 A VIDEO PERFORMANCE

← REPUBLIC →

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exhibitions

EXHIBITIONS

Solo Exhibitions

1973

- *Sstt!*, Mijn Galerijtje, Breda
- *Texts and Other Texts*, In-Out Center, Amsterdam

1974

- *Grammatica's*, Agora Studio, Maastricht

1975

- *Conjunctions*, Art Meeting Place, London

1976

- *Contents* (cat.), Remont Gallery, Warsaw

1977

- *Inne Książki* (cat.), Remont Gallery, Warsaw

1978

- *Un espace parlé*, Galerie Gaëtan, Geneva

1979

- *Names and Addresses* (cat.), Fiatal Művészek Klubja, Budapest

1980

- *Names and Addresses* (cat.), Agora Studio, Maastricht
- *Bibliografia Parcial*, Espaço NO, Porto Alegre
- *Names and Addresses*, Gallery East, Art Institute of Boston, Boston

1981

- *Clues*, Galerie A, Amsterdam
- *Artists' Books from the Other Books & So Archive Amsterdam*, Stedelijk Museum Schiedam

1987

- *Books and Pamphlets 1978–1987*, Boekie Woekie, Amsterdam

1990

- *Bookworks*, Archive Space, Antwerp

ulises CARRIÓN
texts and other texts

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28 may - 9 june

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st!

M. C. ... 19...

ssst !

U. Cornish / 93

Edward Albert thought out his special contribution to the chorus. "I'll miss him dreadfully. He was so kind and sort-of friendly like." *"conjunctions"*

"It must have been a great experience to have known Him when He was young and still full of hope and promise." *by ulises carrion*

The remark seemed aimed at Mrs Thump. She answered in her deliberate colourless way. "Yes. He was full of promise—then." *at the art*

"A born playboy. He was nobody's enemy but his own." "And it had to be paid for, of course," said Mrs Thump, and said no more. *meeting place*

The chorus was resumed. Edward Albert repeated his bit. *48 earlham street*

The only person who seemed to be backward in this heaping up of posthumous wreaths was Mrs Thump. At first that was ascribed to the depth of her sorrow. She had no words for it. Then it was whispered that she was going to have Him cremated, not handsomely buried in a large tomb, and that she was going away from London. *1975*

Cremation was a new idea to Edward Albert. It touched a vein of queer imagination in him. "It can't be nice being cremated," he said. "And where are you at the Resurrection? Just a jar or sumpthink." *London w.c.1*

"This will be a shock to your literary work," said old Mr Blake to the widow, finding her sitting alone in meditation.

She considered him. She spoke quite calmly, but with an effect of relieving her mind of something that had been there too long. "No harm now in telling you that I don't do literary work. He put that about. *Amour propre*. He had his pride, you know. He just hated to think I was a pirate dressmaker working myself to the bone with a roomful of bussies. That's what I am, you know. He was sensitive—in that way. That's all over now, and his feelings can't be hurt any more." *17 march → 3*

"I thought—" began old Mr Blake. *april*
"No. I guess you guessed. Now I can go off to Torquay

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"Anonymous Quotations"

on the 31st of March 1979

from 8pm to 10pm

Anjeliersstr. 153, Amsterdam

**other
books
and
so**

OTHER BOOKS AND SO

Exhibitions in Other Books and So

Heerengracht 227:

1975

- *Boeken en linguïstische objecten uit allerlei landen*
- *little books*
- *Briefkarten van kunstenaars*
- *Tim Jones: Propositions, combinaties van taal en beeld*
- *Either, or inside Opal L. Nation, the recent written words*
- *Beau Geste Press*
- *Eric van der Wal*

1976

- *Roy Grayson: Brighton Road*
- *Arriga Lora-Totino*
- *Athletic, liquid and phonic poetry*
- *Ad Gerritsen. Wie zich aan een ander spiegelt, spiegelt zich zacht*
- *Raúl Marroquín*
- *International Stamp Art*
- *E. Carl*
- *Eduard Bal*
- *Guy Schraenen*
- *Predrag Sidjanin: Love*
- *Klaus Groh*
- *Tom van As*
- *G. J. de Rook: Four Works and Books*
- *Paul van Reeuwijk*
- *Brummense Uitgeverij van Luxe Werkjes*
- *Newspaper Art / Art Newspapers, curated by Mick Gibbs*
- *Raúl Marroquín*

1977

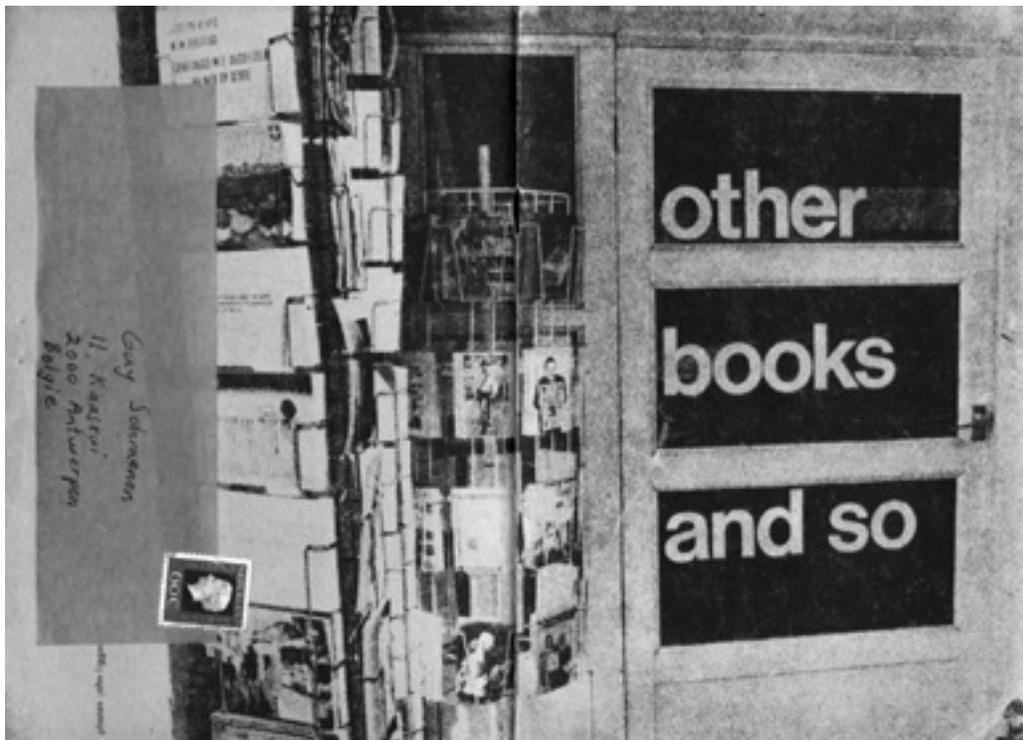
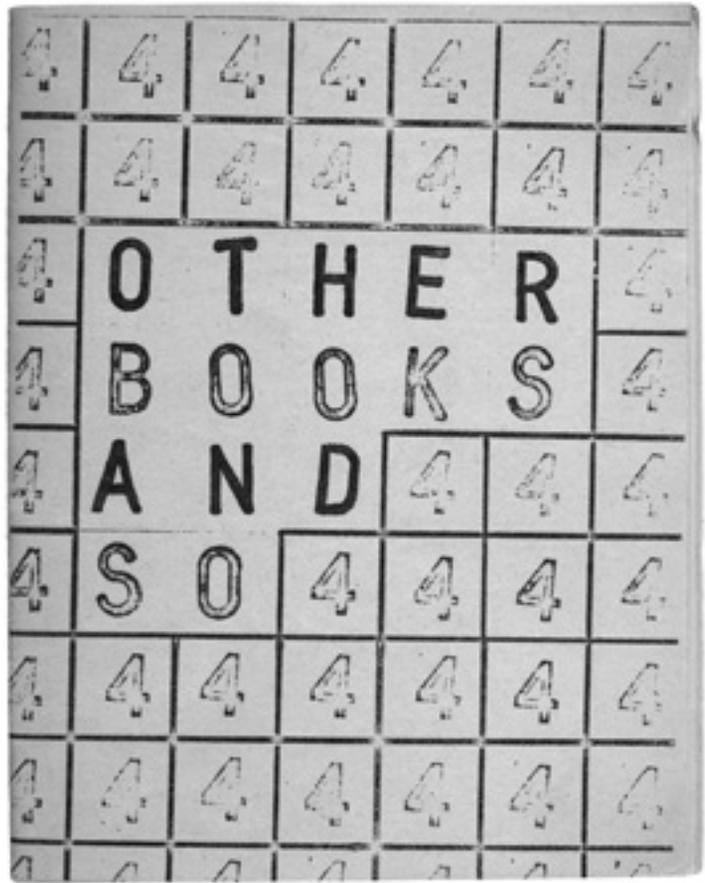
- *Hetty Huisman, Cabaron Press, brieven aan vrienden*
- *Underground Art: Yugoslav Publications*
- *What Is Art?, after an idea of H. W. Kalkmann*
- *Richard Hartwell*
- *Maurizio Nannucci*
- *Edizioni Geiger*
- *Dorothy Iannone: A Show of Books and Cards*
- *Dick Higgins*

Heerengracht 259:

- *Allan Kaprow: Tom Ockerse Editions*
- *Barry McCallion*
- *Typewriter Art*
- *Guy Schraenen éditeur*
- *10 jaar Bloknoot*

1978

- *Mirella Bentivoglio / Vladan Radovanović*
- *Boeken van vijf Latijneramerikaanse Kunstenaars uit Uruguay, Chili, Argentinië*
- *What is Mail Art?*
- *Takako Saito*
- *Boeken van Braziliaanse kunstenaars*
- *Poste restante*
- *Mirtha Dermisache*
- *Post restante 1*
- *Post restante 2*
- *Anna Banana*
- *Robert Joseph en Pierre van Dijk*
- *Robert Joseph en Pierre van Dijk*
- *Ad Gerritsen*
- *Jiří Valoch*







TRAVERSABLE adj. Qui peut être traversé : *régions traversables.*
TRAVERS-BANC n. m. Dans une mine, galerie horizontale dans le rocher, perpendiculaire aux lignes de niveau des couches. | Pl. *des travers-bancs.*
TRAVERSE [travɛʁs] n. f. (de *traverser*). Technol. Sorte d'entretoise. | Ch. de f. Pièce d'appui posée sur le ballast perpendiculairement aux rails d'une voie ferrée, qu'elle supporte et dont elle maintient l'écartement. @ *Chemin de traverse*, petit chemin, plus direct que la grand-route. | *Se mettre à la traverse* (Fig.), apporter des obstacles. | — Pl. Obstacles, affections : *rencontrer bien des traverses sur son chemin.* - Ⓞ - *stolliv biamed*
TRAVERSÉE n. f. Action de traverser. | Voyage par mer ou à travers un pays. @ *Traversée de voiles* (Ch. de f.), point où deux voies se coupent.
TRAVERSER [travɛʁsɛ] v. t. (lat. *transversari*). Passer à travers, d'un côté à l'autre : *traverser une forêt, la rue.* | Pénétrer de part en part : *la pluie a traversé mes vêtements.* | Être en travers de quelque chose : *des idées traversent le jardin.* | Fig. Passer par : *avoir pendant ; traverser des temps malheureux.* @ *Traverser l'esprit*, se présenter rapidement à la pensée.
TRAVERSIER, ÈRE adj. Qui sert à traverser : *barque traversière.* @ *Filée traversière*, sôte qu'on place presque horizontalement sur les lattes.
TRAVERSIN [travɛʁsɛ̃] n. m. Sorte



Joan
Rabascall

Oda (Freudiana) a Barcelona
 Col·lecció de deu postals

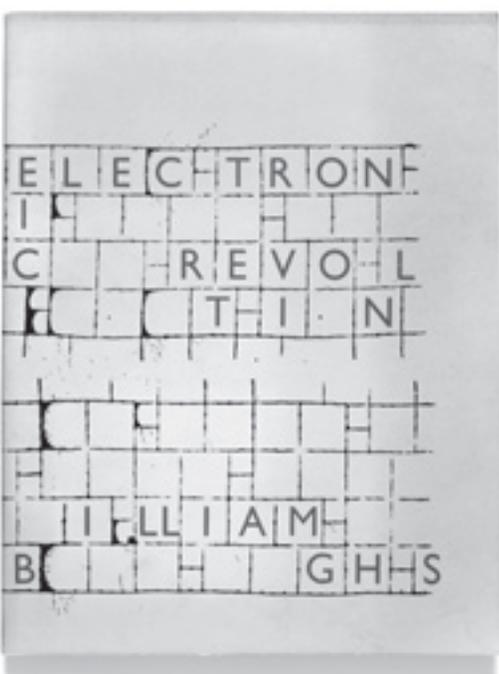
Neix a Barcelona l'any 1925. Resideix a París des de 1962. El seu treball és basat damunt les imatges i les informacions vehiculates pels circuits establerts de visualització (TV, premsa, publicitat, etc.), és a dir, imatges i informacions de «segona mà» que ell utilitza altrament, contraposant-les o desvirtuant-les de la manipulació ideològica a què han estat sotmeses, i ampliant-les sobre tela fotogràfica.

A partir de 1972 realitza també films (curts-metratges) i video tapes amb tècnica similar, adaptada al camp audiovisual. Per a algunes sèries, parteix de la solarització que produeix la tècnica de la xerografia sobre les imatges ja editades; és el cas per a aquesta sèrie inèdita, dedicada a Barcelona.

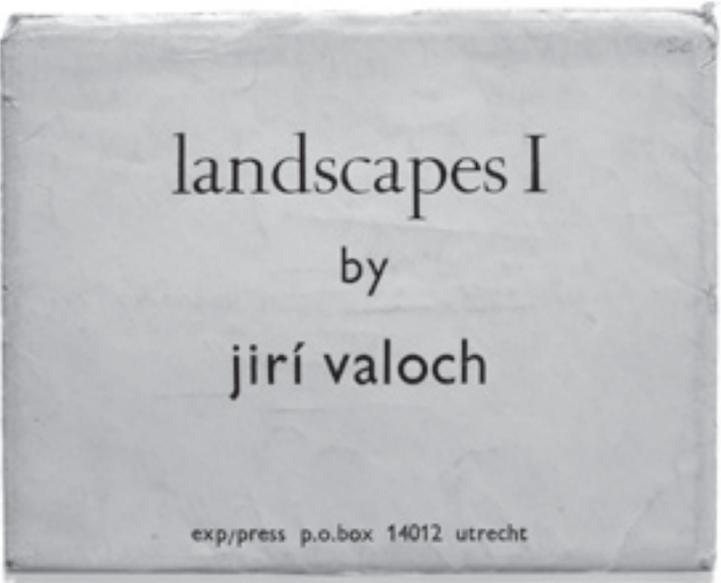
Ha exposat individualment a diversos països d'Europa —Països Baixos, Gran Bretanya, França, Itàlia, Portugal i Liechtenstein— i recentment a Barcelona. També ha participat a nombroses mostres col·lectives arreu del món, principalment a Europa —Est i Oest— i als Estats Units.

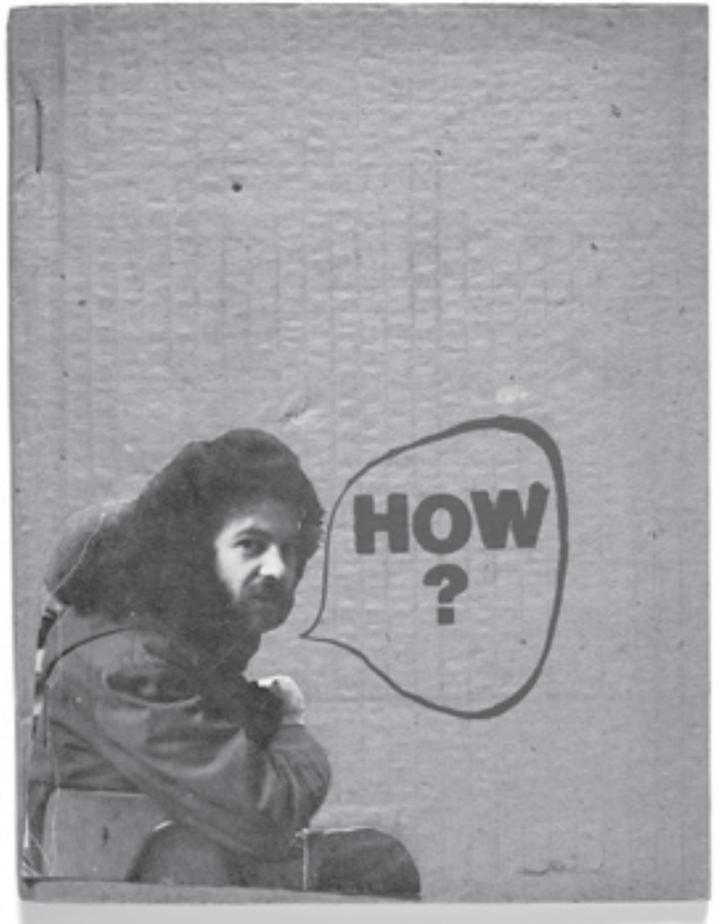
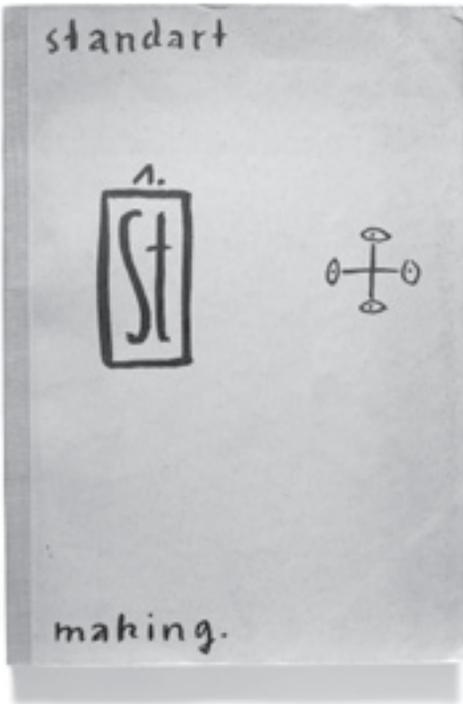
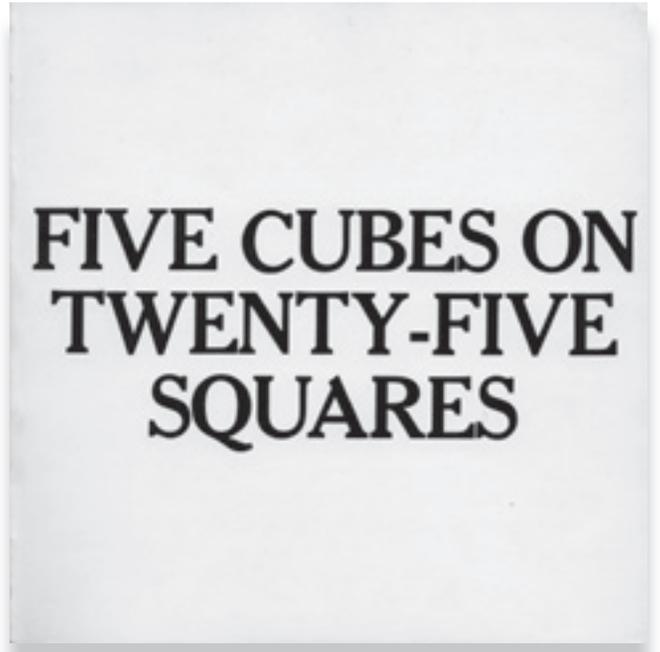
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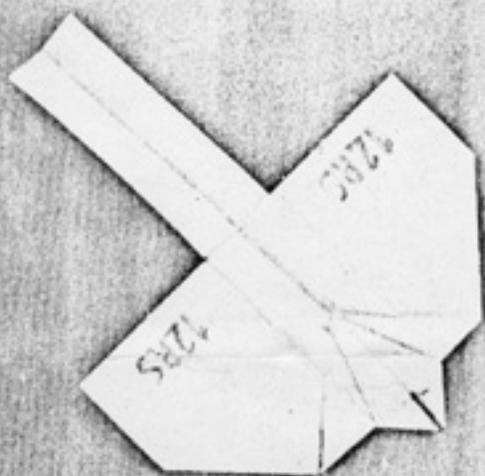
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 (international
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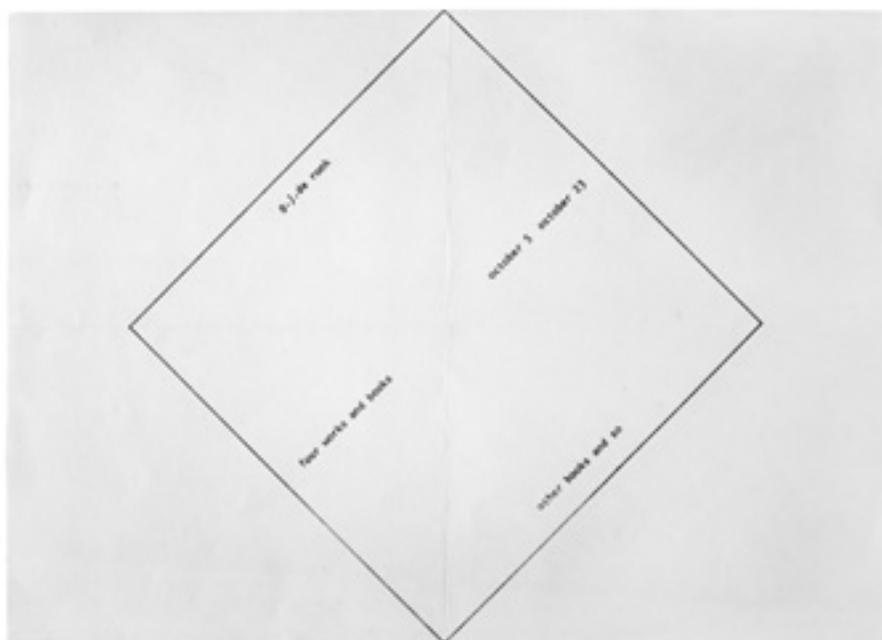
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30 November - 23 December 1976. Opening: 30 November 1976, 20.00 hrs, with Special Mystery Guest Appearance. Other Books and So, Herengracht 227, Amsterdam, tel. 020 - 256781 Open: Tuesday to Saturday 14.00-18.00 hours.

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

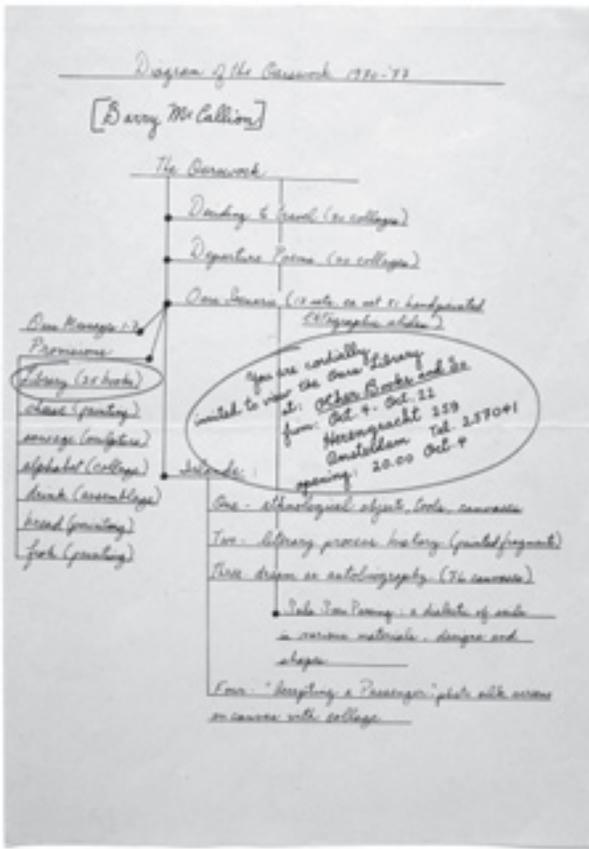
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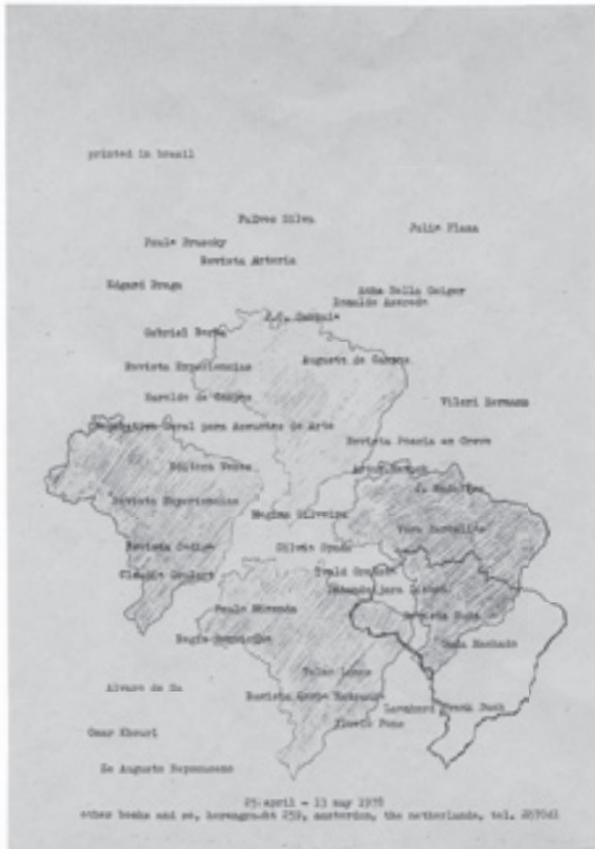


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20 February 20.00 hrs



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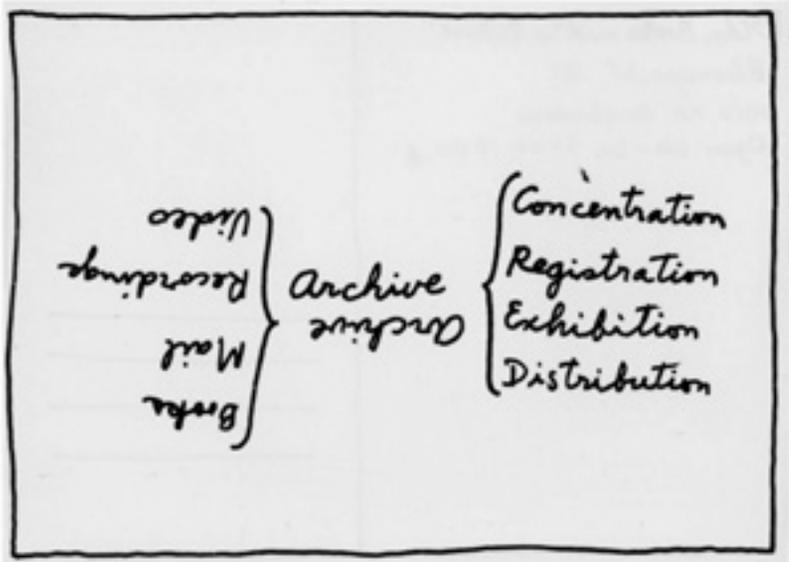
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OTHER BOOKS AND SO





**exhibitions
curated
by
ulises
carrión**

EXHIBITIONS CURATED BY ULISES CARRIÓN

1976

- *Books from Other Books and So*, Emmastad, Curaçao
- *Contents*, Remont Gallery, Warsaw (cat.)

1977

- *Inne Książki*, Remont Gallery, Warsaw (cat.)
- *De wegen van kunst in de vrije sector*, Stedelijk Museum / Museum Fodor, Amsterdam
- *Language Performances: Other Books and So*, Dutch Art Fair, Amsterdam

1978

- *Books, multiples, posters, papers, postcards from Other Books and So*, Kunstzaal Zuid, Rotterdam
- *Van kunstenaarsboeken tot postkunst / From Bookworks to Mailworks*, Fiatal Művészek Klubja, Budapest (cat.)
- *From Bookworks to Mailworks*, Stedelijk Museum Alkmaar (cat.)

1979

- *Rubber Stamp Books*, Egmont Højskolen, Hou (cat.)
- *Anonymous Quotations*, Anjelierstr. 153, Amsterdam

1980

- *Bookshow*, The Living Art Museum, Reykjavik (cat.)

1981

- *Other Books*, The Living Art Museum, Reykjavik (cat.)
- *Artists' Books: 12 Approaches* (with Juan J. Agius), Museum Waterland, Purmerend (cat.)
- *Artists' Books from the Other Books & So Archive Amsterdam*, Stedelijk Museum Schiedam (cat.)

1982

- *Art Photocopies Exhibition!*, Centrum 't Hoogt, Utrecht (cat.)

1986

- *Turning Over the Pages: Some Books in Contemporary Art*, Kettle's Yard Gallery, Cambridge, UK (cat.)

1988

- *Kunstenaarsboeken uit het Other Books and So Archive Amsterdam / Artists' Books from the Other Books and So Archive Amsterdam*, Studium Generale, Universiteit Maastricht
- *Erakusketa / Copias Originales*, II. Bideoaldia, Tolosa (cat.)

Catalogues

1976

- *Contents*, Remont Gallery, Warsaw

1977

- *Inne Książki*, Remont Gallery, Warsaw
- *Language Performances: Other Books and So at the Dutch Art Fair*, Sonesta Koepelzaal, Amsterdam

1978

- "Rubber Stamps. Theory and Praxis," *Rubber Bulletin* 1, no. 6, ed. Aart van Barneveld, Stempelplaats, Amsterdam
- *Van kunstenaarsboeken tot postkunst / From Bookworks to Mailworks*, Fiatal Művészek Klubja, Budapest
- *Van kunstenaarsboeken tot postkunst / From Bookworks to Mailworks*, Stedelijk Museum Alkmaar

1979

- "Artists' Postage Stamps and Cancellation Stamps," *Rubber Bulletin* 2, no. 8, ed. Aart van Barneveld, Stempelplaats, Amsterdam
- *Stempelkunst. Een historische overzicht*, ed. Aart van Barneveld, Ulises Carrión, and G. J. de Rook, De Nederlandse Kunststichting, Amsterdam
- *Names and Addresses: Verbal, Visual, and Aural Works 1973–1980*, Agora Studio, Maastricht, 1980

1981

- *Other Books*, The Living Art Museum, Reykjavik
- *Kunstenaarsboeken / Artists' Books uit het / from the Other Books & So Archive Amsterdam*, Stedelijk Museum Schiedam

1982

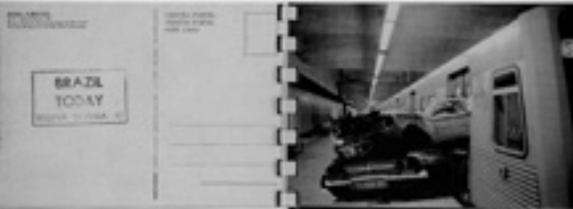
- *Art Photocopies Exhibition!*, Centrum 't Hoogt, Studium Generale, Universiteit Utrecht

1984

- *Lilia Prado: Superstar film festival*, Stichting De Appel, Amsterdam

Van kunstenaarsboeken tot postkunst

Sinds de naam al aanwezig, gaat het in deze tentoonstelling om de postkantoren, de verzendkasten, tussen kunstenaarsboeken en postkunst. Beide vormen behoren tot dezelfde groepen (een of twee de laatste twee decennia) en beïnvloeden en worden beïnvloed. Maar wij het niet mogelijk is een historische lijn te trekken die van de ene vorm naar de andere leidt, wil ik toch aantonen dat de postkunst bepaalde tendenties versterkt heeft in de ontwikkeling van de kunst, die de kunstenaarsboeken reeds op gang gebracht hadden. Deze versterkingen heeft belangrijke vormgeevende gevolgen gehad, waardoor dat de taal ook de ontwikkeling van het een vorm naar het andere versterkt heeft. (Kunstenaarsboeken zijn boeken opvat als informatieobjecten, d.w.z.; boeken waarin de boodschap bestaat uit de som van alle materiele en formele elementen. Postkunst is een post-



FRANÇOIS CLOUTIER: Brazil Today

From Bookworks to Mailworks

As the name indicates, this exhibition tries to show the contact points, the relationships, between artists' bookworks and Mail Art. Both forms are contemporary (they belong more or less to the last two decades) and influence and enrich each other. Although it isn't possible to draw a chronological sequence leading from one art form to the other, I want to show that Mail Art realizations were tendencies in the evolution of the art process - evolutions that the bookworks had triggered, and that such radicalization has important formal consequences. Since in the BRAZIL for the title suggesting a development from the one form to the other, (bookworks are books that are compiled as an expressive unity, that is to say where the message is the sum of all the material and formal elements. Mailart is any postal sending that incorporates one, several or all of

van het één, meerdere of alle elementen van het boekwerk - en verzendingen worden meer als deel van de boodschap. Andere groepen postkunst is de kunst van het gebruik van de post). Deze tenuitvoerlegging bestaat uit twee hoofdlijnen. De eerste afdeling bestaat uit kunstenaarsboeken, gebonden uit het materiaal dat op dit moment het meest in ontwikkeling staat en naar zijn mening simpelere voorbeelden zijn van dit genre. De andere afdeling bestaat uit de werken, die de boekvorm bewaard, met enkele wijzigingen.



Donald Perry: Donald Perry in the Center of Art and Communication December 1979.

de elementen of the actual mailing as part of the transmitted message. That is, mail art is the art of using the mail. The show compares therefore, 1 sections, the first is filled by bookworks that have been selected among the material available for us at this moment - bookworks that in my opinion are excellent examples of their genre. The second section is made up of works that retain the book format (with some exceptions) but, on

wereld binnens, de groei van kunstenaarsboeken ten de tentoonstellingen daaraan behoevend heeft, het feit was dat in deze de post verzonden konden worden. Niet hetzelfde, dan het in bepaalde gevallen verbanden van de twee activiteiten en het ontstaan van werken die ook beide genres behoren. Dit had weer tot gevolg, dat deze boeken soms een minder strikte structuur hebben dan de hierover vermeldde. De vastgestelde verschillen tussen boeken (binnen, kleine afmetingen voor letters, objectiviteit). Een afwijking was voorbeeld in 'Ella Gajewski' van Henryk Gajewski. Het boek is gemaakt als een fotoalbum. In deze foto, zoals het onderwerp op elke pagina aanwezig, registreren een moment uit het leven van de kunstenaar van de kunstenaar. Maar het boek Brazil Allent de eerste twee foto's. Alle andere zijn in de toekomst genomen worden en één voor één, neemt de tijd voorbij en zijn opvatting, naar één, die een complete van. Het boek heeft veranderd worden. Dit werk kwam dus samen op, die de groei van

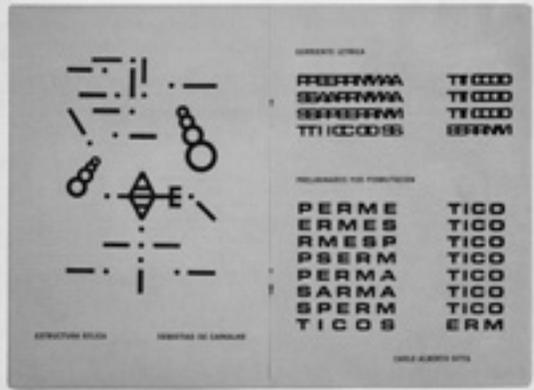


at these books often have a less rigid structure than those described above. But they open up, new possibilities and new directions for later developments. A perfect example of this is Henryk Gajewski's 'Ella Gajewski'. The book is organized as a photo-album. In each photo, as stated by the title on each page, documents one moment in the life of the author's daughter. But the book has only the first 2 photographs. All the others will be taken in the future and gradually, as time goes by and Ella grows, sent to each page of the book. This work incorporates two elements that question the existence of the book as objects limited in space and time. This questioning is made possible through the use of the postal system. Robin Costello, an extremely active artist in the area of Mail art, has asked all his correspondents - who have never met him personally - to give him imaginary portraits; later Robin Costello has compiled and published a book with all the received answers. But, before reproducing the answers, he had copied them himself, one by one, had re-written all the texts and re-drawn all the images. In this way

is het boek als ruimtelijk en tijdelijk object beschouwen. De breuk van plaats-tijd en adres, de post, Robin Costello, voor altijd op het gebied van de postkunst, heeft aan alle mensen, die een boek correspondenten (het boek heeft behoren gewerkt op een d-woordig genre van hen te maken. Verwijzen heeft Robin Costello van boek 'Portrait' - een serie van correspondenten van alle ontvangen antwoorden. Maar alvorens de antwoorden te reproduceren, heeft hij ze zelf een voor een geanalyseerd. Alle teksten opnieuw geschreven, en alle vormen overgenomen. In is het boek, het uiteindelijk resultaat, een totaal werk van de auteur, dat alleen tot stand kan komen dankzij de post. De laatste boeken van Henryk Gajewski 'Breven aan vrienden' functioneren op een ander niveau. Maar want ieder boek een echte brief, gericht aan één persoon, met de handgeschreven en gefotografeerd. Maar de afzending van de brief vervulde de boekvorm, en het boekvorm is

the book, the ultimate result is an authentic work of the artist that has been only made possible thanks to the Mail. Henryk Gajewski's books/letters 'Breven aan vrienden' function on a different level. How every book is an actual letter, addressed to a particular person, hand-written and posted. The book format results from the length of the letter and this offers structural possibilities that a normal letter lacks. In Henryk Gajewski's 'Brazil Today', one of a series of 2, each page is an actual portrait, as though the artist has asked around a print. In this way between the original and the modified portrait a tension is established that, in its turn, acquires meanings which change with the turning of the pages. The assemblages deserve a special mention. These are group publications. Every participant sends the compiler a work in as many copies as are necessary for the edition. The editor does nothing more than binding the received

From 'Ours II, number 1, manuscripted door' edited by Clemente Padell



Aðrar bækur

Á þessari sýningu eru yfir 100 bækur eftir listamenn frá 25 löndum, safnað af Other Books and So, í Amsterdam. Auk þess hefur Árni Ingólfsson sett saman bókasýningu eftir íslenska listamenn. Bækur á þessari sýningu voru valdar, í fyrsta lagi, vegna þess að þar voru fyrir hendi í Other Books and So, og hins vegar af eins mikilli fjölbreytni og mögulegt er, hvað snertir uppruna og tilgang. Ákveðið var að sýna aðeins einn titil eftir hvern listamann, einnig nokkrar bækur unnar í samstarfi.

Þrátt fyrir smá sýningarissnar, má finna á henni dæmi um mörg af bestu "bókverkum" myndlistarmanna. Með hugtakinu "bókverk", er átt við bækur þar sem bókarformið, samhangandi raðir blaðsíða,

Other Books

This exhibition includes books by more than one hundred artists from 25 countries. Except for a special Icelandic section assembled by Árni Ingólfsson, they all come from Other Books and So, Archive of Amsterdam. For the criteria selection were of a practical nature rather than aesthetical or historical. Those books were selected that a) are available at the Archive, and b) are as heterogenous as possible in their origin and intentions. It was decided to include only one title by each artist. A few group publications were also included. Either they were by artists active in the book field or present a formal coherence in spite of the plural authorship.

Limited as it is, this selection includes many of the best examples of artists'



Ákvarðar skylirði fyrir "lestri" sem er ær og kýr þeirra.

Hinir svokölluðu "bókhlutir" (book-objekts) falla ekki undir þessa skilgreiningu. Einungis eru sýndar bækur sem gefnar hafa verið út í einhverju upplagi, þar sem möguleiki bókarinnar til margföldunar er í mikilvægum tengslum við eðli hennar og tilgang.

Saga "bókverka" myndlistarmanna á sér stutta sögu, vart lengri en 20 ár. Lítandi til lengri tíma átti þó að nefna manifest futuristanna og útgáfustarfseni dadaistanna, sem fyrstu mikilvægu tilrauna myndlistarmanna á sviði prentunar. Í kringum 1950 komu concreteskáldin frá Suður Ameríku og Evrópu fram, staðréðin í að uppfylla gamlan draum, að eyðileggja allar bækur. Þetta átlou þeir að framkvæma með því að skapa nýtt tungumál, sem myndi gera gömlu tungurnar og gömlu bækurnar úreltar.



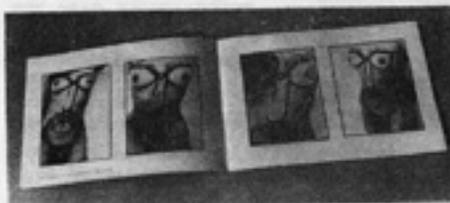
Með þá vitneskju að tungumál hefur rúmtilfinningu og að bækur eru þrívíðir hlutir (staðreyndir sem ekki hafa náð hljómgrunni bókmenntanna), þóktu þeir blaðsíðurnar ekki aðeins með stöfum, heldur einnig myndum, þeir gerðu göt á þær, brutu og kveiktu í þeim. Næstu áratugi notuðu bæði fluxusmenn og conceptualistar bækur samhliða hefðbundnari niðlum í listsköpun sinni.

Hinn mikli fjöldi "bókverka" vekur spurningar. Naprasta spurningin er ef til vill sú að hvernig á því stendur að þrátt fyrir margar árangursríkar og snjallar aðferðir í gerð bóka sem mögulegar eru, að ennþá er haldið fast við framleiðslu og neyslu hinnar "hefðbundnu" bókar.

Vonandi gefur þessi sýning fólki færfæri á að líta á bókina í nýju ljósi.

ÁI. KL.

bookworks ever produced. By the term "bookworks" I mean books, in which the book form, a coherent series of pages, determines conditions of "reading" that are intrinsic to the work. This definition excludes not only catalogues and biographies but also other artists' publications that either relate to works existing outside the book or are too vaguely defined in subject, form, or intention. So-called "book objects" were also excluded on the basis of the above definition. It was decided to include solely books that have been actually published in a limited or large edition, since I believe that the capacity for a book to be multiplied has important consequences as its form and function are concerned.



Artists' bookworks have a short history, spanning some 20 years. But looking farther back in history we should perhaps mention the Futurist manifestos and the Dadaist magazines as some of the first important efforts by artists in the field of publishing. Later, around 1950, the Concrete poets from South America and Europe set out to achieve man's old dream, the destruction of all books, obsolete.

Having learned that language has a spatial reality and that books are three-dimensional objects (an evidence that old and new literatures ignore) they covered book pages not only with letters but also with images, they perforated them and folded them and set fire to them. In the following decade, both the Fluxus artists and some Concept artists had albeit with totally different intentions and opposite aims adopted books as a medium that was better suited to their intentions than other, traditional art formats. Nowadays the massive production of books by artists all around the world poses some serious questions. As far as I'm concerned the most poignant of these questions is: with the exciting possibilities offered by bookworks, why do people still persist in producing and consuming the "ordinary" book. I hope this exhibition will make other people ask the same question.

Ulises Carrión.

KUNSTENAARSBOEKEN

ARTISTS' BOOKS

uit het / from the

Other Books & So Archive Amsterdam



27/3 - 26/4/1981

Stedelijk Museum Schiedam

NOTE

Guy Schreier
P.O. Box 415
1000 Antwerpen
Belgie



- Juan ALIUS (Holland)
- ALDO BASSI (Mexico)
- Avalino de BRANCO (Brazil)
- 'ART IN OPPOSITION' (Italy)
- 'ARTE DOSTALE' (Italy)
- Rose RICHY (United States)
- Eugenia SALCELLS (Spain)
- Rene SACTENS (Holland)
- Fritz SALZMANS (Germany)
- Anne SARKIS (Canada)
- Dan BARBER (United States)
- Viktore BRONI (Italy)
- RUP BIRNE (Germany)
- George BRITZ (United States)
- Paulo BRUSCKY (Brazil)
- Henry BUCK (Poland)
- CPTAIN COLLAGE (United States)
- CARDICA (United States)
- Ulises CARRIÓN (Holland)
- Tom CARRUTHERS (England)
- LUK CATRIL (Argentina)
- Guillermo A. CRUILLINE (Italy)
- Cecilia de CUBROFF (England)
- 'CUCUMER BRIT' (Venezuela)
- Buster CLEVELAND (United States)
- Sea COLBY (United States)
- 'COLOR STROK CALINDAR' (United States)
- 'COMMON BRIT' (United States/Germany)
- Mike CRANE (United States)
- Robin CROKER (England)
- Lise DRAK (France)
- Wally DUNFELL (South Africa)
- 'DRTA' (Japan)
- Geno DEVOS (Belgium)
- Marcello DOSTALLUCI (Italy)
- Jerry ORSKA (United States)
- Daphne DRENTUS (France)
- Leonhard Franz DUCH (Brazil)
- John DURCAN (United States)
- 'EXPERIENCIAS' (Brazil)
- Hans FAKKELDT (Holland)
- David FALKNER (England)
- 'FO FETO' (Brazil)
- Yvo FIMBREN (United States)
- Aurélien FLORES (Mexico)
- Nino FRANCISCHI (Italy)
- Marilyn FRANCIS (United States)
- Giovanni FONTANA (Italy)
- Nicola FRACCIONE (Italy)
- William GRADIONE (United States)
- Alberto CALLINGARI (Italy)
- Claudio COLASAT (Holland)
- Graciela GUTIERREZ BARRA (Argentina)
- Horst HANN (Germany)
- Richard HARBLETON (Canada)
- Richard HARTMILL (Germany)
- Jonathan HELD (United States)
- Scott HELMES (United States)
- Carl HEYWARD (United States)
- L.J. HOGGINS III (United States)
- Fati HOLL (France)
- Steve WITCHCOCK (United States)
- Woe HORRITZ (United States)
- HUDNOLSON JR. (Brazil)
- 'IMP' I.A.C. (Germany)

The photocopy machine, that product of a very sophisticated technology, gave rise to a marginal art form. The marginal quality of photocopy as art isn't only historical - it cannot be explained by merely pointing at the novelty of photocopy as medium, but also and above all by recalling that such a technology was certainly not developed with artistic purposes in mind.

No, Photocopy machines were developed for the purpose of making copies which are as true as possible to the original. And that at the same moment that artists already knew (since the last century) that it's impossible to make a truthful copy of any original whatsoever. Artists learned that thanks to their experience with color, form, light, photography, language, etc. They had also discovered that the impossibility of reproducing reality had to serve as the starting point for the production of art.

Photocopy machines appeared on the market in 1950. In 1968 the possibility of making color copies became a fact. Various methods were gradually refined, and nowadays it's possible to make copies of illisible-anything. The original no longer needs to be bidimensional. Not only can copies be as 'beautiful' as the original, they are often more 'beautiful' than the original. And then, photocopying is easy, cheap, and the machines are available everywhere - although in this respect the United States is by far the best equipped country in the world. That which artists had been searching for years - the banal and mechanical nature of the production of beautiful images - has now been confined by the photocopy machine.

And that's why the present exhibition was put together with a more poignant issue as the starting point: How can you use technology to update old concepts about art? In other words, what is there left for an artist to do when you can create such (and so much) beauty by pushing a button?

This show includes periodicals as well as books and postcards, but mostly loose sheets in A4 format. All works come from the other books and so archive in Antwerpen.

- Ka de JONGE (Holland)
- Tadeu JUNCEZ (Brazil)
- Suzanne van KERMOUX (Belgium)
- 'KROFFOLANG' (Germany)
- Michael LAM (United States)
- Karin LAMBERTZ (Brazil)
- Magali LARA (Mexico)
- Maria LARA (United States)
- Shari LEON (United States)
- Unhadel Jara LISBON (Brazil)
- Cindy LLOYD (United States)
- 'LUNA/SEA PRESS' (United States)
- Jan MOLLERAN (Holland)
- Supper MACCI (Italy)
- Tim MANCUSI (United States)
- Piilino MASCULAM (Italy)
- Morrin MEYER (New Zealand)
- 'THE MISTFUL' (United States)
- Osmano SOAI (Venezuela)
- Jürgen S. OUBRICH (Germany)
- Richard OLSON (United States)
- 'THE CRIBBLED LION' (Italy)
- Kulo PECCINI (Italy)
- Julio PLAZA (Brazil)
- Fikulo PONS (Holland)
- 'POVIT' (Brazil)
- 'PUNK TIGRA' (Germany)
- Keith RAININGS (United States)
- Robert REWELDT (East Germany)
- Maria Irene REISER (Portugal)
- Fanny RIKNSTEIN (Germany)
- Coen de ROOY (Holland)
- Wacław ROPIECKI (Poland)
- Marilyn ROSENBERG (United States)
- Katerina RUMINS (United States)
- 'RUMTE 2' (Belgium)
- Piotr RYSON (Poland)
- Robert SANDERS (United States)
- Angelika SCHMIDT (Germany)
- Regina SILVERE (Brazil)
- Wendie SMITH (England)
- Law SPICELMAN (United States)
- Chuck STAKE (Canada)
- Jeff STOLL (United States)
- 'SOUND SUNA' (Mexico)
- William SOMMER (Venezuela)
- Patrick T. (United States)
- Bruno TARDI (Italy)
- Pat TRAUBNER (United States)
- Steve TERRAGES (Spain)
- Alex THOMAS ZONE (United States)
- André TOT (Hungary)
- Calvin TOT (Hungary)
- Fanywa TOTM BRNO (Hungary)
- 'TRI-NOR' (Germany)
- Gudrun WEGGHOEDTTER (Denmark)
- Riek WELLMUND (Brazil)
- Juri WOLOCH (Chechoslovakia)
- Ben WOTTER (France)
- Nicola VERBARI (Italy)
- Eduardo Antonio VIGO (Argentina)
- Andrzej WIELCOP (Poland)
- Ronald WIGMAN (Holland)
- WALE KONURKUNST (Germany)
- Armando ZA (Holland)

editing projects

EDITING PROJECTS

1976

- *Kontexts*, no. 8, Maastricht (with Michael Gibbs)

1977–78

- *Ephemera*, nos. 1–12, Amsterdam (with Aart van Barneveld and Salvador Flores)

• 1978

- *Box Boxing Boxers, Commonpress #5*, Amsterdam
- *Sound Proof No. 0*, Other Books and So, Amsterdam (Cassette)
Re-edition: Slowscan, vol. 22, Utrecht, 2013 (LP)

1980

- *The Stampa Newspaper* (uncompleted), ed. Aart van Barneveld and Ulises Carrión, Stempelplaats, Amsterdam

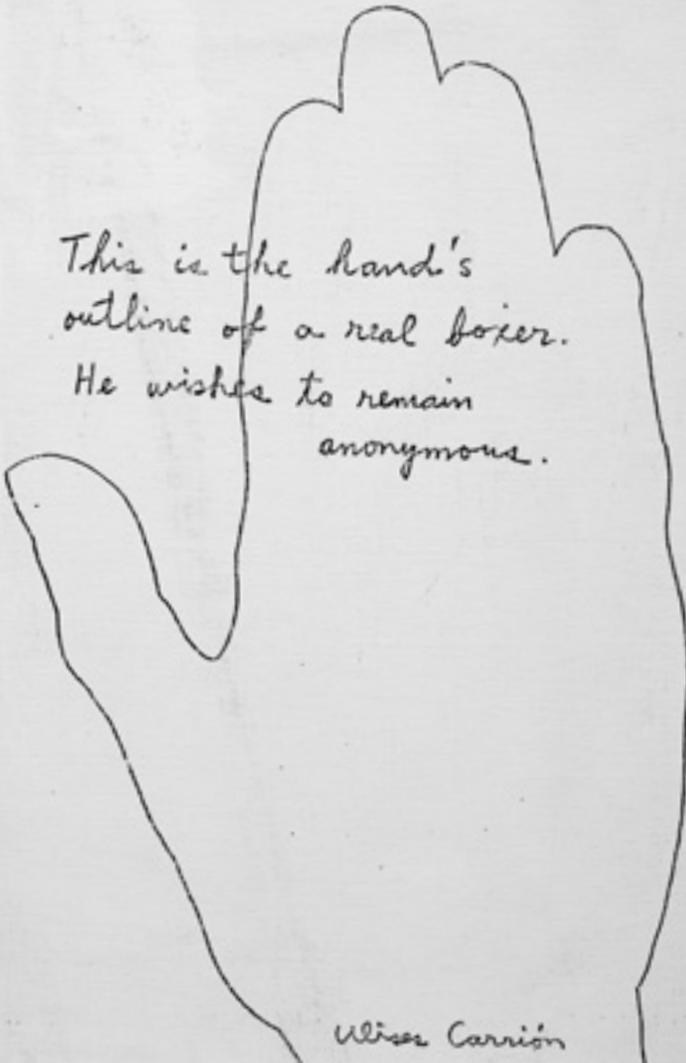
Daylight Press Projects

1975

- Michael Gibbs, *Accidence*

1976

- Eduard Bal, *Entomoprint*
- John M. Belis, *Volume*
- Clemente Padín, *Happy Bicentennial*
- Gerrit Jan de Rook, ed., *Stamp Art*



This is the hand's
outline of a real boxer.
He wishes to remain
anonymous.

Ulises Carrion



BOX

BOXING

BOXERS



Nº5 . EDITED BY ULISES CARRIÒN
1978



A. BERTON



"Overprints", by Mehlan, Amsterdam.

EPHEMERA #5

PADIN AND
CARABALLO
ARE
IN
JAIL!

Ask for information. Transmit it.
Miss Garrison.



Jeremy Adler, London, n.d.

F. Impey
Do you really want
the postcard

sorry
no art today

gabor toth

FLUGPÓSTUR
PAR AVION



Budget, 1978.

LUNCHEONS	..	
TEAS	..	
DINNERS	..	
SOUP	..	
FISH	..	
JOINTS, GRILL	..	
VEGETABLES	..	
SWEET, ICES	..	
BREAD, CHEESE	..	
CAKES, PASTRIES	..	
TEA, COFFEE	..	
MINERALS	..	
BEER, WINES	..	
CIGARETTES ETC.	..	

4 ROBIN CROZIER
58 TUNSTALL VALE
SUNDERLAND SR2 7HP
66 ENGLAND

PAGEN° 1

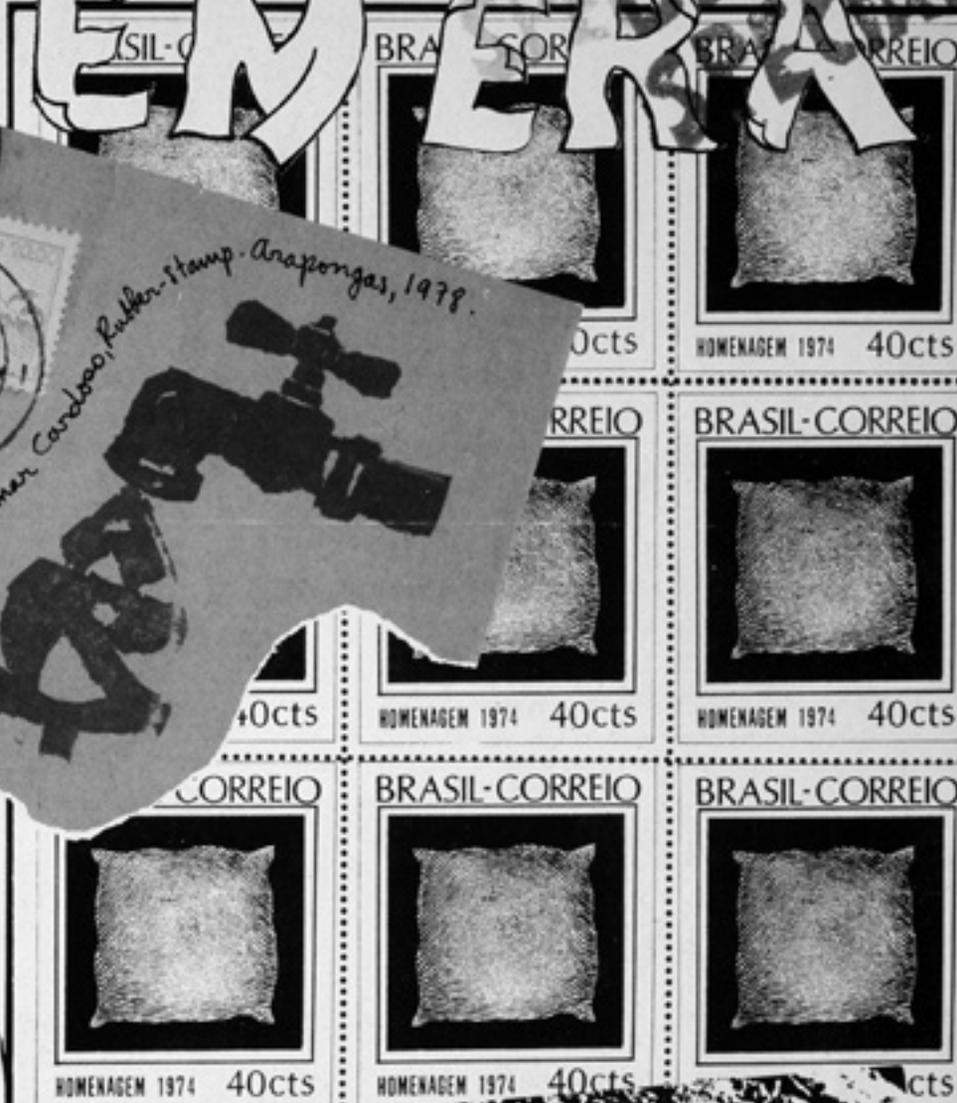
NO! EPHEMERA

First year, April 1978. A monthly journal of mail and ephemeral works. Editors: Ulfass Carrion, Aart van Barseveld, Salvador Flores. Price per issue: f 4.50. Foreign: f 1.25 + f 0.30 for post. Subscription for 1 year: f 25. - Foreign: f 12.50 + f 6.00 for post. Address: c/o Otter Books and So, Herengracht 259, Amsterdam, NL.

EPHIMERA



Gilmer Cardoso, Rubber Stamp, Araxongas, 1978.



*Julio Plaza "Are you alive?"
São Paulo, 1973.*

*V. Barcelon, Porto Alegre, 1974
"Traces of Man"*



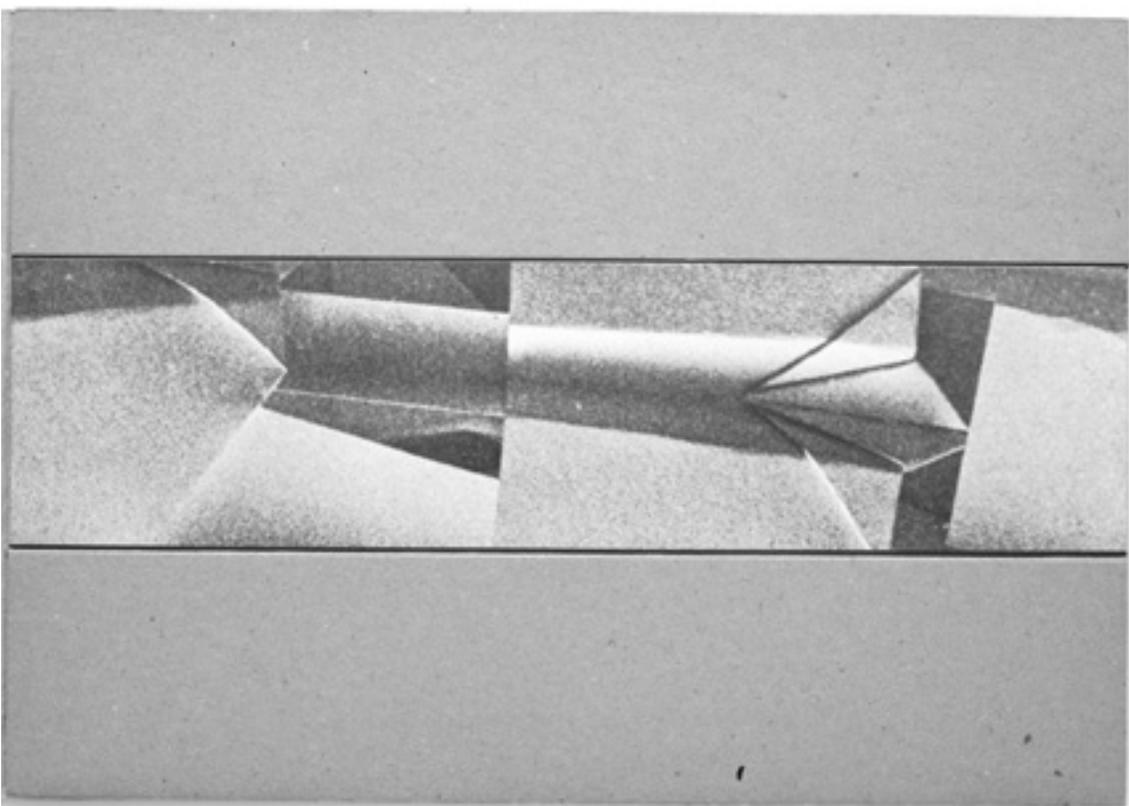
Post-Stamp by Paulo Bruscky Recife

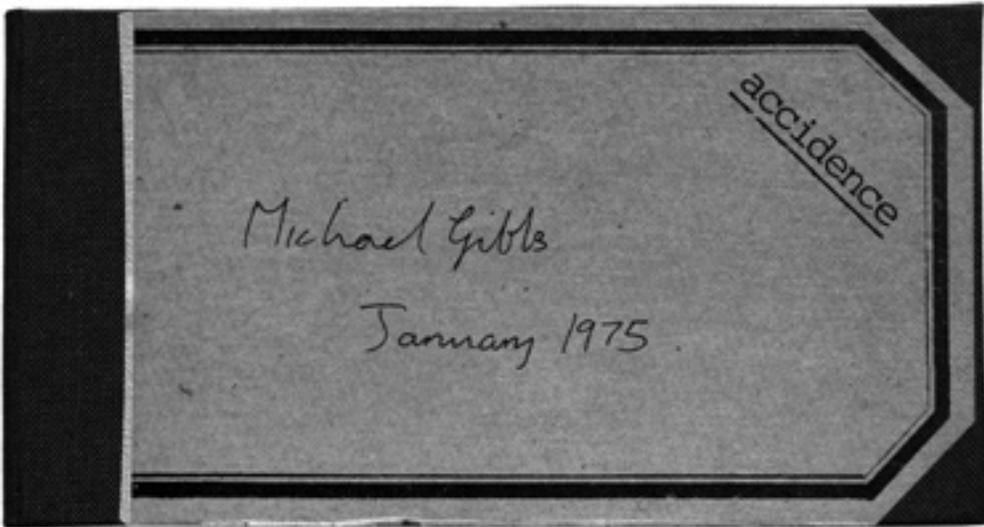
CKY-BRASIL

EDUARD BAL

ENTOMOPRINT

daylight press





a reunion of the grammar, or this snake
notating with these visual sets at
words; the elements of any subject.

HAPPY
BICENTENNIAL



CLEMENTE PADIN
MONTEVIDEO - URUGUAY / 76

TAKE TWO LATHS

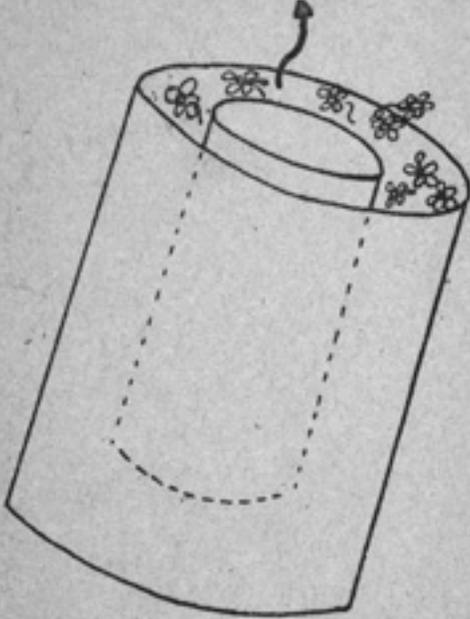


A GREAT LATH



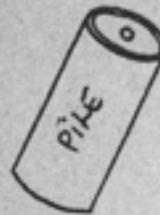
A SMALL LATH

FLOWERS HERE

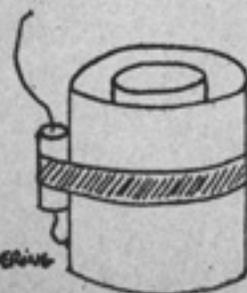


STUFF WITH FLOWERS

TAKE A PILE OF 1.5 VOLT



AND SOLDER
ELECTRIC-RODS IN EACH
PILE

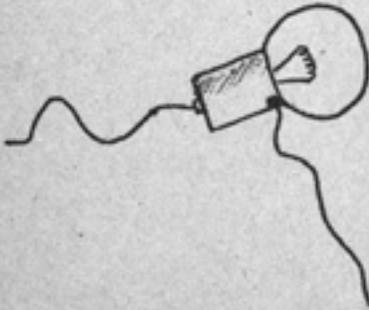


~ SASH of GUM

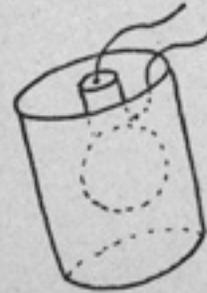
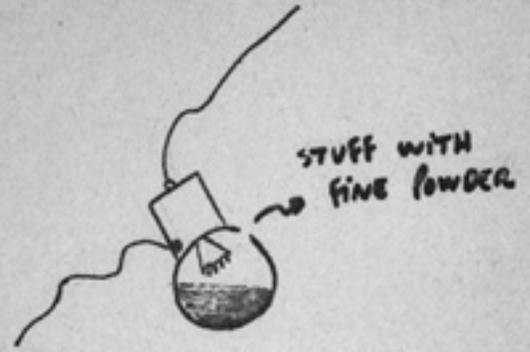
TAKE A LAMP of 1.5 volt.



AND SOLDER ELECTRICAL WIRING
IN EACH POLE

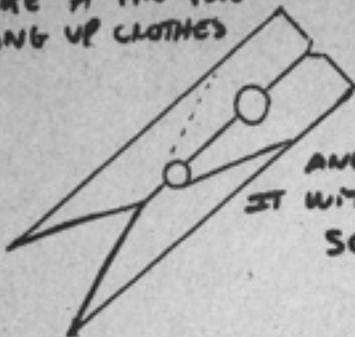


MAKE A SMALL HOLE IN THE
GLASS

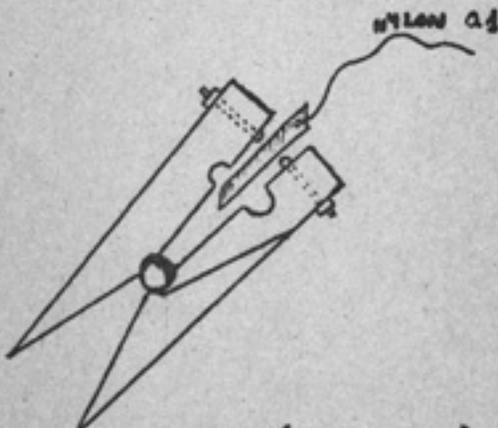


PUT IT IN A OPEN TUBE

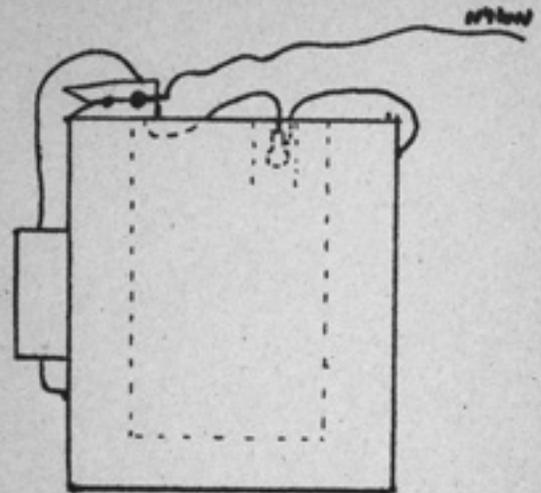
TAKE A PIN FOR
HANG UP CLOTHES



AND CONDITIONE
IT WITH TWO
SCREWS

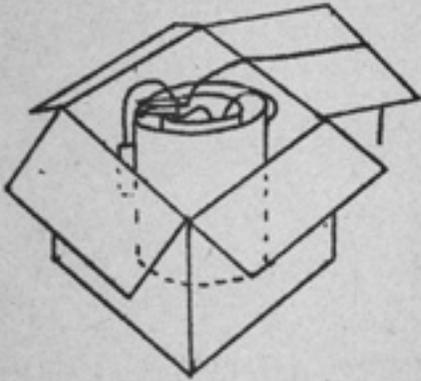


A SHEET of MICA (OR SIMILAR)
INTERRUPTS THE CONNECTION

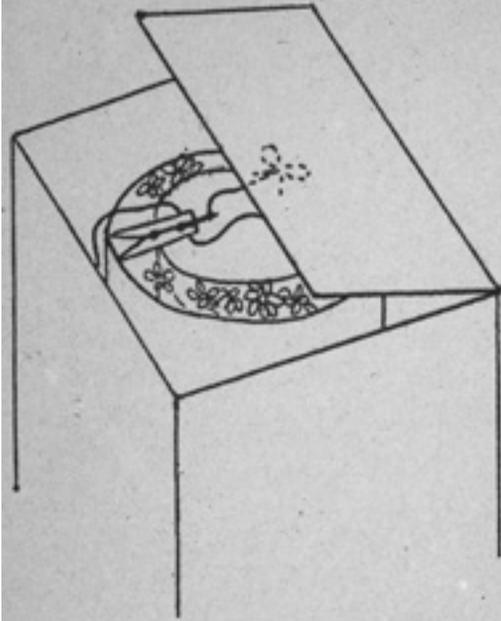


IF THE NYLON IS THROWN,
THE CONNECTION IS
ESTABLISHED
AND THE POWDER IS
LIGHTED...

PUT IT IN A BOX
AND STUFF WITH
BEAUTIFUL FLOWERS

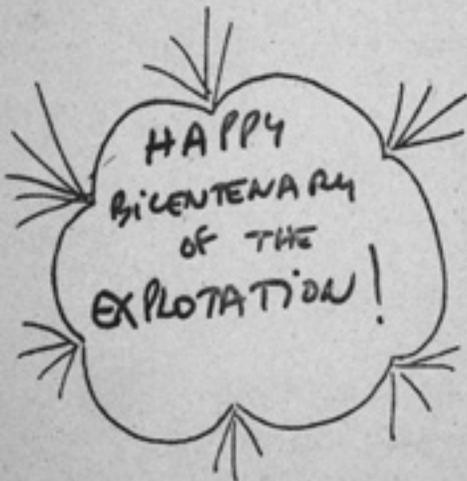


BUT REMEMBER...



TIE THE NYLON IN
THE INTERNAL FACE
OF THE COVER -

AND SEND IT TO
ANY ONE WALL STREET'S
OFFICES



DAYLIGHT
PRESS
AMSTERDAM

**S T A M P
R
T**

**mail art
and
collaborations**

MAIL ART AND COLLABORATIONS

Mail Art

1977

- *Definitions of Art, after an idea of H. W. Kalkmann*, Other Books and So, Amsterdam

1977–78

- *Ephemera*, vols. 1–12, Amsterdam, Other Books and So, Amsterdam (with Aart van Barneveld and Salvador Flores)

1978

- *Rubber Stamps: Theory and Praxis*, Stempelplaats, Amsterdam (cat.)

1979

- *Artists' Postage Stamps and Cancellation Stamps* (cat.), Stempelplaats, Amsterdam

1980

- *The Stampa Newspaper* (uncompleted), Stempelplaats, Amsterdam

1981

- *Feed Back Pieces*, Print Gallerie Pieter Brattinga, Amsterdam

See also Bibliography

Collaborations

1975

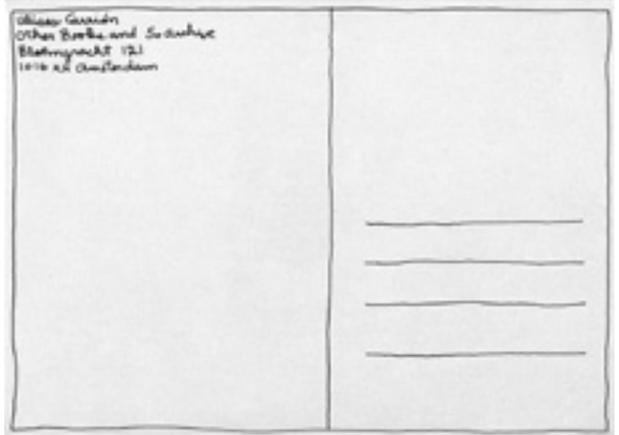
- "La torre de Babel", *Cisoria Arte*, año 1, n° 4, Caracas

1978

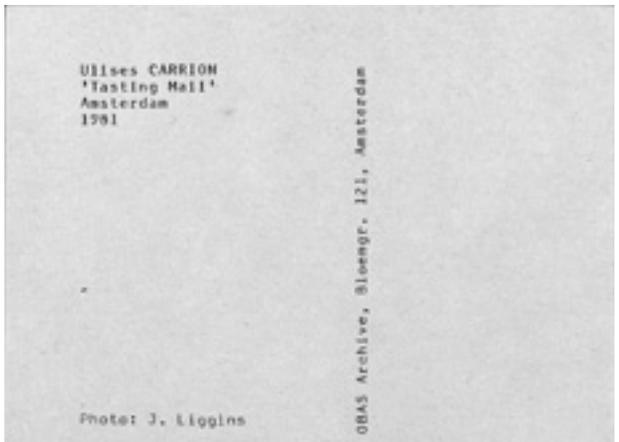
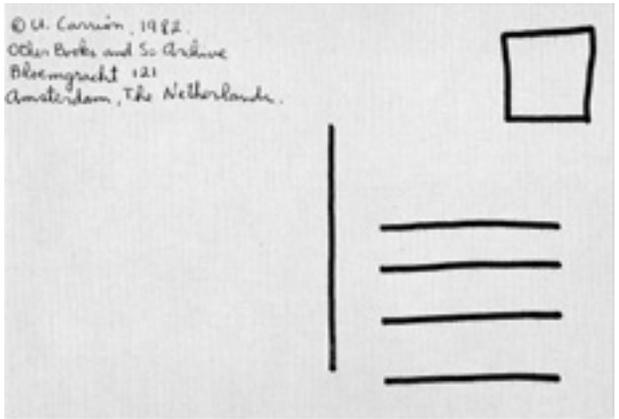
- "The Drawing-Completion Test", *Cabaret Voltaire*, n° 3, San Diego
- "Before and After: Hard and Words", *Hartslag 2de jaargang*, n° 4, Ghent

1981

- "Let all North America be Mexico. Then let all Europe be Holland. Wait ten (10) years, and see what happens.", en *MaileARTh*, Belgium



THE "I - want - to - be -
 in - your - catalogue -
 no - matter - what - the -
 theme - of - your - project -
 is" CARD BY U. CARRIÓN



Universidade
Católica de
Pernambuco



unicap

1º FESTIVAL DE INVERNO

SEMINÁRIO DE ARTES PLÁSTICAS
DIA 25/JULHO/78 ÀS 20 HORAS
PALESTRA SOBRE ARTE CORREIO
"ARTE CORREIO E O GRANDE MONSTRO"
PELO PROF. ULISSES CARRION
AUDITÓRIO - BLOCO B - 1º ANDAR





ULISES CARRIÓN

TWO LECTURES / PERFORMANCES

14 February 1979 at 8.00 p.m.

MAIL ART AND THE BIG MONSTER

15 February 1979 at 8.00 p.m.

NAMES AND ADRESSES: WRITE CLEAR

Galerie S:t Petri Archive of Experimental and Marginal Art
Fack 7 221 01 Lund Sweden

DIT IS EEN INTERNATIONAAL
MAIL-ART PROJEKT VAN
KUNSTCENTRUM
DE GELE RIJDER MET HET
ONDERWERP GEEL:

THIS IS A INTERNATIONAL
MAIL-ART PROJECT FROM
ART CENTRE
THE YELLOW RIDER WITH THE
THEME YELLOW

YELLOW



UITNODIGING



INVITATION

DEADLINE 7 MEI 1981

STUREN AAN KUNSTCENTRUM
DE GELE RIJDER
GELE RIJDESPLEIN 6
6811 AN ARNHEM
NEDERLAND

DEADLINE 7 MEI 1981

SEND YOUR MAIL TO KUNSTCENTRUM
DE GELE RIJDER
GELE RIJDESPLEIN 6
6811 AN ARNHEM
THE NETHERLANDS

ALLE WERKEN WORDEN GEEEXPOSEERD
VAN 14 MEI TOT 25 MEI 1981

ALL WORKS WILL BE EXHIBIT
FROM 14 MAY TILL 25 MAY 1981

NO RETURNS !

Een 'Mail-Art' projekt is een onderzoek naar aanleiding van concepten zoals een eenling/groep betekenis/interpretatie input/output creatie/destructie (meervoudig auteurschap) De deelname van het publiek vormt een kollektieve vaststelling van een belangrijk probleem in de hedendaagse kunst 'hoe komt kunst tot stand?' In Mail-Art is de vraag zowel het antwoord, ongeacht haar eventuele esthetische waarde, een formeel element in een nieuw kunstwerk.

Ulises Carrion

'A 'Mail-Art' project is a research on concepts such as individual/group, meaning/interpretation, input/output, creation/destruction. (plural authorship) The participation of the public represents a collective re-enactment of a main problem in contemporary art, 'how does art come into existence?' In Mail-Art the question as well as the answer, regardless of their eventual 'aesthetic' quality, become formal elements of a new artwork.

Ulises Carrion

ERRATIC ART MAIL INTERNATIONAL SYSTEM

— an alternative to the official Post Offices.



1. The E.A.M.I.S. will carry messages in any format — cards, letters, parcels, etc., and realized in any medium — book, cassette, tape, film
2. The message must reach the E.A.M.I.S. office by any way other than the official Post Offices. It can be delivered by the author or by any other person.
3. The E.A.M.I.S. is free of charge. Any piece, however, intended for delivery should be accompanied by a second copy or duplicate. This second copy or duplicate shall be kept in the archives of the E.A.M.I.S. after delivery of the original.
4. The E.A.M.I.S. guarantees delivery of the entrusted pieces by any means other than the official Post Offices. If for any reason a piece remains three years undelivered, it will be send back to the author by any means other than the official Post Offices.
5. The E.A.M.I.S. will keep on its premises, open to any potential receiver, a stock of yet undelivered pieces. On the other hand, it is not necessary to be a potential receiver in order to visit the archives.
6. Mail pieces are accepted regardless of size, country of origin and country of destination.
7. The E.A.M.I.S. is not responsible for fakes and falsifiers. Every piece from the E.A.M.I.S. must carry our own stamps and seals.
8. By using the E.A.M.I.S. you support the only alternative to the national bureaucracies and you strengthen the international artists community.

ULISES CARRION
(Post Master)

ERRATIC ART MAIL INTERNATIONAL SYSTEM
Bloemgracht 121 Amsterdam, The Netherlands
Office Hours: Tuesday to Saturday 14.00 - 17.00 pm
Telephone 020 - 269087

Dit is een Mail-Art project van Ulises Carrión. Iedereen, ook u, is uitgenodigd deel te nemen. Het onderste gedeelte van deze uitnodiging is in stukjes gescheurd. Alles wat u moet doen is het complete vel zo snel mogelijk retourneren aan Print Gallery Pieter Brattinga, Prinsengracht 628, 1017 KT Amsterdam nadat u alle stukjes bijeen gevoegd hebt en het resultaat ondertekend hebt. U kunt deze aanwijzing zo vrij opvatten als u wilt, het is alleen belangrijk dat u iets terugstuurt. De tentoonstelling laat alle inzendingen zien. Graag wil ik u bij voorbaat danken voor uw medewerking.

This is a Mail-Art project by Ulises Carrión. Everybody, including you, is invited to participate. The lower part of this invitation has been torn to pieces. All you have to do is returning the completed sheet to Print Gallery Pieter Brattinga, Prinsengracht 628, 1017 KT Amsterdam, Netherlands as soon as possible, after having put all the pieces back together and signed the resulting piece. Feel free to interpret this instruction any way you like, but it's essential that you send something back. The exhibition will consist of all the answers. I thank you in advance for your cooperation.

Dies ist ein Mail-Art Projekt von Ulises Carrión. Jedermann, auch Sie, ist zur Teilnahme eingeladen. Der untere Teil dieser Einladung ist in Stücke gerissen. Alles, was Sie zu tun haben, ist möglichst bald das vollständige Blatt an die Print Gallery Pieter Brattinga Prinsengracht 628 1017 KT Amsterdam Niederlande zu retournieren, nachdem Sie alle Stücke zusammengefügt und das Ergebnis unterschrieben haben. Diese Anweisung können Sie völlig frei interpretieren. Wichtig ist lediglich, dass Sie etwas zurückschicken. Die Ausstellung wird alle Einsendungen zeigen. Für Ihre Mitarbeit danke ich Ihnen im Voraus.

Ulises Carrión: Feedback pieces 2 maart - 11 april 1981

Een 'Mail-Art' project is een onderzoek naar aanleiding van concepten zoals eenling/groep betekenis/interpretatie input/output creatie/destructie (meervoudig auteurschap). De deelname van het publiek vormt een kollektieve vaststelling van een belangrijk probleem in de hedendaagse kunst, 'hoe komt kunst tot stand'. In 'Mail-Art' is de vraag zowel als het antwoord, ongeacht haar eventuele esthetische waarde, een formeel element in een nieuw kunstwerk.

A Mail-Art project is a research on concepts such as individual/group, meaning/interpretation, input/output, creation/destruction (plural authorship). The participation of the public represents a collective re-enactment of a main problem in contemporary art, 'how does art come into existence?' In Mail-Art the question as well as the answer, regardless of their eventual 'aesthetic' quality, become formal elements of a new artwork.

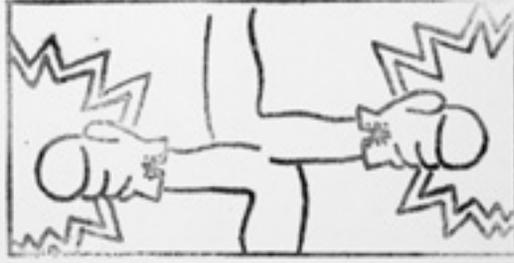
Ein 'Mail-Art-Projekt' ist eine Untersuchung aufgrund von Konzepten wie Individuum/Gruppe Absicht/Interpretation input/output Schöpfung/Zerstörung (mehrfache Urheber-schaft). Die Teilnahme des Publikums verkörpert eine kollektive Neubestimmung eines Hauptproblems in der Kunst unserer Zeit, 'wie entsteht Kunst?' In Mail-Art ist sowohl die Frage als auch die Antwort, unabhängig von ihrer eventuellen 'ästhetischen' Qualität, ein formales Element eines neuen Kunstwerks.

Print Gallery, Pieter Brattinga, Amsterdam

Ma Mon Mon 12-16
Woe Wed Mit 12-16
Vrij Fri Frei 12-16

en na afspraak
and after appointment
und nach Vereinbarung
Telefoon 020-2242 65

Prinsengracht 628
1017 KT Amsterdam
Netherlands
Telex 12532 (merfo nl)



ULISES CARRIÓN

C_{pen}

C_{losed}

ULISES CARRIÓN



DEAR FRIEND,
YOU ARE INVITED TO PARTICIPATE
IN MY PROJECT "THE STAMPA
NEWSPAPER"

MY INTENTION IS TO PUBLISH A
RUBBER-STAMP NEWSPAPER OF
8 (EIGHT) PAGES SUCH AS THE
EXAMPLE INCLUDED HERE (SEE
BACKSIDE).

YOU MAY PARTICIPATE IN ONE
OF THE FOLLOWING WAYS:

- A) YOU SEND A DESIGN FOR A RUBBER-STAMP (WHICH WILL
BE PRODUCED BY THE "STEMPELPLAATS") TOGETHER
WITH THIS PAGE INDICATING WHERE YOU WANT YOUR
STAMP TO BE PRINTED.
- B) YOU SEND YOUR OWN RUBBER-STAMP TOGETHER WITH
THIS PAGE INDICATING WHERE YOU WANT ME TO MAKE
THE PRINT(S).

BOTH POSSIBILITIES IMPLY THE RISK THAT A PARTICULAR
SPACE ON THE PAGE IS CLAIMED BY MORE THAN ONE
ARTIST. THE FINAL RESULT CAN BE QUITE UNEXPECTED.
EACH ONE OF THE 8 PAGES IS OFFERED TO 30
DIFFERENT ARTISTS.

THE INDIVIDUAL PARTICIPATIONS TOGETHER WITH THE
FINAL RESULT WILL BE EXHIBITED AT THE "STEMPEL-
PLAATS" FROM AUGUST 23 TO SEPTEMBER 5,
1980.

FURTHER, DOCUMENTATION OF THIS PROJECT WILL BE
INCLUDED IN THE FORTHCOMING "STEMPELPLAATS"
PUBLICATION "6 MAIL-ART PROJECTS" (RUBBER
VOL. 3, N^o 7-9).
EACH PARTICIPANT WILL RECEIVE A COPY OF THE 8
PAGES TABLOID.

FOR COPIES OF THE BOOK "6 MAIL-ART PROJECTS"
YOU SHOULD CONTACT AART VAN BARNEVELD FROM
THE "STEMPELPLAATS."

YOU CAN SEND YOUR CONTRI-
BUTION FOR THIS PROJECT EITHER
TO ME (ULISES CARRION: OTHER
BOOKS AND 10 ARCHIVE, BLOEMGRA-
CHT 121, AMSTERDAM OR TO THE
"STEMPELPLAATS" (SINT LUKIEN-
STEEG 25, AMSTERDAM).
DEADLINE: 10 AUGUST 1980.



ULISES CARRION

BLACK HOME

il happens between
Once Rubber Stamp

OPEN MEMORIA



REGALO DEL QUE
NO ABANDONO EL
27 de mayo de 1980
por arte el estado
Las 6 p.m. Milan

szombathy
ART
DO BETTER
THAN OTHERS.



HOLD

HOLD

space for art
C. COLOMARI



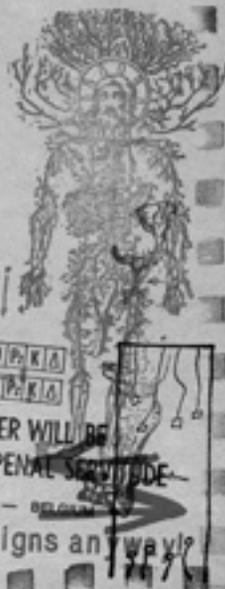
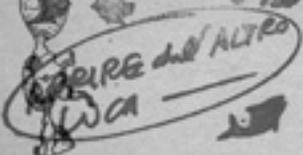
I am a copie



SEX MANIA



DO NOT
AX DO



THE COUNTERFEITER WILL BE
PUNISHED WITH PENAL SERVITUDE
GUY BLEUS - 42.252 - 081.000.000
Confusion reigns an way!

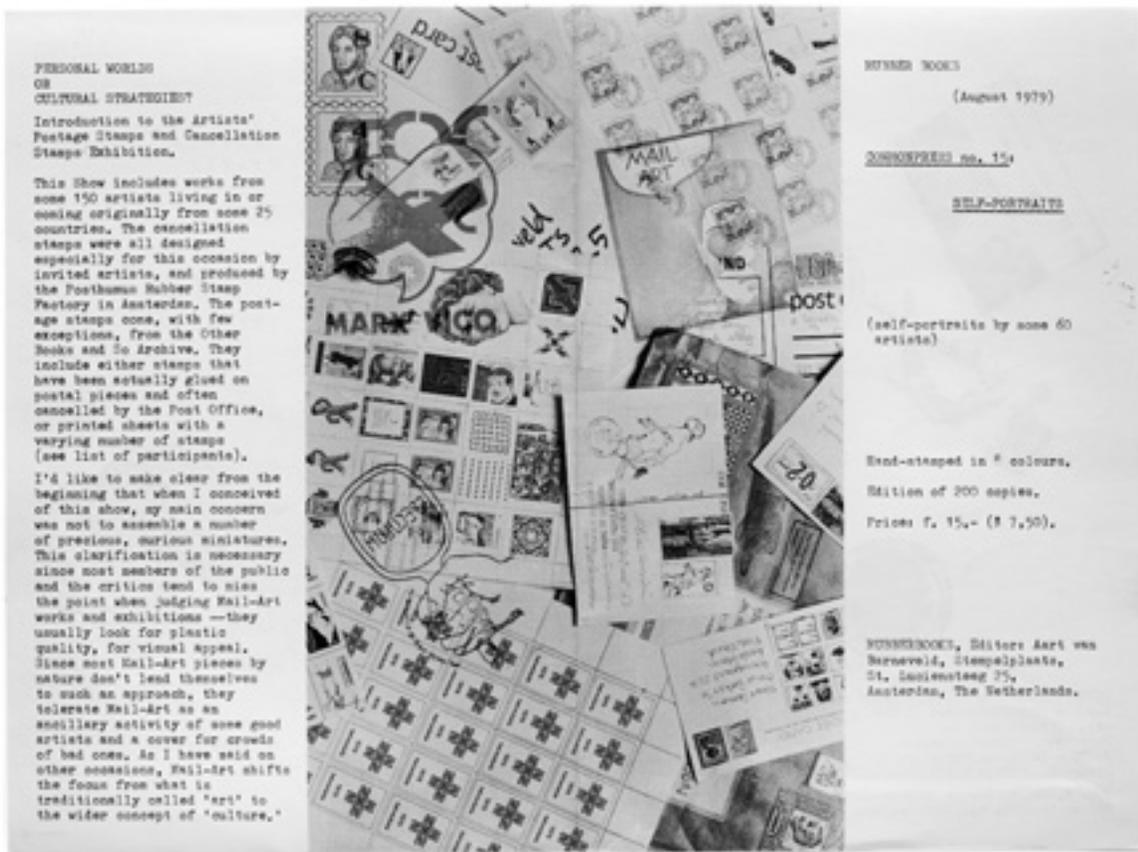


ARTISTS' POSTAGE STAMPS AND CANCELLATION STAMPS EXHIBITION



A Mail-Art project by Uliex Gerritsen.

STIMPEL, a monthly bulletin about the use of rubberstamps in the arts. Editors: Aart van Boreveld. Subscriptions: f. 30,- (\$ 85,-). Price per issue: f. 3,50 (\$ 1,75). Vol. 2, No. 8, August 1979. Uliex Gerritsen Mail-Art Project.



PERSONAL WORLDS OR CULTURAL STRATEGIES?

Introduction to the Artists' Postage Stamps and Cancellation Stamps Exhibition.

This show includes works from some 150 artists living in or coming originally from some 25 countries. The cancellation stamps were all designed especially for this occasion by invited artists, and produced by the Posthumus Rubber Stamp Factory in Amsterdam. The postage stamps come, with few exceptions, from the Other Books and So Archive. They include either stamps that have been actually glued on postal pieces and often cancelled by the Post Office, or printed sheets with a varying number of stamps (see list of participants).

I'd like to make clear from the beginning that when I conceived of this show, my main concern was not to assemble a number of precious, curious miniatures. This clarification is necessary since most members of the public and the critics tend to miss the point when judging Mail-Art works and exhibitions—they usually look for plastic quality, for visual appeal. Since most Mail-Art pieces by nature don't lend themselves to such an approach, they tolerate Mail-Art as an ancillary activity of some good artists and a cover for crowds of bad ones. As I have said on other occasions, Mail-Art shifts the focus from what is traditionally called 'art' to the wider concept of 'culture.'

OTHER BOOKS

(August 1979)

STIMPEL no. 15

SELF-PORTRAITS

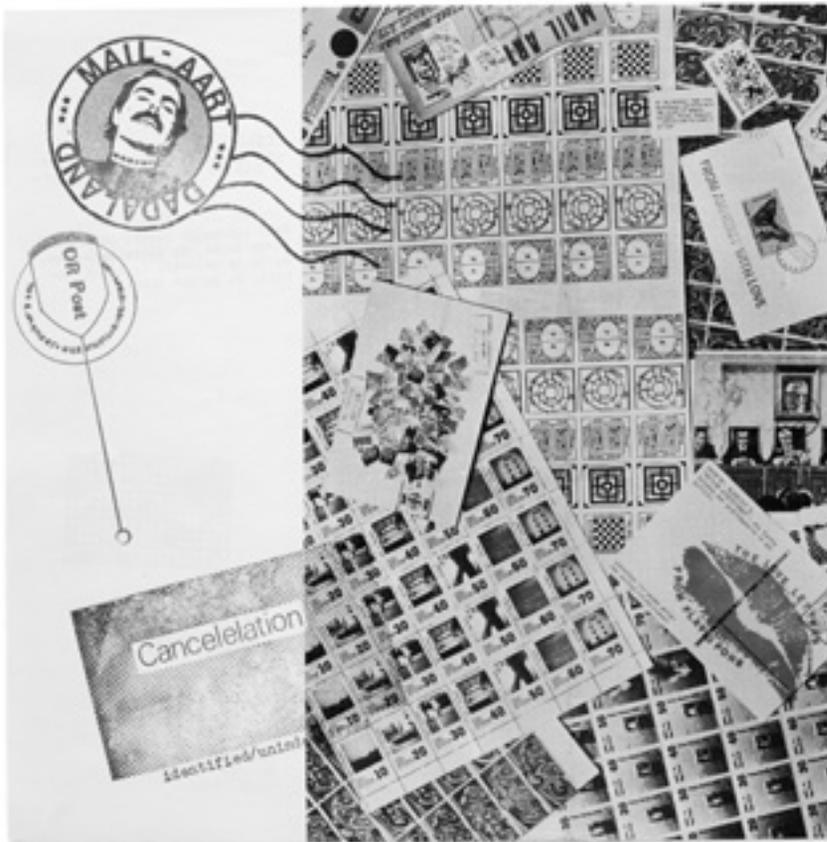
(self-portraits by some 60 artists)

End-stamped in 2 colours.

Edition of 200 copies.

Price f. 15,- (\$ 7,50).

STIMPELBOOKS, Editors: Aart van Boreveld, Stimpeplants, St. Isaacstraat 25, Amsterdam, The Netherlands.



And this shift is what makes Mail-art truly contemporary. In opposition to 'personal worlds,' Mail-art emphasizes cultural strategies.

This radical shift gives birth to quite a number of theoretical and practical questions, the most evident of these being, Where does the border lie between an artist's work and the actual organization and distribution of the work? As it usually happens, this question can only be answered by the artists themselves rather than by theoreticians, historians, and bureaucrats. When an artist is busy choosing his starting point, defining the limits of his scope, he has the right to include the organization and distribution of his work as an element of the work. And by doing so, he's creating a strategy that will become a constituent formal element of the final work.

Up to the present, no art critic has made a serious attempt to identify and describe the elements of works of this kind, how they affect each other, and the way they function as a whole, that is, as a finished art work. They copy instead concepts borrowed from other art practices that either cover too much or too little. The most striking of these inadequacies is related to the apparent plural authorship of a Mail-art work. In a project like this one, containing around 150 pieces, as I to be considered the author of only that one showing my signature?

Am I innocent of the other 149? As I said above, this is not a collection of miniatures. All 150 pieces should rather be considered one element of a complex art work that involves much more than that which the public see hanging from the wall.

In Mail-Art, those unseen elements don't lay hidden in the depths of the artist's soul. They are conditions that the external world (physical and social) imposes on the artist and that he will structure in a particular way. The artist is thus given expressing his subjectivity, but only after having emerged from himself to act in the world. A Mail-art project is an artist's attempt to organize, in a coherent way, a chaotic range of ideas, feelings, experiences, objects, but also machines, distances, postal regulations, time uncertainties, and, most strikingly, Mail-Art pieces from other artists. By incorporating these pieces as one element of his work, he's depriving them of their original identity. He's giving them instead a role to play among other equally important elements of his own personal world.

Size, colour, dimension, number, reproduction technique, number of items, number of copies, placement, material, actual use, perforation, repetition, outline, image, combination, cut, alteration, context, sequence, support, completeness, utility, fragmentation, rhythm, imitation, likeness, origin,



Ronald Wigman, P.
Walle-Consumenten, P.

and Flavio PONS, C.

LATE ARRIVAL: Pascal Butler, C; Betty Damon, C; Karin Leubrecht, C; Betty Leirner, P; Hela Loholt, C; Felice Silva, P.



With thanks to:
Sageworks, New York,
Evan John,
Bertha Hawley.

Robert Mueller, F.
 Carl Nations, F.
 Andrew Nevai, F.
 Tom Okerson, F.
 Richard Olson, FC.
 Clemente Padua, F.
 Ray di Palma, F.
 Pannaggi, F.
 Gerard P. Pks, FC.
 Rosano Pelli, G.
 Peruzzi, F.
 Pavel Petras, F.
 Genesis P-Orridge, F.
 Robert & Ruth Behfeld, F.
 Marilyn Rosenberg, G.
 Dieter Roth, F.
 Alvaro de Sá, Fa.
 Takako Saito, F.
 Sarenco, F.
 E. Jauregui, Fa.
 Ken Saville, F.
 Angelika Schmidt, F.
 Guy Johnson, F.
 Tomas Schulz, F.
 Jan Seelens, F.
 Michael Scott, G.
 Walter S. Silveira, FC.
 Rick Sims, F.
 Pauline Smith, F.
 Paul Sol-Miera, F.
 Al Souza, Fa.
 E. Silvio Spada, G.
 Lon Spigelman, F.
 F.J. Spattelbasser, G.
 Chuck Stake, F.
 Eriqaine Stiles, F.
 Milini Stumbly, FC.
 Pat Tawner, F.
 Steve Terrades, F.
 Joe Tinn, F.
 Kiroslab Todorovic, F.
 Andre Tot, F.
 Oskar Tsch, F.
 Arpad Tsch, FC.
 N. Dick Tracey, FC.
 Hoyet Trease, F.
 Ian Tyson, F.
 Michaela Ferrari, G.
 Bob Watts, F.



these are some of the elements to be noticed in each individual item of this show. But the show as a whole offers a greater number and complexity of significant elements. Considering the show as a whole, every piece included in the show has the same value, that is, the same meaning.

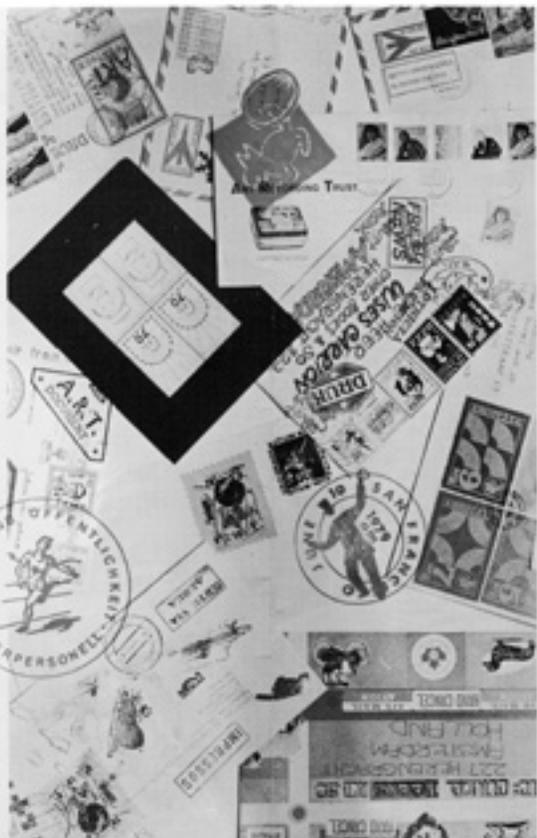
People cannot be stopped from exerting their own capacity for choice, but it's possible for this capacity to be applied in the wrong direction, in the case of a collection of postage and cancellation stamps the public would tend to admire those that are attractively designed, professionally produced, preferably well-known. Such a preference would reveal a point of view not applicable in a show of this kind. It's as if you'd like an abstract painting because it reminds you of an object! A more coherent attitude would be paying attention to the tension or lack of tension between form and function. For instance, how far one can go in creating postage stamps and cancellation stamps that don't look like real ones but have effectively functioned as real ones? Or, in the opposite direction, works that from a formal point of view can be identified as postage stamps or cancellation stamps but aren't intended for functioning as real ones?

This analysis, however interesting as it may be, possesses only a partial, provisional validity, since

it considers no more than fragments artificially cut out from the whole —the Mail-Art project. Now are we to approach this?

A Mail-Art project like the present one is the outcome of a process consisting of 3 main phases: One artist's conception and announcement of the project; the answers from a number of artists to the invitation to participate; and the presentation of the answers to the public in the form of a show. The invitation has no value in itself, it only offers the opportunity for something that hasn't yet happened. Yet it is a necessary element for the art-piece to occur effectively. The answers validate the existence of the invitation. They don't have any value in themselves, but only as answers to the original invitation. Invitation and answers exist in a dialectical interdependence upon each other. The answers embody the forces triggered by the invitation, thereby revealing beauty. The beauty of each particular answer lies in its being an answer. The most perfectly the response fits the request, the more beauty it possesses.

Why is the artist asking for answers from other individuals instead of giving himself multiple answers? He has indeed reassessed the possibility of a unique answer. The necessity of giving multiple answers is then revealed, conceived by the plurality of answers. From this point of view, a Mail-art project is never closed. They



Betty Damon, Fa.
 Philippe Deléglise, G.
 Irene Dogmatto, F.
 Ferruccio Dragoni, G.
 Pierre Duriant, F.
 Ksh van He, F.
 J. W. Felzer, F.
 Teles de Fonseca Junger, G.
 Harley Franke, Fa.
 Peter Frank, G.
 Ken Friedman, Fa.
 John Furnival, F.
 Bill Gagliano, FC.
 György Galántai, Fa.
 John van Gelswe, F.
 Maurizio Goldoni, G.
 Claudio Goulart, G.
 Klaus Groh, F.
 Hermann Gruber, F.
 Luis Guardia Nieto, G.
 Dulce M. de Guimarães Soria, FC.
 Barbara J. Kahn, F.
 Ernst Kahn, F.
 Kiroslav Kaban, F.
 Scott Nelson, G.
 Geoff Hendricks, F.
 E. P. Higgins III, F.
 D. D. Hoopson, F.
 Toshi Horiike, G.
 Franz Immoos, G.
 Maria Ishikawa, F.
 Ko de Jonge, Fa.
 Alison Knowles, F.
 Richard Kosteletzky, F.
 Steingrimur K. Kristmundsson, G.
 Katalin Ladik, F.
 Andrew Law, F.
 Herman C. Lelia, F.
 C. Levine, F.
 Latti, F.
 George Maciunas, F.
 Maroso, F.
 Pauli Marrugat, G.
 Christiane de Martini, G.
 G. E. Marx-Vign, FC.
 José Melero, F.
 Filipe Mesquita, G.
 Tom New, F.
 Uncle Don Hilliken, G.

LIST OF PARTICIPANTS

(P=Postage Stamp,
C=Cancellation Stamp,
D=Cancellation Stamp designed
for this show)

- Julith Abraham, P.
- Arthur Aeschbacher, Pa.
- Jack Agius, C.
- Albrecht D., P.
- Simon Anderson, Pa.
- Yelker Anding, P.
- Anonymous, P.
- Ray Arden, C.
- Ay-C, P.
- Monique Bailly, P.
- Solida Bekas, C.
- Ricardi Bai, P.
- John Biddesari, P.
- Giuseppe Billa, P.
- Anna Bissani, P.
- Dan Barber, C.
- Vittore Baroni, C.
- Gianni Becciani, C.
- Peter Below, P.
- Rosa Benedetto, P.
- Peter van Beveren, P.
- Ubaldo Boccioni, P.
- Gabriel Borba, C.
- Bart Boumans, PoD.
- Don Boyd, P.
- Peter Brattings, P.
- George Brett, Po.
- Paula Bruecky, Po.
- Brian Buckzak, P.
- Klaus Burkhardt, P.
- Henryk Busch, P.
- Maurizio Cenerani, P.
- Carl Ooms, P.
- Ulises Carrido, PoD.
- G. A. Cavellini, Pa.
- John Christie, P.
- Ruster Cleveland, Pa.
- Don Colby, Pa.
- Norman N. Colp, C.
- Geoffrey Cook, C.
- Johan Cornelissen, C.
- Mike Crane, P.
- Robin Crossler, Pa.



human being, even those who will never hear the question, can provide an infinite number of possible answers. And here intervenes perhaps the most crucial element in a Mail-art project —showing the answers to an audience. The artist should convince the audience that they are looking at him, that every piece in the show, that all these apparently unconnected pieces coming from various sources and with various purposes, are a true reflection of himself. They are his personal world, nothing more and nothing less! Only, he's letting his world gain a social reality by making a show out of it, that is, a cultural event. He's thereby creating models for a cultural strategy.

If this is so, it looks as if I have arrived at an important conclusion without even mentioning the Post Office, and this is quite strange for a text dealing with Mail-art. Or, isn't it? The Post Office provides the artist with a distribution network but it doesn't define the work. The Post Office is not an essential element of the work and it could be replaced by other transportation systems. The Post Office catches the attention of artists and the public because of its strangeness when compared with other media. It is in fact the most complex, the least traditional of all the media that artists are using nowadays. At first sight, compared to telephones or

television, the Postal System seems rather slow, unsafe, complicated, awkward, inefficient, uncontrollable. But these imperfections leave space for play, for invention, for surprise, those qualities that Mail-artists have been exploiting for quite a number of years now. And this is natural. When the use of new media (radio, TV) places an old medium like the PTT in a disadvantageous position, then the latter can afford to be used for the sake of invention and beauty. In the Renaissance, the appearing of painting as an activity with purely artistic intentions, as compared with the didactic function it had had before, was made possible by the invention of the printed book, that became then a more adequate way of disseminating ideas. In our time, the invention and spreading of multimedia communication allows for the purely artistic use of "mass-media" like books, postcards, letters, etc. This in turn triggers a process of analyses and recreation of the used media, that could not be foreseen or allowed when they were being used for purely practical purposes. In the case of Mail-art, such a process hasn't yet finished and we cannot foresee which direction it will take next, which aspect of the process will attract next the attention of the artists. But we can identify some of the supportive or formal elements that have already undergone a deep transformation in the hands of Mail-artists, like



envelopes, letters, postcards, rubber-stamps, cancellation stamps, postage stamps. The present show offers quite a number of alternatives for the last 2 mentioned categories. A detailed study of each particular work would be most helpful, as the conviction that it is done within an ideological context which proves to be suitable for Mail-art projects.

Ulises Carrido
Other Books and to Archive
Amsterdam
1979.



ADDRESSES OF LOST FRIENDS

Peter van Orsow
Hertogstraat 123
Nijmegen
Nederland

Sture Lilyquist
Lernas
Finland

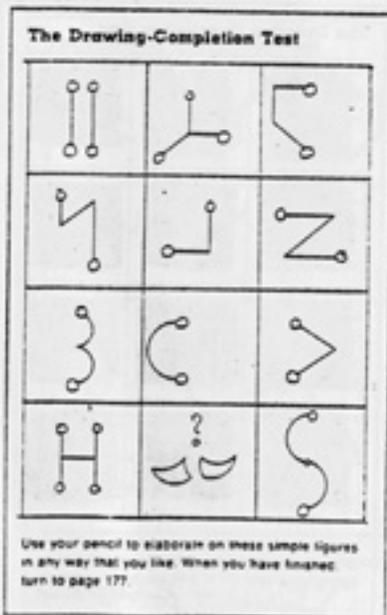
Maria Eduarda Reis
Rua Artilaria UM-98-1^oE
Lisboa
Portugal

Rudolf Krampol
Komenskeho Naz. 276/3
Praha 3
Chekoslovakia

Laure Forestier
Le Periscope, apt. 241
83-87, Av. d'Italie
Paris
France

M. C. Assaf
B.P. 644
Beirut
Libanon

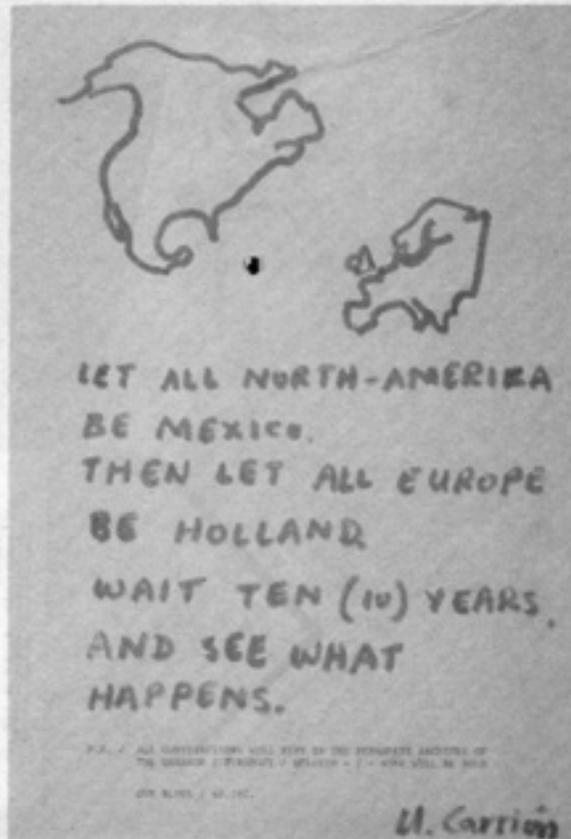
Ulises Carrion
Seregracht 227
Amsterdam
Nederland.



Ulfers Carrion

Ulfers Carrion
 Herengracht 259
 Amsterdam
 Netherlands





LET ALL NORTH-AMERICA
BE MEXICO.
THEN LET ALL EUROPE
BE HOLLAND
WAIT TEN (10) YEARS,
AND SEE WHAT
HAPPENS.

U. Carrion

ulises carrion, amsterdam, (nl)

LA TORRE DE BABEL

Aparecen la lengua Española y la lengua Francesa ●

LENGUA Francesa : Ü.

LENGUA Española : U.

LENGUA Francesa : **NON, NON ESTÉ BIENE.** Debés decir 'Ü'.

LENGUA Española : U.

LENGUA Francesa : ¡Ü!

LENGUA Española : U.

LENGUA Francesa : (Con Fastidio); Oh là!

LENGUA Española : U.

TE L O N

engraver
the 227
amsterdam

ULISES CARRION

Ulise, Carrion

Michael P...

bibliography

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1961

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1963

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1964

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1966

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1967

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1967–68

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1969

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1970

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1972

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1973

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1974

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1975

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1976

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1976–77

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1977

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1978

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1982

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1983

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1986

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1987

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1988

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1989

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Articles, Essays, and Monographs on Ulises Carrión

1973

- Jules Kockelkoren, “Experimentele kunst bij Agora,” *De Limburger*, Maastricht, January 3

1977

- Gerrit Jan de Rook and Flip Bool, “Het boek als kunstwerk in Nederland / The Book as Artwork in Holland,” *Museumjournaal*, no. 6, Amsterdam

1978

- “Ephemera. Een nieuw daad van Ulises Carrión,” *Windscherm* 7, Gouda
- Judith Hoffberg, “Other Books and So,” *Umbrella* 1, no. 1, Glendale
- “Foto,” *Corriere Mercantile*, Genoa, April 14
- Rom Boonstra, “Other Books and So exposeert nieuw fenomeen. Boeken om niet te lezen,” *Elsevier Magazine*, Amsterdam, June 17
- “Artista mexicano dirige debates sobre arte correo,” *Diário de Pernambuco*, Recife, July 28

1979

- “Letter to Ulises Carrión by Michael Gibbs,” *Artzien* 1, no. 6, Amsterdam
- Lily van Ginneken, “Kunst met post verbeeldt eigen blikveld,” *De Volkskrant*, Amsterdam, July 21

- Dirkje Houtman, "Van versierde brief tot postkunst," *Trouw*, Amsterdam, July 25
- "Catalogus," *Glamoer*, no. 6, Nijmegen
- "Judith Hoffberg on the Alternative Art Publishing Conference," *Umbrella 2*, no. 6, Glendale
- "Tomma väggar på Galleri S:t Petri," *Skånska Dagbladet*, Malmö, February 14
- Peter Frank, "Art Between Airports: Europe Summer '79," *National Arts Guide 1*, no. 6

1980

- Alex de Vries, "Boekkunst," *Metropolis M*, no. 4, Utrecht
- Michael Gibbs, "Thoughts on Second Thoughts," *Artzien 2*, no. 8, Amsterdam
- Lily van Ginneken, "Carrión," *De Volkskrant*, Amsterdam, July 4
- Paul Groot, "Ulises Carrión," *NRC Handelsblad*, Amsterdam, July 25
- "Criticism and Analyses," *Umbrella 3*, no. 5, Glendale
- "U. Carrión. Text on Second Thoughts," *The Print Collector's Newsletter 10*, no. 5
- Jörg Zütter, "Ausstellungen zum Thema Kunst und Sprache. Names and Addresses," *Kunstforum International 42*, Cologne
- "Second Thoughts," *Lightworks*, no. 13, Birmingham, Michigan
- "Feedback Pieces," *Folha da Tarde*, Porto Alegre, September 29
- "Ulises Carrión com exposição aberta ontem," *Correio do Povo*, Porto Alegre, September 30
- "Bókin er daud, lífi Bókverdid," *Dagblaðið*, Reykjavík, November 21

1981

- "From Bookworks to Mailworks," in *Identité Italienne. L'art en Italie depuis 1959*, exh. cat. Centre Georges Pompidou, Paris
- "Second Thoughts," *After Image 9*, no. 3, Rochester, New York
- "Mirror Box," in Tim Guest and Germano Celant, *Books by Artists*, Art Metropole, Toronto
- Rob Huisman, "Dilemmas of a Phenomenon," *De Appel Bulletin*, no. 2, Amsterdam
- Alex de Vries, "Introduction" to *Kunstenaarsboeken: twaalf benaderingen*, ed. Juan J. Agius and Ulises Carrión, exh. cat. Museum Waterland, Purmerend

1982

- Waling Boers, "Buitenlanders in Amsterdam," in *Amsterdam 60/80: twintig jaar beeldende kunst / Twenty Years of Fine Arts*, exh. cat. Museum Fodor, Amsterdam
- "Lucky Belder on Other Books and So," in *Amsterdam 60/80: twintig jaar beeldende kunst /*

Twenty Years of Fine Arts, exh. cat. Museum Fodor, Amsterdam

- "Drents Museum in teken van installatiekunst," *Asscher Courant*, Assen, January 30
- "Drents Museum brengt vergankelijke kunst," *Assen Koerier*, Assen, February 3
- "De Diefstal van het jaar in het Provinciaal Museum," *Asscher Courant*, Assen, February 4
- Peter Blom, "Diefstal van het jaar in Assen," *Nieuwsblad van het Noorden*, Groningen, February 5
- Lily van Ginneken, "Culturele Strategien," *De Volkskrant*, Amsterdam, November 6
- Kees van Gelder, "Discrepancy between Form and Content," *Artzien 3*, no. 26, Amsterdam
- Marta Aurora Espinosa, "Ulises Carrión, creador del sistema errátil: El libro es una forma anticuada de comunicación," *Unomásuno*, Mexico City, September 5

1983

- Harry Ruhé, "Ook een kunst...": *installaties en performances*, Nederlandse Kunststichting, Amsterdam
- Grupo Oz (David Zack), about Ulises Carrión's Mail Art, *Conversaciones de Tepoztlan: Mail Art*, INBA, Tepoztlan

1984

- S. C. McFarlane, "On the Tracks of Ulises Carrión," *De Appel Bulletin*, no. 1, Amsterdam
- Sabrina Kamstra, "LHOOQ," *De Appel Bulletin*, no. 2, Amsterdam
- Interview with Max Bruinsma, *De Appel Bulletin*, no. 2, Amsterdam
- John Bentley Mays, "F-rated protest in the offing?," *The Globe and Mail*, Toronto, April 19
- Jaime Tetzpa, "Lilia Prado será homenajeadá en Holanda," *El Heraldó*, April 27
- Joyce Roodnat, "Ode aan Ceen woeste tijgerin," *NRC Handelsblad*, Amsterdam, April 29
- Eric Bos, "Mexicaanse ster Lilia Prado op ééndaagsfestival in Filmhuis," *Nieuwsblad van het Noorden*, Groningen, April 29
- "Lilia Prado de onbekende Superstar van het witte doek," *Uitkrant*, July-August, Amsterdam
- "Mexicaanse Greta Garbo vier keer in t'Venster," *Het Vrije Volk*, Amsterdam, July 4
- "Agenda Special," *Filmkrant*, no. 37, July-August, Amsterdam
- Peter van Bueren, "Een vamp aks kunstobject," *De Volkskrant*, Amsterdam, June 29
- "Manifestatie 'Lilia Prado Superstar' in Kriterion," *De Echo*, Amsterdam, July 4
- Hans Kroon, "Communiceren via Mexicaanse seksbom," *Trouw*, Amsterdam, July 4

- Pieter den Hollander, "Ik had een telefoniste kunnen zijn," *De Nieuwe Krant*, Arnhem, July 9
- Hans Vogel, "Felle vamp bezoekt kikkerland," *Het Parool*, Amsterdam, August 4
- "Mexicaanse Monroe in ons land," *De Waarheid*, Amsterdam, June 29
- Max Bruinsma, "Lilia Prado Ready-Made," *Metropolis M*, no. 4, Utrecht

1985

- Karen Knights, "Ulises Carrión at Video Inn," *Video Guide 7*, no. 4, Vancouver
- Dara Birnbaum, "Talks on Talking Back: Talking about Media," *Mediamatic Magazine 0*, no. 0, Amsterdam

1986

- Ruud van Sloten, "Plakband, Stempeltjes en Touwtjes," *Zip*, no. 50, Utrecht
- Artur Brall (on Ulises Carrión), in *Künstlerbücher, Artists' Books, Book as Art. Ausstellungen Dokumentation Kataloge Kritiken. Eine Analyse*. Verlag Kretschmer & Großmann, Darmstadt

1987

- Sebastián López, "Latijneramerikaanse kunstenaars in Nederland," in *Vulkaan van Handen*, Centrum voor Chileense Cultuur, Amsterdam
- Judith Hoffberg, "Artists' Books," *High Performance* #38, vol. 10, no. 2, Los Angeles

1988

- Renée Steenbergen, "Kunstenaars spelen met het boek, on an exhibition in Heerlen," *NRC Handelsblad*, Amsterdam
- "Ulises Carrión, la fotocopia tiene ilimitadas posibilidades artísticas," *El Diario Vasco*, San Sebastián, October 13
- "Other Books and So," *Bulletin*, Studium Generale, Maastricht

1992

- *Ulises Carrión: "We have won! Haven't we?"*, ed. Guy Schraenen, exh. cat. Museum Fodor, Amsterdam
- *Die Neue Kunst des Büchermachens. Ulises Carrión*, ed. Guy Schraenen, exh. cat. Neues Museum Weserburg Bremen, Materialverlag, Hamburg

1997

- *Ulises Carrión: Quant aux livres / On Books*, Éditions Héros-Limite, Geneva (reprinted 2008)

2003

- *Ulises Carrión: Personal Worlds or Cultural Strategies*, ed. Martha Hellion, exh. cat. Museo de Arte Carrillo Gil, Mexico City, Turner, Madrid

2010

- *Ulises Carrión. El robo del año / The Robbery of the Year*, ed. Martha Hellion, Alias Editorial, Mexico City

2012

- *El arte nuevo de hacer libros*, ed. Juan J. Agius, Tumbona Ediciones, Mexico City

2013

- *Books & More: Ulises Carrión. Catalogue raisonné*, Document Art Editions, Buenos Aires
- *Art? Skill? Technique? Ulises Carrión's Cultural Strategies and Communication Tactics; Five Reports*, ed. Juan J. Agius, Ediciones La Bahía, Heras
- *El arte correo y el Gran Monstruo*, ed. Juan J. Agius, Tumbona Ediciones, Mexico City

2014

- *Lilia Prado Superestrella y otros chismes*, ed. Juan J. Agius, Tumbona Ediciones, Mexico City

2016

- Javier Maderuelo, *Ulises Carrión, escritor*, Ediciones La Bahía, Heras
- *Ulises Carrión: Dear reader. Don't read*, ed. Guy Schraenen, exh. cat. Museo Nacional Centro de Arte Reina Sofía, Madrid

Group Exhibitions

1972

- *Vive Musique Nouvelle*, Conservatoire de la ville de Liège
- Jan van Eyck Academie, Maastricht
- *A Head Museum for the Eighties*, Gallery Cheap Thrills, Helsinki
- *Sonnet(s)*, Agora Studio, Maastricht

1973

- *Mijn Galerijtje*, In-Out Center, Amsterdam
- *Silence is Gold*, In-Out Center, Amsterdam

1974

- Agora Studio, Maastricht
- *A Head Museum for the Eighties*, Moderna Museet, Stockholm
- *Perspectiva '74*, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo

- Jan van Eyck Academie, Maastricht
- *Favourite Books*, De Mangelgang, Groningen
- *Mijn Galerijtje*, De Beyerd, Breda

1975

- Centro de Arte y Comunicación (CAYC), Buenos Aires (traveling exhibition)
- *Visual Poetry International*, Centrum 't Hoogt, Utrecht
- *Small Press Scene*, Zona non profit art space, Florence
- *Boeken in de marge*, Besiendershuis, Nijmegen
- *Internationale visuele poëzie*, Van Gogh Museum, Amsterdam
- *Visual Poetry International*, De Doelen, Rotterdam

1976

- *Druipers in vrijheid*, Van Gogh Museum, Amsterdam
- *Text, Sound, Image: Small Press Festival*, Galerie Kontakt, Antwerp; Zwarte Zaal, Ghent; Posada, Brussels
- IX International Open Video, Guadalajara, Monterrey
- *Artists' Books*, United Kingdom (traveling exhibition)
- *Stamp Art*, Other Books and So, Amsterdam
- *Werken op Japans rijstpapier*, Het Langhuis, Zwolle
- *Beau Geste Press*, Galerie S:t Petri, Lund
- *Other Books and So*, Two or Three Gallery, Emmastad, Curaçao

1977

- *La Forma della Scrittura*, Galleria d'arte Moderna, Bologna
- *Expoetica '77*, Biblioteca Pública Câmara Cascudo, Natal
- *Wystawa Sztuki Poczty*, Laboratorium Sztuki – Galeria EL, Elblag
- First West Coast International Festival of Sound Poetry, San Francisco
- *Editions et Communications marginales d'Amérique Latine*, Maison de la Culture du Havre, Le Havre
- *Artists' Books: Stichting Brummense Uitgeverij van Luxe Werkjes*, Franklin Furnace, New York
- *Space Window*, Woods-Gerry Gallery, Providence; Rhode Island School of Design, Rhode Island
- *Poéticas Visuais*, Museo de Arte Contemporânea da Universidade de São Paulo
- *Transit*, De Moriaan, Den Bosch
- *Stamps in Praxis*, Galerie Kontakt, Antwerp
- *Syllogisms*, DOC(K)S, Marseille

1978

- *Postfolk 1978*, The Exit Gallery, Bozeman
- *Lightworks Envelope Show*, Ann Arbor District Library, Ann Arbor
- *Livres d'artistes*, Palais des Beaux-Arts de Bruxelles, Brussels
- *Rubber Stamp Designs*, Stempelplaats, Amsterdam
- *Stamp Art / Mail Art*, Art Gallery, Douglass College, New Brunswick, New Jersey
- *Audio Art*, Galerie Apropos, Lucerne
- *Kunst <-> künstlich*, Herrmann Schafft Haus, Kassel
- *Art in a Prison*, Centro Experimenta, Naples
- *Transparent Art Show*, Uniart, Elblag
- *Parola e Suono*, Zona non profit art space, Florence
- 1° Festival de inverno da Unicap, Exposição Internacional de desenhos com carimbos de borracha, Universidade Católica de Pernambuco (Unicap), Recife
- *Stamps in Praxis*, Stempelplaats, Amsterdam
- *Nederlandse kunstenaarsboeken*, Haags Gemeentemuseum, The Hague
- *Artists' Books*, Palazzo Strozzi, Florence
- *Stempelontwerp*, Besiendershuis, Nijmegen
- *Blue Show*, Galleri Suðurgata 7, Reykjavik
- *La Post-Avanguardia*, Museo del Sannio, Benevento
- *A könyvművektől a Küldeményműveking*, Fiatal Művészek Klubja, Budapest
- *Testimonios de Latinoamérica*, Museo Carillo Gil, Mexico City

1979

- *Art Postcards*, Lee Hoffman Gallery, Birmingham, Michigan
- *Postcard Show*, Zona non profit art space, Florence
- *Third Armpit Show*, Forest Lodge, Portland, Oregon
- *Rubber Stamp Books*, Egmont Højskolen, Hou
- *Sprachen jenseits von Dichtung*, Westfälischer Kunstverein, Münster
- *Ephemera*, Zona non profit art space, Florence
- *Rubberstamp Workshop*, Remont Gallery, Warsaw
- *Other Child Book*, Palace of Culture and Remont Gallery, Warsaw
- *Art Documentation '79*, Union Gallery/Student Union, San Jose State University, California
- *Five Years Research Project. Two Definitions, Notes, and One Proposal: Tohei Horiike*, Freedom Research Center, Shimizu
- *Art Core Meltdown*, Old Union Cellar, Sydney
- *Other Child Book*, Void Distributors, Amsterdam
- *Io & gli altri*, Galleria Apollinaire, Milan
- *Exposición Internacional de Arte Correo*, Universidad Nacional de El Salvador, San Salvador

- *Künstlerbücher. Erster Teil*, Produzentengalerie, Munich
- *Book as Artwork. Editions Guy Schraenen*, Galerie da Costa, Amsterdam
- *Stempelkunst*, Openbare Bibliotheek, Hoofddorp
- *Westeast*, Galerija Škuc, Ljubljana
- *Artists' Books*, Galerie Lydia Megert, Bern
- *Rubber Books and Posts*, Fatial Művészek Klubja, Budapest

1980

- *Stempelkunst in Nederland*, De Beyerd, Breda
- *Künstlerische Arbeitsfelder*, Hahnentorbung, Keulen
- *Fashion Plate*, Public Bath House, Santa Barbara
- *Montana Trout Art Derby*, Design Studios, Missoula, Montana
- *Eccentric Images*, Milliken Gallery, Converse College, Spartanburg, South Carolina
- *Individuum Gesellschaft Umwelt*, EP Galerie, East Berlin
- *Things to Think About in Space*, Installation Gallery, San Diego
- *Künstlerbücher. Zweiter Teil*, Produzentengalerie, Munich
- *L'autre à Nouméa*, Nouméa
- *Gemeente Aankopen '79*, Stedelijk Museum / Museum Fodor, Amsterdam
- *Art Documentation*, Gallery Maki, Tokyo
- *Künstlerbücher. Erster Teil*, Galerie Circulus, Bonn
- *100 Artisti & 100 Libri*, C.D.O., Parma
- *Poesia & Realtà*, Centro Documentazioni Arti Visive / Archivio, Castel San Giorgio, Salerno
- *Magnetic Image 6*, Atlanta College of Art Gallery, Atlanta
- *Name the Dada Brothers*, [Jetts Cafe], San Francisco
- *Oxirranoplus 1066*, Faculdade de Filosofia, Ciências e Letras de Arapongas, Paraná
- *Liber. Pratica internazionale del libro d'artista*, Biblioteca Civica, Florence; Palazzo Ducale, Genoa; Palazzo dei Diamanti, Prato, Ferrara
- *In a Small Frame*, Kassel; Hamburg; Lüdenscheid; Mülheim an der Ruhr; Frankfurt am Main
- *Un otro libro para el niño*, Foro Cultural Contreras Fonapas, Mexico City
- *Objetos*, Galería Ámbito, Madrid
- *Points of Departure/R.S.V.P.*, Moon Gallery, Berry College, Mount Berry, Georgia
- *Vom Aussehen der Wörter*, Kunstmuseum Hannover mit Sammlung Sprengel, Hannover
- *Books by Artists*, Metro Toronto Library Gallery, Toronto
- *Exponate 80*, Museu Municipal Alipio Vaz, Cataguases
- *Livres d'artistes 1970–1980*, Goethe Institut, Paris

1981

- *Alien Transmissions*, Artlink Artspace, Fort Wayne
- *Letters to Kobe*, [Art Space/City of Kobe], Kobe
- *Current Myths*, Art Institute of Boston, Boston
- *International Stamp / Mail Art Exhibition*, Spaces, Cleveland
- *Artists' Publications*, Tweed Museum, Duluth
- *Nuove cartoline*, Museo del Folklore, Rome
- *Kunstenarsboeken*, Gemeentelijk van Reekum Museum, Apeldoorn
- *Internationaler Stempelworkshop*, Weserburg, Bremen
- *Drawing Activity*, Galeria Wielka 19 / Galeria Rysunku, Poznań
- *Libres d'Artista*, Metrònom, Barcelona
- *Photography / Making Photographs*, The Photography Gallery, Toronto
- *International Artists' Book Show*, Library at the School of the Art Institute of Chicago
- *Multiple Choice*, Centraal Station, Amsterdam
- *International Mail Art Festival*, Internationaal Cultureel Centrum, Antwerp
- *Books by Artists*, Winnipeg Art Gallery, Winnipeg
- *Arte Postal*, 16th Bienal de São Paulo
- *Exposition internationale de tampons*, I.S.E.L.P., Brussels

1982

- *Künstlerbücher*, Universitätsbibliothek, Heidelberg
- *Artists' Books: Twelve Approaches*, Museum Waterland, Purmerend
- *The T-Shirt Show*, Nylon 100%, Shibuya
- *Artista professione uomo*, Silvio D'Antonio Studio, Salerno
- *Amsterdam 60/80*, Stedelijk Museum / Museum Fodor, Amsterdam
- *International Media Meeting*, Agora Studio, Maastricht
- *Poesia experimental*, Sala Parpalló, Valencia
- *Cultura Alternativa*, Centro Cultural Cândido Mendes, Rio de Janeiro
- *Fantastic Art*, Castel San Giorgio, Centro Documentazione Arti Visive, Salerno
- *Visuelle/Konkrete Poesie*, Galerie Gruppe Grün, Bremen
- *Some People Say We Look Like Sisters*, Library at the School of the Art Institute of Chicago
- *Mr. Sandman, send me a dream*, Telemedia Compound, Technical Institute of Naval Studies, Al Khobar
- *Mid-South Small Press Design Exhibition*, Austin Peay State University, Clarksville, Tennessee
- *Het medium fotokopie in kader van Beeldende Kunst en Technologie*, Centrum 't Hoogt, Utrecht
- *Target Earth*, Double Rocking G. Gallery, Los Angeles
- *Libros de Artistas*, Salas Pablo Ruiz Picasso, Madrid

- *Künstlerbücher, Buchobjekte, Objektbücher*, Hessische Landes- und Hochschulbibliothek, Darmstadt
- *Some Amazonic Indians*, Artestudio, Bergamo
- *Registro (cultura alternativa)*, Instituto de Integración Cultural, Medellín
- *Visioni, Violazioni, Vivisezioni (Visual Poetry)*, Rocca di Stellata, Bondeno
- *Men's Experiments*, Pesterzsébet Múzeumban, Budapest

1983

- *Visual Poems*, Locus, Los Angeles
- *Paperball Project*, Gallery 612, Tokyo
- *Kunst = Bestaan*, Nieuwe Kerk, Amsterdam
- *Art for Surviving*, Kulturverwaltung, in cooperation with the Kultursekretariat Gütersloh, Bergkamen
- *Poema Colectiva Revolución*, Universidad Autónoma Metropolitana, Mexico City
- *Artists' Books from the Netherlands*, The Living Art Museum, Reykjavik
- *Kijkmappen m.b.t. Video, Visuele Poëzie*, Nederlandse Kunststichting, Amsterdam
- *Artists' Books / Booked Art*, Galleri Skånes Konst, Malmö

1984

- *Boeken, wat doen kunstenaars ermee?*, Gemeentemuseum Den Haag, Kunstkar, The Hague (traveling exhibition: Leiden, Voorburg, Amsterdam, Rotterdam, Delft)
- *Offset: A Survey of Artists' Books*, New England Foundation of the Arts, Cambridge, Massachusetts (traveling exhibition)
- *Am Anfang war das Wort*, Städtische Galerie, Lüdenscheid
- *Vindsulor: måleri, skulptur och video i Holland*, Konsthallen, Göteborg
- *Bookworks 1977–1983 der Edition Da Costa*, Galerie Lydia Megert, Bern

1985

- *Alle und noch viel mehr*, Kunsthalle, Kunstmuseum Bern
- *Livres d'artistes*, Centre Georges Pompidou, Paris
- *International Artists' Postage Stamps*, Museum für Moderne Kunst Weddel
- *Ook een kunst*, Nederlandse Kunst Stichting (NKS), Kunstcentrum Badhuis, Gorinchem; Fries Museum, Leeuwarden; Centrum Beeldende Kunst, Rotterdam
- *Kunstinformatie*, Nederlandse Kunst Stichting (NKS), De Vest, Alkmaar; De Hof, Amersfoort; De Beyerd, Breda; Het Kruithuis, Den Bosch; Stedelijk Museum Schiedam; Jan Heestershuis, Schijndel
- *Geluidspoëzie & Taalwerken*, Klankstudio S.E.M., Antwerp

1986

- *Je est un autre*, GA, Waasmunster
- *Am Anfang war das Wort*, Universitätsbibliothek, Freiburg
- *Turning Over The Pages*, Kettle's Yard Gallery, Cambridge, UK

1987

- *Rondom Kunstenaarsboeken*, Van Reekum Museum, Apeldoorn
- *World Art Post*, Szépművészeti Múzeum, Budapest
- *Een zicht up geluid*, GA, Waasmunster

1988

- *Het boek en de kunstenaar*, Stadsgalerij, Heerlen
- *Other Books and So*, Universiteitsbibliotheek, Maastricht
- *Het boek en de kunstenaar*, Asselijn, Amsterdam
- *Libro, Objeto & Correo*, El Archivero, Mexico City
- *Kunst-enaars-publicaties*, Centrale Bibliotheek RUG, Ghent
- *Kopie als origineel*, Museum voor Fotografie, Antwerp
- *Kopiea Originalak / Copias Originales*, II. Bideoaldia, Tolosa
- *Werken op papier*, Tropeninstituut, Amsterdam

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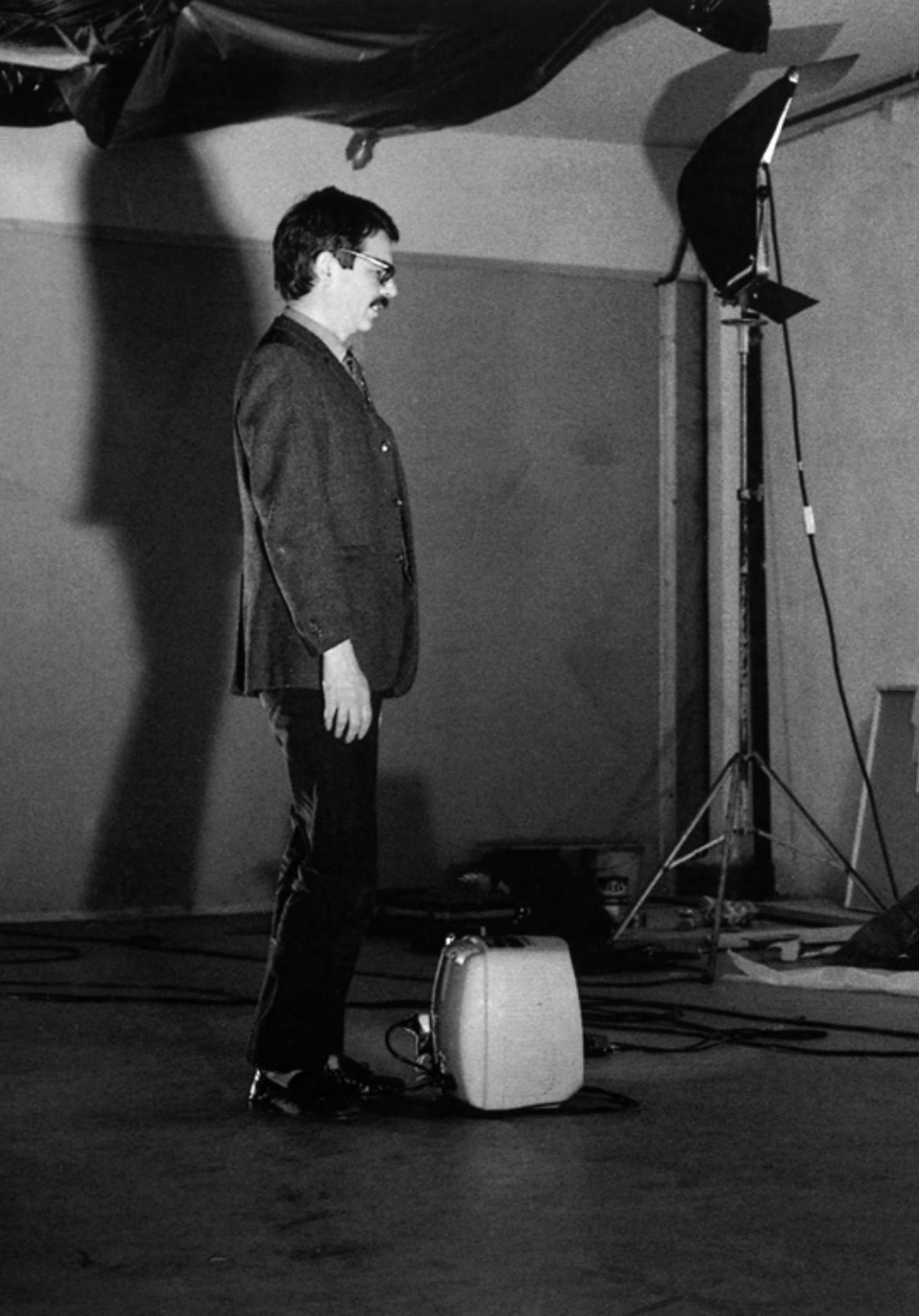
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