



325 West End Avenue, New York City, New York, 10023-8145

Tel: 646 827-0724 Fax: 212 994-9603

E-mail: jonathan@jonathanahill.com and yoshi@jonathanahill.com

Ulises Carrión

“As a poet and maker of books, his [Carrión’s] interest embodied all aspects of the codex form: the writing of a text, the production of books, how books influence reading, and how he felt books ought to be read. Throughout his writing Carrión aimed for a new aesthetic; always making comparisons between *old* books, i.e., traditionally-made books, trade publications, or even limited edition fine books, and *new* books, i.e., the books he was interested in devising, wanting to spread, talking about and lecturing upon...Carrión always preferred the term *bookworks* to describe the objects he was writing about. His original definition of *bookworks* was ‘books that are conceived as an expressive unity...where the message is the sum of all the material and formal elements.’ He expanded this to include ‘books that use other, non-formal aspects: books as document, as object, as idea.’” –Stefan Klima, *Artists Books: A Critical Survey of the Literature* (1998), pp. 35-36

“The ubiquity of the book as a marketable artifact led Mexican author and artist Ulises Carrión (1941-89) to write rebelliously in 1975, ‘A book may be the accidental container of a text, the structure of which is irrelevant to the book: these are the books of bookshops and libraries.’ We have to imagine a long pause where that colon hinges the sentence together — one heavy with sarcasm. Carrión’s tongue-in-cheek dig at the book as a commercial artifact reflects on the separation of form and content he perceived in the writing and publishing of his time. Carrión was not opposed to bookshops altogether, and in fact founded one himself, Other Books and So, in Amsterdam that same year. Specializing in artists’ books and multiples, the shop was also an artist-run exhibition and event space that distributed the kind of work he wanted to see more of in the world: books conceived of as a whole, rather than ‘texts’ bestowed by the author on a publisher for dissemination to a reading public...Ultimately, he would coin a new term to describe the kind of artists’ publications he championed: *bookworks*.” –Amaranth Borsuk, *The Book* (2018), pp. 140-41

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

The extremely rare first catalogue issued by Ulises Carrión’s Other Books and So, a bookshop in Amsterdam dedicated to artists’ publications. Distributed shortly after the shop’s founding, this catalogue was printed on a Gestetner and lists several hundred [from the upper wrapper]: “other books / non books / anti books / pseudo books / quasi books / concrete books / conceptual books / structural books / project books / plain books / multiples / posters / postcards / records / cassettes.” It offers for sale books and bookworks by Beuys, Bchner, Peter Downsbrough, Martha Ehrenberg, Richard Hamilton, Marlene Kos, Kosuth,

LeWitt, Merz, Dieter Roth, Ruscha, Chieko Shiomi, Stokes, etc., etc.

An invaluable bibliographic resource for the early dissemination of artists' books in Europe, in fine condition. No recorded copy in North America.

• Not in BoBoAB.

2. (CARRIÓN, Ulises). *Tuesday Night Readings at Other Books & So, Herengracht 259, Amsterdam*. A printed flyer (296 x 210 mm.), folded in half, announcing readings by Richard Kostelanetz, Jackson Mac Low, & Steve McCaffery. [Amsterdam: ca. 1976-79]. SOLD

A very rare announcement from Other Books and So, with concise biographies of Kostelanetz, Mac Low and McCaffery. Two manicule stamps are found next to the dates and the artists' names. We are unable to precisely date this piece, but the bookstore was open at the present address from 1977 to 1979, when Carrión converted it into the Other Books and So Archive.

In near fine condition, slightly creased on the bottom. Other Books and So ephemera is exceedingly rare.

3. CARRIÓN, Ulises, curator. [Exhibition catalogue]: *Rubber Stamp Books*. Text illus. Four unnumbered leaves. Printed sheets (297 x 210 mm.), orig. wrappers, staple-bound. [From the first page]: Hou, Denmark: Egmont Højskolen, Feb. 1979. \$500.00

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

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

In excellent condition. Materials related to Carrión are quite rare.

• U. Carrión, *Quant aux Livres / On Books* (2008), p. 210.

4. CARRIÓN, Ulises. [From the upper cover]: *Namen en Adressen - Verbale, Visuele, en Luister Werken, 1973-1980 / Names and Addresses - Verbal, Visual, and Aural Works, 1973-1980*. Many black & white illus. 13 unnumbered leaves, printed on rectos only (except for one leaf). Small folio (295 x 210 mm.), pictorial wrappers, fastened with plastic clasps. [From verso of the first leaf]: Amsterdam: Agora Studio, Sept. 1980. \$750.00

A rare exhibition catalogue, printed in an edition of 200. Carrión (1941-89), the Mexican Conceptual and book artist, as well as publisher and bookseller, devised a retrospective of his works and communications with his collaborators, or which he investigates the use of names

and addresses. Drawing on his archive of names and addresses, the artist accomplished this by “concealing the signature on each one of the reproduced, quoted letters. In the book each page is a photograph of my address archive taken from the same viewpoint — but each page bears a different title that supposedly describes a particular group of address cards. The last page of this catalogue is a reproduction of the poster which was published on the occasion of the lectures I gave at the S:t Petri Gallery...One of these lectures had as title ‘Names and Adresses [sic]: Write Clear’. It was my first attempt to present a coherent view of my interest for this theme.”

This catalogue, with the introduction in parallel Dutch and English, is fully illustrated with reproductions of Carrión’s earlier works, including famous pieces such as *Arguments* (1973), *Homage to Van Gogh* (1975), and *The Muxlows* (1978). Materials related to this artist, his artistic practice, and his bookshop, Other Books and So, are exceedingly rare.

• U. Carrión, *Quant aux Livres / On Books* (2008), p. 210.

5. CARRIÓN, Ulises. *Gossip, Scandal, and Good Manners / Roddel, Schandaal, en Goede Manieren*. Many illus in the text. Four unnumbered leaves. Small folio (298 x 210), orig. printed wrappers, staple-bound. Amsterdam: U. Carrión, 1981. \$600.00

Very rare lecture notes serving as the explanation for a piece of performance art created by Carrión to examine informal modes of communication. The artist, with the help of friends, spread gossip about himself around Amsterdam. This piece also entailed a lecture and a video recapitulating the results of this experiment-cum-artwork. The text of this work is printed in parallel Dutch and English texts. Each step of the performance is explained and definitions, accompanied by diagrams, of gossip, scandal, rumor, etc. are posited.

In his conclusion, Carrión writes: “My intention was to test myself as individual and as public image, to check the boundaries of my territory and my endurance...But the project as a whole has been a collective creation. Each of us has found himself or herself in the borderline between truth and falsehood, between credibility and disbelief. All of us have been confronted with the mechanisms which conform and alter our social reality, which shape our vision of the world inside and outside us.

A fascinating experimental art piece, in excellent condition. WorldCat records only two copies in North America.

6. CARRIÓN, Ulises. *Syllogisms*. 12, [1] unnumbered pages. Small oblong 8vo (130 x 200 mm.), printed thick paper wrappers. Madrid: Estampa Ediciones, 1991. \$250.00

One of Carrión’s rare bookworks, based on a 1977 artwork with the same title, posthumously published by the Other Books and So Archive; from an edition of 300 numbered copies. The text, printed offset, presents ten syllogisms mimicking the form of poems.

As new. WorldCat records only two copies.

• U. Carrión, *Quant aux Livres / On Books* (2008), p. 201.

7. CARRIÓN, Ulises. *Exclusive Groups*. 20, [1] unnumbered pages. 8vo (200 x 130 mm.), printed thick paper wrappers. Madrid: Estampa Ediciones, 1991. \$250.00

One of Carrión’s rare bookworks, posthumously published by the Other Books and So Archive; from a numbered edition of 300. This work, printed offset, contains a collection of text-based poems by Carrión employing the first three or four letters of the alphabet.

As new. WorldCat records only three copies in North America.
• U. Carrión, *Quant aux Livres / On Books* (2008), p. 201.

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