

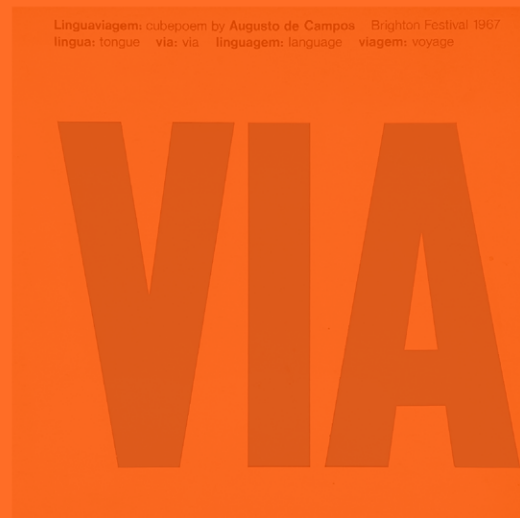
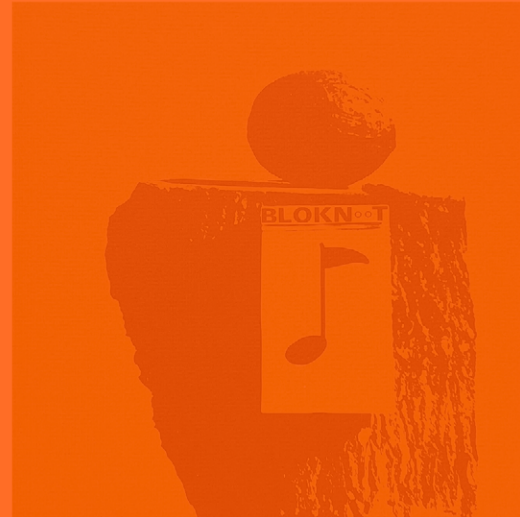


a meeting point for

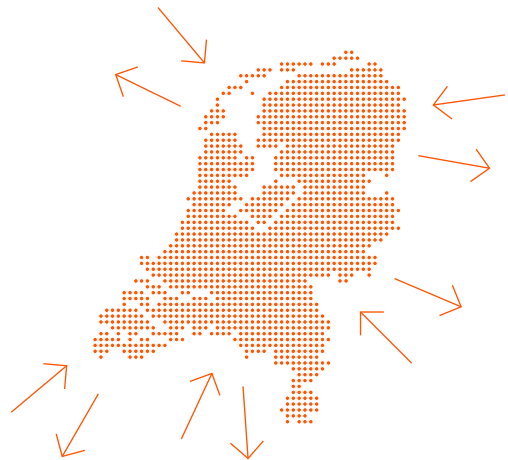
northern,

er computer-text

and
non-
dutch



southern,



a meeting point for

Dear friends, friends of books.

The title of our fifth catalogue is appropriated from the colophon of the Dutch assembling publication *bloknoot* edited by Ruud van Aarsen, Robert Joseph, and G. J. de Rook beginning in the late 1960s. At this moment, it accurately reflects our sentiment and echoes the material we've spent the last few months cataloguing. With the uncertainty still surrounding transatlantic voyages, we're left dreaming about daily life in Europe, South America, and the rest of the world. But through the assembly of this catalogue, we've been able to travel through parallel times.

These books were the global village fifty years ago and their purpose remains the same today. We look forward to joining the international network again soon.

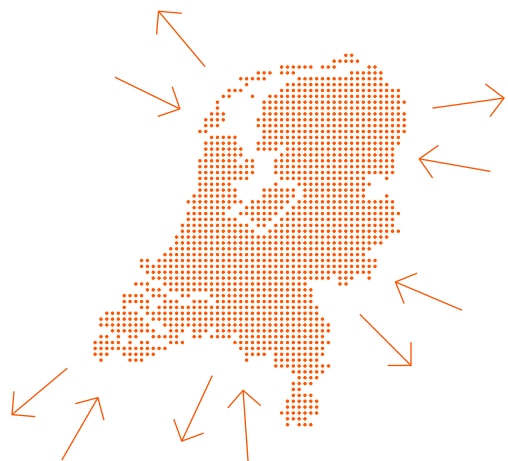
Please send us an email or visit our website for more information about these items, including more photographs.

Fredrik Averin
The Idea of the Book
info@theideaofthebook.com
www.theideaofthebook.com

northern,

and
non-
dutch

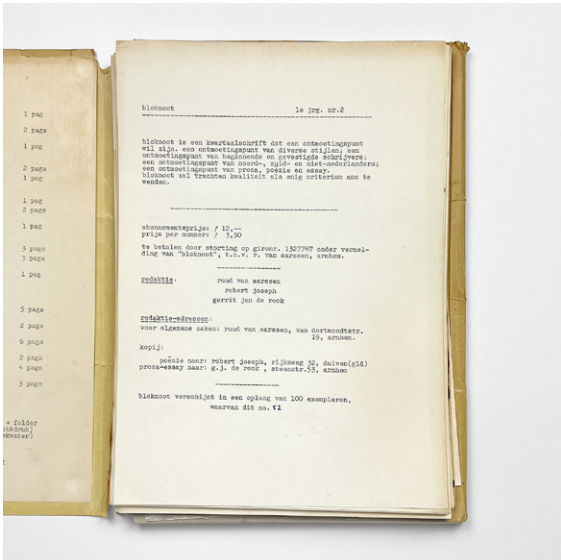
southern,



1. bloknoot: 1e jrg. nr. 2
ruud van aarsen, robert
joseph, g. j. de rook, eds.

Arnhem: bloknoot, 1968. First edition of 100, of which this is no. 52. Two-panel tan manila folder with flaps that's been modified with four additional items, including an original print in color pasted down at front cover, a glassine envelope, a small blank sheet of paper, and a printed label affixed at inside verso, and a mimeographed colophon pasted down at inside recto of folder. Contents include approximately forty mimeographed leaves, most of which are A4 in size, some which are stapled together, and one sheet with a metal pin and remnants of an old balloon affixed to sheet with cellophane tape. To which is added seven additional items printed on various paper types and sizes, including two collages made with silver paper and appropriated magazine advertisements, a printed and folded advertisement, and a small, printed brochure. One contribution signed.

A complete example except for the work by Ad Gerritsen, which we have not been able to identify. We presume it's the small sheet attached to inside cover, which in



other examples we've seen has the word 'bloknoot' stenciled on it. In this example the small sheet of paper is blank. Lastly, and not listed in the colophon, is the printed glassine envelope by Hans Clavin affixed to inside cover. It originally contained an edible poem which often stained adjacent works in other examples we've seen. In this example, the bottom of the empty glassine envelope is torn, so it's presumed the edible portion was present at one point, but is now lacking. The idea of Clavin's poem, however, remains.

Contents very good with age toning, bumps to corners, and rust to staples which have also caused indents to a few of the pages. The red balloon by de Rook has deteriorated and crumbled over time, with some of the balloon material offsetting onto two adjacent contributions. Folder good only with bumps to corners, age toning, a 5 cm (2") closed tear along lower left spine, several small blank white stickers affixed to upper half of left spine to reinforce it, and a small 1.5 cm (0.75") closed tear along lower front cover margin resulting in the cover print and folder being torn simultaneously. Top-right corner of colophon has been torn diagonally from the cover, but is still attached at remaining three corners.

\$1,000



2. bloknoot 7: 3e serie nr. 1
ruud van aarsen, robert
joseph, g. j. de rook, eds.

Arnhem: bloknoot, 1972. First edition of 150, of which this is no. 16. Side-stapled 4to in green wrappers with pages printed on various paper types, some of which are mimeographed, others offset printed, and some rubber stamped. Includes several tipped in items, among them a stapled in blank postcard, one large printed envelope containing a blank sheet of edible paper, an appropriated advertisement, and a small glassine envelope containing a folded sheet of printed paper. Unpaginated. Text mostly in Dutch and English, some German. Three contributions signed in pen or pencil, with eight additional contributions signed in plate.

Very good with darkening and age toning along margins and text block extremities, including light foxing to a few pages. With additional toning to contributions printed on more inferior paper, including darkening to glassine envelope, a few instances where tape has been used to affix an item which has toned adjacent pages, and rust to staples on pages where items have been stapled in which also have caused discoloration and indents to adjacent pages.

\$850

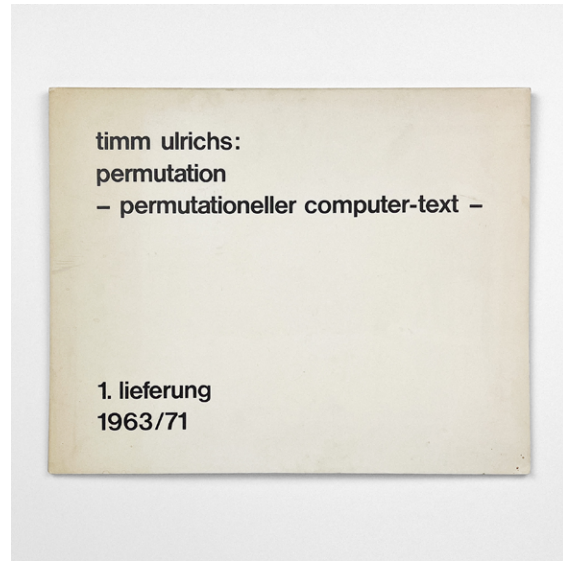
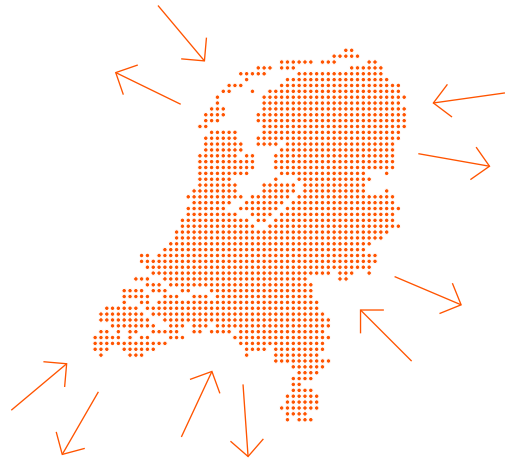


3. bloknoot 8: 3e serie nr. 3
ruud van aarsen, robert
joseph, g. j. de rook, eds.

Arnhem: bloknoot, 1973. First edition of 150, of which this is no. 31. Side-stapled 4to in blue wrappers with pages printed on various paper types, some of which are mimeographed, others offset printed, and some rubber stamped. Includes several tipped in items, among them two small envelopes — one containing a photo, the other with small torn pieces of paper, three gatefolds printed on high-gloss paper, and an appropriated catalogue folded down to 10 x 21.5 cm (3.93 x 8.46"), which unfolds to 61.5 x 43 cm (24 x 16.9"), printed in black and white on recto side only. Text mostly in Dutch, some English and German. Three contributions signed in pen or pencil, with five additional contributions signed in plate.

Very good with handling creases to covers and bumps to corners, a closed 2 cm (0.75") tear at upper right margin which has been mended with cellophane tape from the inside. Laminated spine covering beginning to split at heel and crown. Darkening and age toning along margins and text block extremities, light foxing to a few pages. With additional toning to contributions printed on more inferior paper, and darkening to glassine envelope.

\$850



4. timmm ulrichs: permutation — permutationeller computer-text. 1. — lieferung 1963/71 timmm ulrichs

Hannover: Published by the artist, 1971. First edition of 150, of which this is no. 57. Leporello artists' book dot matrix printed on 37.5 x 30 cm (14.75 x 12") perforated tractor feed computer paper, with the first page bound to thick white card stock covers silk screened in black. 25 + 1 pp. Text in German. Hand numbered and signed by the artist in blank ink.

Artists' book by Timm Ulrichs in which a computer was used to create every possible anagram of the word 'PERMUTATION.' Per the introduction, the eleven letters in the word can be rearranged to include 39,916,800 permutations, which if printed in this format on tractor feed computer paper would have resulted in 56,700-page book with a thickness of 5 meters (16.4 ft). This book captures the first 17,600 permutations on twenty-five pages with 704 permutations per page which extends to over 7 meters (23 ft). Rare.

Very good with trace amounts of offset rubbing, a few faint spots at front and rear cover, bumps to corners, and age toning to cover and page extremities.

Sold



5. buch 3 wolfgang schmidt

Frankfurt am Main: Edition S / Dato Galerie, 1961. First edition of 50. Plastic comb-bound square 4to with pages silk screened in black on thick paper. Unpaginated (36 pp.) Text in German.

Third artists' book by Wolfgang Schmidt exploring the format of the square through the rotation of black squares at varying sizes. Includes a title page typeset in Futura poetically outlining the process and a small thumbnail image showing all the pages of the book contained within a smaller square. Rare.

One in a series of square artists' books by the German artist, graphic designer, and typographer, all of which were printed in limited editions. Reminiscent of other artists' books from the 1960s by Schmidt's contemporaries and colleagues, including Hansjörg Mayer, Franz Mon, Diter Rot, and Bruno Munari.

Very good overall with darkening to plastic comb, age toning along text block extremities and offset rubbing to a few pages on account of the thick ink. With four areas of faded staining, three of which are on pages inside the book varying in size between 5–10 cm (2–4"), and one at the back cover approximately 5 cm (2") in size.

\$800



6. buch 6 zeichenfelder wolfgang schmidt

Frankfurt am Main: Typos Verlag, 1965. First edition of 100, of which this is no. 62. Spiral square bound 4to in thick clear plastic covers and French-fold pages silk screened in black. Unpaginated (48 pp.) Signed and numbered by the artist. Text in German.

Sixth artists' book by Wolfgang Schmidt exploring the format of the square through varying constellations of square and round characters. This example signed and numbered in pencil by the artist on title page. Includes one concrete poem typeset in Futura. Rare.

An unusually bright near fine example with trace amounts of rubbing to plastic covers, age toning along text block extremities, and a thin area of darkening along right and left margin of front and back cover respectively on account of the plastic covers being slightly narrower.

\$850



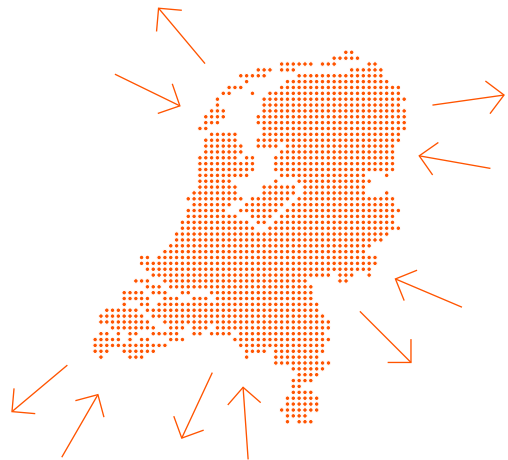
7. buch 8 lilli wolfgang schmidt

Frankfurt am Main: Typos Verlag, 1967. First edition of 75. Spiral bound square 4to in thin clear plastic covers with French-fold pages silk screened in green, blue, orange, red, purple, and yellow. Unpaginated (36 pp.) Text in German.

Eight artists' book by Wolfgang Schmidt examining the format of the square through a horizontal portrait divided into 36 sections in varying colors. Includes a title page typeset in Futura and a concrete poem titled 'lilligedicht.' Colophon notes the portrait in the book is reproduced at a scale of 2:1. Rare.

Very good or better with rubbing to plastic covers, trace amounts of age toning along text block extremities, and offset rubbing to a few of the pages on account of the thick ink.

\$850



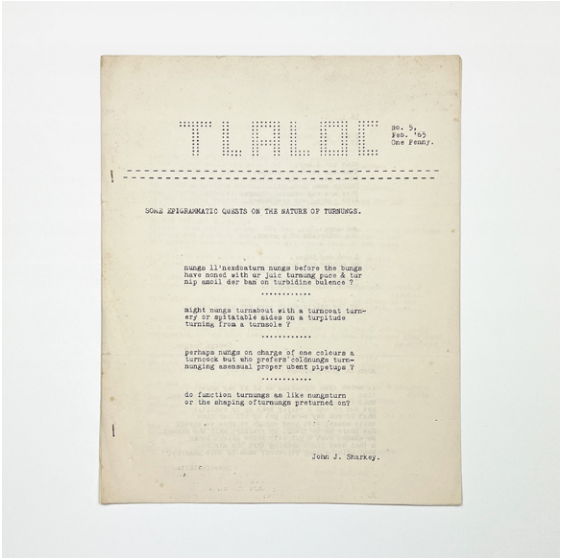
8. TLALOC no. 4
Cavan McCarthy, ed.

Leeds: Location Press, 1965. First edition. Side-stapled 4to in self-wrappers mimeographed throughout on white paper. Unpaginated (4 pp. including covers.)

Issue no. 4 of Cavan McCarthy’s experimental poetry journal. This issue with poetry by Gerry Gilbert, and typescript concrete poetry by Ernst Jandl, Pierre Garnier, and Edwin Morgan. Lower portion of last page includes contact information about the press and includes brief biographies of each contributing artist, and a list of publications available through TLALOC, including Poor. Old. Tired. Horse (P.O.T.H) 13 by John Furnival. Also mentioned are the Poem/Prints issued by Wild Hawthorn Press with contributions by Pierre Albert-Birot, Franz Mon, Ian Hamilton Finlay, Ferdinand Kriwet, and John Furnival, to which Cavan McCarthy quips “At 5/– should be on every wall.” We couldn’t agree more.

A very good example previously folded for mailing, but stored flat. With age toning, light foxing, faint staple indentations and rust to staples at front cover, handling creases, and bumps to corners, including faint fold lines.

Sold



9. TLALOC no. 5
Cavan McCarthy, ed.

Leeds: Location Press, 1965. First edition. Side-stapled 4to in self-wrappers mimeographed throughout on white paper. Unpaginated (4 pp. including covers.)

Issue no. 5 of Cavan McCarthy’s experimental poetry journal. This issue with poetry and writing by John J. Sharkey, George Dowden, Dave Cunliffe, Brian Patten, and a typescript concrete poem by Bob Cobbing. Lower portion of last page includes contact information about the press and includes brief biographies of each contributing artist, including a mention of Bob Cobbing’s second book.

A very good example previously folded for mailing, but stored flat. With age toning, light foxing, faint staple indentations and rust to staples at front cover, small closed tears to both sheets at lower third fold line, handling creases, and bumps to corners, including faint fold lines.

Sold



10. TLALOC no. 11
Cavan McCarthy, ed.

Leeds: Location Press, Nd. First edition. Side-stapled 4to in pink and yellow wrappers mimeographed in black, with pages mimeographed in black on white paper, one sheet on green paper, and one tipped in sheet at a smaller size on yellow paper. Unpaginated (22 pp. including covers.)

Issue no. 11 of Cavan McCarthy’s experimental poetry journal. This issue with typescript concrete poetry and poems by Christopher Perret, Anselm Hollo, Evelyne Rey, Joan Gilbert, Angela Carter, Robert Tait, J. B. Flanagan, Cavan McCarthy, Ken Rowat, Chris Morris, John Furnival, Robin Page, Thomas Schmit, and Alain Arias-Misson. Includes a half-sized ‘insert poem’ by John Furnival printed on a yellow sheet of paper tipped into the spine. Furnival also furnished the cover art. Last five pages include news and notes from the press, a list of publications received for review, and a short biography of each contributing artist. Front and back cover artwork by John Furnival and Alain Arias-Misson respectively.

A very good example previously folded for mailing, but stored flat. With age toning, light foxing, faint staple indentations, including an additional surface indentation at front cover, and bumps to corners.

Sold



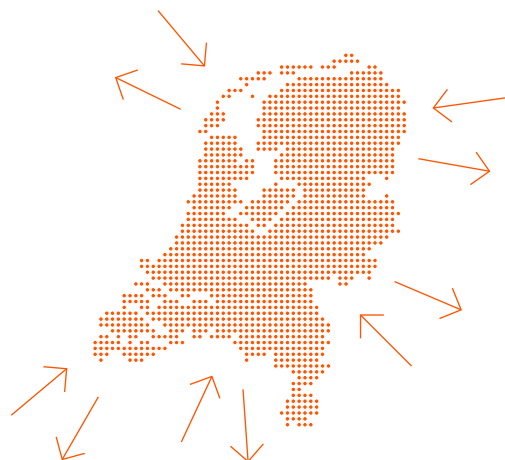
11. Cavpo 67 : BroIAC : Mar
Cavan McCarthy

Bristol: Bristol Arts Centre, 1967. First edition. Saddle-stapled softcover 8vo in yellow wrappers with mimeographed pages alternating in white, blue, and yellow, and one additional red rubber stamp at centerfold. Unpaginated (12 pp. including covers.)

Catalogue issued on the occasion of Cavan McCarthy’s 1967 exhibition at the Bristol Arts Center organized by Ian Breakwell. Includes a short biography of the artist which outlines McCarthy’s job at the time as a librarian. The word ‘librarian’ is here underlined in ink with an additional exclamation point added at the margin. It is unclear if this sardonic gesture was done by the artist, or by the previous owner. Includes several typescript poems and concrete poems by McCarthy, all of which are listed on the title page. Back cover is supposed to feature a rubber stamp poem made only with vowels, but is not present.

A very good example previously folded for mailing, but stored flat. With age toning, one faint stain at lower-left front cover also visible on first page, rust to staples, one word underlined in ink and an added exclamation mark on title page, and faint staple indents to last six pages.

\$225



12. Commonpress Magazine of Art No. 56: AEROGRAMMES — B.T.S. Guy Bleus, ed.

Wellen, Belgium: Administration Center, 1984. First edition of 720, of which this is no. 523. Softcover 8vo in folded flap wrappers printed in royal blue on the outside, and red on the inside. Pages printed in black on light blue paper between two blank white endpapers. 140 pp. To which is added a set of microfiches consisting of four 14.5 x 10.5 cm (5.75 x 4.125") sheets of microfilm housed inside white paper pocket affixed to inside rear cover. 821 pp. Signed by the editor and artist on last page.

'Commonpress Magazine of Art N° 56: AEROGRAMMES — B. T. S. [Born to Survive] — C. P. RETROSPECTIVE,' guest edited by Guy Bleus on the topic of mail art. Artists' book divided into four sections with an introduction highlighting the content of each chapter. All four microfiches reproduce Commonpress artwork and covers at a scale of 1/42 best viewed with a loupe. A canonical reference as it relates to the Commonpress and the practice of mail art.

Book very good with wear along cover extremities, including additional wear at crown of spine, and faint fold lines along right margin on account of covers being slightly wider than the text block. Microfilm fine.

\$300



13. KAA visuele poëzie
ina van walraven, jan brand,
eds., michael gibbs, ulises
carrión, robert joseph, et al.

Arnhem: k.a.a. akademie voor beeldende kunsten, 1980. First edition of 250. Softcover 8vo in magenta pictorial wrappers with Xeroxed pages. 106 pp. Text mostly in Dutch, some English.

Anthology in the form of a photocopied artists' book published on the occasion of 'projekt Visuele Poëzie' held at the Akademie voor Beeldende Kunsten in Arnhem October 1–17, 1980. Featuring an international assembling of essays, articles, historical notes, and art related to the field of visual and concrete poetry. The project included performances by four artists across two Fridays in October of 1980. Michael Gibbs with a lecture and performance on October 3, Ulises Carrión with a performance on October 3, Robert Joseph with a performance on October 17, and Pier van Dijk with a performance on October 17. This anthology issued with photocopied pages to correspond with the exhibition which also featured photocopied works and no original art.

Trace amounts of age toning to pages and wear around cover margins, else fine.

\$125



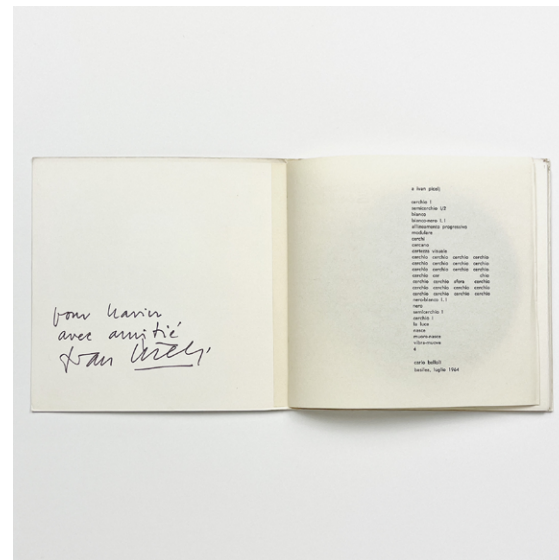
14. a (edition a) no. 4:
anti gravi graphitron
ivan picelj, carlo belloli

Zagreb: Vlastita Naklada, 1964. First edition. 16 x 16 cm (6.3 x 6.3") softcover 22-panel leporello housed in card stock covers silk screened in black on one side, with one additional page letter pressed in black affixed to inside cover. Text in Serbo-Croatian and Italian. Unpaginated [24 pp.] Inscribed and signed by the artist.

Issue no. 4 of the art publication 'edition a' by Ivan Picelj, a founding member of the New Tendencies movement formed in the early 1960s in Zagreb, former Yugoslavia. Consisting of a 22-panel leporello artists' book which extends in width to over 170 cm (66"). Each panel with a unique abstract geometric kinetic composition confined within a circle. First page includes a concrete poem by Italian artist and concrete poet Carlo Belloli dedicated to artist highlighting the allure of Picelj's kinetic art expressions. An impressive artists' book both in terms of its kinetic characteristics and its sheer physical width when unfolded. Rare.

Very good with scuffing and bumps to covers, small fold lines along left edge of first panel, including offset rubbing at inside rear cover on account of the thick ink, and trace amounts of age toning throughout.

\$850



15. TEXTILE WITHOUT TEXTILE
Galántai, György, ed.

Budapest: Artpool, 1980. First edition of 300. 4to two-panel stiff brown card stock folder silk screened in dark brown with additional rubber stamps in black at back cover. Contents include fifty-three unbound sheets, most of which are A4 in size, printed on various paper types in various methods, including Xerox, silk screen, offset, and rubber stamping. Approximately twenty-seven works signed and numbered by individual artists.

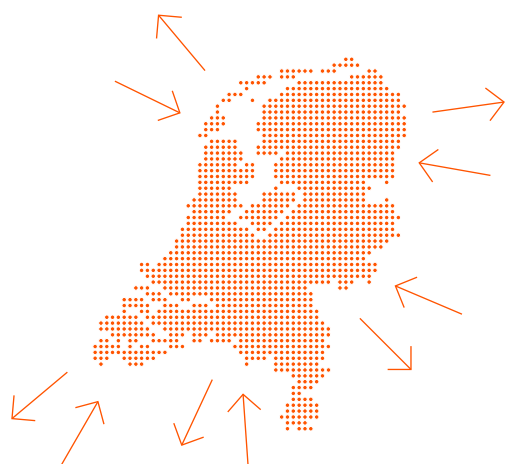
The first Hungarian unbound assembling publication edited by György Galántai at Artpool which he co-founded with Júlia Klaniczay in Budapest in 1979 connecting artists from the rest of the world to Hungary, which at the time was under influence of the Soviet Union.

Perneczky's anthology calls for fifty-four sheets, but other examples we've seen are claimed complete with fifty-two sheets. This example with fifty-three.

Folder with trace amounts of rubbing, bumps to corners, including a faint tidemark at lower middle back cover. Else very good or better. Contents with a few handling creases, bumps to corners on a few of the contributions printed on thinner paper, and one taped in item which has unattached from its sheet. Else near fine.

Sold





16. Poem r Jirí Kolár

N.p. [Copenhagen]: N.d. [1965]. First edition of 100. Saddle-stapled softcover 4to in tan wrappers printed in black and white on recto sides only with pages featuring various die-cuts. Unpaginated (12 pp.) Text in German.

Artists' book by Jirí Kolár featuring typescript concrete poems consisting of the lowercase letter 'r' on die-cut pages. Published with the help of Eric Andersen who mediated the project. Half the edition was kept in Copenhagen, with the other half sent to Willem de Ridder's European Mail-Order Warehouse / Fluxshop. The book showcases Kolár's mastery of concrete poetry as it relates to the artists' book through layering and depth creating a definitively unique reading experience. One in a series of books by Kolár created in this theme.

Very good or with light surface wear to cover, bumps to two corners, faint spots to a few pages, rust around staples at centerfold, and trace amounts of age toning throughout.

\$250



17. hungría 74 en el cayc Jorge Glusberg, cur.

Buenos Aires: Centro de Arte y Comunicación (CAyC), 1974. First edition. 4to brown kraft folder printed in black containing forty-seven 22 x 28 cm (8.7 x 11") unbound sheets printed in black on rectos on yellow paper, all with the same two top-right and bottom-left opposing corners diagonally cut at an angle. Text in Spanish, English, and Hungarian.

Catalogue in the form of an unbound artists' book issued on the occasion of this 1974 exhibition at CAyC in Buenos Aires featuring over twenty Hungarian artists showcasing a wide range of conceptual art, installations, objects, plans, and performances. Organized by the inimitable Jorge Glusberg, with contributions by László Beke, Gábor Attalai, András Baranyay, Imre Bak, Tibor Csiky, Miklós Erdély, Gyula Gulyás, Tamás Hencze, György Jovanovics, Major János, A'dám Keri, Gabor Keszthelzi, Gyula Konkoly, László Lakner, Péter Légendy, Dóra Maurer, Géza Perneczky, Sándor Pinczehelyi, Tamás Stojóby, Endre Tót, Péter Türk, and János Urban.

Small faint tidemark along front left margin, including trace amounts of rubbing and bumps to corners of folder, and handling creases to a few of the sheets. Else near fine.

\$400



18. os bancos antes da nacionalização antónio aragão

Funchal: N.p., 1975. First edition. Softcover 8vo in pictorial wrappers printed in black and red, with pages printed in black. 109 + 1 pp. Text in Portuguese. Inscribed and signed in blue ink at blank title page.

Artists' book by António Aragão featuring a collection of visual and concrete poems paired with altered photographs by Helmut M. Winkelmayer condemning the mechanical and political nature of economics. Signed and inscribed by the author.

Very good with wear and rubbing to covers, faint indentations at front cover, light abrasion at upper spine only visible at back cover, and age toning to pages on account of the paper quality.

\$200



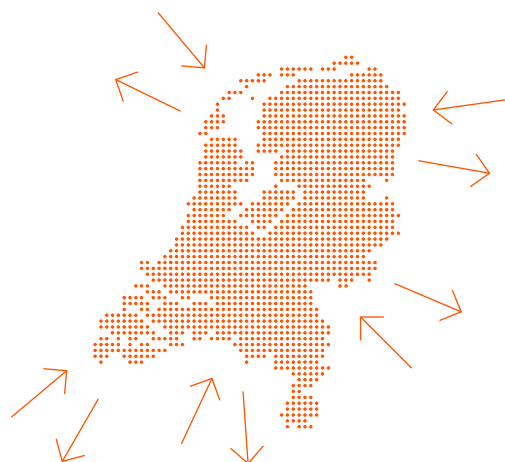
19. poesia concreta Augusto de Campos, Décio Pignatari, Haroldo de Campos, José Lino Grünewald, Pedro, Xisto, Ronaldo Azeredo, Wladimir Dias Pino

Lisboa: Serviço de Propaganda e Expansão Comercial da Embaixada do Brasil, 1962. First edition. Softcover 8vo in die cut wrappers printed in yellow and green. Endpapers printed in black on light gray paper, and text printed in black on white paper. 32 + 2 pp. Text in Portuguese.

Catalogue issued on the occasion of this 1962 concrete poetry exhibition introducing the Brazilian concrete poets to Europe. With works by Augusto de Campos, Décio Pignatari, Haroldo de Campos, José Lino Grünewald, Manuel Bandeira, Marcelo Moura, Pedro, Xisto, Ronaldo Azeredo, and Wladimir Dias Pino. Includes a two-page introduction by the Noigandres unfolding the principles of concrete poetry and poema/processo.

Very good with light foxing to covers, an area of darkening along lower cover margin and front endpaper on account of the die cut cover, trace amounts of age toning to pages, and oxidation to staples.

\$600



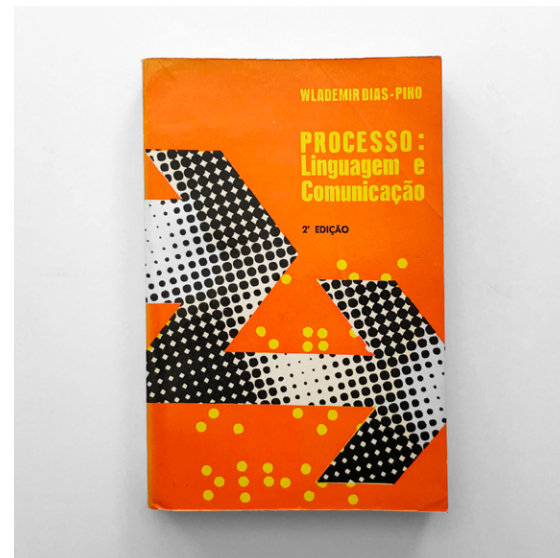
20. SIGNANTIA: QUASI COELUM / SIGNÂNCIA: QUASE CÉU Haroldo de Campos

São Paulo: Editora Perspectiva, 1979. First edition. Softcover 8vo in glossy die cut wrappers printed in black and blue, with pages mostly printed in black, a few pages in black, blue, and yellow, including one three-panel foldout and one gatefold. 145 + 5 pp. Text in Portuguese.

Artists' book by Haroldo de Campos features a collection of visual and concrete poems and texts. Issued on the occasion of the poet's fiftieth birthday and thirty years of contributions to the literary field. Includes an introductory essay by João Alexandre Barbosa, and an appendix with contributions by Severo Sarduy, Andrés Sánchez Robayna, and Benedito Nunes among others.

Very good with rubbing and faint creasing at upper right corner of die cut covers, including two closed tears at lower right corner of die cut window. Pages with trace amounts of age toning, including faint wrinkles to a few pages from the book binding process.

\$200



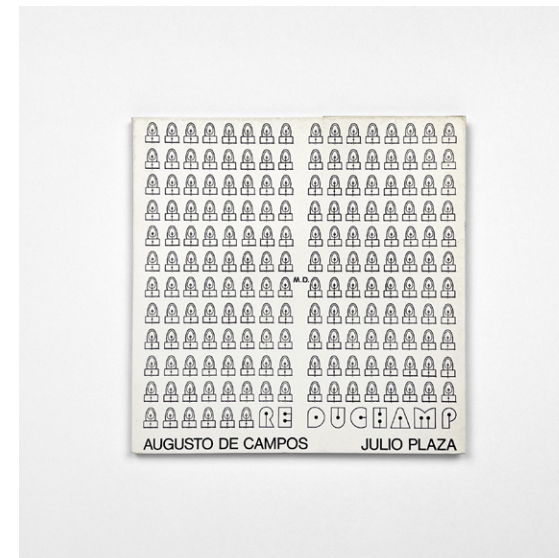
21. Processo: Linguagem e Comunicação Wladimir Dias-Pino

Rio de Janeiro: Editora Vozes LTDA, 1973. Second edition. Softcover 8vo in printed wrappers with pages printed in black and white. With a single twice-folded sheet tipped in opposite title page. Unpaginated. Text in Portuguese, tipped in sheet in English.

Artists' book by Wladimir Dias-Pino, the founder of poema/processo, featuring a collection of visual and concrete poetry, essays, articles, and writings. Includes a tipped in sheet in English titled 'LIMITS SITUATION: DISTINCTIONS AND CONSEQUENCES,' describing the function and intention of the poema/processo movement.

Very good with wear to covers, including two diagonal creases at front cover, darkening and light foxing to extremities of text block, and trace amount of age toning to pages.

\$200



22. REDUCHAMP Augusto de Campos, Julio Plaza

São Paulo: Edições S.T.R.I.P., 1976. First edition of 1,000. Square softcover 8vo in glossy white wrappers with folded flaps printed in black throughout. Text mostly in Portuguese, some French and English.

Artists' book by Augusto de Campos and Julio Plaza exploring texts and iconograms related to the work of Marcel Duchamp through the lens of visual and concrete poetry. Includes one die cut paper sculpture which can be folded outward, and one page with a small die cut circle.

Very good with trace amounts of age toning along extremities and bumps to corners.

\$400



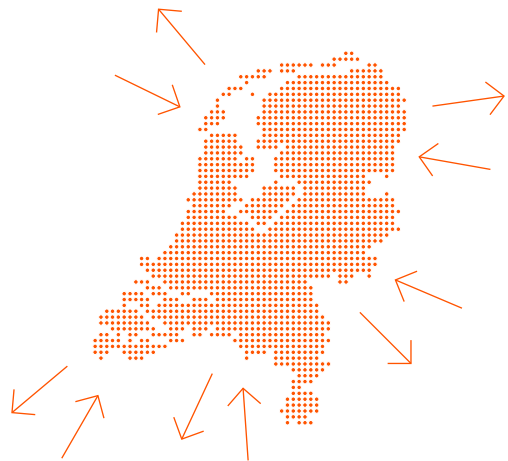
23. noigandres 5: do verso à poesia concreta 1949–1962 augusto de campos, décio pignatari, haroldo de campos, José lino grünewald, ronaldo azeredo

São Paulo: Massao Ohno Editôra, 1962. First edition. Softcover 8vo in glossy rose red and blue wrappers, with most pages printed in black, a few in black and red on white paper, some printed in black on yellow paper. 204 + 2 pp. Text in Portuguese. Includes one sheet tipped into back cover folded three times printed in black on recto.

Fifth and final issue of this Brazilian avant-garde publication focusing on the Noigandres, which by this point had grown to five members. Issued on the occasion of the Noigandres tenth anniversary elaborately illustrated with visual and concrete poems showcasing the intention of poema/processo. Includes an impressive eight-panel foldout by Décio Pignatari tipped in on the next to last page.

Very good with a lightly cocked spine, bumps to corners affecting some of the text block along right margin, sunning along spine and partial sunning at front cover, and age toning on account of the paper quality.

Sold



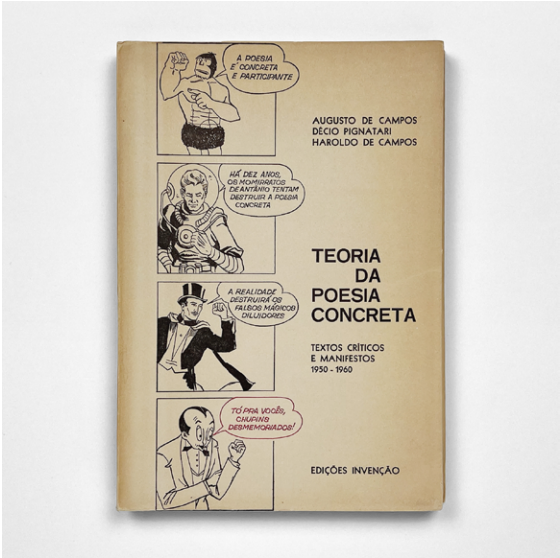
24. TEORIA DA POESIA CONCRETA: TEXTOS CRÍTICOS E MANIFESTOS 1950–1960
Augusto de Campos,
Décio Pignatari,
Haroldo de Campos

São Paulo: Edições Invenção, 1965. First edition. Softcover 8vo in black and red wrappers, with pages printed in black. 190 + 2 pp. Text in Portuguese.

In-depth theoretical and philosophical examination of the visual and concrete poetry movement’s first decade between 1950–1960 seen through the lens of these three founders and Noigandres members. Includes essays by all three artists, partially illustrated with their works alongside works by other pioneers of the movement, including Eugen Gomringer, Ronaldo Azeredo, Simias de Rodes, and Dylan Thomas among others. With small errata slip pasted to last page of text block.

Very good with a lightly cocked spine, bumps to corners, and age toning on account of the paper quality.

Sold



25. INVENÇÃO REVISTA DE ARTE DE VANGUARDA N.º 3
Décio Pignatari, ed.

São Paulo: Edição Invenção, 1963. First edition. Large softcover 8vo in blue and black wrappers with pages printed in black. 94 + 2 pp. Text in Portuguese.

Issue no. 3 of the Brazilian avant-garde publication Invenção with a focus on early visual and concrete poetry and experimental writing by artists mainly from South America and Europe. With contributions in this issue by Augusto de Campos, Max Bense, Pedro Xisto, Manuel Bandeira, Edgard Braga, Haroldo de Campos, J. L. Grünewald, Ian Hamilton Finlay, Edwin Morgan, Eugen Gomringer, Fukiko Kobayashi, E. M. de Melo e Castro, Pierre Garnier, and Ronaldo Azeredo among others.

Rubbing to covers resulting in partial ink loss along margins and bumps to corners. Pages with age toning on account of the paper quality. Very good overall.

Sold



26. INVENÇÃO REVISTA DE ARTE DE VANGUARDA N.º 4
Décio Pignatari, ed.

São Paulo: Edição Invenção, 1964. First edition. Large softcover 8vo in orange and black wrappers with pages printed in black. 146 + 2 pp. Includes a smaller tipped in horizontal four-panel sheet folded three times printed in black on recto side on white paper. Text mostly in Portuguese, some English.

Issue no. 4 of the Brazilian avant-garde publication Invenção with a focus on early visual and concrete poetry and experimental writing by artists mainly from South America and Europe. Includes a tipped in version of Augusto de Campos’ ‘cidade city cité.’ With contributions in this issue by Haroldo de Campos, Max Bense, José Nania, Oswald de Andrade, Josef Hirsal and Bohumila Grögerová, Ladislav Novak, Reinhard Döhl, Pedro Xisto, Edgard Braga, José Lino Grünewald, Augusto de Campos, and Henri Chopin among others.

Rubbing to covers resulting in partial ink loss along margins, including sunning to spine wrapping around to back cover, and bump to crown of spine. Pages with age toning on account of the paper quality. Very good overall.

Sold



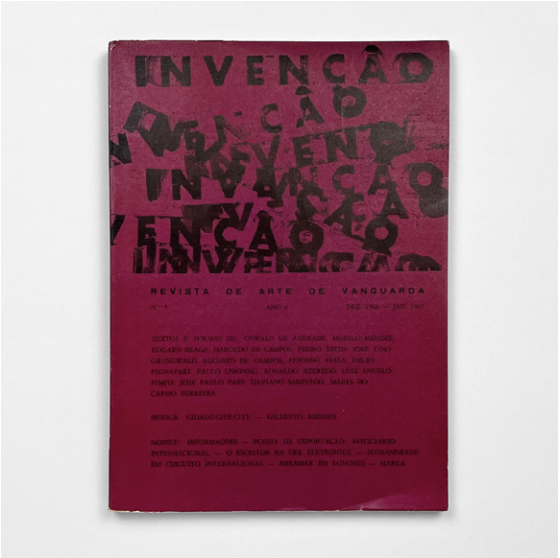
27. INVENÇÃO REVISTA DE ARTE DE VANGUARDA N.º 5
Décio Pignatari, ed.

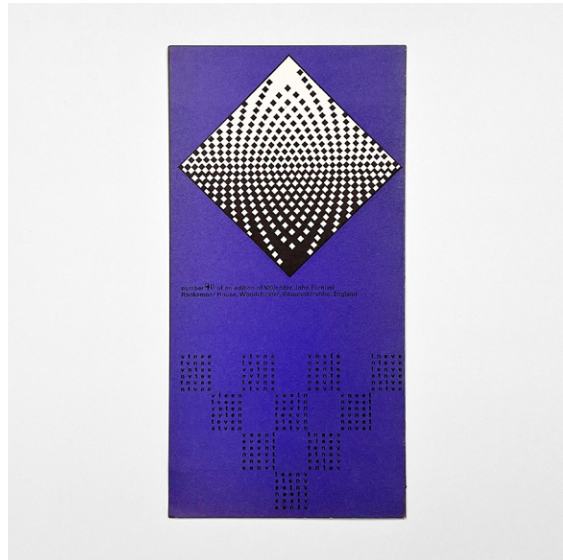
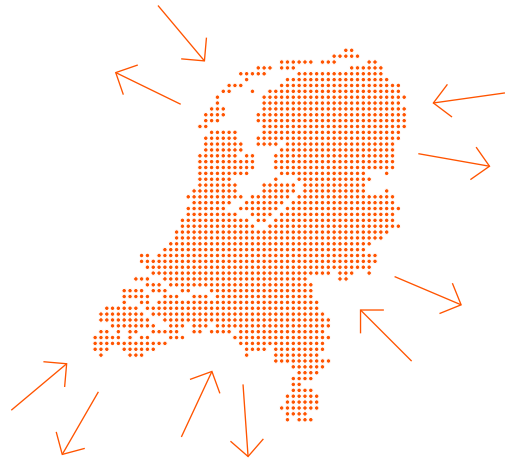
São Paulo: Edição Invenção, 1967. First edition. Large softcover 8vo in plum and black wrappers with pages mostly printed in black, with four pages printed in various combinations of black, red, and blue. 117 + 3 pp. Includes three tipped in items, two of which are smaller horizontal three-panel sheets folded two times and printed in black on white paper, and a smaller 16-page booklet printed in black on cream paper. Text in Portuguese.

Issue no. 5 of the Brazilian avant-garde publication Invenção with a focus on early visual and concrete poetry and experimental writing by artists mainly from South America and Europe. Includes three tipped in items, one of which is Augusto de Campos’ ‘LUXO.’ Two additional tipped in items by Décio Pignatari, one of which is his small artists’ book ‘organismo,’ and the other his ‘Cr\$isto é a solução.’ With contributions in this issue by Haroldo de Campos, Pedro Xisto, José Lino Grünewald, Augusto de Campos, and Ronaldo Azeredo, among others.

Very good with trace amounts of rubbing to covers and wear along cover extremities, and a faint bump at lower right corner affecting most of the text block. Pages with age toning on account of the paper quality.

Sold





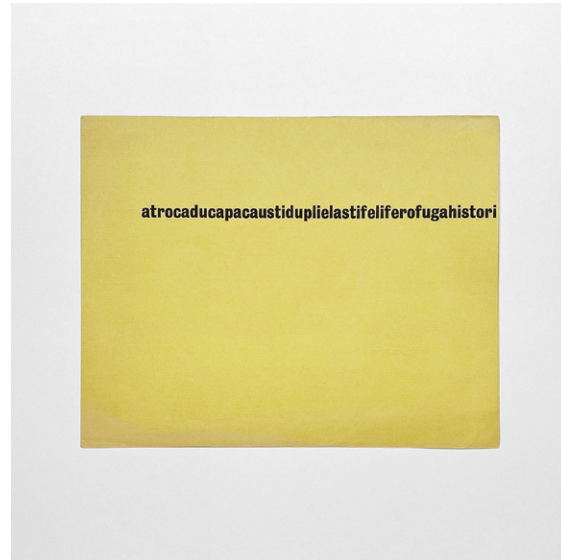
28. Opening number 2 John Furnival, ed., Augusto de Campos, Jeffrey Steele

Rooksmoor House, Woodchester, Gloucestershire, England: N.p. [Openings Press], N.d. [1965]. First edition of 500, of which this is no. 411. Folded 11.4 x 22.8 cm card (22.8 x 22.8 cm unfolded) printed in black and purple on one side. Hand numbered in black ink at verso.

Number 2 in the Opening card series edited by John Furnival featuring a concrete poem by Augusto de Campos paired with a geometric diamond motif by Jeffrey Steele which has been inverted from one side to the other. One of several folded card sculptures published in this series, each by a different artist.

Very good or better with a few faint surface scratches, bumps to corners, and age toning along extremities.

\$200



29. cidade city cité augusto de campos

[Edinburgh]: wild hawthorn press, 1964. First edition. Folded 10 x 7.875" (20 x 7.875" unfolded) sheet printed in black on recto and verso on yellow paper. Unpaginated (4 pp.) Text in Portuguese and English.

Folded broadside featuring a concrete poem of words arranged on a single line without spacing that begin on the front cover and extend to the inside spread. One in a series of broadsides published by Ian Hamilton Finlay at Wild Hawthorn Press.

Very good with a few handling creases, bumps to corners, and darkening along lower margin.

Sold



30. Linguaviagem: cubepoem Augusto de Campos

Brighton: Brighton Festival Exhibition of Concrete Poetry, 1967. First edition of 100. Folded 25.5 x 25 cm (10 x 9.8") four-panel paper sculpture silk screened in black and blue on one side, and green on other side on thick card stock. Text in Portuguese and English.

A collapsible concrete poetry sculpture by Augusto de Campos that can be read by opening the panels like pages or as a freestanding three-dimensional cube. With multiple interpretations presenting themselves depending on where the reader begins: 'VIALINGUAGEM — way via language,' or 'LINGUAVIAGEM — voyage via language.' A brilliant, conceptual work of concrete poetry that reminds us how neologisms and language are an international voyage and a connector between cultures and continents. Includes a printed glossary on one of the panels translating de Campos' intention behind the poem. One of a hundred examples specifically created for the Brighton Festival Exhibition of Concrete Poetry held April of 1967 directed by Stephen Bann. Rare.

Very good with bumps to corners, age toning, and faint tidemarks to outward-facing panels, and ink offset from silk screen process.

\$2,000



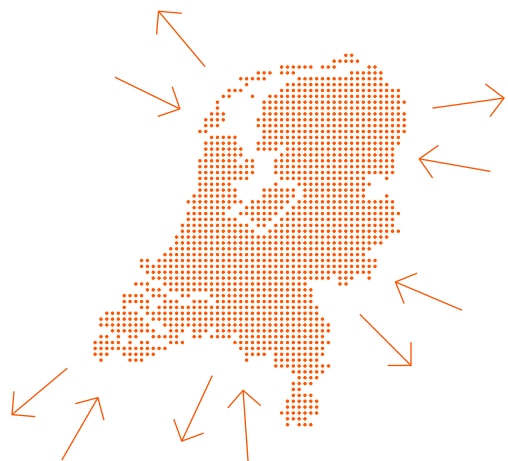
31. O DOS revista de arte vanguardia: PAN PAZ, AÑO 1 No. 1 1982–1983 N. N. Argañaraz, ed.

Montevideo: N.p., 1983. First edition. Saddle-stapled softcover 8vo in wrappers printed in black throughout. 27 + 1 pp. including covers. To which is added one smaller sheet printed in black on recto. Text in mostly in Spanish, some Portuguese.

First issue of this Uruguayan publication on the topic of visual and concrete poetry and mail art. Edited by N. N. Argañaraz with contributions by Graciela G. Marx, Noigandres Décio Pignatari, Haroldo de Campos, and Augusto de Campos, Romano Peli, Michaela Versari, G. (Guillermo) Deisler, Claudio Ferlauto, Stelio Rescio, Michelle Perfetti, Ferreira Gullar, Edgardo Antonio Vigo, and M. (Moacyr) Cirne. Includes a nine-page section devoted to the thirty-year anniversary of the Noigandres showcasing works created between 1952–1982. Also includes a section on mail art, an article by Edgardo Antonio Vigo, and a laid in sheet by the editor introducing the premise of the publication to the reader.

Very good with age toning and bumps to corners on account of the covers being slightly larger than the text block.

Sold



32. POÈME MATHÉMATIQUE BAROQUE

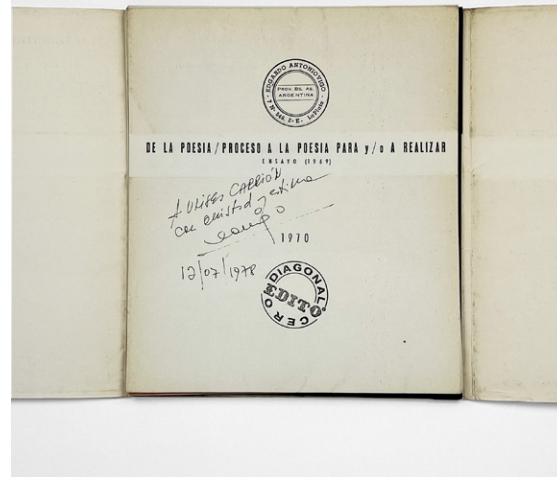
Edgardo Antonio Vigo

Paris: Agentzia Editions, 1968. Second edition. Three-panel 19 x 21 cm (7.5 x 8.27") folder silk screened in neon yellow and black at recto, with chip board at verso. Containing six unbound plates, three of which are printed on various colors on white card stock with additional die cuts, two which are printed in black on red and blue card stock, and one yellow plate unprinted (as issued). Text in French.

Interactive artists' book by Edgardo Antonio Vigo featuring a series of geometric and typographic motifs printed on plates, some of which are die cut, that can be rearranged by the reader to create different narratives. Deliberately printed without pagination inviting a random exchange of possibilities with the die cut pages adding further dimension as the plates are shuffled. Second edition of this artists' book issued as Agentzia No. 5 edited and published by Jochen Gerz and Jean-François Bory. First edition also published in Paris a year earlier by Contexte Editions. Both editions equally rare.

Covers very good with offset rubbing and wear along margins. Plates near fine showing only trace amounts of age toning.

Sold



33. DE LA POESIA/PROCESO A LA POESIA PARA y/o A REALIZAR: ENSAYO (1969)

Edgardo Antonio Vigo

La Plata: Diagonal Cero, 1970. Large 8vo two-piece slipcase consisting of two folded black and white sheets with a small circular die cut at lower middle of white sheet. Containing sixteen unbound plates printed on recto and verso, and one folded plate printed on inside for a total of seventeen. Most printed in black on white card stock, a few printed on color card stock, and a few printed in black with one additional color. Text in Spanish.

Association copy inscribed, signed, and dated 12/07/78 by Edgardo Antonio Vigo in his expressive handwriting to Ulises Carrión which states 'with friendship and esteem.'

Edgardo Antonio Vigo's in-depth dissertation on poema/proceso defining the visual and concrete poetry movement showcasing intricate connections with other artists and movements across the world. Rare.

Two-piece slipcase very good with age toning to white sheet and a closed tear along bottom margin of folded black sheet. First and last plate with offset rubbing on account of the black slipcase paper, remaining plates near fine showing only age toning.

\$2,500



34. Rubber Vol. 2 No. 8: ARTISTS' POSTAGE STAMPS AND CANCELLATION STAMPS EXHIBITION

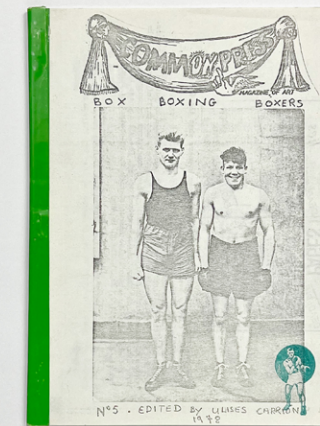
Ulises Carrión, ed.

Amsterdam: Stempelplaats, 1979. First edition. Unbound 8vo in self-wrappers printed in black and rubber stamped in various colors. Unpaginated (16 pp.)

Vol. 2 No. 8 of the monthly bulletin focusing on the use of rubberstamps in the arts. Most of which were edited by Aart van Barneveld, with this special issue edited by Ulises Carrión, coinciding with the 'Artists' Postage Stamps and Cancellation Stamps Exhibition,' which Carrión also curated. Includes an essay along the margins by the editor titled 'PERSONAL WORLDS OR CULTURAL STRATEGIES?' written from the Other Books and So Archive in 1979. The exhibition featured over one-hundred-and-fifty participants from twenty-five countries.

Very good or better with faint toning along extremities and bumps to corners.

\$350



35. Commonpress Magazine of Art No. 5: Box, Boxing, Boxers

Ulises Carrión, ed.

Np: Commonpress, 1978. First edition of 300. Softcover side-stapled 8vo with green plastic tape folded over spine, as issued. Xeroxed throughout, including French-fold covers, with one additional rubber stamp in green applied at lower front cover. 40 pp.

'Commonpress Magazine of Art No. 5,' guest edited by Ulises Carrión on the topic of boxes, boxing, and boxers. Featuring an assembling of photocopied conceptual art, mail art, and writings. With contributions from Europe, South America, and North America by Johannes van Dam, Bill Gaglione, Michelle Perfetti, Klaus Groh, Ko de Jonge, Niels Lomholt, Pawel Petasz, Paulo Bruscky, Buster Cleveland, Robin Crozier, Marcondes Silva, Graciela Marx and Edgardo Antonio Vigo, and Anna Banana among others.

Trace amounts of age toning to pages, bumps to corners, gentle crease at top front cover, and some dried faint glue residue along taped spine from the binding process. Else near fine.

\$450



36. DANCING WITH YOU Ulises Carrión

Amsterdam: In-Out Productions, 1973. First edition of 100, of which this is no. 30. Side-stapled 8vo in folded thin newsprint covers printed in black and rubberstamped in green and a strip of black book cloth affixed at spine. With French fold pages mimeographed in black also rubberstamped in green. 30 pp.

Early self-published artists' book from 1973 featuring appropriated instructional texts for seven traditional dances, including waltz, quickstep, rumba, cha-cha-cha, jive, tango and slow foxtrot. A conceptual and intimate read articulating Carrión's enthusiasm and openness to collaboration and co-creation. One of five books published by Carrión at In-Out Center, the first independent space for artists in Amsterdam, co-founded with Michel Cardena, Raul Marroquin, Hreinn Fridfinnsson, Sigurdur Gudmundsson, Kristján Gudmundsson, Hetty Huisman, Pieter Laurens Mol, and Gerrit Jan (G. J.) de Rook. Rare.

Small closed tears at corners of folded flap covers from the binding process, two additional small closed tear at front top left cover margin, faint vertical fold lines along right margin on account of the covers being slightly wider than text block, and age toning throughout. Else near fine.

On hold



37. accent aigu, accent grave, accent circonflexe [three original works] Ulises Carrión

N.p.: The Artist, N.d. [ca. 1979]. A series of three original works, each a 6.25 x 4.0625" leaf cut from a copy of Gustave Aimard's Les Nuits Mexicaines, drawn on ink, and each mounted on an 8.25 x 11.75" sheet of thin card stock. Each titled in the artists' hand at lower left margin, and two of the three works initialed at lower right margin.

Provenance: from the archive of the German artists' periodical Die Zweitschrift, where the works were submitted in 1979, but not published.



A seriously playful work exploring semiotics, imperialism, and sexual and cultural identity. The works intervene on three pages of Gustave Aimard's 1964 novel Les Nuits Mexicaines. As with so much of Carrión's work, the surface simplicity gives way to multiple levels of meaning. Accent marks had both a semiotic and a cultural importance for Carrión, who had an accent in his own name which was often omitted when his name appeared in western publications. Carrión's fellow Mexican artist Felipe Ehrenberg recalls Carrión "sending a typewritten letter with the accents added by hand. We were on the same wavelength." Moreover, the source title is certainly a nod to Carrión's Mexican identity, and a more subtle reference both to imperialism and crossing cultural and sexual borders.



Aimard, sometimes known as the French Fenimore Cooper, was a prolific writer of romances involving Latin America and the American west. Aimard himself had been part of an ill-fated invasion and occupation of the Mexican city of Hermosillo in 1852 under the leadership of Duke de Raousset-Boulbon. Several of Aimard's novels have homosexual themes, and Aimard was also an enigmatic figure who fled his own homeland, just as Carrión had left his native Mexico for Europe to work. Lastly, the emphasis on the accent marks is emblematic of Carrión's own shift from being a novelist to his explorations of semiotics.

A few faint glue residue marks along margins behind book pages and toning to card stock sheets, else near fine.

On hold

the idea of the book.

About us

Our purpose is to promote, further, and preserve the history and tradition of books and materials in the overlapping fields of art, design, and concrete poetry. We specialize in artists' books, ephemera, prints, and correspondence from the 1960s onward. Our clientele include collectors, artists, designers, art directors, creative directors, teachers, art and design students, museums, colleges, institutions, and libraries.

If you would like to be on our mailing list for items or our catalogs, please let us know. We also purchase books and collections within our fields of interest. Please send us an email or visit our website for more information.

The Idea of the Book
3603 SE 10th Avenue
Portland, OR 97202
info@theideaofthebook.com
www.theideaofthebook.com

Terms

All items are subject to prior sale. All items are returnable within seven days of receipt for any reason. Buyer assumes responsibility to pay for return shipping. Refunds will be credited upon receipt of returned item in its original condition. Institutions may be invoiced according to their requirements and we can defer billing to accommodate institutional needs. Reciprocal dealer discounts apply. We accept PayPal, Venmo, and major credit cards. All orders are properly packaged with care and attention and shipped within 2–3 business days.

Grading

We work hard to grade our inventory honestly and accurately, including any and all imperfections, blemishes, defects, or faults. Should you have specific questions about the condition of an item, please don't hesitate to contact us. We are happy to provide additional information or photographs if need be.

**“where does
the border lie
between an
artist’s work
and**

**the actual
organization
and distribution
of the work?”**

—Ulises Carrión
Second Thoughts
Amsterdam: VOID Distributors, 1980