# Biography

### Relevant biographical knowledge used to contextualize the research and use as a reference.

**1941**

Born in San Andrés Tuxtla, Veracruz, Mexico

**Circa 1960s**

Carrión studied literature and philosophy at UNAM (The National University of Mexico).

**1964**

Received grants to study language and literature in Paris, France.

**1965**

Received grants to study language and literature in Germany.

**1972**

Received grants to study language and literature in Leeds, England. When in England, Carrión discovered the work of Beau Geste Press by coming across a copy of *DT*.[[1]](#footnote-1) In 1972, Carrion also settled in Amsterdam where he could live as an openly gay man.[[2]](#footnote-2)

**1973**

Felipe Ehernberg, founder of Beau Geste Press, visited Carrión in Amsterdam.[[3]](#footnote-3)

**1975**

Carrión founded Other Books and So, a bookstore and gallery space in Amsterdam that encouraged artistic experimentation and community. Later (1980) becoming Other Books and So Archive.[[4]](#footnote-4) 1975 was also the year Carrión published his manifesto “The New Art of Making Books.”

**1977**

Carrión developed the Erratic Art Mail International System and published the essay “Mail Art and the Big Monster.”

**1989**

Carrión died from AIDS at 49 in Amsterdam leaving us with these words:

*“*Do not be sad. You have my books and videos*.”*

Ulises Carrión was a prolific Mexican artist delving into performance art, film, exhibitions, bookworks, conceptual writings, and mail art. Though Carrión held may titles, for the purpose of this research, we will focus on three: playwright, conceptual writer, and maker of bookworks.

Carrión studied literature and philosophy at UNAM (The National University of Mexico). Early in his career, he grew acclaim in the Mexican literary scene with his two plays: *La Muerte de Miss O*, 1966, and *De Alemania*, 1970. There was a stark pivot in Carrión’s thinking after the creation of these two plays when he moved to Amsterdam in 1972. He began to break into thinking conceptually about the potential of language, structure, and the book as a medium. In 1973, *Arguments*, the subject of this study, was published by Beau Geste Press. In 1975, Carrión’s essay, “The New Art of Making Books” was published in *Kontexts* no. 6/7, edited by Michael Gibbs.

While the conceptual essay, “The New Art of Making Books,” was published two years after *Arguments*, the principles put forth in his essay had long been a topic of discussion for Carrión[[5]](#footnote-5). “The New Art of Making Books,” puts forth a new etiquette to treat the medium of books that allows for the artist[[6]](#footnote-6) to evaluate the potential of this medium. The essay is broken up in to six parts; What a Book is, Prose and Poetry, The Space, The Language, Structures, and The Reading. These foundational principles will be used as a structure to evaluate *Arguments*.

1. https://www.museoreinasofia.es/sites/default/files/publicaciones/ulises\_carrion\_ingles\_web\_15-11-16.pdf [↑](#footnote-ref-1)
2. Princeton [↑](#footnote-ref-2)
3. https://www.museoreinasofia.es/sites/default/files/publicaciones/ulises\_carrion\_ingles\_web\_15-11-16.pdf [↑](#footnote-ref-3)
4. Princeton [↑](#footnote-ref-4)
5. https://dpul.princeton.edu/ulises\_Carrión/catalog/dcg445cr768 [↑](#footnote-ref-5)
6. Note the distinction between artist and author [↑](#footnote-ref-6)