

Alternate Projects

Visualizing Text

Experimental Poetry and Conceptual Text 1960-1990

JOE BRAINARD
JAMES LEE BYARS
RICHARD C
TOM CLARK
HANNE DARBO-
VEN
GUILLERMO
DEISLER
KENWARD
ELMSLIE
ROBERT FILLIOU
IAN HAMILTON FIN-
LAY
DAVID FRANKS
JOHN FURNIVAL
JOHN GIORNO
DICK HIGGINS

JIM HODGES
JENNY HOLZER
DAM DET HOM-
SON
THE FOUR HORSE-
MEN
DOM SYLVESTER HOUE-
DARD
KARL EDWARD
JIRGENS
EDUARDO KAC
WILLIAM KATZ
BARBARA KRUGER
GEORGE MA-
CIUNAS
GLAUCO MATTOSO
OTA

RON PADGETT
CLEMENTE PADIN
GRUPO TEXTO POETICO
MOVIMIENTO DE ARTE PORNO
BERN PORTER
DAVID ROBILIARD
KAY ROSEN
ED RUSCHA
RUTH AND MARVIN SACKNER
GUYS SCHRAENEN
JAMES SCHUYLER
KEVIN A. SMITH
LAWRENCE WEINER
CARL WEISSNER
EMMETT WILLIAMS
RUTH WOLF-REHIFELDT
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Visualizing Text

Experimental Poetry and Conceptual Text 1960-1990

Alternate Projects is pleased to present the catalog, **Visualizing Text: Experimental Poetry and Conceptual Text 1960-1990**. This curated selection features books, serial publications, broadsides, prints, ephemera, and singular works that explore the radical terrain of language, form, and visibility. Drawing from a dynamic three-decade span, the collection highlights artists and poets who challenged the conventional boundaries of poetry and text, turning language into material, concept, and image.

Between 1960 and 1990, experimental poetry and conceptual text flourished as both a literary and visual phenomenon. Reacting to the formalism of earlier modernist traditions, these practitioners embraced a more open, interdisciplinary approach—merging typography, performance, politics, and graphic design. The result was a body of work that was often playful, irreverent, and deeply engaged with contemporary culture and media.

Visual and concrete poetry, mail art, typewriter experiments, and textual interventions emerged across global avant-garde circles—from Fluxus and Lettrism to Latin American visual poetry movements—creating an international conversation around the materiality of language. Artists and poets like Hanne Darboven, Dick Higgins, Ian Hamilton Finlay, Ruth Wolf-Rehfeldt, and many others reimaged what a poem could look like and how a text could behave.

The works gathered in “Visualizing Text” span a rich diversity of practices and voices—some well-known, others lesser recognized but equally groundbreaking. Whether subverting linguistic norms or amplifying the political power of the printed word, each piece reflects the spirit of experimentation and conceptual rigor that defined this era.

This catalog celebrates not only the works themselves, but also the ephemeral, often fugitive nature of the communities and ideas they represent. Through these texts and images, we invite you to explore a period when poetry left the page, and language became both action and artifact.

JOHN FURNIVAL (1933-2020)

Manhattan

Gloucestershire: Openings Press, 1973

Concrete poetry. Large broadside with printed poem, black on white.

15 X 23 in (38.10 x 58.42 cm)

\$400

John Furnival was a British artist and teacher, and a leading figure in the creation of visual and concrete poetry from the 1960s onwards. In 1964 Furnival, along with Dom Silvester Houédard and Edward Wright founded Openings Press, a specialty press dedicated to the publication of concrete and visual poetics.



Page 1: JOHN FURNIVAL, ***Aliquotality***, Gloucestershire: Openings Press, 1973. Concrete poetry. Large broadside with printed poem, black on white, detail. 16 3/4 X 22 in (42.55 x 55.88 cm) **\$400**

JOHN FURNIVAL (1933-2020)

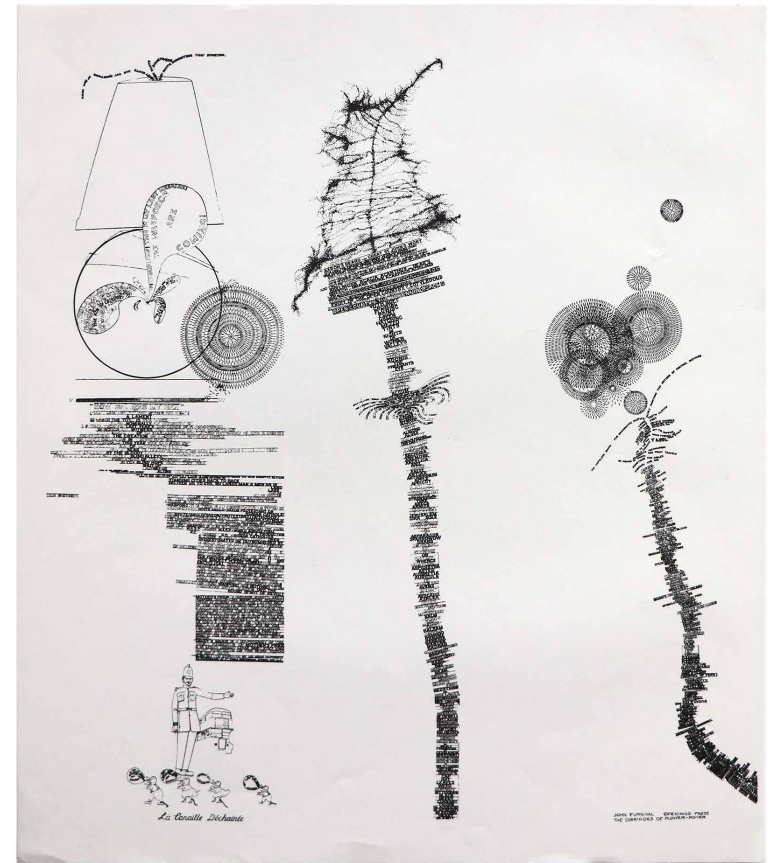
Corridors of Flower Power

Gloucestershire: Openings Press, 1973

Concrete poetry. Large broadside with printed poem, black on white.

19 3/4 X 17 1/4 in (50.16 x 43.81 cm)

\$300



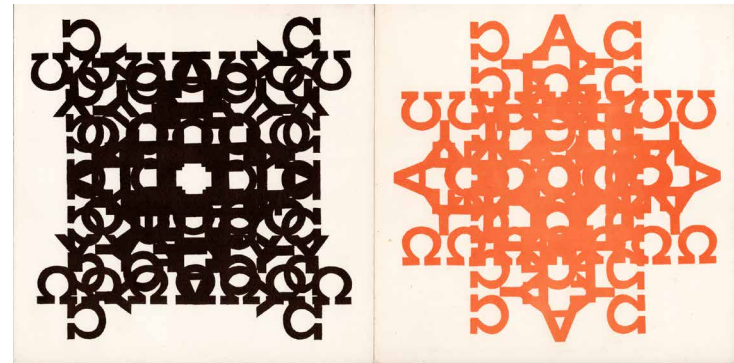
JOHN FURNIVAL (1933-2020)

Untitled

Gloucestershire: Openings Press, 1966

Concrete poetry. Two small broadsides featuring an intricate poem, one printed black on cream card stock and one printed orange on cream card stock. Initial SIGNED by the artist on one and cursive signed on the other, along with the date and publisher handwritten in black ink on verso. Condition: some light soiling and bent corner tips. Each 6.75 x 6.75 inches (17.14 x 17.14 cm)

\$700



DAVI DET HOMPSON (1939-1996)

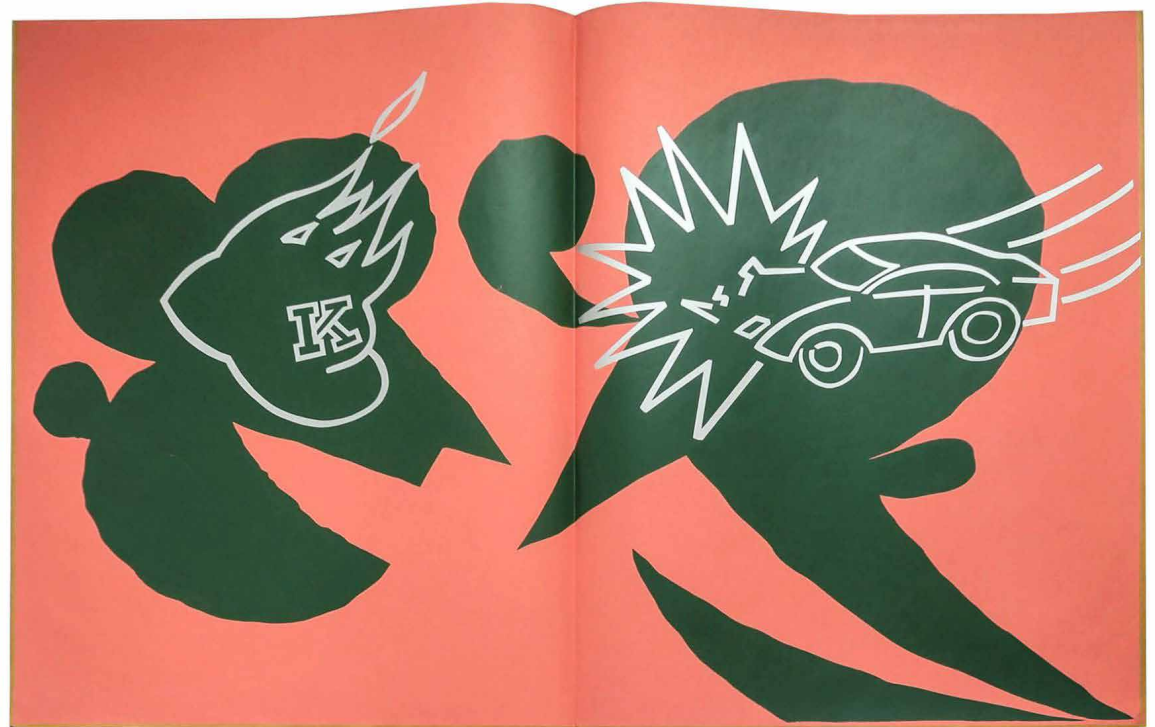
Boy Talk

1985

Concrete poetry. Large folio opening to offset color print. SIGNED and numbered on the backside 10/45. 36 x 24 in (91.44 x 60.96 cm)

\$200

Noted for his connection to the Fluxus movement, Hompson frequently used text in a visual form in posters, pamphlets, artists' books, mail art and other constructions.



DOM SYLVESTER HOUÉDARD (dsh) (1924–1992)

Ken Cox Memorial

Salisbury: Compton Press, 1968

Concrete poetry. Double-sided screenprint/lithograph broadside. Recto is a screenprint in three colors together with the title and date and plate-signed signature. Verso, printed in black, is the Ken Cox Memorial/ Sun- Cheese wheel-ode, a double-rolling-gloster memorial for Ken Cox and Houédard's consonant and vowel system. Out of approximately 300 prints produced on white, pink and cream stock. Condition: brown spot on both sides lower right corner. 20 x 22 1/2 in (50.80 x 57.15 cm)

\$900

Artist and Benedictine monk Dom Sylvester Houédard is widely recognized as one of the leading theorists and pioneering international practitioners of concrete poetry. His works with language are often known as 'typestracts,' a term referencing the combination of "type writer" and "abstract," that are created with the use of blue, black and red ink ribbons using an Oli-vetti Lettera 2. This piece is dsh's memorial tribute to the artist Ken Cox who died in November 1968 after a tragic accident. Cox was considered the preeminent sculptor of the British concrete poetry movement before his untimely death.



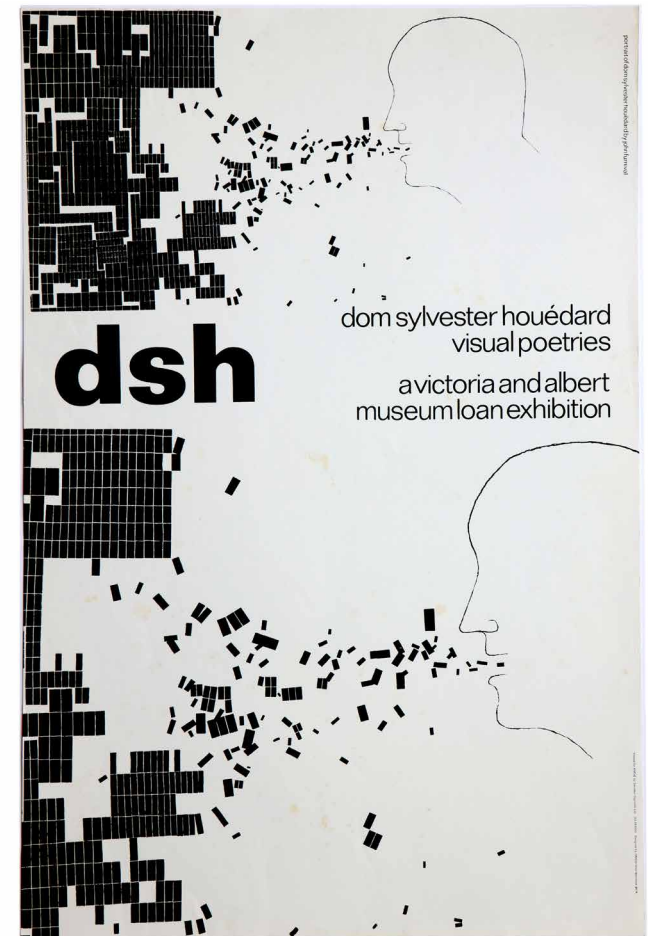
DOM SYLVESTER HOUÉDARD (dsh) (1924–1992)

'Visual Poetries' exhibition poster

England: Victoria & Albert Museum, 1974

Black and white screenprint. Poster designed by Peter Branfield. Condition: some soiling and creasing. 29 x 19 in (73.66 x 48.26cm)

\$400



THE FOUR HORSEMEN- PAUL DUTTO, STEVE McCAFFREY, BP NICHOL (1944-1988), RAPHAEL BARRETA RIVERA

Schedule for Another Place

Minnesota: Bookslinger Editions - Toothpaste Press, 1981

Single poem. Quarto sheet printed in several colors, folded twice as issued. SIGNED by all 4 poets. No. 82 out of an edition of 85. Printed on the occasion of the author's reading at the Walker Art Center, Minneapolis. 26 x 20 in (66.04 x 50.80 cm)

\$250

The Four Horsemen were Canada's first sound poetry ensemble. Their work encompassed a diverse array of polyphonic options, ranging from simple prose to fragmented poetry, chant, nonsyntactical sound arrangements, varying degrees of improvisation, and numerous playful formats. Prior to their contributions, there were limited resources addressing the different complexities that polyvocal sound poetry could achieve. The group's innovation in creating various types of gridded texts enhanced the primarily optophonetic methods that had been utilized in literature, liberating the scores from the constraints typically associated with traditional choral techniques that emphasize extended vocal methods.

RUTH (1936-2015) AND MARVIN (1932-2020) SACKNER

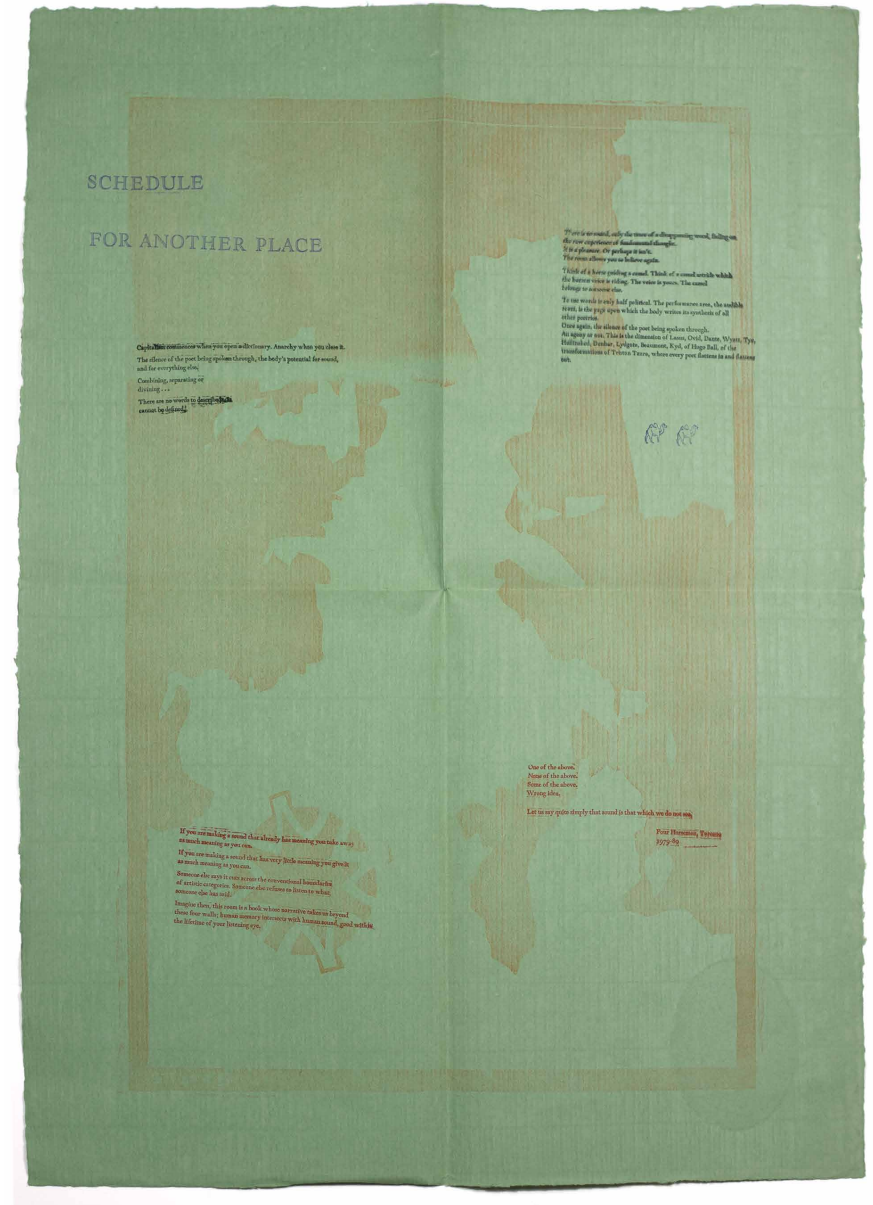
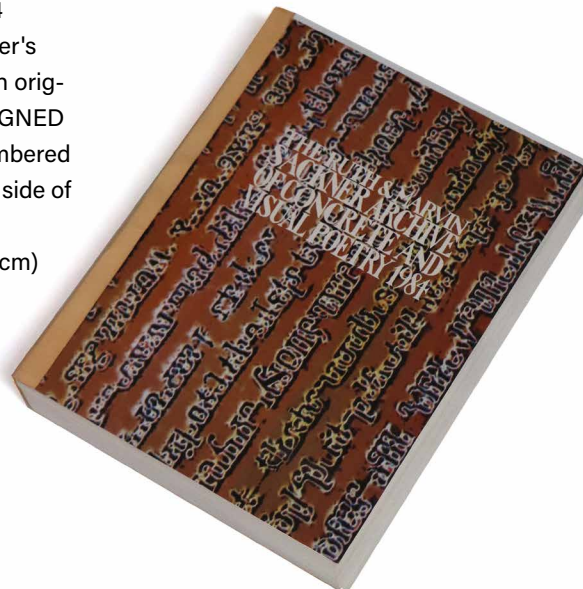
The Ruth and Marvin Sackner Archive of Concrete and Visual Poetry

Florida: Ruth and Marvin Sackner, 1984

Printed wraps with clear cover, publisher's tape spine with printed titled, 900 pp, in original shipping box with Sackner label. SIGNED by both Sackners on last page and numbered 407/500. Condition: 1 3/4" tear to front side of tape spine.

11 x 8 1/4 x 2 1/4 in (27.94 x 20.95 x 5.71 cm)

\$850



IAN HAMILTON FINLAY (1925–2006)

Collection of small books, cards and ephemera

Sixteen cards and sheets, single to tri-fold in various sizes, all first edition. All published by Wild Hawthorn Press, Scotland unless otherwise noted.

\$1,000

Fish Sheet One, self-published, Edinburgh, 1963. Concrete and sound poems by Finlay and other poets. Broadside printed in black, single sided and folded in half as issued with (original?) envelope. Edited and designed by Finlay and Jessie McGuffie. **The Land's Shadows**, 1974. Card printed on both sides. Set by Ann Stevenson. **Arcadian Sundials**, 1970. Folded card with Margot Sandeman. **Trailblazers 10: put the fun back into flying**, 1978. Booklet with 14 leaves sewn in blue covers. Black line drawings of ten model airplanes, with witty attributions to famous writers or artists. **A Waterlily Pool**, 1970. Illustrated card with Ian Gardner. **A Sea Street Anthology**, 1971. Postcard, printed black on white stock. Recto features a photograph taken by Gloria Wilson. **3 Banners**, 1992. Offset color lithograph, edition of 250 with Gary Hincks. **Dove and Sparrow**, n.d. (ca. late 1980's). Two booklets with two loose folded sheets in blue wraps with simple poem on inner sheet, with Gary Hincks. **Barges** (AKA **3 Names of Barges**), 1969. Small illustrated double-sided broadside, printed in black and tan with overlaid text on a reproduced drawing by Margot Sandeman. **Point-to-Point**, 1969. Double-sided postcard with overlaid text on a reproduced drawing by Jim Nicholson. **A Rose Is A Rose Is A Rose / Arrows Are Arrows Are Arrows**, 1990. Folded sheet with text on both outer sides. **Estuary Cupboards**, 1973. Folded card printed black on white with Michael Harvey. **Family: A Homage to Simon Cutts**, 1971. Folding card. Photograph by Dave Paterson of a model of Ian Hamilton Finlay's small sculpture, "Lily" with variation of Cutts' poem "Family." **A Proposal For A Park**, 1994. Folded card with 2 taped-in photographs by Antonia Reeve. **Glasgow Beasts, An A Burd**, Fulcrum Press, London, 1965. Single folded sheet to make a 4-page leaflet. Announces Finlay publications and reproduces a poem by Finlay and a papercut by John Pickering.



IAN HAMILTON FINLAY (1925–2006)

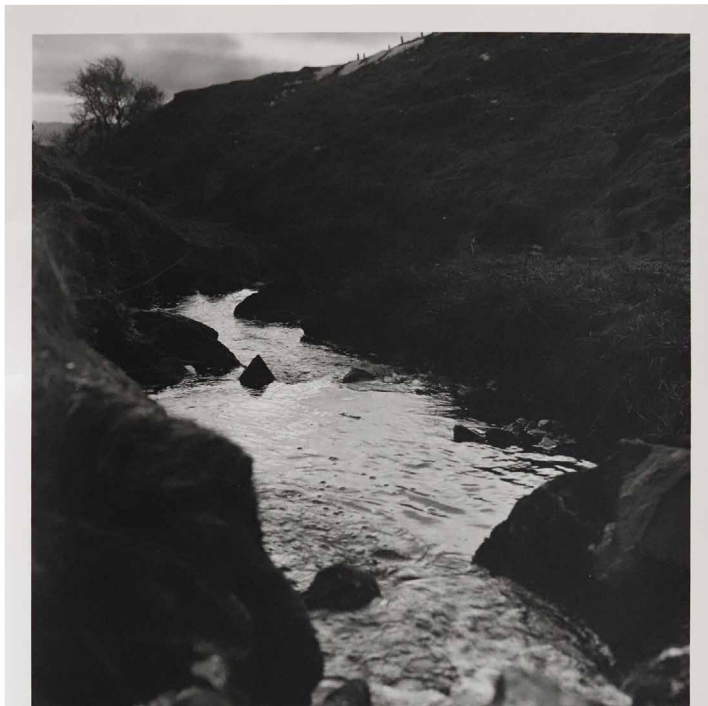
Dear Stieglitz: Seasons (with Robin Gillanders)

Out of the portfolio "Dear Stieglitz", 1994

Poetry. Gelatin silver print with text on baryta paper. SIGNED and numbered in pencil 2/41 on backside label. Condition: some tears along edges. 19 1/2 x 15 1/2 in (49.53 x 39.37 cm)

\$750

Ian Hamilton Finlay was a Scottish short-story writer, poet, concrete poet, visual and conceptual artist, sculptor, gardener, and classical moralist. Pairing the image of a stream with a concise piece of text, "Seasons" exemplifies Finlay's celebrated style in which his play-on-word poetry infuses an image with imaginative vibrancy. This photograph is out of the portfolio *Dear Stieglitz*, a collection of works that pay tribute to the renowned early 20th-century photographer and modern art promoter Alfred Stieglitz. The portfolio showcases contributions by artists whose photography reflects a personal and outspoken engagement with their environment.



Ian Hamilton Finlay • Robin Gillanders

Seasons
the brown stream
the black stream
the blue stream
the silver stream

DAVID ROBILLIARD (1952–1988)

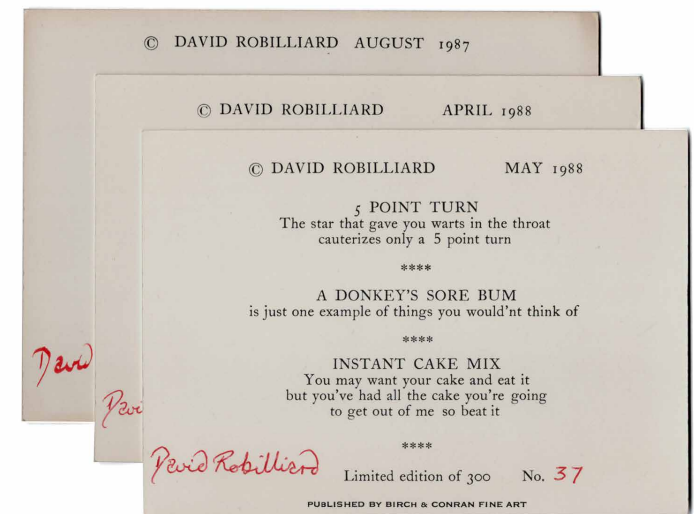
Three Poem Postcards

London: Birch and Conran Fine Art

Poetry. Three offset printed postcards, each with three poems. ***The David Love, Are You Sure, What Now***, August 1987, SIGNED and numbered in red marker no. 116 out of a limited edition of 300. ***Progress, A Sense Of Pride And the Fear of Relativity, Wanketeria***, April 1988, SIGNED and numbered in red marker, out of an edition of 300. ***5 Point Turn, A Donkey's Sore Bum, Instant Cake Mix***, May 1988, SIGNED and numbered in red marker, no. 37 out of a limited edition of 300. Each 4 1/4 x 6 in (10.79 x 15.24 cm)

\$900

British artist David Robilliard first pursued a career as a self-taught poet. Around 1979, he met Gilbert and George and began working for them as a model. Then in the early 1980s, at Gilbert and George's encouragement, Robilliard shifted his practice from books and postcards to large canvases. With this new body of work, Robilliard brought image and text together creating 'poem paintings' – tender, capricious and tragicomic verses combined with angular, line-drawn portraits.



DICK HIGGINS (1938-1998)

7.7.73 (#540 "the big question")

1973

Screenprint on Arches paper. UNIQUE within the edition (unknown edition size).
SIGNED and titled by the artist on recto and numbered and titled on verso in pencil.
Condition: toning along edges. 30 x 22 in (76.20 x 55.88 cm)

\$800

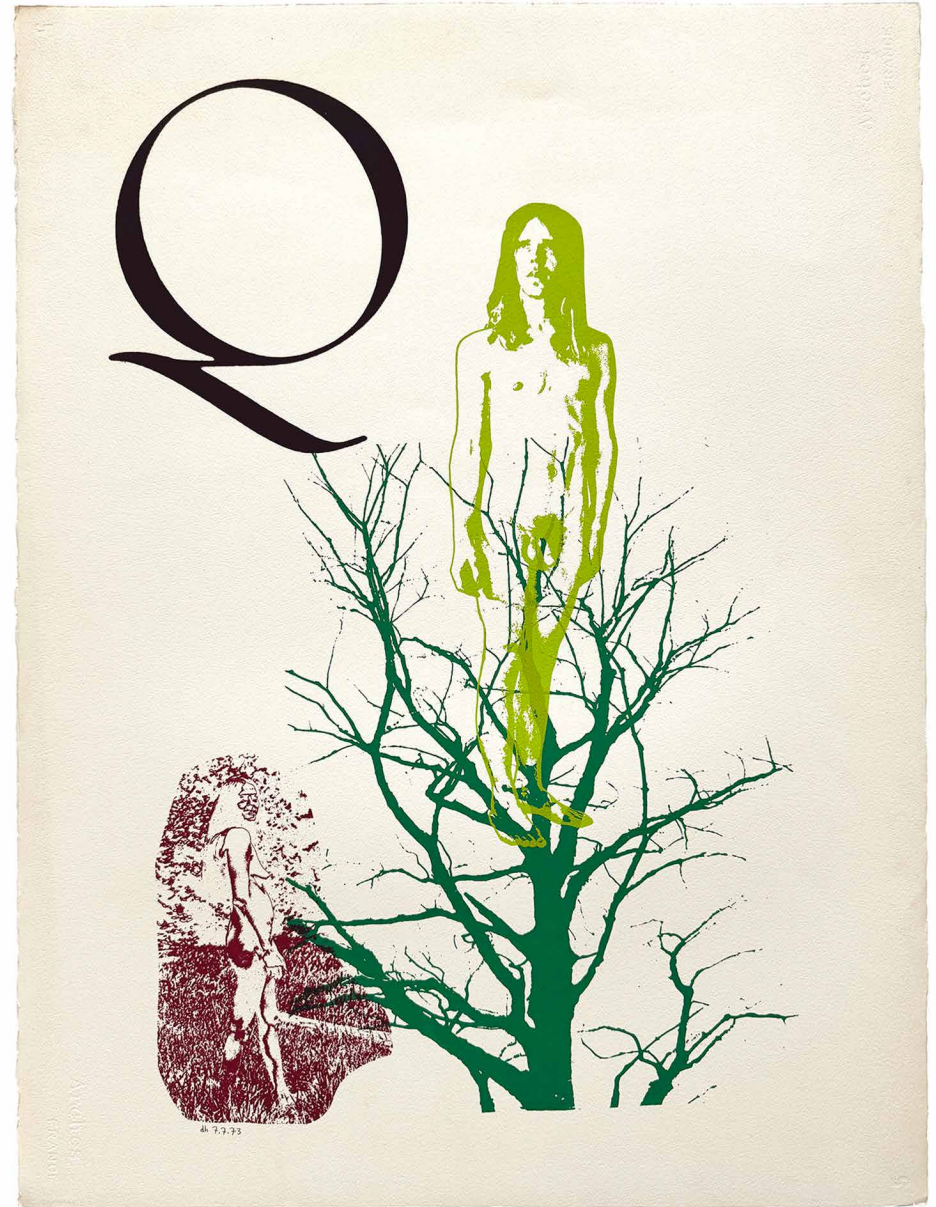
A major figure and co-founder of the Fluxus movement, Dick Higgins was a composer, writer, poet, publisher, and artist. Between 1973 and 1974, Higgins created the highly ambitious 7.7.73 series, a body of work consisting of close to 1,000 predominantly unique prints on paper. A student of John Cage and a practitioner of his chance procedures, Higgins created these vibrant silkscreen prints by randomly placing photographs of friends and foliage, all shot in the natural environment, on pages of Arches paper. This series is linked to Higgins' post-hippie movement, Arcadian Pop, a nature-bound version of Pop Art.

DICK HIGGINS (1938-1998)

telephone music #2

Concrete poetry. Double-sided postmarked postcard with poem on front printed in red and blue text. 5 1/2 x 3 1/2 in (13.97 x 8.89 cm)

\$100



DAVID FRANKS (1959-2021) / WILLIAM KATZ

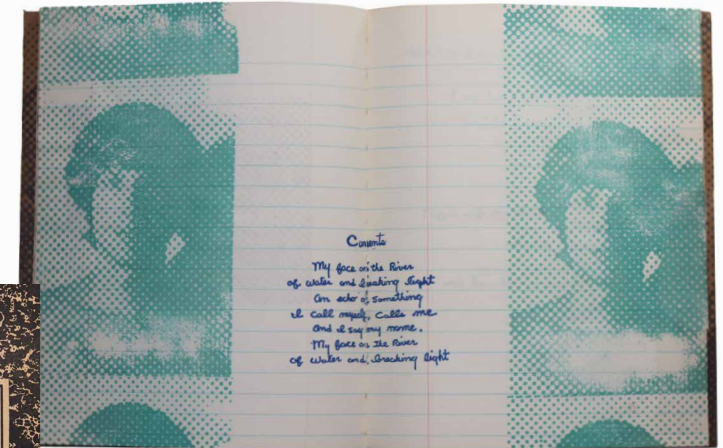
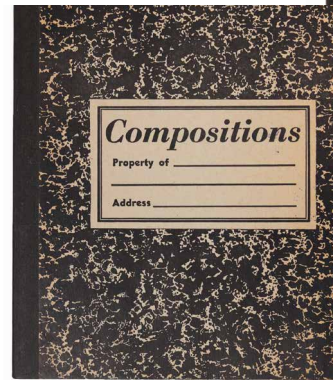
Touch

New York: self-published, 1966

Poetry. Artist and poet collaboration, conceived by William Katz, poems by David Franks. Ink and rubber stamping in Compositions notebook. Unique within the edition, no. 33 out of an edition of 150. SIGNED and dated by Katz, SIGNED and numbered by Franks. The poems in the book were all selected by Katz. To compliment the poems, which all reference body parts, Katz includes stamped images of the body throughout the book. 8 x 6 1/2 in (20.32 x 16.51 cm)

\$900

William Katz is a New York-based artist who is also known for another important rubber stamp book from 1967, *Stamped Indelibly: A Collection of Rubberstamp Prints*, which contains fifteen stamped prints by Robert Creeley, Tom Wesselmann, Red Grooms, Kenneth Koch, Marisol, Robert Indiana, among others. Baltimore-based David Franks was an artist, poet, and writer whose work was woven into the very fabric of his everyday life. Franks liked the shock value of art and many of his performances went beyond the typical bounds of what would be considered poetry.



EMMETT WILLIAMS (1925-2007)

A Valentine For Noel

New York: Something Else Press, 1973

Concrete poetry. Soft cover with printed orange dust jacket. Black and white and color text throughout. Unpaginated. First edition. Out of an edition of 2,000. SIGNED with a dedication. 8 x 6 in (20.32 x 15.24 cm)

\$400

"Life is a work of art and a work of art is life. Fluxus perceived the entirety of life as a piece of music, as a musical process. I think that the origin of the whole scandal were not the different Fluxus actions, but in fact the philosophy, which was behind it. The idea that everything can be music is the most convincing and simultaneously characteristic feature and renders Fluxus an entity in its own right."

-Emmett Williams



**RON PADGETT, JOE BRAINARD (1942-1994), TOM CLARK,
KENWARD ELSMLIE, JAMES SCHUYLER (1923-1991)**

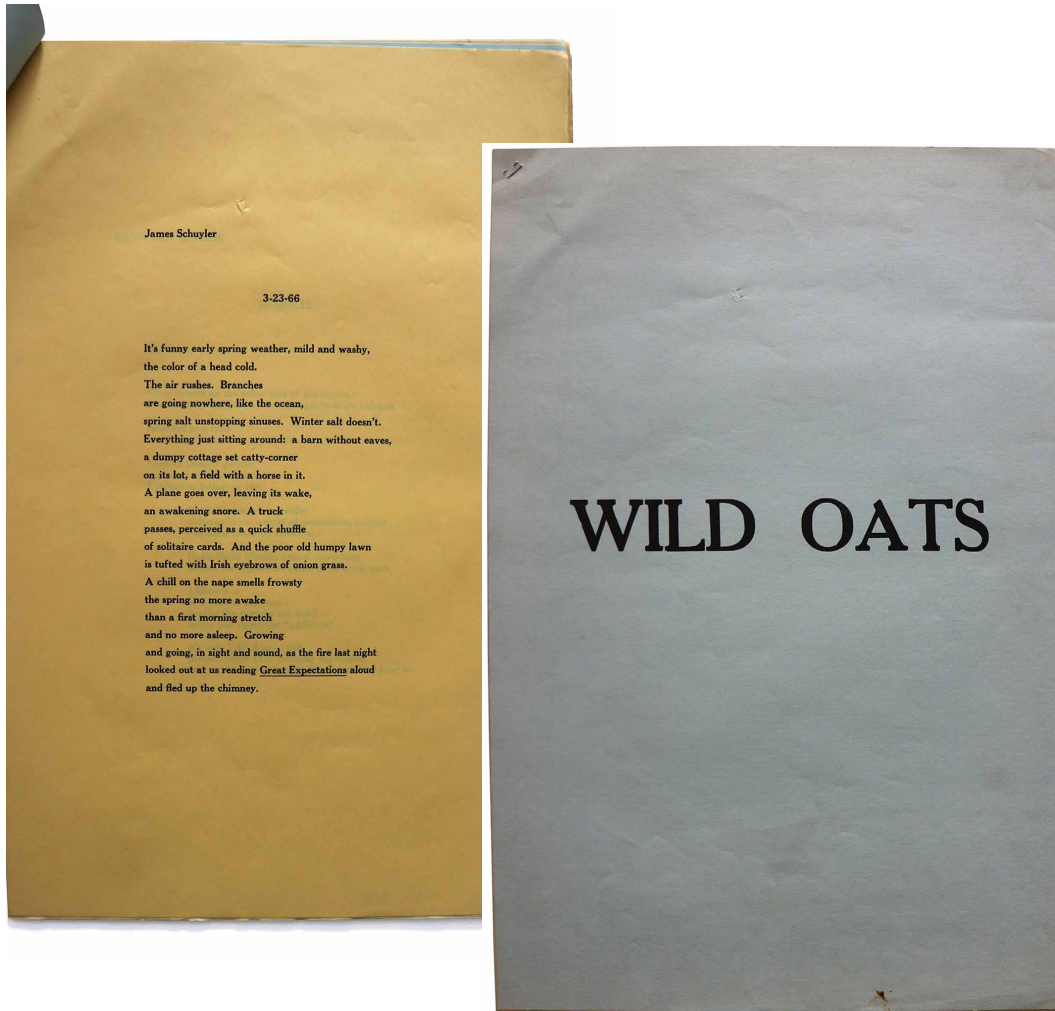
Wild Oats

New York: self-published, 1966

Poetry. Poems by first and second generation New York School poets. Collection of broadsides all typeset in the same font and size, on variously colored papers, with card stock title sheet of black type on blue, two-stapled at upper left corner, 18 pp. Condition: brown spot and small tear on cover, some light creasing and into first 6 pp, other-wise clean inside, tear along outer edge of back endpaper.

22 x 14 1/4 in (55.88 x 36.20 cm)

\$500



FLOATING BEAR, NO. 36

**Diane di Prima (1934-2020) / LeRoi Jones (1934-2014),
Editors**

Bill Berkson, guest editor

Ray Johnson (1927-1995), cover design

NYC: Dina Di Prima, 1969

Experimental poetry/artists' magazine. Stapled bound mimeograph, lithograph on light orange cover, 22 pp. Contributors include Blaise Cendrars translated by Ron Padgett, Clark Coolidge, John Ashberry, Kenneth Koch, Bill Berkson, Diane Di Prima, Larry Fagin, Max Earnst, Michael Brownstein, Anne Waldman, Tom Clark, David Shapiro, John Thorpe, Lewis Warsh among others.

11 x 8 1/2 in (27.94 x 21.59 cm)

\$100

Distributed exclusively through the mail as a free bi-monthly publication, *Floating Bear* built a dedicated following and vibrant community of readers over its publication from 1961 to 1971. As one of the most influential and far-reaching early mimeograph magazines, it was notable for its independence from any single movement. Instead, it brought together poets from across the spectrum of the avant-garde, including figures from the New York School, Black Mountain, San Francisco Renaissance, as well as contributions from the Downtown New York art scene.



CARL WEISSNER (1940-2012), Editor

Klactoveedsedsteen 4

Fall/Winter 1966

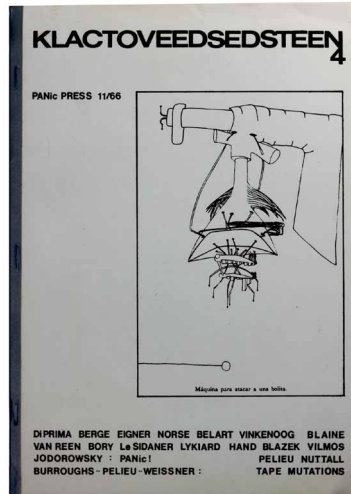
Germany: PANic Press

Literary avant-garde + cut-up and concrete works. Printed wraps, staple-bound, publisher's tape spine, 50 pp.

11 1/2 x 8 in (29.21 x 20.32 cm)

\$300

Seminal literary magazine with contributions by William Burroughs, Alexandro Jodorowsky (Alejandro), Claude Pelieu, Jeff Nuttall, Harold Norse, Simon Vinkenoog, Carol Berge, Diane di Prima, Larry Eigner, Julien Blaine, Alex Hand, Vilmos, among others.



NICHOLAS ZURBRUGG (1947-2001), Editor
Stereo Headphones: an occasional magazine of the new poetics

Vol. 1, No. 4, Spring 1971

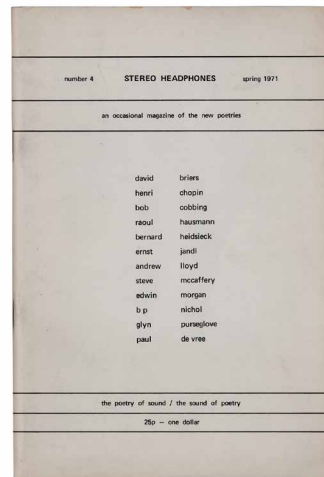
England: Nicholas Zurbrugg

Experimental, sound, visual, and concrete poetry. Printed wraps, saddle stapled, unpaginated.

Printed in a limited edition of 500 with emphasis in this issue on "the poetry of sound/the sound of poetry" with contributions from David Briers, Henri Chopin, Bob Cobbing, Raoul Hausmann, Bernard Heidsieck, Ernst Jandl, Andrew Lloyd, Steve McCafferty, Edwin Morgan, Bp Nichol, Glyn Pursglove, and Paul de Vree, among others.

8 1/2 x 5 3/4 in (21.59 x 14.61 cm)

\$200



KEVIN A. SMITH

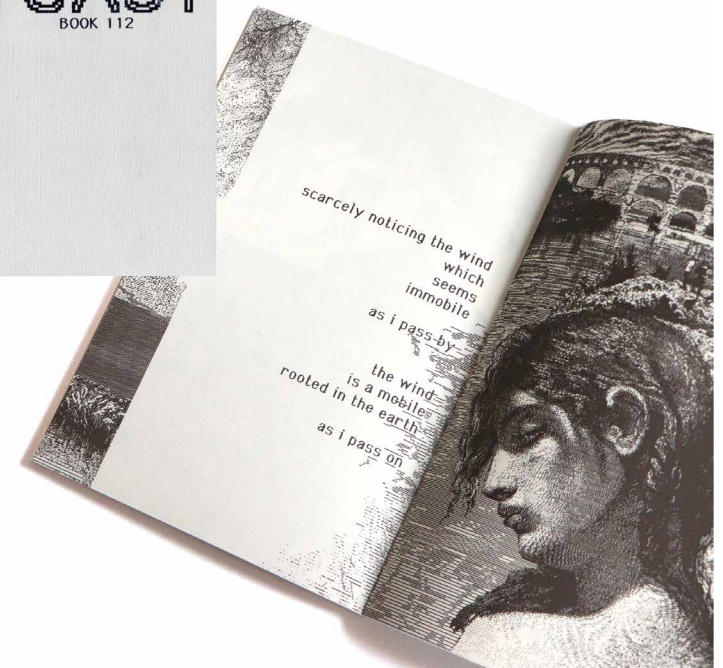
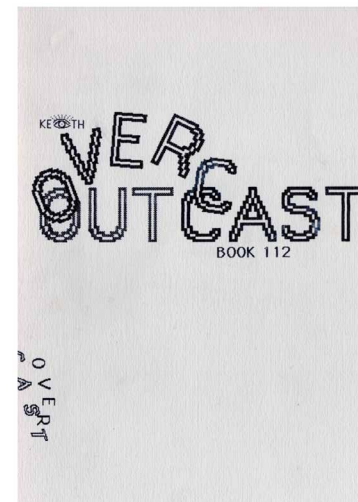
Overcast/Outcast, Book 12

Rochester: Visual Studies Workshop, 1986

Visual poetry. Printed wrappers, offset printed, black & white illustrations, 112 un-numbered pp. Edition of 500. 9 x 6 in (22.86 x 15.24 cm)

\$400

"In Overcast/Outcast Smith ...develops dimensionality with its verbal materials. The thematic concerns of the book — homosexual identity in contemporary culture — is well served by the sleight-of-hand complexities of representation and dissimulation."—J. Drucker, *The Century of Artists' Books* (2004 ed.), p. 248.



KARL EDWARD JIRGENS, Editor

Rampike Magazine (10 issues)

Toronto: Karl Edward Jirgens

Art, writing, and theory from around the world. Narrow folio with pictorial wraps spanning both the front & back covers. Condition: some tears to spines, insides clean.

Each 15 1/4 - 16 1/4 x 5 3/4 in (38.73 - 41.27 x 14.61 cm)

\$750

Rampike features talent from around the world within a unique thematic framework.

This magazine has been printed on paper made from partially recycled wood. The is the Rampike, the skeleton of the tree ravaged by lightning or fire. The leaves of this magazine talk to you. The Rampike speaks. Art and writing that is both innovative in structure and subject matter.

Wood, vol. 1, double issue no.'s 2 & 3, spring 1981. Mike Ford, Christopher Brady, Dennis Oppenheim, Peter Gnass, Bill Vazan, John Grube, Tom Dean, Louise Nevelson, Louis Stokes, Clark Blaise, George Bowering, Frank Davey, bill bessett, Opal Nations, among others. **institutions / anti-institutions**, double issue vol. 3 no. 3 + vol. 4 no. 1, 1983. John Brown, Vito Acconci, Alex Amprimoz, Holly Anderson, Paul Arteau, Ben Azarm, Raphael Barreto-Rivera, John Baturin, Charles Bernstein, Claudine Bertrand, Bill Bissett, George Bowering, among others. **Propaganda**, vol. 1, double issue no's. 2 & 3, 1985/1986. Vito Acconci, Claude Beausoleil, Charles Bernstein, Patrice Beray, Claudine Bertrand, bill bessett, among others. **les aliments/food**, vol. 5, no. 1, 1986. Anna Banana, Claudine Bertrand, Bill Bissett, Dennis Cooley, Jean-Paul Daoust, Frank Davey, Margaret Dragu, among others. **La Pataphysique**, vol. 5, no. 2, 1986. Russell Banks, Charles Bernstein, Jean-Luc Bonspiel, Monty Cantsin, George Chambers, among others. **TERRA INCOGNITA**, vol. 5, no. 3, 1987. Pierre André Areand, R. Barreto-Rivera, Charles Bernstein, George Bowering, Hank Bull, Monty Cantsin, among others. Special Issue **ONTOLOGY**, vol. 6, no. 1, 1987. Dennis Cooley, Richard Kostelanetz, Richard Martel, Fernando Aguiar, Carol Dallaire, Misha Chocholak, Monty Cantsin, Raymond Federman, Philippe Sollers, among others. Special Issue **SUBTERFUGE**, vol. 6, no. 1, 1988. Kathy Acker, Miekal And, Portner Anderson, Gil Aufray, John Berndt, George Bowering, Dennis Cooley, among others. **PHENOMENOLOGY**, vol. 6, no. 2, 1988. Portner Anderson, Alexandre Amprimox, John M. Bennett, Charles Bernstein, Stephen Bett, Misha Chocholak, J.R. Columbo, Samuel Danzig, among others. **Tenth Anniversary Issue**: Part 1, vol. 7, no. 1, 1990. Pierre-Andre Arcand, Paul Auster, Claude Beausoleil, Marina de B  llagente LaPalma, bill bessett, Jean-Paul Daoust, Robert Dassonowsky-Harris, among others.



ED RUSCHA

"Words of Wisdom" insert *Parkett* 9

Parkett, 1986

Conceptual text. Folded-out colored offset lithograph loose inserted in 131 pp. magazine. 9 3/4 x 38 3/4 in (24.77 x 98.42 cm)

\$650

From the mid-1970s to the mid-1980s seminal American painter Ed Ruscha explored the role of language in painting, drawing, photography, print making, and bookmaking through a singular, sometimes oblique use of words. These works were rendered in pastel, dry pigment, and various edible substances, from spinach to carrot juice. Highly conceptual, the works also played off Ruscha's early pop roots.



VARIOUS

Dial-A-Poem LPs

The Nova Convention, Giorno Poetry Systems, 1979; **You're A Hook**, Giorno Poetry Systems, 1983; **Better An Old Demon Than A New God**, Giorno Poetry Systems, 1984; **Life Is A Killer**, Giorno Poetry Systems, 1982; **John Giorno & Anne Waldman**, Giorno Poetry Systems, 1977

Poetry. 5 LPs each featuring pre-recorded poems by contemporary poets and counterculture figures. 12 x 12 in (30.48 x 30.48 cm)

\$150 each

The *Dial-A-Poem* LPs, produced by Giorno Poetry Systems, were a pioneering collection of spoken-word recordings born out of the vibrant and rebellious artistic movements of the late 1960s and 1970s. Initiated in 1968 by poet and performance innovator John Giorno, the project began as a telephone service allowing listeners to hear recorded poems from a range of contemporary voices and counterculture icons. What started as a novel audio experiment soon evolved into an influential multimedia endeavor, ultimately resulting in a series of vinyl albums that reflected the era's raw energy, cultural diversity, and urgent political consciousness. The hot line is still active today and is accessible to all, anytime. Dial: +1 917 994 8949



GUY SCHRAENEN (1942-2018), Editor

AXE Vol. 1 - Vol. 3

Antwerp: Guy Schraenen, 1975, 1976

Sound poetry, visual poetry, verbal poetry, and conceptual works. Multimedia magazine released in three issues showcasing contributions from various artists, including Henri Chopin, Jean Degottex, Mirtha Dermsache, Françoise Dufrêne, Brion Gysin, John Giorno, Sten Hanson, Bernard Heidsieck, Françoise Mairey, Paul van Ostajen, among others, many of whom were just gaining notoriety at the time of publication. Each edition features loose-leaf contributions- collages, objects, small booklets, writings, posters, postcards, cut-outs, fold-outs by the contributing artists, utilizing offset printing, typography, and silkscreen techniques on various paper types. Additionally, each issue includes a 7 inch record featuring sound poems. The cover of each issue is designed by a different artist and the magazine was published in a limited run of 500 copies, the first 120 of which were signed copies with the remaining 370 copies unsigned but numbered. Each issue of AXE was intended to be experienced as a distinct exhibition of artistic works. Vol. 1- no. 225 out of an edition of 500, Vol. 2- no. 195 out of an edition of 500, Vol. 3- no. 212 out of an edition of 500.

Each 11 3/4 x 8 1/2 in (29.84 x 21.59 cm)

\$1,200



GEORGE MACIUNAS (1931-1978)

No Smoking

ca. 1973

Four- offset prints on paper.

16.75 x 16.75 in (42.55 x 42.55 cm)

\$650 each

Fluxus founding member George Maciunas was a highly skilled typographer and designer whose memorable designs for the packaging of Fluxus objects, posters, and newspapers helped define the movement. Maciunas had an extreme dislike for smoking. This disdain led fellow Fluxus artist, George Brecht to suggest Maciunas design a "no smoking" sign. The repeated design of this innovative signage was used as wallpaper for a number of Fluxus events.



GEORGE MACIUNAS (1931-1978)

Finger Box flyer

1964

Black and orange offset printed flyer for Ay-O's Finger Box, with post-marked envelope addressed to Ed Plunket.

4 1/2 x 11 1/4 in (11.43 x 28.58 cm)

\$750



LAWRENCE WEINER (1942-2021)

Breached, 1990

cat. #095 (1970) / collection / PUBLIC FREEHOLD

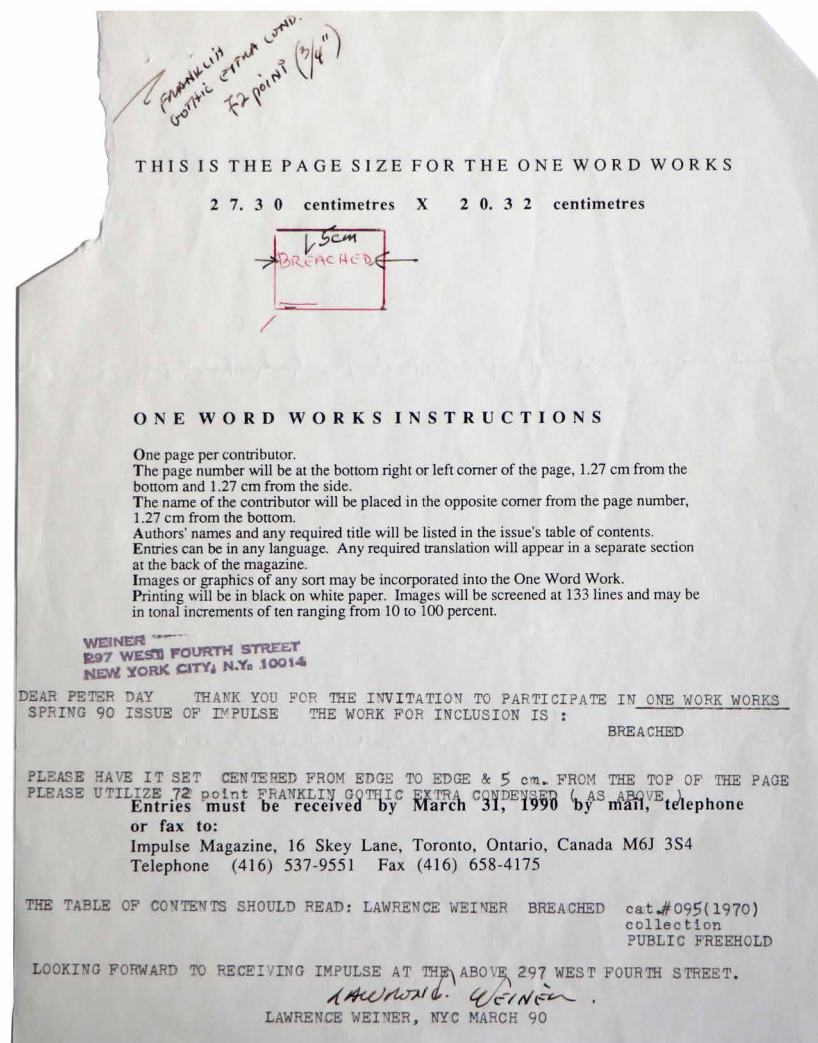
Conceptual text. SIGNED ORIGINAL artwork / maquette.

Typewritten instructions on application for "One Word Works," Spring 90 *Impulse* magazine for the artwork, *Breached*, with hand-written text and diagram and Weiner stamp, signed by Weiner in ink. Includes the magazine. 11 x 8 1/2 in (27.94 x 21.59 cm)

\$9,000

Lawrence Weiner was a leading American conceptual artist, known for his subversive deconstructions of object and language structures. Though his writing was often evocative of conceivable action and material, Weiner was of the belief that the imagined gesture alone could constitute a fully realized artwork.

Early on a model was formulated with the aid of Seth Siegelaub and Robert Projansky which allowed for the sale of Weiner's concepts, with the new legal owner able to realize the concept however they saw fit. Weiner's practice can be summarized by the contents of his Declaration of Intent (1968): "The artist may construct the piece; the piece may be fabricated; the piece need not be built; each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership"



JIM HODGES***If There Had Been a Pool it Would Have Reflected Us***

Norton Family Christmas Project, 1998

Poetry. Double-sided 100% wool blanket sealed in its original bag with its original postmarked box addressed to John Gibson Gallery. Made in Italy by Anichini, Inc.

52 x 72 in (132.08 x 182.88 cm)

\$500

This turquoise blue and tan blanket suggests an imaginary landscape in which Hodges' poem, "If There Had Been A Pool It Would Have Reflected Us," is woven into both sides. The poem is sewn in reverse on one side as way of suggesting how its words would appear reflected in water. The blanket's measurements equal the exact size of the Hodges' bed,

"I find that memories are transmitted through materials, especially when one is engaged in slow, constant contact with them." -Jim Hodges



LAWRENCE WEINER (1942-2021)***(&) so weiter***

Hamburg, Germany: Series 193,

Artist Postcards II, Altonaer Museum, 1991

Conceptual text. Double-sided die-cut postcard.

4 1/8h x 5 3/4w in (10.48h x 14.61w cm)

\$200



LAWRENCE WEINER (1942-2021) /MATT MULLICAN***In the Crack of The Dawn***

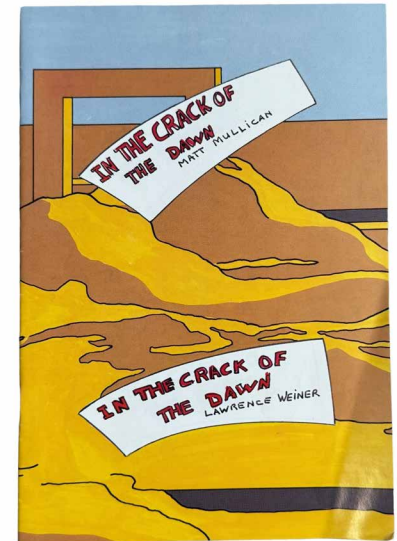
Lucerne: Mai 36 Galerie /

Brussels: Yves Gevaert, 1991

Conceptual text. Collaborative artists' book. Printed wraps, staple bound, comic book style with black and white and color illustrations throughout, 26 pp. Edition of 1000 copies. Condition: soft crease lower right corner front cover and throughout.

\$200

Lawrence Weiner revolutionized sculpture by using language as his primary medium, challenging traditional relationships between artist, viewer, and object and Matt Mullican, by contrast, employs hypnosis in live performances to tap into his subconscious, producing spontaneous, diagrammatic works that blend drawing with cosmological themes.



JENNY HOLZER

Messages

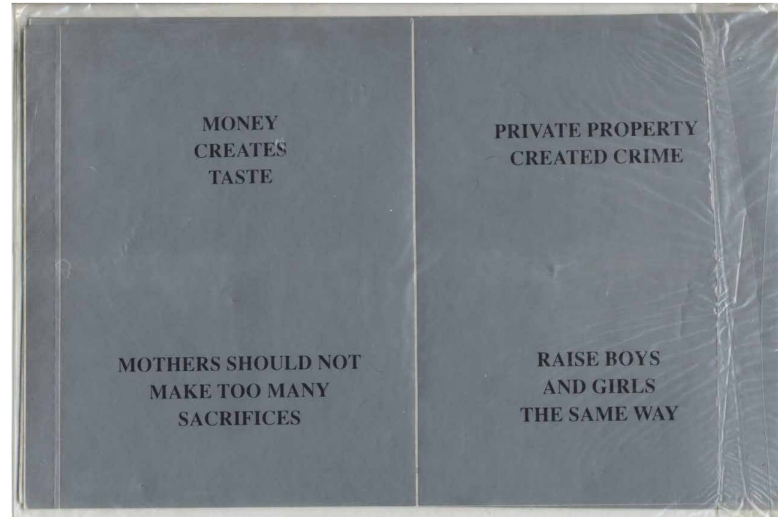
London: Institute of Contemporary Art, 1988

Conceptual text. Sealed packet with six loose sets of four stickers each + colophon sheet. Black offset type on metallic silver self-adhesive stickers. Unspecified limited edition.

6 1/2 x 9 1/2 in (16.51 x 24.13 cm)

\$2,000

Created in conjunction with an exhibition at the Institute of Contemporary Art in London.



JENNY HOLZER

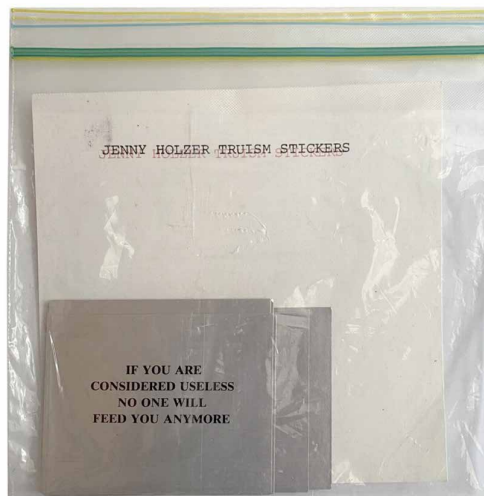
Truism Stickers

ca. early 1980s

Conceptual text. Eleven black offset type on metallic silver self-adhesive stickers. Some size variance-

2 1/2 x 3 in (6.35 x 7.62 cm)

\$2,500



JENNY HOLZER

Untitled

New York: FOTOFOLIO, 1981 / 1982

Conceptual text. Four double-sided black and white postcards.

6 x 4 1/2 in (15.24 x 11.43 cm)

\$200



BARBARA KRUGER

'I Shop Therefore I Am' tote

New York: Whitney Museum of

American Art, ca. 2000

Conceptual text. Canvas tote.

17 x 14 1/4 in (43.18 x 36.20 cm)

\$550



KAY ROSEN***Untitled (pair of Martini glasses)***

Renaissance Society of Chicago, 1997

Conceptual text. A pair of martini glasses with engraved and painted "O."

Created as a set of 2, and limited to an edition of 100.

7 x 4 1/2 in (17.78 x 11.43 cm)

\$600

Kay Rosen is an American painter interested in wordplay and capturing language visually, earning her the name "writer's sculptor." Toeing the lines between sculpture, poetry, architecture, and performance, Rosen's works revel in subtlety, using various visual, grammatical, and typographical strategies to challenge the way we interact with words, language, and art.

In 1997, Rosen, along with six other artists, was commissioned by the Renaissance Society of Chicago to transform an everyday household item into a unique art object. For this project, Rosen created a set of two martini glasses, each adorned with the letter/shape "o." What better way to marry the classic garnishes of a pickled onion and olive with the martini than by etching and painting the letter/shape "o" on a pair of martini glasses.



KAY ROSEN***Hi***

ca. 1990s

Conceptual text. Metal rectangular button pin. SIGNED on the backside in black marker. 2 3/4 x 1 3/4 in (6.985 x 4.445 cm)

\$100

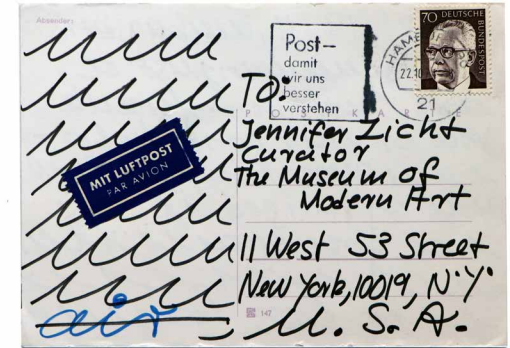


Unitltd

Conceptual text. UNIQUE ink on double-sided postmarked postcard addressed to Jennifer Licht, Curator The Museum of Modern Art.

\$800

Oct. 21, 1974, aurburysbers-
dear Jennifer - just a
note/motion - thank
you for your good help -
i am verry happy - how
you arranged it —
see you again!!!
~~~~~  
m, l, o, o, h, a, m, m, e



**Untitled (Letter to Mr. And Mrs. Butler)**

Conceptual text. UNIQUE hand-written text in pencil on pleated circular ring made of thin red paper, with accompanying hand-written addressed postmarked envelope.

**\$2,500**

A circular, red, pleated object, possibly a decorative ring or a piece of fabric, with a white center. The object is made of a material that has been folded into many radial pleats, creating a fan-like appearance. The color is a deep red. The center is a solid white circle. The overall shape is a ring or a wreath.

22



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**JAMES LEE BYARS (1932-1997)**

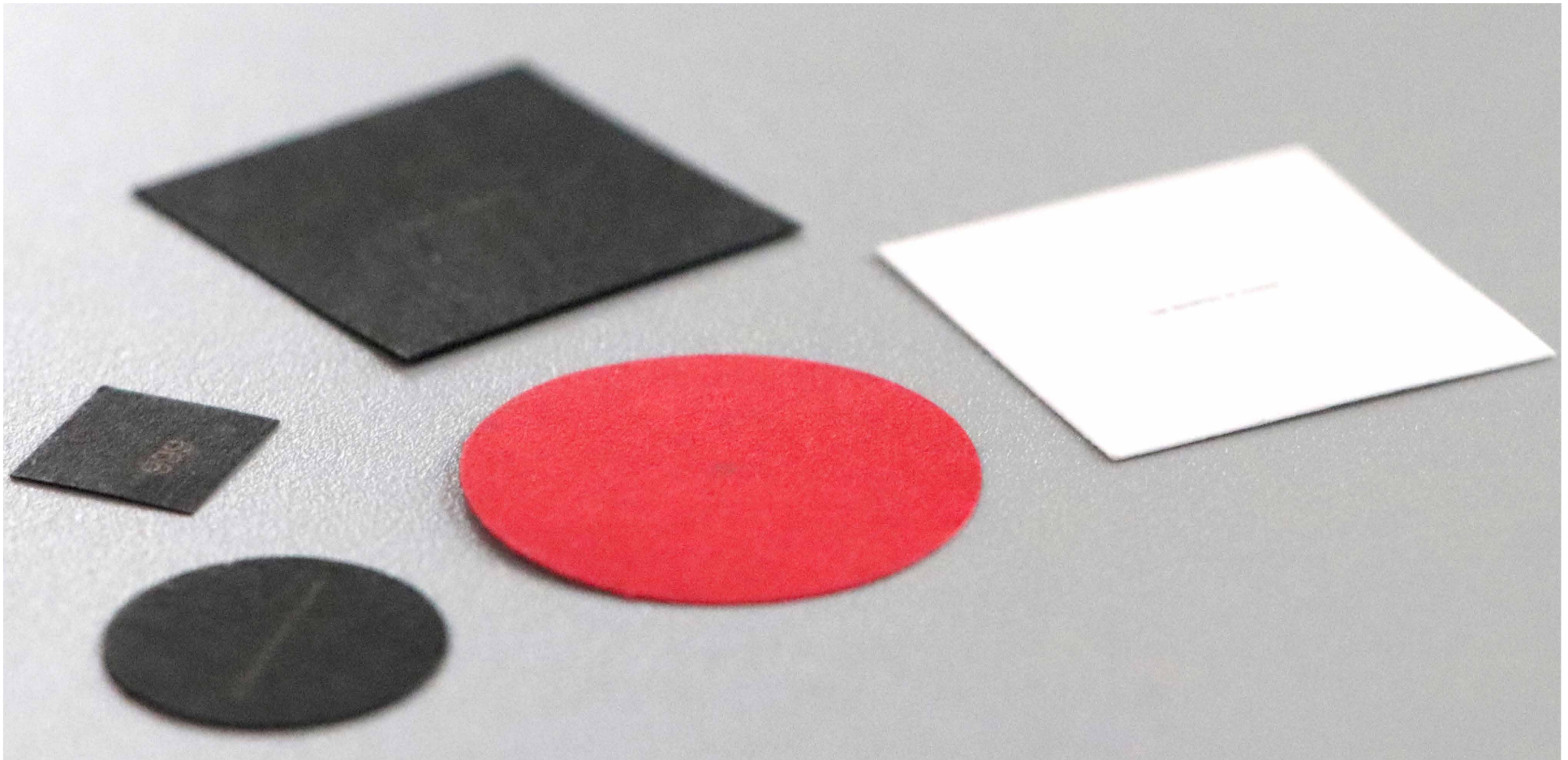
***"O", "The Chair of the Artist At Harvard", "The Exhibition of Perfect", "999 (or 666)", "The Exhibition of Perfect"***

n.d. (ca. 1980s)

Conceptual text. Five pieces of ephemera; offset gold or black print on paper. 1/8 x 1 in (0.32 x 2.54 cm)

**\$1,500**

Rooted in philosophy and theology, James Lee Byars created a broad range of work from highly extravagant, pageant-like performances to brief minimal one-act plays. The one-act plays consisted of a single poetic idea translated into a brief poetic act. Described by Byars as at once being a prayer, a poem and a play, they were for him mystical expressions of his appreciation for the world. A constant theme in his work (and his life) revolved around the concept of perfection and the word "perfect" which led to his ambiguously celebratory exploration of shapes, numbers and precious materials.





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**RICHARD C (CRAVEN)**

***Poem by Richard C.***

***Exhibitionist's Poem (For Display Purposes Only)***

n.d.

Poetry. UNIQUE. Found materials: cloths pin clamping a yellow sheet of paper with the visible typed letters "Poem by..." inside a plastic tube taped closed with a label and a wire extending from the tube with a thin metal knife attached, along with a small thin piece of wood (not shown). Variable dimensions.

**\$450**

Richard C (Craven) is an American conceptual artist and curator whose work blurs the boundaries between visual art, language, and performance. His concept of poetry extends beyond the written word, treating language and everyday objects as raw material to be manipulated, deconstructed, and recontextualized. For Richard C whatever he stamps a poem becomes one. Endorsing the democratization of art and seeking to undo the mystique of the creative process, Richard C positions poetry as a conceptual act that challenges traditional notions of authorship and artistic value while reimagining how we experience both language and art in contemporary culture.



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**RICHARD C (CRAVEN)**

***Poem by Richard C.***

n.d.

Poetry. UNIQUE. Found materials: small glass jar with a yellow top with multiple items inside, including black letters and words on clear plastic, a battery, blue ball, small silver balls, tan colored fabric, and string-attached large manila label with the words "Poem by Richard C." typed on it.

Variable dimensions.

**\$450**



## RUTH WOLF-REHFELDT (1932-2024)

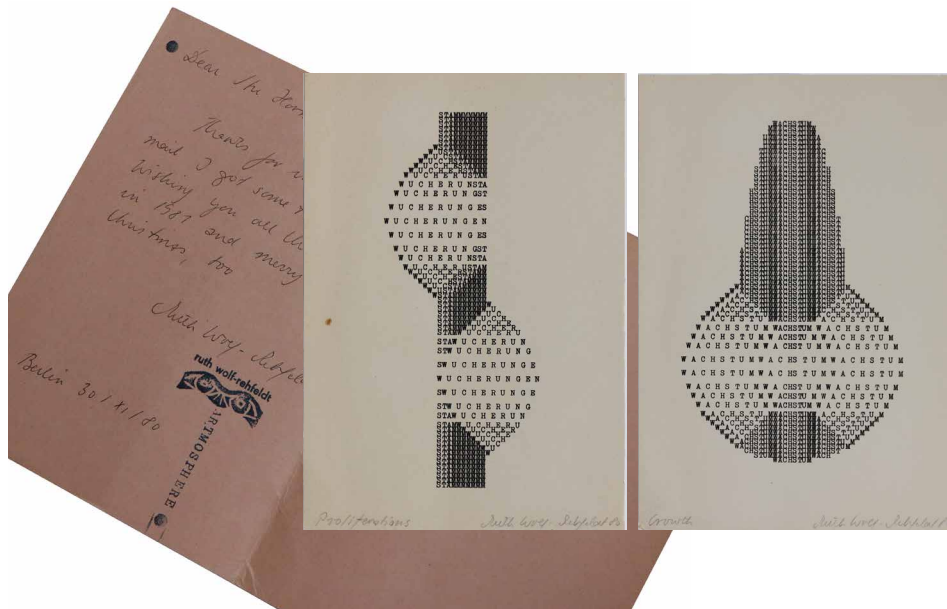
### Typewritings: *Proliferations, Growth*

1981

Visual poetry/mail art. Two zinc lithographs, in a paper folder stamped on the front, "Happy New Year 81" and on the front inside sleeve, more stamping along with a handwritten note to Stu Horn signed by Ruth. Each print is SIGNED, titled and dated in pencil on the front side; stamped on the backside. 8 1/2 x 6 in (21.59 x 15.24 cm)

**\$3,600**

German artist Ruth Wolf-Rehfeldt (1932-2024) was a key contributor to the international mail art network of the 1970s and 1980s. Trained as a typist and working as a self-taught artist under a suppressive regime with strict dictates of censorship, Wolf-Rehfeldt created 'typewritings,' a term she coined to describe her visual poetry masterfully written on a typewriter. From the original typewritten texts, Wolf-Rehfeldt would create (zinc lithograph)prints, which she would then send out as mail art. Harkening to semiotics and concrete poetry, typewritings are combinations of letters, symbols and visual forms which offer a sense of camouflage and anonymity to texts sent via the mail. Similar to current concerns and issues today, Rehfeldt's typewritings often addressed the environmental crisis, civil rights, war and technology, as well as more introspective thoughts.



## ROBERT FILLIOU (1926-1987)

### *Four-Dimensionnai Space-Time Continuum*

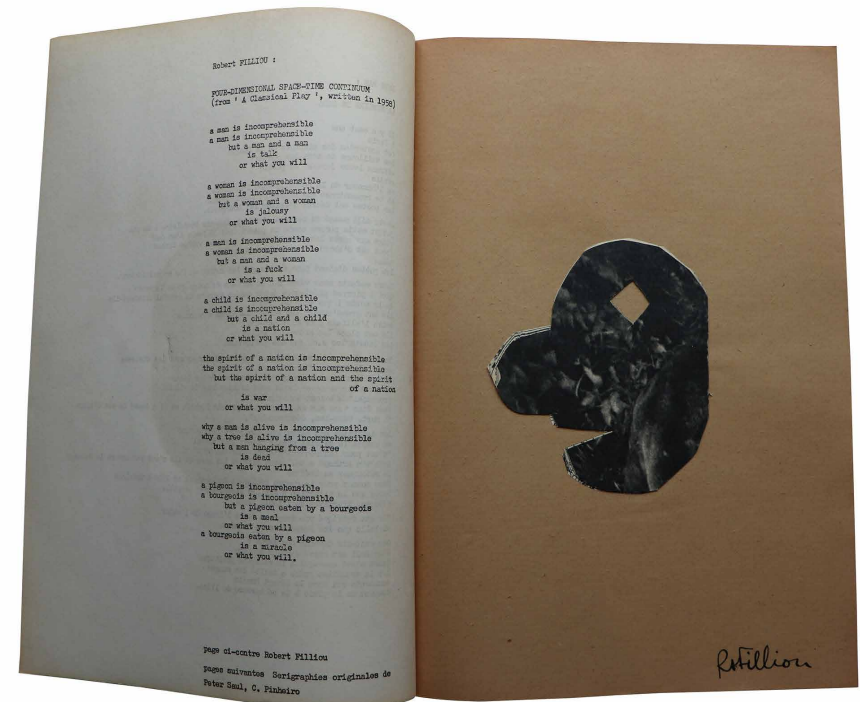
(from "A Classical Play" written in 1958)

Paris: KWY No. 10 (R. Bertholo, L. Castro, Christo, J. Vos), 1962

Poem + collage. Two sheets- one page with a poem and the opposite page with a collage of 8 cut and shaped sheets of newspaper stapled to a brown sheet of paper, SIGNED. Unique edition within an edition of 300. As housed in KWY No. 10 magazine which also features the collaborations of: J. A. França, "De L' Anti-Peinture" (excerpt from an essay); Mimmo Rotella, three "poema suono", no. 4, no. 7, no. 8; Jean Clarence Lambert, "AleaAnnotate"; Pol Burry, excerpts from "Decals"; Imre Pan, "The Memory of DADA." Condition: pages in magazine are loose from binding, toning throughout. 12 1/4 x 8 in (31.12 x 20.32 cm)

**\$1,100**

No. 2 in S. Jouval, "Robert Filliou: catalogue raisonné des éditions & multiples, livres et videos," Dion, 2003.



## GUILLERMO DEISLER

### Archive of Mail Art and related materials

48 pieces, some with multiple works.

Provenance: private collector; Private World, California, USA

**\$7,000**

#### \*Mail Art Project, 1987- 1990

5 portfolios

#### \*UNI/vers (:), 1990, 1992

1 portfolio, 3 catalogs

#### \*Mail Art, ca. 1980s

6 postmarked envelopes with 10 postcards, 1 loose postcard,

1 screenprint on paper, 10 SIGNED

#### \*Invitations to submit - UNI/ver(:), 1984-1992

3 sets with a total of 12 pieces.

#### \*Feather Project, 1989

3 postmarked envelopes with a letter, 2 brochures, invitation to submit sheet (faded), invitation to submit postcard, 1 collage.

#### \*Mail Art portfolio

(SVEP Visual & Experimental poetry International Art), 1990

Includes Deisler's "Hommage á" SIGNED.

#### \*Catalogs and zines, 1981-1996

3 exhibition catalogs (1 as a poster), 1 magazine, 4 zines

Click on image to see full archive.





**CLEMENTE PADÍN (1939-2008), Editor**

***This is Poetry / Ovum 2a época No. 3***

Uruguay, June 1974

Experimental poetry/artists' magazine. Stapled booklet, 14 sheets on various types of paper.

Limited edition, this copy numbered 34/100 on cover sticker and signed by Robin Crozier (who is a contributor to the magazine). Includes manila envelope addressed to Geoffrey Cook.

Condition: magazine has some creasing, but in overall excellent condition; envelope with tears and fraying. 11 3/4 x 9 1/2 in (29.84 x 24.13 cm)

**\$300**

Clemente Padín, a Uruguayan poet, performer, designer, video and multimedia artist, and art critic, was a key figure in promoting various editorial initiatives that created networks among artists and visual poets from Latin America, the United States, and Central and Eastern Europe during a time when Uruguay was under a repressive military dictatorship. Beginning in 1967, Padín connected with artists from other countries through his magazines, *Huevos del Plata* and *OVUM*, as well as through the organization of subsequent exhibitions dedicated to the practice of visual and experimental poetry and mail art championing a new poetic expression he termed "unobjectionable art" (art without objects), which was meant to serve as a transformative action of reality. British artist Robin Crozier (1936-2001) experimented with concrete and visual poetry and was highly involved with the international mail art network.



**BERN PORTER (1911-2004)**

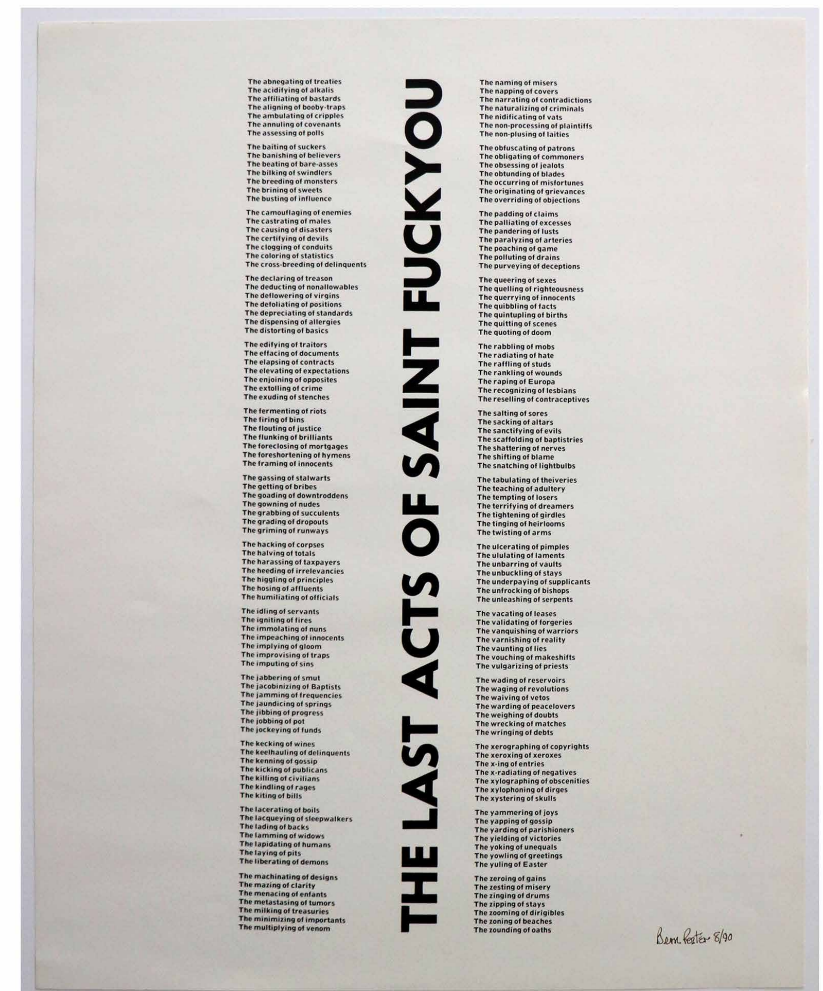
***The Last Acts of Saint Fuckyou***

Maine: Abyss Publications, 1975

Poem. Black and white offset printed poster. First edition. SIGNED and numbered 8/90. 21 3/4 x 17 1/2 in (55.24 x 44.45 cm)

**\$200**

Presented in alphabetical order, and with the same number of acts for each letter, this poster lists 182 pro-active statements negating oppressive societal conventions.



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## GRUPO TEXTO POÉTICO

***poesia / gedicht (poem/poem), Untitled, voyage / reisen (voyage/travel), platte dichtung (flat poem)***

Spain, ca. ca. 1977-1989

Experimental poetry. UNIQUE. Four loose sheets with press type and mixed media, each as housed in a plastic sleeve. Each sheet has the circular Grupo Tesxto Poético stamp in the lower left corner. Condition: Type is stuck to plastic in various areas on all four sheets, some soiling. 12 x 9 in (30.48 x 22.86 cm)

**\$700**

Grupo Texto Poético was a creative collective that published experimental poetry and conceptual art. Since the group wished to be recognized as a single entity, and possibly as a way of undermining the traditional concept of authorship, all of the group's poems were published without the author's signatures.



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## GRUPO TEXTO POÉTICO / BARTOLOMÉ FERNANDO

***Texto Poético 4***

Spain, ca. 1979

Experimental poetry/artists' magazine. Hand-assembled, Xeroxed loose sheets composed of poetic texts and visual poems utilizing a variety of materials and techniques such as collage, recycling, comics, graffiti, advertising, etc. All as housed in a pink folder with stapled sleeve and a label with the magazine title taped to the front. The magazine itself is housed in a corrugated sleeve with its title printed on a slip of paper taped on the sleeve's cover. 10 1/4 x 7 1/4 in (26.04 x 18.41 cm)

**\$750**

Texto Poético represents a convergence with experimental poetry and conceptual art. The poems were authored by participants in the creative collective Grupo Texto Poético and published as a single body of work.



## MOVIMENTO DE ARTE PORNÔ

The Movimento de Arte Pornô was an experimental art movement conceived in January 1980 in Rio de Janeiro by Eduardo Kac. It was composed of artists, poets and performers. The movement happened under a military dictatorship and subverted conventional pornography both as a form of political resistance and as an innovative art medium. It was formally experimental, politically progressive, and socially non-normative.

The Movimento de Arte Pornô carried out numerous public interventions, published three zines, two anthologies, several opuscles and varied publications, and developed a broad audience. Movimento de Arte Pornô began as a poetry movement and quickly expanded into many other areas, upending aesthetic norms across many different media, upsetting the accepted parameters of everyday experience, and modeling new modes of being. This was the last Brazilian avant-garde movement. It ended as a sustained interventionist effort in 1982, with a few publications coming out through 1984.

Movimento de Arte Pornô public collections: Museum of Modern Art-MoMA (New York), The Met (New York), Tate Modern (London), Pompidou Center (Paris), Reina Sofía Museum (Madrid), Harvard Houghton Library, Princeton University Library, Yale University Library, UC Berkeley Libraries, Otto G. Richter Library, Special Collections, University of Miami Libraries, Joan Flasch Artists' Book Collection, School of the Art Institute of Chicago, University of New Mexico Library, Museu de Arte Contemporânea de Barcelona, Ibero-American Institute – IAI, Berlin, Museum of Contemporary Art of São Paulo (Brazil), Robert A. Deshon and Karl J. Schlachter Library for Design, Architecture, Art, and Planning, University of Cincinnati.



## MOVIMENTO DE ARTE PORNÔ

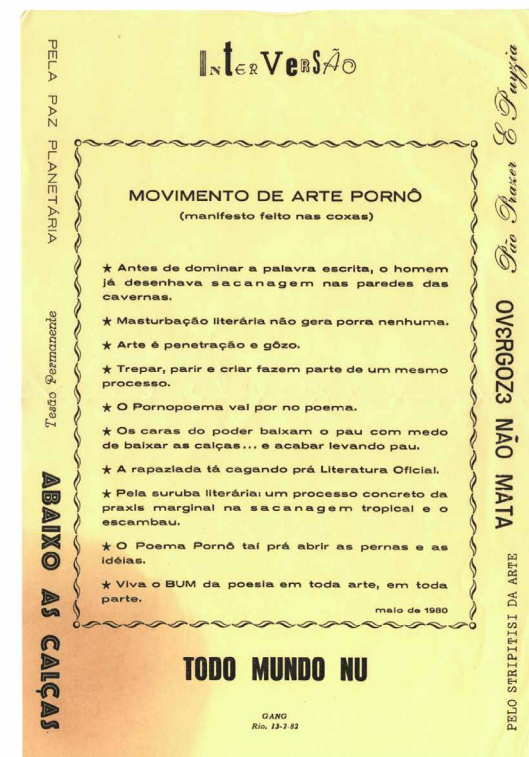
### Manifesto of the Movimento de Arte Pornô

Brazil, 1982

Experimental poetry. Paper leaflet. 9 1/2 x 6 1/2 in (24.13 x 16.51 cm)

\$1,000

This leaflet is the first and only autonomous publication of the Movimento de Arte Pornô manifesto (first published in *Gang 1*, 1980). Copies of the manifesto were thrown up in the air during the historic Ipanema Beach performance “Interversão” (1982). This leaflet is important for its context as well as for the monovocabular poems, graffiti, and slogans surrounding the text.





## MOVIMENTO DE ARTE PORNÔ

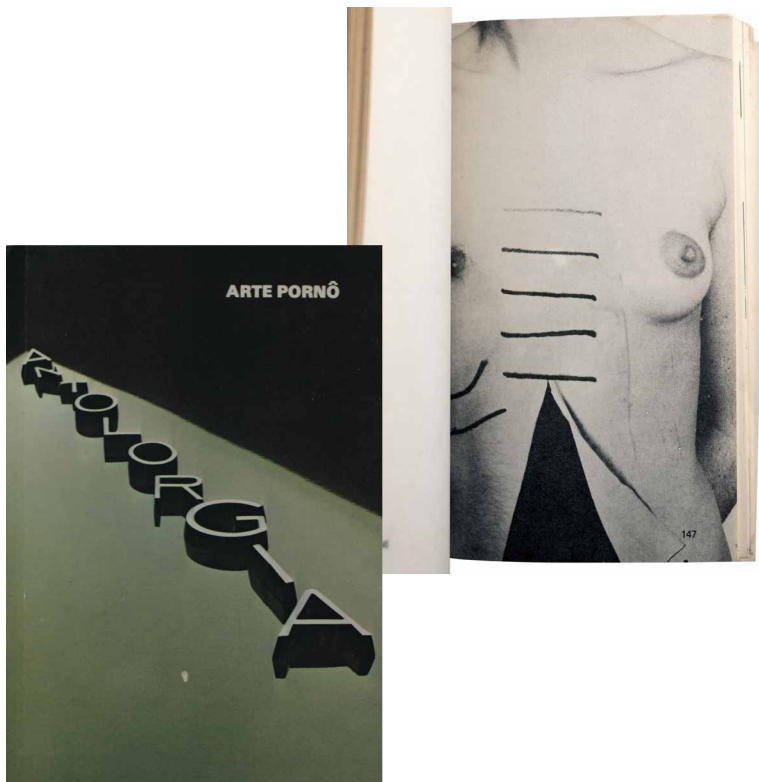
### *Antolorgia, Arte Pornô*

Brazil, 1984

Experimental poetry. Offset printed book, glue bound, 205 pp. Edition of approximately 1,000. Condition: toning throughout, tear to lower spine, broken spine. 8 1/4 x 5 1/2 in (20.95 x 13.97 cm)

**\$650**

*Antolorgia* was the last publication of the Movimento de Arte Pornô. It features porn art, performance and poems produced by Movimento de Arte Pornô members. Text in Portuguese.



## EDUARDO KAC

### *Movimento de Arte Pornô*

**24**

Brazil, 1981

Experimental poetry. Offset printed soft cover pocket-size book, 40 pp, SIGNED.  
6 x 4 in (15.24 x 10.16 cm)

**\$500**

For Brazilians, the number 24 is associated with deer ("veado," in Portuguese) in the illegal but ubiquitous gambling game Jogo do Bicho ("Animal's Game"). Both the number 24 and the word "veado" (and its common misspelling "viado") are slang for gay males. Such direct references fill the pages of this book which includes 24 poems along with drawings. The back cover features a photograph of Eduardo Kac performing in 1981. The text on Kac's t-shirt is his celebrated pornpoem "Filosofia."



**EDUARDO KAC, Editor**  
**Movimento de Arte Pornô**  
**Escracho**

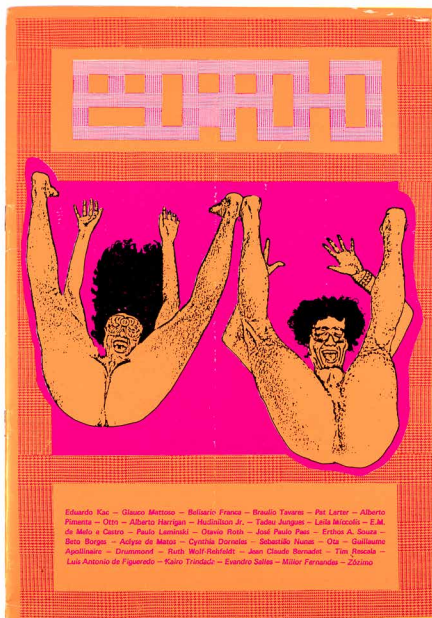
Brazil: Eduardo Kac, 1983

Experimental poetry. Offset printed soft cover book, 16 pp. Edition of 500. SIGNED by Kac in red ink on inside front cover. Condition: some toning throughout, color loss in areas on cover. 12 1/2 x 8 1/2 in (31.75 x 21.59 cm)

**\$1,000**

*Escracho* was conceived, designed, and produced by Eduardo Kac. It includes contributions from artists and writers from several countries in a variety of forms (visual poetry, essay, cartoon, collage, graphic narrative, photography, rubber stamp, typewriting, drawing, and photocopy). The front cover of *Escracho* by Kac is *Pornogram #3* (below left image) and the back cover is a visual poem also by Kac (below right image). In Portuguese, the word “escracho” denotes an attitude of direct (off color) humor; a disrespect of “proper manners,” a blatant way of calling things as they are, a sense of hilarity and derision. It is direct and unapologetic. It is an attitude having to do with a lack of respect for hierarchies.

Eduardo Kac is internationally recognized for his ground breaking and influential contributions to the development of contemporary art and poetry.



**EDUARDO KAC**  
**Movimento de Arte Pornô**  
**Escracho- Pornogram #3**

1983

Experimental poetry.

UNIQUE collage with *Pornogram #3*, SIGNED.

12 1/2 x 8 1/2 in (31.75 x 21.59 cm)

**\$15,000**

Original collage as used for the cover of *Escracho*.



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**EDUARDO KAC*****Pornéia***

Italy, 2016

Experimental poetry. UNIQUE hand drawing made with an engraving tip on verso of single-sided vinyl record, SIGNED on the record + 4-color soft cover 40 pp booklet (Portuguese /English). Out of an edition with a single-sided record and booklet of 270. 12 x 12 in (30.48 x 30.48 cm)

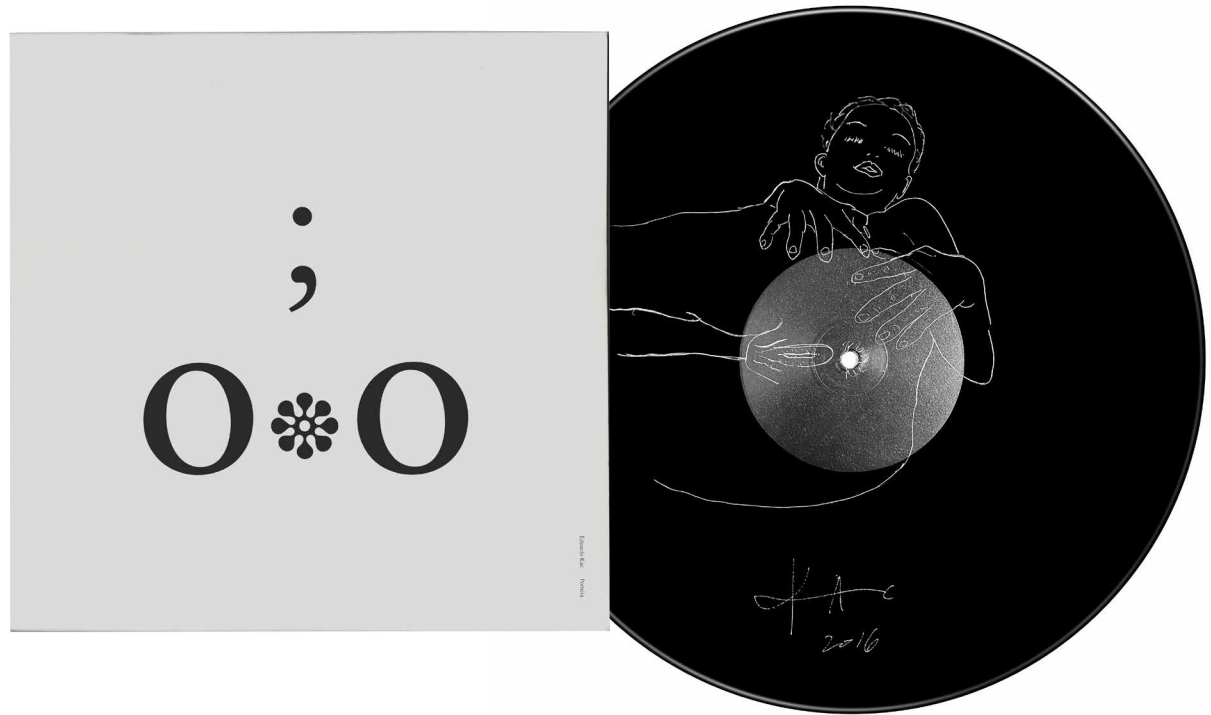
**\$3,000**

FROM THE BACK COVER: These previously unissued recordings from the Movimento de Arte Pornô (1980-1982) include five performances recorded live on Ipanema Beach in 1982, as well as a selection of previously unheard studio recordings of my yellpoems (Poemas-para-gritar). I used to perform these works in squares, beaches, parks, theatres and many other locations at the time—often with my signature pink miniskirt, when not au naturel.

I fused existing coarse and curse words with parts of words, neologisms, salacious buffoonery, the antinormative scribbles of toilet-wall graffiti, commonplaces, blasphemy, expletives, agrammatisms, incorrect orthography, slangy expressions, lexical exorbitance, general obscenities, the gross and the grotesque, into a new whole. My use of stigmatizing words in these pornpoems transformed them from denigratory to empowering, through political critique and defiance.

The LP also includes the Manifesto Pornô (1980) and four recordings of Flatographic poems (Poemas flatográficos), from 1982, in which I use the flatus as a compositional unit and the mellifluous flatal flow as material. Flatographic poems have visual scores— one of which can be seen on the cover—for metabolic performances that combine meticulous precision with gaseous explosiveness of scatological resonance. Demanding a high level of self-mastery on the part of the performer, this anal poetry was the only series of works produced in the Movement to literally explore the internal side of the body.

- Eduardo Kac



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**EDUARDO KAC*****Pornéia***

Brooklyn, New York: Nightboat Books, 2022

Experimental poetry. Offset printed soft cover book, 200 pp. Portuguese/English. SIGNED by Kac with a drawing. 10 x 7 1/4 in (25.40 x 18.41 cm)

**\$150**

*Porneia* features a selection of works by Eduardo Kac realized in the context of the Porn Art Movement. Through performances, poetry and visual works, as well as through interventions in daily life, between 1980 and 1982 Kac carried out a radical body-based program that upturned the semiotics of normative pornography at the service of activism and imagination.





**GLAUCO MATTOSO**

**Movimento de Arte Pornô**

***Jornal Dobrabil***

Brazil, 1981

Experimental poetry. Offset printed soft cover book, 56 pp, first edition of 500, SIGNED.

12 1/2 x 9 in (31.75 x 22.86 cm)

**\$2,800**

This highly scarce first edition compilation of the double-sided zine, *Jornal Dobrabil* is SIGNED by Mattoso with a playful dedication to Álvaro de Sá, a founding member of the process/poem movement. Each page of this zine was originally created by the poet on a typewriter. Self-published between 1977 and 1981, Mattoso did not allow subscribers, preferring instead to only send the zine to people of his choosing. Now blind, Mattoso has become a cult figure among Brazilian literary circles for *Jornal Dobrabil* and his pornographic spirit.



**GLAUCO MATTOSO**

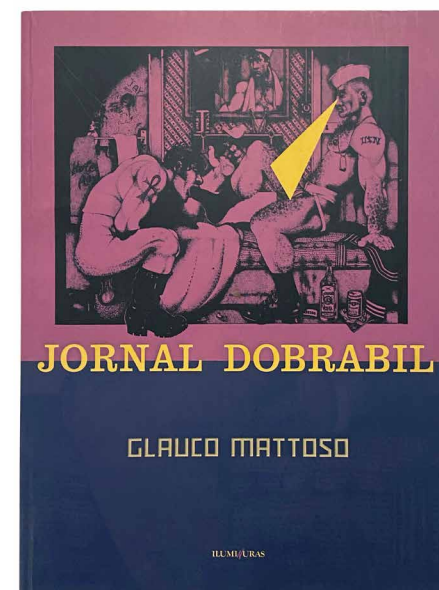
***Jornal Dobrabil***

Brazil, 2001

Experimental poetry. Offset printed soft cover book, 56 pp, 2nd edition. 12 1/2 x 9 in (31.75 x 22.86 cm)

**\$350**

This is the first and only commercial edition of *Jornal Dobrabil*.



**GLAUCO MATTOSO, EDICOES DUBOLSO, SABARA (MINAS GERAIS)**

**Movimento de Arte Pornô**

***Limeiriques & Outros Debiques Glauquianos***

***[Limeiricks & other mockeries]***

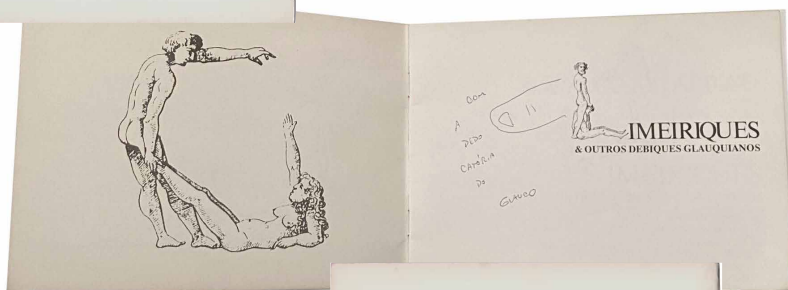
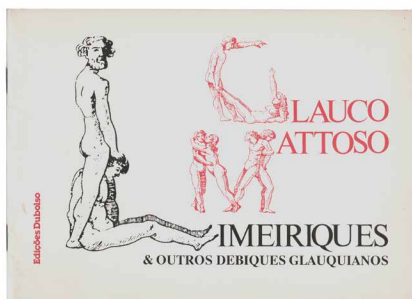
Brazil, 1989

Offset-printed softcover book, 28 pp, SIGNED with a personal inscription.

6 1/2 x 9 in (16.51 x 22.86 cm)

**\$450**

This is Glauco Mattoso's last poetic work before the loss of his sight. This copy is humorously dedicated by Mattoso with a drawing of his index finger. The term "Limeiriques" follows Bráulio Tavares' suggestion of rendering in Brazilian Portuguese the poetic term "limerick" as "Limeirique", in order to make reference to José Limeira (1886-1954), an improvisational poet known for his absurd verses. The word 'debique' means mockery, ridicule.



**OTA (OTACÍLIO D' ASSUNÇÃO BARROS)**

**Movimento de Arte Pornô**

***Pornô Comics***

Brazil, 1982

Experimental poetry. Offset printed, black and white illustrations on paper, 8 pp, SIGNED. 9 x 6 1/2 in (20.86 x 16.51 cm)

**\$350**

Movimento de Arte Pornô poems are found throughout this comic book. Their accompanying illustrations capture the way each poem was performed live. The first five speech balloons on the below opened page each spell out a poem. Copies of *Pornô Comics* were distributed at Ipanema beach during the historic Movimento de Arte Pornô performance "Interversão" (1982).

Ota is a nationally recognized Brazilian cartoonist. He is the repeated recipient of the top Brazilian comic awards and his work has been featured in a number of important solo exhibitions. Ota made an appreciable contribution to the Movimento de Arte Pornô through his cartoons, illustrations and comic books.



**EDUARDO KAC**

**Electropoesia**

Brazil: Centro Cultural Cândido Mendes, 1984

Digital poetry. Exhibition poster and catalogue (on backside) with text by Kac. Black and white offset printed, folded as issued. 19 x 12 1/16 (48.26 x 31.75 cm)

**\$800**

My first digital poem, "Não!" (No!), was conceived in Portuguese in 1982 and shown publicly in 1984 at the Centro Cultural Cândido Mendes, in Rio de Janeiro, on an LED display. An ASCII version of this poem was published in my artist's book *Escracho* (1983). "Não!" is organized in text blocks which circulate in virtual space at equal intervals, leaving the screen blank prior to the flow of the next text block. The visual rhythm thus created alternates between appearance and disappearance of the fragmented verbal material, asking the reader to link them semantically as the letters go by. The internal visual tempo of the poem is complemented by the subjective performance of the reader. - Eduardo Kac

