

Ulises Carrión

Sonnet(s)

In 1972, Carrión took a single poem by Dante Gabriel Rossetti and churned it through 44 typographic and procedural permutations. The publication of *Sonnet(s)*, one of the first of his influential “bookworks,” signaled a departure from Carrión’s earlier writing practice.

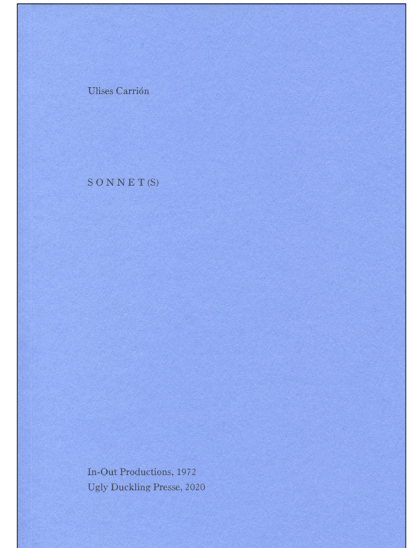
A pioneer in conceptualizing the artists book, mail art, and what today might be called social practice, Carrión, who died in 1989, has only recently been recognized with retrospectives at major museums. This republication includes essays by contemporary artists, writers, and scholars from Latin America, Europe, and the US: Felipe Becerra, Mónica de la Torre, Verónica Gerber Bicecci, Annette Gilbert, India Johnson, Michalis Pichler, and Heriberto Yépez.

// Not just a “bag of words,” this book is an example of how Ulises Carrión and his peers defined what we used to call the avant-garde.

— LUCY R. LIPPARD

// There are many ways to read *Sonnet(s)*: formal allegory of the obsessiveness of love; [...] patacritical experiment in deformative interpretation; unabashed poetic fan-fiction; enigma variations.

— CRAIG DWORKIN



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Ulises Carrión (1941–1989), perhaps Mexico’s most important conceptual artist, is widely known for his decisive role in defining and conceptualizing the artistic genre of artists books through his manifesto, “The New Art of Making Books” (1975). He began his artistic career as a poet in Mexico City, but quickly moved to a great number of genres including “bookworks” (as he called artists books), performance, film, video, and sound works, as well as public artworks and several publishing and curating projects, including the legendary bookshop-gallery, Other Books and So, a hub for mail art activity and one of the first venues dedicated to artists publications.